

Teaching *Journey to the West* in Wisconsin: A Guide for Educators

2015-2016 Great World Texts Program
of the Center for the Humanities



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"TEACHING *JOURNEY TO THE WEST* IN WISCONSIN": HOW TO USE THIS GUIDE

READING ACROSS TIME & SPACE

Journey to the West is a work of fiction. While its sociocultural and geopolitical contexts are integral to its impact, and to our critical reflections on the text, it is important to remember that this is a work of literature and not a historical document. While literature can help us teach culture, history, politics and so on, no one text can bear the burden of representing an entire nation, culture, or people. As you teach this novel, please keep in mind and emphasize where you can the cultural specificities that make this book unique. Doing so in a clear and explicit way will also help you and your students appreciate the text's ability to speak across time and space.

HOW TO USE THIS GUIDE

The material in this guide is intended to provide all you will need to teach Wu Cheng'en's *Journey to the West* and its many contexts. We believe that the historical and cultural background is necessary for understanding this work, the characters presented therein, and their decisions, but we encourage you to teach the text thematically as well, tying it into other disciplinary issues and regular features of your core curriculum wherever possible.

READINGS & HANDOUTS: The readings in the guide are intended for teachers, but many should also be accessible to students. These include readings that provide further background information for instructors as well as a variety of materials that might aid instructors in creating handouts. You are encouraged, where possible, to use the materials in this guide as handouts for your students, and to adapt the handouts available for student use. All materials are available electronically at the Great World Texts website. **With the exception of those found online, all handouts are included – in the order in which they are mentioned – at the back of the guide.**

PREPARATORY & RECOMMENDED READING indicates readings and resources essential for the Unit under consideration. **ADDITIONAL RESOURCES** indicates recommended readings and resources that *may* be of interest should a particular topic intrigue you or your students or seem particularly interesting in terms of how *you* are trying to teach the text. Don't be overwhelmed by the abundance of additional relevant material! The most essential sources to the teaching of each unit are those categorized as preparatory.

POINTS FOR DISCUSSION, ASSIGNMENTS & ACTIVITIES: The recommended points for discussion, assignments and activities provided in this guide are designed to allow you the opportunity to tailor the way you teach the text to your own course, time constraints, interests, and goals. The individual units could be taught over one or several days, or over the course of a few weeks. You can mix and match ideas from the various sections to create your own syllabus. Each section includes a theme, followed by a set of points for lecture and discussion, suggestions for close reading, specific quotes from the text or other readings, as well as in-class activities and assignments that might be used to further discussion. Each section also includes suggested preparatory readings and a list of additional recommended resources.

CLOSE READING STRATEGIES

The guide assumes that you will have read the entire text, but all units also offer suggestions for specific passages within the text that would benefit from careful and attentive reading, analysis and discussion; these will be areas in the text from which the major ideas and themes of that unit are drawn. During discussion and for assignments, students should be encouraged to support their interpretations with evidence from the text. Close reading lends itself well to both group work and small-group discussions, and is an excellent way for students to develop their critical thinking skills as they make connections, use evidence to support their views, and discuss the impact of various literary techniques. For close reading to work successfully, it's important that the teacher always remind the students to point to the passage, line, or occurrence that supports their position when they're sharing their ideas. Close reading teaches students the difference between "opinion" or "personal reaction" and "analysis." It also helps teach students to assess the text on its own merits, and avoid essentializing the cultural components of the text or stereotyping based on generalizations.

Reading a portion of text out loud as a class or small group, followed by discussion, can be an excellent way to develop close reading skills in the classroom. The guide includes a handout on close reading that we encourage you to use in your classes.

TEACHING TOWARD THE STUDENT CONFERENCE

Your students will come to Madison in the spring of 2016 to present their work to their peers, listen to lectures from experts on the text, and workshop with faculty, graduate students and undergraduates from UW-Madison. At the conference, they will have the opportunity to meet and listen to a scholar, writer, activist or other expert on Wu Cheng'en's *Journey to the West* (TBA). Unit 8 in this guide is explicitly devoted to preparing students for this visit and for the student conference. Prepare them for a successful conference by encouraging them to challenge themselves with projects that provide critical interpretations of the text in unique and complex ways. There is no limit to the type of project they might prepare. Past projects have included essays, painting, sculpture, weaving, culinary projects, photography, film and other multimedia, dramatic performances, song, dance, and more. The only requirement is that the students' projects must present a critical analysis of the text. Students will be required to write a short summary of their projects, which will be submitted to Manuel Herrero-Puertas (greattexts@humanities.wisc.edu) approximately one month before the student conference.

Each school will select one student, or group of students, whose work is exemplary, to present at the **plenary session** on stage. It's recommended that the students themselves select (by voting) the "best" project for this presentation, which will be about 5 minutes in length. It is our expectation that these presentations will be polished, rehearsed and timed, and that they will provide an opportunity for your school to feel pride and investment in its participation in the program. *All other students* are expected to present their work in poster sessions during the conference, and will have the opportunity to stand next to their projects and answer questions about them from other students and conference participants. Every student who attends the conference should present her/his work at the conference.

INTRODUCTION TO “TEACHING *JOURNEY TO THE WEST* IN WISCONSIN”

by RANIA HUNTINGTON, DEPT. OF EAST ASIAN LANGUAGES & LITERATURE

BEGINNINGS

I first encountered *Monkey (Journey to the West)* in an excerpt from Arthur Waley’s translation in a paperback anthology of masterpieces of Asian Literature that Wisconsin Heights High School (serving Mazomanie and Black Earth) had stored along with other unused books. As “good kids” my best friend and I had permission to hang out unsupervised in the storage room during study hall, and I picked it up. As far as I could tell no one had touched it for some time. Later when I discovered Anthony Yu’s full four-volume unabridged translation I asked my father to buy it, and he immediately indulged me.

It came at the right time. (I could not have known Yu had completed his translation only a year before.) This was in the years when my school bus route had been shifted so that my sister and I were the first to get on, though we didn’t live that far from school. I had an hour to read as the school bus wended its way through the hills and back to the school, and that year I wanted to read long novels translated from other languages.

Fairy tales, mythology, and fantasy had been my preferred reading since I could read, so I had an early-1980s 16-year-old geek’s grasp of the family trees of the gods of Olympus, the interspecies relations of Middle Earth, and the way combat with enchanted monsters goes down in *Dungeons and Dragons*. But here was an entire world of gods, monsters, and magic, every bit as complex but entirely unknown to me. And the translator had explained it all with footnotes, more footnotes than I had ever seen, not that I could understand that much of them. I was hooked, and still am.

THEN & NOW

I can tell the story of my first encounter with Sun Wukong. For anyone who grew up in any part of the Chinese cultural world, it is hard to remember a first time, because the Monkey King turned pilgrim, his fellow travelers, and his monster foes were always there: in cartoons and live action on television, on amusement park rides, on toys, in a game on the playground. Imagine if one story had both the cultural status of *The Canterbury Tales* and the cross-marketing success of the *Avengers* and/or *Winnie the Pooh*.

That’s the presence of *Journey to the West* now: lauded as literary masterpiece and continuously remade and replayed as entertainment, especially entertainment aimed at children. As suits a work whose protagonist mastered 72 transformations, it has made the transition into the 20th and 21st centuries with outrageous success, continuing to bound about in new forms like the hairs plucked from Monkey’s body: comic books, live-action films, cartoons, television miniseries, parodies, videogames, web fiction. Arguably it is more popular now in its many forms than it was before the 20th century, when it was well-known but not taken as representative. Of the other works listed as China’s great traditional novels, only one other, *Romance of the Three Kingdoms*, could be argued to rival its present market share.

Some of this is new. Although I am sure Chinese children have been enthralled with this story since the first telling, the category of “children’s literature” didn’t exist in 16th century China, and those who compiled and printed the novel did not do so for an audience primarily of children. It belonged to a kind of text that was supposed to be easier to read for those of limited levels of education than serious works

(more on that later), but it wasn't packaged for children. Consigning tales of magic and transformation to childhood is a later, global change.

Nor should we consider the story as fantasy in the modern sense, implying creation of a new world. The gods with whom Wukong butts heads were not invented for the purpose of this novel; they are the gods worshipped in temples and named in other documents and performance scripts, both sacred and entertaining. Another difference from the contemporary fantasy tradition is the nature of evil: the forces of darkness are not about to conquer the world. If the monsters succeed in eating the Tang monk and thwarting the quest, the people of China will continue to wallow in sin without better scriptures to guide them, but they will not suffer more than what that sinful course had already determined.

What is not new is the multiplicity of forms and the endless adaptation. Almost as soon as the historical Xuanzang returned from India the story started changing, and the story-tellers did not stop retelling and recreating it after it was shaped into this 100-chapter form. Plays acting out pivotal scenes evolved alongside the story versions, and for many the image of the Monkey, his allies, and his foes was established by the costumes, acrobatics, and stage clowning of opera. It had a quirky sequel/spinoff novel as early as 1640.

NOVEL?

To call it a novel is a translation, an imperfect match that forces the meaning of "novel" in the English language to expand, just as the Chinese word *xiaoshuo* 小說 changed with translations from Western languages in the late 19th and early 20th century.

Xiaoshuo originally means "small talk," gossip picked from the alleys, small in both the sense of short and unimportant. The term has been used to refer to a wide range of forms over its history: brief accounts of bizarre happenings or notable sayings; novellas involving poetry; and, in the case of this work, a multi-chapter work often adapted from other materials, written in an approximation of northern spoken language and imitating the voice of a storyteller. It is not a novel in the sense of a new creation. In the mouths of storytellers, on the pages of books, and in the songs and motions of actors there were multiple versions before and alongside this, the most influential one.

In the time of Wu Cheng'en the majority of books published were in Classical Chinese, the language of the Confucian classics, the official language of education and government not just in China but Korea, Japan, and Vietnam as well, yet no one's native language. This situation has many parallels to the role of Latin in Europe. Only certain works trying to capture the sounds of the spoken word were written in anything else: sermons, folk songs, plays, and long narratives modeled on storyteller's tales.

The language of *Monkey* is closer to the language taught in a modern Chinese language class than that of the official histories, Confucian classics, or poetry, but it doesn't represent the spoken language of all of its first readers either. China was then as now a place of vastly different regional spoken languages, and the "vernacular" Chinese of texts like *Monkey* is a standardization of only one of the many. The colloquial/classical line is not absolute, and the text mixes registers: the Jade Emperor and the gods presenting petitions at his court speak in diction much closer to Classical, but our Monkey interrupts in the colloquial. Narration is more colloquial, but the poems and long passages of descriptive prose are almost pure Classical.

Many of the features unexpected in an English-language novel, like the mix of poetry in the prose and the end-of-chapter cliffhangers, are modeled on the practice of a storyteller on the marketplace, alternating the rhythm of his narration with a euphonic rhyming passage, stopping at a tense moment to pass the hat. But this isn't a transcription of any particular performance, or a script from which storytellers would work without major changes. It is rather a simulation of a storyteller's performance. Arthur Waley cuts out many of the elements that would not sound novel-like to English language readers; Yu keeps them.

For us to call it "novel" demands that we enrich the range of the English world novel, while remembering that this story could never be bounded by the pages of a particular book.

FAITH & LAUGHTER

What are we to make of religion in the novel? It has elements that obviously seem religious (a quest for scriptures, religious conversions) and also consistently makes fun of many gods and rituals. Its most pious protagonist, the Tang monk, often seems weak and whiny, its most irreverent one, Monkey, indomitable and perceptive.

20th and 21st century discussions of the novel, both in Chinese and other languages, are shaped by definitions of "religion" and "literature" alien to 16th century China. And the question of religion in Chinese literature has been more fraught because of the early 20th century's suspicion of it as superstition that was holding the Chinese people back from modernity, and the Communist revolution's more strident rejection of the opiate of the masses.

Our two major translators differ markedly in their judgment of the place of the Buddhist and Daoist elements of the texts. As a professor of religion as well as literature, Anthony Yu took the presence of religion seriously; Waley would admit to little more than a simple allegory.

There are layers upon layers of possible religious significance in the book. On the surface, the core of the plot is a Buddhist quest, to which the gods of the Daoist pantheon sometimes provide aid, and to which spirits presenting themselves as Daoists sometimes present obstacles. It would seem obvious that Buddhism is considered superior by the plot, but there was a long tradition attributing its authorship to a Song dynasty Daoist master, and a rich commentary tradition that would read below this surface to interpret the whole as a coded alchemical guide for Daoist self-cultivation.

But are all of these elements ultimately undermined to laughter? If I had to choose one moment that sums up the profundity and absurdity of this novel, it would be the pivotal scene in which the Buddha has told Wukong he can rule the world if he can just jump out of his (the Buddha's) hand. Wukong flies to what he believes is the end of the world, and writes his name and relieves himself on one of five pillars he finds there. When he comes back triumphant the Buddha reveals that those five pillars were indeed his fingers. The Buddha's hand reeks of monkey piss.

Wukong has been becoming more and more brash with each chapter. Where does the ego find its limit? In the Buddha's hand. Yet along with this cosmic truth there is still the mark an insolent monkey leaves behind. The Buddha has triumphed, the monkey is subdued, but the moment of revelation is also a punch line.

To present readership the adventures of the pilgrims may seem, even more than a modern fantasy story, like a superhero narrative: each time we face a new villain with new strange powers and a bizarre backstory who can almost but not quite best our hero. We enjoy each victory knowing that another challenge lies around the bend. Just as with the question of humor, a northern European Protestant tradition that has tried to distance the sacred from the entertaining is confounded.

I leave it to the reader to decide whether to take the religious content as serious or ridiculous; either way it is not insignificant. But it compels us to welcome a tradition in which the sacred, the entertaining, and the comic are not mutually exclusive.

THE ETHICS OF TRANSLATION

At the end of chapter 9, Xuanzang's birth family seem to have finally achieved their happy ending. The dead have been returned to life, the separated reunited. Chen E will enjoy the official career long denied him, and his son will continue his religious vocation. But in the original this is the second-to-last sentence of the chapter: "Later, Miss Yin [Xuanzang's mother] finally calmly kills herself."

Arthur Waley deletes it. In his preface he justifies his deletion of the poetry throughout the novel because it "goes badly into English." Perhaps this sentence, too, goes badly into English, but in a different way.

It is not integrated with any other sentence. We see no reaction from either her husband, her father, or her son. The novel goes on to the next subplot and never looks back at this family. Waley was convinced this was a work of laughter, and the suicide of a woman after she has been rescued from an ordeal is not funny. So he cuts the sentence.

I am not arguing that the description of her death is an artistic success, much less that she deserved to die. I would not keep this sentence either if I were adapting the work for children. But for young adult and adult readers, this is one case for which I want to leave in the incongruous and the painful, because it allows important conversations. Why would her suicide tie up the loose ends of her story the way that a successful career at court ties up the end of her husband's?

The answer lies in the high value placed on a woman's sexual fidelity in the era during which Wu Cheng'en wrote. Although coerced, she has lived as the wife of the imposter who murdered her husband for many years. It was necessary within the story for her to survive long enough to send her child off to what she hoped was safety, necessary for her to also live long enough to confirm what she had done so no doubt remained about Xuanzang's origins. But the compiler was uncomfortable allowing her to return to normal marital relations as if nothing had happened. The cost to her of living with her false husband is ultimately higher than that of her husband's interlude as dead for him. Understanding her death sheds light on the treatment of female sexuality through the rest of the novel: the condemnation of the lustful female demons, and the defense of the chastity of good women abducted by demons. (Male sexuality is hardly given a sympathetic treatment either, but the way it is warned against and mocked is different: the one of the pilgrims who readily indulges is our Piggy, otherwise known as Idiot.)

THE ROAD WEST

It is in the ridiculous and fantastic and grotesque, with animals feigning human form and humans striving to be more than human, in journeys to other worlds, a quest story under divine guidance, that different cultures may have the easiest time meeting in our present moment. It is no coincidence that two different generations of Asian-American writers have taken the Monkey King as a central figure to consider questions of identity (Maxine Hong Kingston in *Tripmaster Monkey*, Gene Luen Yang in *American Born Chinese*).

All this is made possible by the striking overlap between the 16th-century novel and all its variations with three of the most popular entertainment forms of the 21st century: the superhero story, the fantastic quest, and the animated or computer-generated special effects spectacle. Should we consider this a coincidence, or did the Bodhisattva plan it all along?

UNIT 1 • HISTORICAL BACKGROUND & CONTEXTS

OBJECTIVE: To explore questions of empire and government in *Journey to the West*; Ming Dynasty conceptions of historical narrative, social structures and individualism; and the vernacular and oral cultures through which the text takes shape.

HANDOUTS “Major periods in Imperial China,” *China: A New History*
“The Ming Empire at Its Greatest Extent,” *China: A New History*
“Prestige titles of Ming civil officials,” *Cambridge History of China*
“The Great Ming Code of 1839,” *Cambridge History of China*
A History of Chinese Inventions, *All Under Heaven: A Complete History of China*

PREPARATORY & RECOMMENDED READING

Preface to *Journey to the West* in the *Norton Anthology of World Literature*: Volume D, 421-3.
John King Fairbank and Merle Goldman, *China: A New History* (Harvard, 1998), 128-42.
Charles O. Hucker, “Ming government,” *Cambridge History of China*, Volume 8 (Cambridge, 1998): selections from 9-105.
Sabina Knight, *A Very Short Introduction to Chinese Literature* (Oxford, 2012), 73-96.
Rayne Kruger, *All Under Heaven: A Complete History of China* (Wiley, 2003): 304-23.
John D. Langlois, “Ming law,” *Cambridge History of China*, Volume 8 (Cambridge, 1998): 172-210.
Christine Moll-Murata, “Work Ethics and Work Valuations in a Period of Commercialization: Ming China, 1500-1644,” *IRSH* 56 (2011): 165-95.
Andrew H. Plaks, “Journey to the West,” *Masterworks of Asian Literature in Comparative Perspective* (Sharpe, 1994): 272-84.
Pauline Yu & Theodore Hutters, “The Imaginative Universe of Chinese Literature,” *Masterworks of Asian Literature in Comparative Perspective* (Sharpe, 1994): 21-36.
Zuyan Zhou, “Carnivalization in the *Journey to the West*: Cultural Dialogism in Fictional Festivity,” *Chinese Literature* 16 (1994): 69-92.

ADDITIONAL RESOURCES

Asia for Educators (Columbia University): overview of Ming-era events and developments
<http://afe.easia.columbia.edu/tps/1450.htm>
BBC podcast *A History of the World: “The Ming Banknote”*
<http://www.bbc.co.uk/ahistoryoftheworld/about/transcripts/episode72/>
British Library China research resource page
<http://www.bl.uk/reshelp/findhelpregion/asia/china/index.html>
British Museum overview of Ming China and gallery of objects from the period
http://www.britishmuseum.org/explore/highlights/article_index/c/china_ming_dynasty_ad_1368-1.aspx
Classical Historiography for Chinese History resource page (Princeton University)
<http://www.princeton.edu/chinese-historiography/electronic-resources/general-resources/>

Humanities West Ming Dynasty event and resource page

<http://humanitieswest.net/the-power-and-glory-of-chinas-ming-dynasty/#tab-id-2>

Metropolitan Museum of Art's interactive timeline of Chinese Art History

<http://www.metmuseum.org/toah/ht/?period=08®ion=eac>

Society for Ming Studies

<http://mingstudies.arts.ubc.ca>

Michael Szonyi on the resurgence of "Ming Fever" in our contemporary moment (*China Heritage Quarterly*)

http://www.chinaheritagequarterly.org/articles.php?searchterm=021_mingfever.inc&issue=021

UNIT ORGANIZATION

This unit is divided into five sub-sections: "Opening Questions"; "Chinese Models of Historical Time & the Tang Dynasty"; "Government, Law & Empire"; "Individual & State"; and "Oral & Vernacular Cultures." Four of the five sub-sections develop points for use in lecture, which are followed by suggested passages for class discussion and questions for further inquiry. The unit concludes with a list of ideas for in-class activities and student projects.

OPENING QUESTIONS

- What is China? What do you know about it? Its literature? What comes to mind when you hear "Beijing" or "Shanghai"? What about "Ming" or "Tang"?
- What is a dynasty? What does it mean to think of history in terms of dynasties (rather than years, decades or centuries, or in terms of strictly linear sequences of events)? Consider that *Journey to the West*, though written in the Ming dynasty, turns back to the Tang. What does it mean to read a novel that looks backward in time even as it also engages with a progressive notion of history? What is the relationship between these different modes of time? In what ways does the novel complicate the assumption that they are mutually exclusive?
- What is literature? What is world literature, in particular? Why read literature from another part of the world? Why read literature from China?
- What is a journey? What does it evoke? What are its historical connotations? What does it produce or, rather, where does it end? In what ways does literature transport its readers on a journey? What are the parallels between Xuanzang's or Monkey's journey and that of the reader? How is the reader moved, changed or touched over the course of her journey through language and literature?
- Students might approach these questions with their knowledge of American literature in mind. Are there any works of American literature that might have resonance elsewhere in the world? Why? What might people who have never traveled to the United States learn from such literature? And what might they not learn?

CHINESE MODELS OF HISTORICAL TIME & THE TANG DYNASTY

Journey to the West is steeped in modes of historical narrative and theories of temporality that are unique to China. Written down and published during the Ming Dynasty (1368-1644), but telling a story set in the Tang (618-907), the novel raises questions about the dynastic organization of historical time in

China and, more specifically, about why an author writing at the height of Chinese imperial power would choose an older and seemingly obsolete story about a Buddhist monk's quest for sacred knowledge.

[See the handout on major imperial periods in China for a timeline of this dynastic history.] As readers in the 21st century, we might be inclined to assume as much about the fictional Tripitaka's journey to India and its ties to the true story of Xuanzang's spiritual quest during the Tang. Why would Wu Cheng'en—a man of the modern Chinese world with unprecedented access to a proliferation of books, commodities and luxuries, and who bore witness to transformative and radical historical change—turn to the earlier Tang Dynasty for material? Why look to the journey of one monk—to a seemingly old story told many, many, many times—when his own present and future were rife with previously unimagined possibilities?

To assume that Wu Cheng'en's choice of subject was somehow outmoded or obsolete is to identify, at least implicitly, how the novel often subverts our assumptions that historical time takes shape through linear or progressive processes of development. The conventional form of the novel, too, would seem to reinforce this sense of temporal order. As readers, for instance, we expect our plots to possess identifiable beginnings, middles and ends, all of which are tied together by a sequence of events that follows a logical line of progression. But in China history is often figured as a "story of decline from some earlier golden age." This is a fundamental tenet of Confucianism, for instance. Daoism, too, "advocates a return to values and modes of behavior that were possible—un-self-consciously, at least—only at some prior stage of civilization." These traditions of historical narrative locate perfection not in the present or future, but in the past. Chinese literature, and the *Journey to the West* in particular, renders visible "[t]he impulses in favor of archaism and imitation" which stemmed from this brand of historical perspective (Yu & Hutters 26).

But it is important that we equate these narrative "impulses" neither with mere nostalgia, nor with some debilitating certainty that China would always and irrevocably tend toward decline—that, in other words, Ming authors believed true progress, innovation or change impossible. On the contrary, novels such as *Journey to the West* garnered narrative power from the notion of historical "return," wherein perfection is made attainable through the "study and emulat[ion of] the past." To "return" to a former historical period—in the case of *Journey to the West*, the Tang Dynasty—was, in other words, to figure these former "exemplars" of perfection as "human." It was to understand the idealized past not in removed or distanced terms, but rather as part "of the same order of being" as the present and, therefore, "in theory totally imitable." The dynastic organization of Chinese history is important here, too, for it positions the different imperial eras of that history as "genealogically related"—as, together, constituting one interrelated story (Yu & Hutters 26). No part of this history, then, is so far removed as to be inaccessible. To "return" to the past is not to understand the conditions of former times as obsolete and unattainable, then, but rather as a resource through which to renovate present and future. Chinese literature, and *Journey to the West* in particular, reflects this understanding of history. It does so both through its "returns" to periods such as the Tang, but also by way of its periodic resistance to "linearity," which "is conspicuously absent as a structuring principle in traditional Chinese literature." These works illustrate how "Chinese formulations" of historical time do not "possess a determinate point of origin or a clear line of devolution"; they "d[o] not move teleologically toward some future apocalypse or redemption" (Yu & Hutters 27). Rather, drawing upon Confucian, Daoist and Buddhist tradition, they figure historical time and, more broadly narrative, as ebbing and flowing between past and present, between "returns" and the futures they make available.

The Tang Dynasty is of particular significance in this context, not only because it comprises the setting of *Journey to the West* but also because it is distinctive as a point of historical “return.” The Sui and Tang dynasties (589-907) were important in that they “returned” China to a former “ideal of unity that had developed under the second of China’s dynastic periods, the Han (206 BC-220 AD). It was over the course of the Sui and Tang that the governmental structure upon which the Hong-wu Emperor based his own administration took shape. It was then that the six ministries were established (Fairbank & Goldman 76-7). The Tang, in particular, was also a moment of remarkable imperial expansion:

Under the second emperor the Tang armies spread outward in all directions, defeating the Koreans, expanding south into northern Vietnam, and most of all pushing their control into Central Asia until Chinese prefectures were actually functioning west of the Pamirs. This Tang expansion through the oasis trading cities of the Silk Road opened the way for increased contact with West Asia. The Tang capital of Chang’an became a great international metropolis, a focal point of the Eurasian world. Between 600 and 900 no Western capital could compete in size and grandeur. Tang military prowess was matched by achievements in the fine arts and literature. Tang poetry became the model for later periods. The creative vigor of the Tang let it be a more open society, welcoming foreigners into its urban life from Japan, Korea, and Vietnam, as well as from Persia and West Asia...Younger states arising in East Asia modeled their institutions on the Tang. The character of the Ming dynasty began with the mentality of the dynastic founder, Zhu Yuanzhang, who reigned as the Hongwu (“Vast Military”) Emperor from 1368 to 1398. (Fairbank & Goldman 178)

The Tang, in other words, was a period very much like the Ming. In some ways, we might understand the Ming Dynasty in and of itself as performing a return to the principles of governance, empire and commerce that defined its Tang predecessor and paved the way for its very existence. Wu Cheng’en’s turn to the Tang is appropriate, too, given it was during this historical period that the print technologies and cultures, which define Ming literature, took form. It was during the Tang, for example, that “a Buddhist monk or monks...gave China and the world one of man’s greatest inventions, incalculably important to the preservation, spread and advancement of knowledge—printing” (Kruger 213). The Tang, in other words, marked the moment in which the very possibility of recording, publishing and disseminating the stories of oral and vernacular cultures to a mass reading audience became a reality.

CLOSE READING

To register the novel’s engagement with conflicting and non-linear modes of temporality, and to explore the implications of its “return” to the Tang Dynasty, turn to the very beginning of the book and consider the significance of its first paragraphs. Why begin with such a cosmic scale of time before turning to the monkey and the stone? What is the relationship between the temporality of the novel’s opening creation myth and that of the pilgrims’ journey west? You might also ask students to map the narrative form or structure of *Journey to the West* (rather than close reading a single passage). Have students follow up this exercise with a second mapping project, wherein they chart the narrative progression of a single chapter. To do so, students might focus on the moments in which a chapter resists linear movement, whether by re-telling a portion of the story that has already been told or by employing a formal feature that recurs over and over again throughout the novel. See the quotations listed under the sub-section titled “Oral & Vernacular Cultures” for examples that will help them get started. Once

they have finished, students might gather in small groups to compare the novel's narrative structure to that of its individual chapters, and to explore the ways in which their maps are like or unlike those created by other students. See the following questions, too, for possible discussion points.

POINTS FOR DISCUSSION

- As it engages with a former historical era and in its function as a historical novel, *Journey to the West* raises some important questions about the role and significance of literature: Why read literature? What does it offer that other forms of writing or aesthetic expression do not? Does literature cast well-known events in new light or make little-known events newly visible? What is its relationship to history? Might we understand it as creating an alternative history? For what purpose?
- What do we make of the fact that the novel's telling of history does not coincide with a single notion of time, but rather takes shape through the intersections between very different kinds of temporalities? For example: the opening story about Sun Wukong's rise seems to separate from human history as it operates on a cosmic scale. At the same time, these histories are linked at crucial points. The chapters set in China, on the other hand, are quite intertwined with human history. Yet, once the pilgrims set off on their quest, those ties to history become weaker again. What do we make of these oscillations between different notions and scales of time? To what end does the novel weave them together?
- Why write about the Tang Dynasty as a Ming author? Why read about the Tang Dynasty by way of a Ming author as a contemporary reader? What is produced by or emerges from these historical "returns"? What do we learn in reading a novel that so insistently turns back so as to look forward?
- What is narrative? What is form? What form or shape do we imagine narrative usually takes? On what do we base these assumptions?
- What shape does the narrative of *Journey to the West* take, both on the level of the chapter and on the level of the novel as a whole? Is this narrative linear? When and how is linear narrative interrupted? Why?
- How does the novel's narrative structure coincide with or diverge from its position in and commentary on historical time? Another way to put this: how does narrative form capture (or fail to capture) the novel's "return" to the Tang Dynasty and its broader interest in the recursive movement and temporal outcomes of historical "returns" more generally?

GOVERNMENT, LAW & EMPIRE

From its inception, the Ming Dynasty coincided both with pronounced imperial expansion and increased social mobility. It is no coincidence that the first Ming emperor's chosen reign name – a name that was given to him not by his parents, but rather chosen to designate the period of his reign – was Hong-wu, which translates roughly to "Vast Military" (Fairbank & Goldman 128). Over the 276 years of the Ming Dynasty, the population of China effectively doubled as new territories were acquired. **[See the *handout detailing the extent of the Ming Empire at the height of its power.*]** The Ming emperors were able to train their eyes on stranger shores in part because of the relative domestic stability that characterized the period. Having made remarkable advances in shipbuilding and enlarged networks of commerce,

trade and shipping, China undertook naval expeditions whose scope was unprecedented and whose sprawl brought the Chinese into contact with previously unknown peoples and cultures:

Concurrently with his five military expeditions north against the Mongols, the Yongle Emperor ordered the Grand Eunuch Zheng He to mount naval expeditions on the routes of trade to the south of China...Zheng He's seven voyages between 1405 and 1433 were no small affairs. The shipyards near Nanjing from 1403 to 1419 alone built 2,000 vessels...The first three voyages visited India and many ports enroute. The fourth went beyond India to Hormuz, and the last three visited ports on the east coast of Africa...Detachments of the fleet made special side trips, one of them to Mecca...these official expeditions were not voyages of exploration in the Vasco da Gama or Columbian sense. They followed established routes of Arab and Chinese trade in the seas east of Africa. (Fairbank & Goldman 137-8)

Thus, China established diplomatic and commercial ties with civilizations spanning no less than three continents: Asia, Africa and Europe. In fact, some historians believe China's reach may have extended to a fourth continent—North America—arguing that Zheng He may have been the first to reach the territory we now call America and thus beaten Christopher Columbus to the punch. The Ming empire was in frequent contact, too, with the colonies of other global imperial powers, such as Spain, whose silver made its way into and “lubricated these expanding market activities” by way of the Philippines (Moll-Murata 165). Through these diplomatic and economic enterprises, Ming China thus underwent a “process of commercialization” in which markets boomed, “marketable products” and goods multiplied, “people left the countryside for the cities,” and “merchants and artisans increasingly too on economically prominent roles” (Moll-Murata 194).

Thus, *Journey to the West* emerged in published form during a period of acute and perhaps unprecedented imperial expansion. Yet, it is also generally understood as a relatively stable period of Chinese history, in part because its first emperor, Hong-wu, consolidated the governmental structure of the empire and, thus, centralized its power. We might imagine this governmental structure as “resembl[ing] a pyramid with the emperor at its apex” (Hucker 72). Each of the three faces of the pyramid corresponds to a different branch of government: general administration, the military, and the surveillance-judiciary. Contained within the three branches were the six ministries: Personnel, Revenue, Rites, War, Justice, and Works. The Ministry of Personnel controlled

appointments, merit ratings, promotions, demotions, leaves, retirements, and honors of all civil officials...The Ministry of Revenue was responsible for the census of the population and of cultivated lands, the assessment and collection of taxes, and the handling of government revenues...The Ministry of Rites was concerned with state ceremonies, rituals, and sacrifices; administration of civil service recruitment examinations; and the reception of envoys from tributary states...[It] was also responsible for the regulation of Buddhist and Taoist priesthoods...The Ministry of War was responsible for military administration in general...The Ministry of Justice supervised judicial and penal processes...The Ministry of Works was in charge of government construction projects...the maintenance of waterways and roads, the standardization of weights and measures, and the exploitation of mountains, lakes, rivers, marshes, and other areas considered to be public lands and resources. (Hucker 83-7)

This passage is worth quoting at length not only because it gives us a sense of the structure of the Ming government and its division of labor, but also because it conveys both the advantages and challenges necessitated by China's rapid expansion and heightened power in the period: the country's population boomed, effectively doubling over the course of the period; its borders grew rapidly; the job of

governing became increasingly complex as emperors were forced to contend with the challenges presented by vast numbers of people and tracts of space; the empire possessed an abundance of natural resources, and relied upon a vast infrastructure for travel and for trade. The famous Great Wall was only one part of the infrastructure which the Ming Dynasty worked to expand and maintain, demonstrating how these systems were just as important for keeping rebel forces out as for mobilizing commerce, exploration and diplomatic missions. Rebuilt so as to keep the Mongols at bay, the Great Wall was in this period lengthened to span a whopping 4,500 miles, “much of it thirty feet high, with watchtowers at frequent intervals” (Kruger 284).

While the emperor possessed absolute power over the realm, the sheer size (in terms of both space and population) of the Ming empire presented a variety of challenges for governance. Thus, he relied heavily upon civil servants to keep the empire running and to enforce the Great Ming Code, which upon its finalization in 1389 established a break between the social agendas of the Ming and those of the former Yuan Dynasty. **[See the handout on the Great Ming Code for a brief account of the depth and breadth of the Ming legal system, as well as the harmonic social order it sought to impose.]** The government officials upon which the empire depended were recruited, evaluated and promoted (or dismissed) on the basis of an intense examination system:

the backbone of the system was the nationwide institution of Confucian schools...where pupils spent about ten years after leaving their primary school...The examination system [consisted of] the provincial and metropolitan examinations for the *chü-jen* degree, holders of which could then sit for the *hui-shih* degree at the capital, followed for the graduate by the palace examination—for the purpose of ranking the graduates—consisting of a single essay on a policy problem...The Ming examinations were open to an even wider spectrum of people than [previously] allowed: categories previously excluded, such as merchant families, were no longer so...The civil service, which the graduate entered under the jurisdiction of the Ministry of Personnel, had at its apex six ministries...It had nine ranks (one being the highest) each divided into two grades, and to start with the graduate’s position usually depended to a major extent on his position in the pass list. Thereafter his career depended to a major extent on periodic evaluations. (Kruger 310)

What is described here is an intense educational regimen followed by a series of demanding exams, each of which correlates to an increasingly central position within the empire: province, capital, palace. Measuring merit on the basis of inspection, these exams provided entry (or not) to jobs in civil service and were then continued in the form of “periodic evaluations” of job performance. **[See Langlois and the handout on Ming civil officials for a breakdown of the nine ranks according to which government personnel were ordered.]** Just as important, too, is the extent to which changes to the exam structure in the Ming period register important sociopolitical developments. As the empire expanded, China witnessed the emergence of a merchant class of growing wealth and power. While prevented from sitting the civil service examinations in former dynastic periods, members of merchant families thus gained new access to the upper echelons of government in China. Likewise, having “regained their importance as a venue for a political career,” the civil service examinations also produced a new “national culture of shared elite education” and marked the rise of “an emergent urban bourgeoisie” which was “increasingly literate and influential” (Norton Anthology 416).

But with the expansiveness of imperial power and social structures came a new set of problems for the emperor and for China. Largely dependent upon civil servants to perform tasks such as tax collection—

tasks critical to the nation's financial health, social stability and imperial reach—the Ming emperors were all-powerful, yet also struggled with the challenge of centralizing and maintaining that power in the face of the empire's multiplying population and expansive sprawl. For instance, establishing a basic system for the collection of taxes in the provinces—many of which were very distant from the capital—and their transference into the hands of the government was incredibly difficult (Fairbank & Goldman 134). Moreover, the Hung-wu Emperor's move to consolidate China's governmental structure, "coupled with his demand that his successors must promptly put to death anyone who dared propose re-establishing a grand councillorship or indeed anything resembling a prime ministership," put rulers, officials and indeed the entirety of China in somewhat of a catch-22: "the government could work effectively only under a strong ruler" (Hucker 104) and, yet, the sheer size of the empire made it increasingly difficult to consolidate power under the jurisdiction of a single emperor. Ming systems of bureaucracy, then, did not always run smoothly. Thus, the period's fiction not only details and experiments with the inner workings of the government's structures and protocols, but also critiques their ineffectiveness. Often, Ming novels "reveal ineptitude, corruption, and incredibly inefficient bureaucratism...portray[ing] Ming government as a morass of arrogance, cupidity, hypocrisy, cowardice, and, at best, high-principled ineffectiveness" (Hucker 103).

CLOSE READING

Students might explore the governmental structure and hierarchy of Ming China by close reading the following passage:

The celestial ministers all congratulated the Emperor on his clemency, and Monkey shouted 'Bravo!' at the top of his voice. Officials were then ordered to look through the lists and see what appointments were vacant. 'There is no vacancy at present in any section of any department,' one of them reported. 'The only chance is in the Imperial Stables, where a supervisor is wanted.' 'Very well then,' said the Jade Emperor, 'make him *Pi-ma-wén* in the stables.' Accordingly he was taken to the stables and the duties of this department were explained to him. He was shown the list of horses, of which there were a thousand, under the care of a steward, whose duty it was to provide fodder. Grooms who combed and washed the horses, chopped hay, brought them their water and cooked their food. The superintendent and vice-superintendent helped the supervisor in the general management. All of them were on the alert night and day. In the daytime they managed to get a certain amount of fun; but at night they were on the go all the time. The horses all seemed either to go to sleep just when they ought to be fed, or to start galloping when they ought to be in their stalls. When they saw Monkey, the heavenly horses pressed round him in a surging mob, and ate the food he brought them with such appetite as they had never shown before. After a week or two the other officers of the stables gave a banquet to celebrate Monkey's appointment. When the feast was at its height, he suddenly paused, and cup in hand he asked, 'What does it really mean, this word *Pi-ma-wén*? 'It's the name of the rank you hold,' they said. 'What class of appointment is it?' Monkey asked. 'It doesn't come in any class,' they said. 'I supposed it's too high to count as being in any class?' said Monkey. 'On the contrary,' they said, 'it's too low.' 'Too low!' exclaimed Monkey. 'What do you mean?' 'When an officer doesn't manage to get classed, they put him to mind the horses. There's no salary attached. The most you'll get for fattening up the horses as you've done since you were here, is a casual "Not bad!" But if any of them had gone a bit lame or out of condition, you'd have caught it hot. And if any of the had come to real harm, you'd have been prosecuted and fined.' (45-6)

To explore the bureaucratic dysfunction that is so often the object of critique in Ming literature, students might consider the following passage:

A mass of ghosts rushed to the palace, announcing that a furry-faced thunder-god was advancing to the attack. In great consternation the Ten Judges of the Dead tidied themselves and came to see what was afoot. Seeing Monkey's ferocious appearance, they lined up and accosted him in a loud voice: 'Your name, please!' ... 'I am the Sage from the Water-curtain Cave,' said Monkey. 'Who are you?' 'We are the Ten Judges of the Emperor of Death,' they said. 'In that case,' said Monkey, 'you are concerned with retribution and rewards, and ought not to let such mistakes occur. I would have you know that by my exertions I have become an Immortal and am no longer subject to your jurisdiction. Why did you order my arrest?' 'There's no need to lose your temper,' they said. 'It's a case of mistaken identity. The world is a big place, and there are bound to be cases of several people having the same name. No doubt our officers have made some mistake.' 'Nonsense,' said Monkey. 'The proverb says "Magistrates err, clerks err, the man with the warrant never errs." Be quick and bring out the registers of the quick and the dead, and we'll soon see!' 'Come this way, please,' they said, and took him to the great hall, where they ordered the official in charge of the record to bring out his files. The official dived into a side room and came out with five or six ledgers, divided into ten files and began going through them one by one—Bald Insects, Furry Insects, Winged Insects, Scaly Insects [...] He gave up in despair [40] and tried Monkeys. (39-40)

See also the scene involving Buddha's disciples and the blank scriptures (286-7).

POINTS FOR DISCUSSION

The above passages are well suited for guiding your students through the following questions. You might also ask students to identify further textual evidence for their responses, which will encourage them to practice locating evidence for their close readings and to make connections across the text.

- What is *Journey to the West*'s stance in relation to Ming government and bureaucracy? Approving or disapproving? Contradictory? What do we make of these contradictions?
- What is satire? How does *Journey to the West* employ satire to critique the period's systems of governance? Why satire—what particular purpose does it serve?
 - For a more focused discussion of satire in *Journey to the West*, see Unit 5.
- What is empire? How is it maintained? How does it function? Who does it serve? What resources does it require, whether social, political, economic or natural? Is it efficient or inefficient? How and why? What are the social and political advantages of imperial power, whether for a ruler, a people or a nation? What are the social, political and ethical casualties of empire? Who (and what) does it fail or disadvantage and how?
- Make a list of the various titles ascribed to both human and divine administrators / officials throughout the novel. How would you describe these titles? Are they literal or abstract? Are they modest and ordinary, or overblown and exaggerated? What do these titles suggest about (or how do they further contribute to) the novel's commentary on the structure of government and the implementation of imperial power in Ming China?
- Consider the problem of scale, especially as it is represented in the above passages. What is the scale of the Ming empire as it is represented above? How would you describe its size, shape and scope? Its constituents and / or contents? How might a state capitalize upon imperial sprawl—

what advantages does it convey? What are the disadvantages to this sprawl? How would you describe them? Do these disadvantages ever profit or benefit individuals or the state? To what end?

- What is the relationship between written records—whether non-fictional or fictional—and Ming bureaucracy? To what extent is the empire kept in order by way of writing? Is writing an exhaustive system of order or are its capacities ever exhausted? By whom and / or what are they overcome? In what ways does literature function as a historical record? What does literature register that historical archives or narratives do not? What interpretative challenges does literature entail or impose upon the reader, especially with regards to its function as a window into or commentary on history?

INDIVIDUAL & STATE

If Ming Dynasty governance and politics were defined by the struggle to negotiate the relationship between the heart of imperial power and its provincial periphery, the period's social structures faced a similar conundrum: that of defining the balance between individual and collective. The Great Ming Code sought to establish harmonic order not only among people, but also on earth and in heaven. Informed by the syncretic unity emergent in the "overlapping beliefs" between the Confucians, Daoists and Buddhists, the Hong-wu Emperor's legal codes attempted to preserve "the unity of heaven, earth, humanity" (Knight 8). Of "the most persistent issue[s]" at work in Chinese literature, the question of the relationship between individual and state is perhaps most important. Confucianism emphasized "the obligation of the scholar-bureaucrat to serve the state." Daoism and Buddhism, on the other hand, accentuated "the powerful attraction of life in retreat," wherein the individual functions as the central point of focus (Yu & Hutters 28). At times, [i]t was almost impossible to adjudicate among" these different sets of priorities. For instance, loyalty to family and loyalty to state were seen as complementary, but certainly of a higher order than loyalty to self. If, however, family and state loyalties happened in practice to come into conflict, choosing between them was an almost impossible task" (Yu & Hutters 31-2). The friction between these loyalties, then, registers some important "contradictions between the public and the private, the needs of society and those of self" (Yu & Hutters 28).

It seems worth noting, here, that the classical Chinese word for writing, *wen*, itself connotes the convergences and divergences between public and private, collective and individual. The act of writing, and literature more broadly, are "integral element[s] of the cosmos and of the sociopolitical world" in the sense that "in writing of the self one spoke ineluctably to and of society as well: the forms and patterns of one's writing corresponded naturally with those of the universe itself" (Yu & Hutters 21). To write, then, is to explore and interrogate this relationship in all of its harmony and dissonance. Ming China is particularly important in this context, for alongside its booming population a notion of individualism developed which put into question the relationship between self and collective. For instance, Wang Yangming (1472-1529), a mid-Ming statesman and philosopher, argued that unity "lies within as well as outside the one. Therefore, one should learn to be guided by intuitive knowledge achieved through careful thought and meditation." Commercialization and imperial expansion, too, contributed to this notion of the individual as it empowered individuals as consumers and laborers, made room for entire groups of people (such as merchants) formerly excluded from social and governmental structures, and facilitated social mobility. It was this empowered sense of the individual—the notion that individuals possess within themselves an "intuitive knowledge" and might guide their

own paths through life and in the social world—which led critics of the following Qing Dynasty to locate cause for “the Ming collapse” at least partially in the period’s “individual-centered” philosophy (Fairbank & Goldman 140).

Journey to the West demonstrates the parallels and tensions between individual and collective in at least two ways. First, we might understand the pilgrim quartet—their relationships, agreements and disagreements—as representative of collective life in Ming China and “a new mode of interrelationship between individuals” (Zhou 72). As Monkey’s antics collide with Pigsy’s uncontrollable desires or compromise Xuanzang’s Buddhist removal from the mundane conflicts of the social world, for instance, the group captures a “sense of chaos and reversal” wherein individuals threaten to turn the harmony and hierarchies of the “world upside-down,” confusing “high and low, top and bottom” (Zhou 73). The novel in this way understands the group as a microcosmic embodiment of a collective made up of vying individuals, experimenting with the ways in which harmony is compromised or maintained by way of their interactions. But the novel also explores this relationship in a second way: by figuring the group as together comprising a single individual. Thus, “Xuanzang is a spiritual seeker, Monkey his heart-mind, the white horse his will, Pigsy his bodily desires, and Sand Monk his connection to the earth” (Knight 89). This second mode of representation is important, for it not only represents the vying energies at work at the level of the collective, but also demonstrates how individuals, too, possess within themselves a network of contending impulses and desires. The novel illustrates how Ming philosophies of individualism run deeper than the relationship between self and society. The nature of this relationship, in other words, begins with those alliances and conflicts that occur at the level of the individual.

CLOSE READING

Consider the following passage with your students to explore the relationship between self and collective.

They were looking at this inscription when suddenly a monster of horrifying aspect came surging through the mountainous waves. His hair was flaming red, his eyes were like two lanterns; at his neck were strung nine skulls, and he carried a huge priest’s staff. Like a whirlwind he rushed straight at the pilgrims. Monkey seized Tripitaka and hurried him up the bank to a safe distance. Pigsy dropped his load and rushed at the monster with his rake...Monkey, seeing the grand fight that was in progress, itched to go in and join it. At last he said to Tripitaka, “You sit here and don’t worry. I am going off to have a bit of fun with the creature.” Tripitaka did his best to dissuade him. But Monkey with a wild whoop leapt into the fray. At this moment the two of them were locked in combat, and it was hard to get between them. But Monkey managed to put in a tremendous blow of the cudgel right on the monster’s head. At once the monster broke away, and rushing madly back to the water’s edge leapt in and disappeared. Pigsy was furious. “Heigh, brother,” he cried. “Who asked you to interfere? The monster was just beginning to tire. After another three or four rounds he would not have been able to fend off my rake, and I should have had him at my mercy. But as soon as he saw your ugly face he took to his heels. You’ve spoilt everything!” “I’ll just tell you how it happened,” said Monkey. “It’s months since I had a chance to use my cudgel, and when I saw you having such a rare time with him my feet itched with longing not to miss the fun, and I couldn’t hold myself back. How was I to know the monster wouldn’t play?” So hand in hand, laughing and talking, the two of them went back to Tripitaka. “Have you caught the monster?” he asked. “He gave up the fight,” said Monkey, “and went back again into the water.” (159-60)

Here, you might also consider the moments in which Sun Wukong abandons his monkey subjects, sometimes for his own self-improvement and at other times to fight on their behalf.

POINTS FOR DISCUSSION

- What is the role of the individual in society? What are the advantages of being part of a broader collective or nation? What are the disadvantages? What is the relationship between the needs and desires of the individual, and those of the state? How is this relationship, with all of its advantages and disadvantages, described in *Journey to the West*? What kind of an individual is Monkey? How does he serve the greater good? How does he undermine it? Are there times when Monkey must act against the present needs of the group in order to secure its future safety or success?
- Which characters are important or formative individuals in the novel? Are these individuals, like Monkey, ever described in collective terms? Is an individual always in agreement with herself? Another way to put this: is the individual always at peace or harmony with herself, or does she ever fight with or rebel against herself? To what extent do the struggles between individual and collective parallel the *inner* conflict of the individual? What is the relationship between inner or self-struggle and social harmony?
- What is a possession? What is a commodity? What is the relationship between individualism and commodities or possessions according to *Journey to the West*? How did the individual develop in relation to the Ming empire's expanding markets and production of goods? In relation to material things and the experience of ownership?
- Monkey is in many ways an extraordinary character, capable of extraordinary things. What are Monkey's particular capacities as an individual? What makes him unique—what is he good at and what privileges does he possess? In what ways is language a mechanism (or even weapon) through which an individual can exert power over others? Does Monkey ever use language in such a way and to what end?
- What is the relationship between Monkey's capacities as an individual and his social mobility? Are all characters as mobile as Monkey? If not, which are stuck in their social place and why? What characteristics and capacities, in other words, are valued in the novel? Which allow characters to move and, on the other hand, which keep them fixed in position?
 - See the second set of passages under the sub-section titled "Oral & Vernacular Cultures" for quotations students might close read so as to explore gender roles and values, and their relationship to social mobility.
 - To explore these questions further educators might turn to Unit 7, which tracks the relationship between bodily transformation and social status.

ORAL & VERNACULAR CULTURES

When we think of novels, what most immediately comes to mind are the books available for purchase in bookshops ranging from the local (such as Madison's A Room of One's Own) to the corporate (Barnes & Noble, for instance). These are books authored by a single, identifiable writer; edited, printed and distributed by a publisher; purchased in the form of mass-produced hard- or paperback editions with covers that announce the text's provenance. But *Journey to the West* accommodates neither our

contemporary ideas about the novel and the publishing industry, nor our understanding of the pathways through which we tell and consume stories. What follows is a long but worthwhile passage that describes the ways in which *Journey to the West* originated in oral and vernacular cultures, and how it came to be published:

The title *The Journey to the West* (*Xiyou ji*) refers not to a single literary work, but to an entire narrative tradition in China dealing with the legendary expedition of the Tang Buddhist master Xuanzang to India in quest of Mahayana scriptures, in the company of a party of disciple/protectors...The chain of literary developments related to the Xuanzang cycles starts with the actual historical accounts of the original journey to the western regions...Soon the stories were embellished with independent elements of pseudogeography, Buddhist demonology, even Chinese monkey lore...to yield the basic plot of the best-known episodes... By the Southern Song period, several of the existing episodes had already been recombined to produce what is the earliest extant continuous narrative of the Xuanzang cycle, in the brief text entitled *Da Tang Sanzang qujing shihua* (*Master Tripitaka of the Tang Fetches the Scriptures, in Prose and Verse*). Slightly later, there appeared a full-length dramatic treatment known as *Xiyou ji zaju*, in which the dimensions of the cycle are expanded and some of the allegorical associations later applied to the story begin to surface. More recently, certain textual fragments have been discovered—one quoted in a mid-Ming encyclopedia, another given as a reading sample in a fifteenth-century Chinese-language textbook from Korea. These fragments attest to the existence of more or less complete colloquial prose narrative versions of the story in what is known as the *pinghua* form well before the composition of the full-length novel...these various types of antecedent narrative materials were brought together and recast as the hundred-chapter *Xiyou ji*...[F]rom this point on, at any rate, the basic outlines of the novel were fixed. (Plaks 272-3)

Journey to the West, in other words, builds on a long-historied and rich “narrative tradition” that draws upon stories which had circulated by word of mouth for centuries. Likewise, it is the product of earlier manuscripts and published texts recorded in a variety of vernacular dialects. Earlier versions of the stories which comprise the novel were anything but fixed, their details, narrative and sequencing transforming as they were told and re-told by oral storytellers to a diversity of listening audiences. In this sense, Wu Cheng’en is not *the* author of the work, but rather only one of its many creators. It seems no coincidence that the evidence in favor of Wu Cheng’en’s authorship is, according to some, “flimsy,” further highlighting the extent to which the novel’s origins resist attachment to any one individual (Plaks, 274). In this way, *Journey to the West* renders legible the thick oral and vernacular traditions of Ming China. “Master story writers collected and rewrote popular stories” that had originally taken shape in “oral performances.” Ming novels “infus[e]” these narratives “with plots, themes, and language from classical literature,” and thus “elevat[e] the vernacular story to a more respectable literary genre.” And yet, these novels also constitute a record of that vernacular tradition by “retaining the storyteller conventions of the genre.” Thus, “Chinese popular literature can be described as a vast tapestry of interrelated stories” whose “strength lay not in inventing new plots but in filling in details and saying what had been omitted in older ones” (*Norton Anthology* 416).

Journey to the West is also important for how it makes visible developments in Ming literary and print culture, and the intersections of these developments with social change. The Chinese developed the technology to publish books on a mass scale long before the Europeans. Developing wood-block printing in the 9th century and, during the Yuan Dynasty (1271-1368), wooden moveable type, the Chinese in the Ming period were able to mass produce texts at unprecedented rates. Matteo Ricci (1552-1610), an Italian Jesuit priest on missions in Ming China, described at length “the abundance of printed books he

saw everywhere on all sorts of topics”: instructional manuals, maps and travel guides, almanacs, plays, erotica and, of course, novels. And with the explosion of print came heightened levels of literacy. It was an important factor in the increasing levels of social mobility throughout the period in that it provided access to the knowledge necessary to rise in social status: knowledge of how to conduct rites, hold a refined conversation, compose poems, discuss the philosophers, and appreciate fine works of art, all of which could be learnt from books (Kruger 318-9). Vernacular literature such as *Journey to the West*, in particular, played an important part in these social transformations. Throughout the Ming Dynasty and its Yuan predecessor, vernacular literature was “intimately connected to the drastic political and social changes” which took place over the course of the period. Classical literature, which was written in a scholarly language accessible to few, was displaced by literature written in more accessible vernacular dialects, “los[ing] its place as the core around which public, social, and private life were organized” (*Norton Anthology* 416). Thus, literature not only became accessible to wider reading audiences, but also changed in character and contents. Catering to a mass public, publishers printed works which “[d]epart[ed] from the emotional restraint of many earlier poems and narratives” and, instead, “portray[ed] conflicts between dominant values” and norms (Knight 75). During the Ming Dynasty, Chinese literature in this way became “much more adept at handling themes and topics that had been outside the purview of classical literature,” painting a “more wide-ranging portrait of the lives of Chinese readers” that “had a broad appeal across class lines” and, indeed, sometimes even destabilized the lines of social division (*Norton Anthology* 415).

CLOSE READING

Consider the function of each chapter’s closing invitation, as well as its subtle variation over the course of the text. Ask students to track repetitious structures (such as those excerpted below) across the whole of Waley’s translation of *Journey to the West*. They should brainstorm about how these structures might intersect with the novel’s historical and vernacular contexts, as well as their formal function:

And if you do not know whether in the end, equipped with this name, he managed to obtain enlightenment or not, listen while it is explained to you in the next chapter. (19)

How they fared after day broke, you will hear in the next chapter. (62)

If you do not know how the Emperor came to life again, you must read what is told in the next chapter. (103)

And if you do not know where they got to, you must listen to what is told in the next chapter. (145)

If you do not know whether in the end this king was brought to life, you must listen to what is unfolded in the next chapter. (194)

And if you do not know whether in the end they escaped with their lives, you must listen to what is told in the next chapter. (258)

The novel’s many moments of re-narration are also of significance with respect to its oral and vernacular histories. Students, for instance, might compare these instances of retelling with the refrains that conclude each chapter.

So Ch'ên hired a room for his mother, and he and his wife set off for Chiang-chou. At the crossing over the Hung River they were met by two ferrymen called Liu and Li whom, so it happened, Ch'ên had injured in a previous incarnation. When they were on board the boat, Liu began to stare at Ch'ên's wife, who was indeed of matchless beauty. After whispering to Li, he took the boat to a totally unfrequented spot and at dead of night first killed the servants and next Ch'ên himself, throwing all the bodies into the river... Ch'ên's wife could think of nothing better to do than give in for the time being, and she told Liu to do with her as he would. (87)

Hsüan Tsang succeeded in finding the old lady. 'Your voice,' she said, 'is very like that of my son Ch'ên O.' 'I am not Ch'ên O, but I am his son, and Wên-ch'iao is my mother.' 'Why did your father and mother not come too?' she asked. 'My father,' he said, 'was killed by a bandit who forced my mother to be his wife. I have a letter of hers here, and an incense-ring.' 'Alas,' cried the old woman, 'that I should ever have thought my son had cruelly abandoned me! Little did I think he had been done to death. Heaven, however, has taken pity on me and continued our line, so that at last a grandson has come to seek me out.' (92-3)

'What is it?' said his [the minister's] wife asked. 'Wife', he said, 'this is our grandchild. Our son-in-law Ch'ên O was killed by robbers, and my daughter was forced to live with the murderer as his wife. But do not despair. At to-morrow's Court I will tell the Emperor of this and he will send soldiers to avenge the death of our son-in-law.' (93)

POINTS FOR DISCUSSION

- Why tell a story that has already been told, rather than one that is new? What is the relationship between Chinese models of historical time and Wu Cheng'en's choice to "return" to the *Journey to the West* narrative? What can we learn by returning to old and known stories? What do universally known stories allow us produce that new and untold stories do not?
- What is oral culture? Which works of literature are you already familiar with who also employ these methods of storytelling? (If students are stumped, Homer's *Odyssey* or *The Arabian Nights* are good points of comparison.) What are the differences between an oral story and a written one? Is one more flexible than the other? Is one more prone to being forgotten? What are the advantages of writing a story down? How is an oral story erased, foreclosed or damaged in the process of being written down? What is gained in reading an oral story in print? Is anything lost?
- What is literacy? Are there different kinds of literacy? Might we for instance describe an oral storyteller who cannot read or write as literate, given her talent for spinning and plotting stories, for attracting and captivating a listening (or perhaps "reading") audience?
- How does *Journey to the West* reflect its oral and vernacular origins? Why close each chapter with a variation on the same refrain ("If you do not know X, listen on to learn Y")? What does this refrain tell us about oral culture and performance in Ming China? What does it suggest about the relationship between storyteller and listener? Does it clue potential latecomers in to the content of the story thus far? Does it function as a cliffhanger with which to entice the reader to listen further? And why does Wu Cheng'en describe his readers as listening in these refrains, rather than as *reading*? Why would he choose *not* to use the word "read" instead of "listen" and, thus, better capture the medium through which his audience experiences the story?

- How do individual chapters in *Journey to the West* perform the features of repetition or recursion which give structure to oral storytelling? Notice, for example, that individual chapters will often rehearse facts, details, and portions of the narrative over and over again (see the set of quotations above). Why do this? Do these rehearsals always produce the same thing? Or do they ever reveal something new about the story?

ASSIGNMENTS, ACTIVITIES & PROJECT IDEAS

- Have students use Google Maps to create a map of the world as a sixteenth-century Chinese reader of *Journey to the West* might have imagined it. This activity will help students visualize the globe in the context of Ming China. In addition to those settings represented in the novel, students should select a set of locations that, while not necessarily referenced explicitly in the novel, are important for understanding its historical contexts. For example, which sites should a student include so as to capture the height of Ming imperial power? Which would give viewers a sense of China's governmental structure in the period? Students might conduct independent research for the purposes developing their maps, as well as a rationale for the worlds these maps represent.
 - For a two-part project: ask students to create a comparative map of Tang China. Doing so will enable students to visualize differences in governmental structure (such as the location of the capital), population, etc.
- Students might write a two-part personal essay. In the first part, they should craft a personal historical "journey" or narrative. In addition to documenting the formative events in a student's life, these narratives might also reach further back in time to consider familial histories, cultural backgrounds, etc. In the second part, students might reflect upon the model(s) of time at issue in their historical narratives. If a student had to describe the narrative in terms of periods, how would she do so? What temporal patterns emerge in the narrative? Does it move cyclically, describing events that, even as they are distinct, unfold through the same rhythms or shapes? Are the narrative's events tied together by a common theme? Or, is there no apparent logic to the narrative's contents – is it chaotic and / or the product of chance? To complete the second part, students should keep in mind what they have learned from close reading *Journey to the West*, its narrative structure and its representation of historical time.
- Screen a storyteller performance of *Journey to the West* (see, for instance, excerpts from Diane Wolkstein's live tellings on YouTube). Ask students to reflect upon the performance and the culture it creates. What is the difference between reading a novel on one's own and listening to a story as part of a group? How does the experience of *Journey to the West* change between reading and listening? In what ways does this act of collective listening work to create a common heritage or a sense of community? What do these performances teach us about the novel's historical contexts, the communal or public function of literature, and the experience of collective or public life in Ming China? You might also ask students to put on their own performances of the written text.

UNIT 2 • AN AMALGAM OF FAITHS: RELIGION IN *JOURNEY TO THE WEST*

OBJECTIVE: To grapple with *Journey to the West*'s complex, multilayered religious background, identifying and discussing the present of Buddhist, Daoist and Confucian elements in the text.

HANDOUTS "Table of Chinese Religious History," *Chinese Religion*
"The Heart Sutra," *Journey to the West* (W.J.F Jenner translation)
<http://www.columbia.edu/cu/weai/exeas/resources/pdf/heartsutra.pdf>

PREPARATORY & RECOMMENDED READING

- T.H. Barrett, "Religious Traditions in Chinese Civilization: Buddhism and Taoism," *Heritage of China: Contemporary Perspectives on Chinese Civilization* (California, 1990), 138-65.
- John M. Koller, "Foundations and Transformations of Buddhism: an Overview."
<http://www.columbia.edu/cu/weai/exeas/resources/foundations-of-buddhism.html>
- Romeyn Taylor, "Official Religion in the Ming," *The Cambridge History of China, Vol. 8: The Ming Dynasty, 1368-1644* (840-92).
- Tu Wei-ming, "The Confucian Tradition in Chinese History," *Heritage of China*, 112-37.

ADDITIONAL RESOURCES

RELIGION & WU CHENG'EN'S JOURNEY TO THE WEST

- Anthony C. Yu, "Religion and Literature in China: The 'Obscure Way' of *The Journey to the West*," *Comparative Journeys: Essays on Literature and Religion East and West* (Columbia, 2009), 158-87.
Yu berates translator Arthur Waley and scholar Hu Shi for neglecting the religious theme in *Journey*. The second half of the essay lists as evidence several Buddhist and Daoist winks in the text.
- Meir Shahrar, "The Lingyin Si Monkey Disciples and the Origins of Sun Wukong," *Harvard Journal of Asiatic Studies* 52:1 (June 1992), 193-224.
Where does the idea of a Monkey King come from? This essay links *Journey*'s central figure to "a body of monkey lore" growing out of the foundational legends of the Lingyin si monastery. Despite its obvious interest for literary historians, Shahrar's essay confirms the impact that localized folk religions had in the final tapestry of *Journey*. Despite its Buddhist cosmology and Daoist underpinnings, it is a hero from a relatively obscure cult who becomes the book's most memorable figure.
- Francisca Cho Bantly, "Buddhist Allegory in *The Journey to the West*," *The Journal of Asian Studies* 48:3 (August 1989), 512-24.
The title says it. Despite Wu Cheng'en's syncretic use of religions, Buddhism prevails in that the structure and form of the book illustrate certain principles of Mahayana Buddhism (karma, compassion, emptiness). This reading not only unearths some of the text's hidden religious underpinnings, it also celebrates its "technical virtuosity" (513).

- Ping Shao, "Huineng, Subhūti, and Monkey's Religion in *Xiyou ji*" *The Journal of Asian Studies* 65:4 (November 2006), 713-40.
Ping Shao disagrees with those who, like Bantly, see Buddhism as the dominant religious influence in *Journey*. Even if Buddhist allusions outnumber those of other religions, Shao argues that it is Subhūti's (Subodhi in Waley's *Monkey*) tutelage of Monkey in the early chapters that makes the narrative possible. From Subhūti, Monkey learns skills and principles that Shao identifies with the Daoist doctrine of "internal alchemy." Reading the last two essays against each other, one notices the open-endedness of the religious theme in *Journey*.

BUDDHISM

- Damien Keown, *A Very Short Introduction to Buddhism* (Oxford, 1996).
A true gem. Books in this collection are written by experts quite adept on simplifying vast topics without being simplistic.
- <http://www.buddhanet.net/>
An online repository of all things Buddhist. Hosted by the Buddha Dharma Education Association.
- Charles Muller (ed.), *Digital Dictionary of Buddhism*, Toko Gakuen University.
<http://www.buddhism-dict.net/ddb/index.html>
Not the most user-friendly interface, yet a useful and comprehensive tool to track down names of places, scriptural terms, and illustrious Buddhists as they appear in *Journey*.
- Patricia Buckley Ebrey, "Timeline and Maps of Buddhism." University of Washington.
<http://depts.washington.edu/chinaciv/timeline.htm>
Probably the most comprehensive timeline of Chinese religion and history on the web. It includes maps for each dynasty and many links to documents and visual samples of Chinese art. Emphasis on the introduction and proliferation of Mahayana Buddhism in China.
- "She of Little Faith," *The Simpsons*, Season 13, Episode 6.
<http://www.simpsonsworld.com/video/315654723741>
For a bit of humor. This episode mocks the Western appropriation of uncomplicated, feel-good versions of Buddhism. The plot: Lisa breaks with Christianity and embraces Buddhism... after reading a pamphlet! The episode includes the line: "Richard Gere? The world's most famous Buddhist."

DAOISM (TAOISM)

- Tolbert McCarroll (ed.), *The Tao. The Sacred Way*.
Despite their cryptic tone, most of the aphoristic poems compiled here constitute the best possible introduction to Taoism, a doctrine that values free interpretation and individual path-finding over dogma and systematicity.
- Laurence G. Thompson, "The Individual: Buddhism and Taoism," *Chinese Religion: An Introduction* (Dickenson, 1969), 89-101.
Slightly dated, but accessible comparative study of the two main religious traditions behind *Journey*.

- Derek Lin, “What is Tao” <http://taoism.net/tao/what-is-tao/>
A bullet-point explanation for the newly initiated. The main website includes links and images of interest.
- Shin-yi Chao, *Daoist Ritual, State Religion, and Popular Practices* (Routledge, 2011).
An account of the political entanglements of Daoism throughout a six-century period that includes the Tang and Ming dynasties.

CONFUCIANISM

- Confucius (<http://plato.stanford.edu/entries/confucius/>) and Mencius (<http://plato.stanford.edu/entries/mencius/>). *Stanford Encyclopedia of Philosophy*.
- Daniel K. Gardner, *A Very Short Introduction to Confucianism* (Oxford, 2014).
- Meredith Sprunger, “An Introduction to Confucianism.”
<http://www.urantiabook.org/archive/readers/confucianism-introduction.htm>
- Confucius, *The Analects* (c.475-221 BC),. http://www.chinese-wiki.com/Analects_of_Confucius
A wiki bilingual version of the foundational text of Confucianism. Like *The Tao*, perhaps with a less oracular tone, the *Analects*’ concise, pithy mode of expression make them quite apt for generating classroom discussion.
- <http://www.sacred-texts.com/cfu/index.htm>
Site with downloadable files of the major Confucian texts.

UNIT ORGANIZATION

This unit is divided into four informative sections—“Religion in *Journey to the West*,” “Buddhism,” “Daoism,” and “Confucianism”—that contain extensive notes on possible topics and passages with which to structure a discussion of *Journey to the West*’s religious contexts. The final set of sections—“Points for Discussion” and “Assignments, Activities & Project Ideas”—include some relevant questions and assignments with which to start and/or complement these discussions.

RELIGION IN JOURNEY TO THE WEST

Let us begin with an important caveat: The edition of *Journey* you’re reading presents an obstacle in our attempt to clarify the meaning of religion, given that Arthur Waley eliminated most of the religious material in his translation. This excised material includes mainly the obscure Daoist poetry embedded in the action as well as many allegorical chapters and characters. Consequently, we are forced to discuss religion as an absence rather than a presence in *Monkey* and to trace such presence in the unabridged translations by W. J. F. Jenner and Anthony C. Yu. Nonetheless, the absence of religion from this modern, “novelized” edition is in itself worthy of discussion. Why does the original *Journey* need to be “[f]reed from all kinds of allegorical interpretations by Buddhist, Daoist, and Confucian commentators”? According to prologist Hu Shih, the riddance of religion turns this version into “simply a book of good humor [...] and delightful entertainment” (5). Why the assumption that religion and humor have to exist as eternal opposites? Isn’t Wu Cheng’en articulating a religious vision precisely *through* the use of humor? Does *Journey* use religion as a source of comedy? And comedy as a source of religion? What is lost and what is gained by bowdlerizing the religious theme?

Every religion promotes a worldview and its accordant lifestyle. To study religion in *Journey* entails looking at matters beyond the merely spiritual: history, the art of government, class conflict, literacy, the supernatural, death, ethics, family life, etc. The very premise of the book rests upon a religious theme: a pilgrimage to find and translate Buddhist scriptures that would enable the inhabitants of “the Southern Continent” to “change their hearts” by embracing religious and civic virtue (78). Thus, from its inception, the journey that gives the book its title spurs personal growth toward holiness as well as social reform toward a more virtuous community. Characters in the novel often struggle to reconcile individual spirituality with the common good.

For the purposes of reading and teaching *Journey*, it is also important to keep in mind that the text does not offer a coherent set of religious beliefs. Rather it mirrors the cacophony of deities, rituals, and beliefs of the era. The frictions between these competing faiths are nowhere best seen than in Chapters 22 and 23, in which Buddhist and Daoist monks fight each other over control of the country of Cart Slow. Buddhism, Daoism, Confucianism, and several folk religions in China have never existed in watertight compartments. Chinese people throughout the ages have combined and recombined elements from the three teachings (plus popular practice) in their daily life to the point that expert scholars find it very difficult to disentangle their overlaps and mutual influences (of course, non-experts have it much harder). In Wu Cheng'en's lifetime the same person could study the Confucian classics hoping to have a public career, make offerings to his ancestors in a Confucian sense, have Buddhist ceremonies performed for those same departed dead, commission Daoist rites at different times, and follow the practices of popular religion and hire a spirit medium to deal with a family member's illness. This tendency to hybridize rather than to distill religions shocks us in a contemporary Western context where members of Christianity, Islam, and Judaism insist on their respective differences

Another key difference from our Western context is that, concerning Chinese religious history, we know less than what we ignore. Even if numerous written sources help us understand religious traditions such as Buddhism and Daoism, their highly localized nature frustrate any systematic attempt to comprehend them at large. According to Barret, “even if we were able to retrieve all the Buddhist and Taoist texts that have disappeared over the centuries, there would still be many aspects of these religions—ranging from ineffable religious experiences to trivial gestures of etiquette observed in monastic life—that we would be powerless to understand because they were never written down.” (161). Likewise, *Journey* poses as many enigmas as answers regarding Chinese folk religions. Even if its spiritual framing derives from Buddhism and Daoism, its undisputed protagonist belongs to a folk religion: the cult of the Monkey King (Scholar Meir Shahar has linked Sun Wukong to the “body of monkey lore” in the monastery of Lingyin si, c 330 AD).

BUDDHISM

Buddhism originates in eastern India with the teachings and sermons of Gautama Buddha (c. 480-400 BCE). Its central premise is that life is full of death and suffering. To cope with it, men should accept change as inevitable, hence the belief in reincarnation. But accepting change as life's eternal principle is no easy task; it sends Buddhists into a search for wisdom that involves self-cultivation and the elimination of the desire for a different, idealized life. The goal of this search materializes in The Noble Eightfold Path, a series of wholesome individual and communal life habits.

In the late Third Century BCE, as Gautama Buddha's lessons proliferated throughout East Asia (mainly China), a pivotal split occurred between two main branches of Buddhism: Mahayana—the one that influenced *Journey* and the one that the historical Xuanzang imported from India—and Theravada. Whereas Theravada Buddhism tends to preserve the original teachings of Gautama Buddha, Mahayana Buddhism claims that the original Buddha was but a manifestation of an eternal Buddha whose life lessons emanate from manifold sources and manifestations in the natural world. A Theravada Buddhist aspires to become an *arhat* and to reach Nirvana (enlightenment) through self-cultivation; a Mahayana Buddhist's maximum goal is to become a *bodhisattva*, an enlightened being devoted to assist others in the same path. Thus, Mahayana Buddhism has a less individualistic projection. Notice that, at the end of *Journey*, both Tripitaka and Monkey become Buddhas, while Pigsy cannot achieve this status because his "appetite is still too large" (303). For an excellent summary of the defining features of Mahayana vs. Theravada Buddhism, see Koller's table (<http://www.columbia.edu/cu/weai/exeas/resources/foundations-text-4.html>).

Western nations are more familiar with Buddhism than with any other religion portrayed in *Journey*. A great deal of our western fascination with Buddhism rests nonetheless on distortions and stereotypes. We lightly use the terms "Nirvana," "sutra," and "karma" in our everyday lingo; we strain our muscles in order to achieve a full lotus position and the peace of mind that apparently comes with it; we have perpetuated a view of the Buddhist monk—often Dalai Lama—as the world's quintessential pacifist. Stephen Batchelor has criticized this reductive vision:

By overlooking the enormous social, political and cultural contributions it has made throughout Asia over the past 2,500 years, a one-dimensional image of the Dharma is formed: Buddhism is at best a harmless mystical preoccupation, at worst a socially irresponsible indulgence. One can rest assured that it has nothing to do with toppling governments or seriously upsetting the status quo" (*The Awakening of the West: The Encounter of Buddhism and Western Culture* 276).

Journey portrays Buddhist monks and deities in many different shades, helping us set the record straight.

DAOISM

Buddhism has been present in China since the First century AD. There, it originally competed with Daoism, although both traditions also had massive mutual influence. A more disorganized religion than Buddhism, Daoism ceded its influence on Chinese society to the new religion, whose monastic orders were strictly organized and benefited from financial donors among the elite. In fact, competition over patronage was a huge point of conflict (Barrett 149). Ironically, both faiths have obvious overlaps (e.g. doctrine of "non-being"); however, Daoists resented the introduction of this foreign dogma, which, in their opinion, minimized the legacy of the Chinese sage Lao-Tzu, the luminary of Daoism. Despite this nationalist opposition, the first to ninth centuries AD are often labeled the "Buddhist centuries" (Yu, "Religion and Literature in China" 158).

Daoism is premised on the key concepts of *wu* ("nonbeing") and *wu-wei* ("non-action"). Man has no palpable influence in the workings of the universe. Thus, the best ethical conduct is that which yields to

superior forces through the embrace of the Three Treasures: compassion, frugality, and humility (notice the parallel with Mahayana Buddhism's Three Jewels: Buddha, or enlightenment; Dharma, or teachings; and Sangha, or community). The concept of "*dao*" 道 encapsulates this fundamental attitude to life. An elusive term, "*dao*" is often translated as "way." It signals both a "way" of life for individuals to hone their skills and achieve wisdom and a reference to the "way" the universe works. "*Dao*" is thus prescriptive and descriptive. In the latter sense, it does not designate a particular object or set of objects as much as an underlying order of things. For that reason, we cannot grasp its ultimate essence nor pin it down through a static definition. Consider if not the conundrum with which the *Tao Te Ching* begins:

The Tao that can be spoken of is not the eternal Tao.

The name that can be named is not the eternal name.

The Tao. The Sacred Way. Ed. Tolbert McCarroll (New York), 5.

Since man has a limited role in the universe, Daoist literature depicts many supernatural entities and their deeds. Like Tripitaka in *Journey*, man occupies the center of the stage, yet events and outcomes escape his control. Somewhat paradoxically, Daoism also stresses the need for humans to transcend these limitations through certain practices: yoga, meditation, alchemy. This belief in human perfectibility has its roots in Confucianism. Like Confucianism, Daoism is a sponge-like religion in that it absorbs ideas from other philosophical traditions. Localized cults and folk religions left an indelible print in Daoism, one that present-day scholars still struggle to understand.

CONFUCIANISM

Its presence in *Journey* is residual, since Confucianism reached its apex of influence during the Han dynasty (206 BC - 220 AD). Although it pales in comparison with the presence of Buddhist and Daoist elements, it is important to keep in mind that the latter faiths, as they gained ascendancy in Chinese politics and social organization, had to react against Confucian ideas and rituals that had been in place for centuries. Confucianism became the foil of subsequent religions. In fact, it was so pervasive that its status as a "religion" is vexed, to say the least. Why a religion and not a sociopolitical movement? (The same question could be asked of Daoism and Buddhism). The question arises from Confucianism's emphasis on public life, positing social and political progress as its ultimate goal. Confucianism's flagship text, *The Analects* (475-221 BC), focuses on education as the means for individuals to socialize and, together, seek a better life on earth. Despite Confucians' belief in man's innate goodness, later generations of Confucian leaders will argue the contrary, underlining the need for self-restraint against excessive desires and passions. Monkey's trajectory in *Journey* exemplifies this model of personal growth.

From its origins as the discipline of the governing elites, Confucianism has been turned into the state's official curriculum. During the Han dynasty, students and applicants for jobs in the government or in the public administration had to show their familiarity with the principles of Confucianism. Confucian curricula were also a staple during the Tang and Ming periods. The exam system homogenized Confucian notions across the empire's vast expanses. As Daniel K. Gardner suggests,

School children, whether they lived in Beijing, Xi'an, or Guangzhou, read the same Confucian primers and the same Four Books and Five Classics; and in reading the Four Books and Five Classics, they all read the commentary declared orthodox by the state.

[...] It was these virtues and ideals they were expected to uphold if they were fortunate enough to win official appointment. This is to say that the examination system served as a powerfully integrative force in Chinese history. (95)

After the splendor of Buddhism and Daoism, China underwent a Confucian revival during the Ch'ing dynasty (1644-1912). Its emperors were trained as exemplars of the Confucian, cultivated statesman.

POINTS FOR DISCUSSION

- Why is Monkey King afraid of dying? Why are we? Is his/our desire for immortality responsible for his embrace of religion? Consider the following passage, which occurs right after Monkey has shared his despair with his monkey subjects: "When the monkeys heard this they covered their faces with their hands and wept, each thinking of his own mortality. But look! From among the ranks there springs out one monkey commoner, who cries in a loud voice 'If that is what troubles your Majesty, it shows that religion has taken hold upon your heart'" (14). Linger on this last phrase. What does it mean for religion to "take hold" of somebody's heart? Why does Waley place "religion" as the grammatical subject of the sentence in his translation? In other words, do people embrace religion or does religion embrace people? Notice that the original version reads 道心开发 (*dao xin kai fa*) a subject-verb that literally stands for "the way-heart (heart that understands the Way) has opened." Can you think of an alternative translation? In what ways does language and problems of grammar and translation frame our embrace—or lack thereof—of religion? Last but not least, why does the narrator load Monkey's discovery of religion with psychological terms: from despondency to "being delighted" with the news that he can procure his own immortality (14)?

SIX ROBBERS

- This episode is an example of religious allegory that Waley could not completely obliterate in his anti-allegorical abridgment of *Journey*. On the second day of their trip, Tripitaka and Monkey confront six bandits who introduce themselves thus:
"The first of us is called Eye that Sees and Delights; the second, Ear that Hears and is Angry;; the third, Nose that smells and covets; the fourth, Tongue that tastes and Desires; the fifth, Mind that Conceives and Lusts; the sixth, Body that Supports and Suffers" "You're nothing but six hairy ruffians," said Monkey, laughing. "We priests, I would have you know, are your lords and masters, yet you dare block our path. Bring out all the stolen goods you have about you and divide them into seven parts. Then, if you leave me one part, I will spare your lives." (132)
In the confrontation that ensues, Monkey kills the six robbers, much to Tripitaka's chagrin. For the monk, "[one] has no right to kill robbers, however violent and wicked they may be. The most one may do is to bring them before a magistrate" (132).
- Roberta Adams encourages us to read this incident as an allegory of Buddhism's emphasis on nonbeing. The bandits represent the different senses and organs that excite our desires; killing them constitutes a symbolic gesture that heralds the individual's mastery of nonbeing over the transient cravings of the material, sensual world. To that end, Adams relates this incident with the following lines of poetry, found in the same chapter of the unabridged version:

“Buddha is the mind, the mind is Buddha,
Mind and Buddha have always needed things.
When you know that there are not things and no mind
Then you are a Buddha with a true mind and a Dharma body.”¹
(qtd. in Roberta E. Adams, “Buddhism in the Classic Chinese Novel *Journey to the West*:
Teaching Two Episodes”
<http://www.columbia.edu/cu/weai/exeas/resources/pdf/journeytowest.pdf>)

- What relationship do you see between the assault of the six robbers and this stanza? What lesson derives from both?
- With your students, tackle some of the contradictions here. For example, Why does Xuanzang, supposedly a wise man, fail to recognize these as forces that had to be overcome? Also, Monkey overcomes the bandits/senses and so, he places himself above desire and appetite. Why then does he cherish the bandits’ “stolen goods”? Why does he try to negotiate with them (“if you leave me one part I will spare your lives”)? Does this seeming contradiction bear any relation to the line “Mind and Buddha have always needed things”?

THE CAP

- What does Monkey’s cap symbolize? A bit of recap (no pun intended): After Monkey kills the six robbers, a horrified Tripitaka scolds him severely. Monkey takes offense and leaves (132-33). The Bodhisattva Kuan-yin then appears and gives Tripitaka a golden “cap” that enacts a powerful spell. When a repentant Monkey returns to Tripitaka, the latter misleads Monkey into putting on the cap, which turns out to be an infallible control mechanism: whenever Monkey goes wild, all Tripitaka has to do is recite some scriptures and Monkey becomes paralyzed by an unbearable headache (135-36). Once Monkey learns that the headband came originally from Kuan-yin, he sees “the logic of this” (136). What is this “logic”? The term seems to carry a lot of weight in the passage. Does the cap symbolize the logic of necessary coercion (for the quest to succeed Tripitaka needs to suppress Monkey’s temperament even through the use of violence)? Or does it symbolize a logic of self-restraint (namely, all of us should do like Monkey and wear a headband that prevents us from indulging in our most primitive drives and desires)? Simply put, does the headband signify violent coercion or Buddhist cultivation? Is it a positive or a negative symbol?
- Part of the cap’s symbolic ambiguity lies in the fact that Tripitaka has to dupe Monkey into putting on the cap and its attendant coat, promising him that “anyone who wears this cap can recite scriptures without having to learn them. Anyone who wears this coat can perform ceremonies without having practiced them” (136-37). A counterfactual analysis is in order: would Monkey have agreed to wear the cap had he known its true, repressive function? Why? Why not? Why does Tripitaka lie to him? Is there an implicit critique of religion here? Do religions lie to their adherents, even when it’s for their own good?
- Have students role-play Tripitaka. They know that the quest can only succeed if they find a way to harness Monkey’s outbursts. How would they try to convince him? Would they try to

¹ Adams sees a pun here between the physical body and the “Dharma,” understood as “the body of the law.”

persuade Monkey by telling him the truth (something like “this might hurt, but it’s also good for you and for us”)? Or would they trick him into putting it on, as Tripitaka does?

- Ironically, by the time Monkey puts on the cap and coat, he might have already learned the lesson that these items are supposed to teach him. Before reuniting with Tripitaka, Monkey listens to the following advice from the Dragon King of the Eastern Ocean: “you must learn to control yourself and submit to the will of others, if you are not to spoil all your chances” (135). Why does Wu Cheng’en arrange the events in this order, so that Monkey is brutally punished for a flaw that he has already started to amend?
- Notice also the power differential that the cap introduces between Monkey and Tripitaka. During their journey Monkey keeps Tripitaka safe from many dangers, and yet Tripitaka has the ultimate power over Monkey. How would you describe their relationship after Monkey puts on the cap? Tyrannical? Mutually beneficial? Is it a good thing that Monkey loses some of his freedom and power? And that Tripitaka gains some leverage over his fidgety disciple?
- With your students, analyze the material features of the cap and coat. Notice that these items have been designed to catch Monkey’s attention and titillate his desire. At first, Monkey’s “eye was caught by something bright” (135). Then, Tripitaka declares the cap and coat his (“I used to wear them when I was young,” 135). Once the cap’s spell becomes effective, a convulsive Monkey “felt his head. The cap seemed to have taken root upon it” (136). The sentence presents us with a paradox: a plant has “roots” in a fixed place but it can also be transplanted to a different soil. Likewise, we know the cap tames Monkey, but does it change who he really is? Is it really rooted in him? Consider the following line: “So he [Monkey] said, but in his heart there was still lurking a very evil intent” (136). Once again, is Wu Cheng’en criticizing the fear factor through which many religions operate? Fear of damnation or pain might make us embrace virtue, but is that change genuine enough? What happens if, as with Monkey, one still harbors an “evil intent”?
- Which Monkey do students like better, the one who upsets the order of heaven or the one who is under control? Where does sympathy lie?

THE HEART SUTRA (PRAJNA-PARAMITA)

- What changes about our understanding of religion in *Journey* once we factor in the Heart Sutra? Waley excised this sutra, a favorite of Tripitaka, leaving only an enigmatic mention in Chapter 23. During the rain-making competition against the Immortals, Tripitaka places himself on top of an altar and “composing his mind silently [begins] to recite the Heart Sutra” (231). The text of the actual sutra, also known as *prajna-paramita*, can be found in the unabridged version. It goes like this:

... matter is not different from voidness and voidness is not different from matter: matter is voidness and voidness is matter [form is emptiness and emptiness is form]. Such is also the case with sensation, perception, discrimination and consciousness. Sariputra, all these things are void in nature, having neither beginning nor end, being neither pure nor impure, and having neither increase nor decrease. Therefore, in voidness there is no matter, no sensation, no perception, no discrimination and no consciousness; there is no eye, no ear, no nose, no tongue, no body and no mind; there is no sight, no sound, no smell, no taste, no touch and no mental process; there is no category of eye nor is there a category of consciousness; no ignorance nor the cessation of ignorance; no old age and death, nor the cessation of old age and death; there is no suffering, no

causes of suffering, no cessation of suffering, and no way leading to the cessation of suffering; and there is no wisdom, nor anything to be gained. As nothing is to be gained, a Bodhisattva depending on prajna-paramita becomes free in his mind, and as he is free in his mind he has no fear and is rid of dreamlike thoughts of unreality and enjoys ultimate Nirvana.

(<http://www.exeas.org/resources/buddhism-journey-heartsutra.html>)

- What is the meaning of “voidness” and “matter” in this sutra? Before answering, be aware that “voidness” here relates to the same original word (“kong” 空) found in Monkey’s name—Sun WuKong.
- Anthony Yu reminds us that the historical Xuanzang brought the Heart Sutra from India and translated it into Chinese. Wu Cheng’en introduces it as the cornerstone of Tripitaka’s Buddhist faith. In an episode also missing from Waley’s version, an old sage teaches it to Tripitaka and tells him to recite these words whenever he is in danger. The Heart Sutra will dissolve any threat. Why? Notice how the mantra of the Heart Sutra rests on the repetition of the negative particle “no.” Why is the road to freedom and Nirvana paved with this insistent negation of everything that seems worldly or subjective? How does the Heart Sutra refine our interpretation of key episodes such as Monkey’s murder of the Six Robbers and the discovery of the wordless scriptures (no-scriptures)?

The profound paradox emerging from the narrative appears to be thus: that the pilgrim, who has been given the sacred words (*Heart Sūtra*) and magic talisman (golden fillet and Tight Fillet Spell) wherewithal to control the mind (“Mind is Monkey—this, the truth profound” [*Journey* 1:168]), must be aided at all times by the mind if he is to succeed.

Anthony C. Yu, “Two Literary Examples of Religious Pilgrimage,” *Comparative Journeys* (147)

THE BLANK SCRIPTURES

- After many ordeals and mishaps, the pilgrim and his companions leave the Holy Mountain with a bunch of blank scriptures (286-87). It so happens that they didn’t meet the customary obligation of paying guardian Buddhas Ānanda and Kāśyapa for the scriptures. When they return to complain, Buddha tells them: “As a matter of fact, it is such blank scrolls as these that are the true scriptures. But I quite see that the people of China are too foolish and ignorant to believe this, so there is nothing for it but to give them copies with some writing on” (287). What does Buddha mean when he says that only “blank scrolls” constitute “the true scriptures”? Andrew H. Plaks reads the incident with the blank scriptures as “an anti-climactic ending” to the journey (*Masterworks*, 275). Do you agree? Based on Buddha’s words, can we refer to their trip as a success or a failure? Are the “copies with some writing on” merely a consolation prize? If so, what was the true prize in your opinion?

Here, then, is a dramatization of the tensions between the two competing views of Enlightenment, and the book's purport. The blank scriptures are a logical outcome of the sudden view, which disregards everything formal. The result is an attempt to reconcile the tensions. It has taken the pilgrims fourteen years to reach their destination, and they have to bring something material back to China. In the final analysis, it would seem, gradual liberation is the structuring principle of this book.

Qiancheng Li, *Fictions of Enlightenment: Journey to the West, Tower of Myriad Mirrors, and Dream of the Red Chamber* (Hawaii, 2004), 80.

- Why does Buddha think that Chinese people remain too foolish to appreciate the true value of the blank scriptures? The question leads to yet another paradox: if the most valuable scriptures are the ones without words in them (no-scriptures), and these teach the lesson that only cultivation from within the self will result in enlightenment, then why are the pilgrims required to make a payment for their scriptures? How can Ānanda and Kāśyapa demand material payment (either gifts or money) when the very scriptures they sell proclaim the need to leave material lusts behind? How do we make sense of their greed? Does Wu-Cheng'en satirize them?

ASSIGNMENTS, ACTIVITIES & PROJECT IDEAS

- What do students know about Buddhism and Daoism? A useful way to start the discussion can be to show them the figure of a Buddha and/or the *yīng-yang* symbol. Have students seen this before? In what context and under what circumstances? Not that Wisconsin has a big surfer community, but many students might have encountered this symbol on sport gear by famous surf brands such as Quiksilver®. Likewise, Buddhism has a strong iconic presence in the West, often through half-truths and stereotypes. Do students know any celebrities who declare themselves Buddhists? For a great parody of the Hollywood Buddhist type, show sections of *The Simpsons* episode above mentioned, in which Lisa embraces the Buddhist faith and receives life lessons from another famous adherent, Richard Gere. Echoes of the Dao in Western popular culture can be found in the Star Wars saga, in which George Lucas based the Force on the concept of the Dao. Other sci-fi materials in which sensory reality is an illusion include *The Matrix*, *Blade Runner*, and *Dark City*. Plato's Allegory of the Cave might also be useful.
- Have students write their own Sutra after the fashion of the Heart Sutra quoted above. The idea is to compose a text that can protect them by reciting it aloud. Be creative. Share examples of prayers with a similar purpose from different world religions (The Lord's Prayer, the Fatiha, the Gayatri Mantra). What are the formal properties of a prayer/sutra? What is the role of rhythm and repetition? What is it about the language of the prayer/sutra that makes us feel protected from harm? How do words accomplish this?
- Encourage students to write an essay and participate in a follow-up debate using the following passage as a prompt:

In *The Journey to the West*, each episode has its own meaning, each chapter has its own meaning, and each word has its own meaning. The Adept [Ch'iu Ch'u-chi] never spoke without purpose or used a superfluous word. The reader must pay attention to every line and every phrase, not even a single word should be permitted to slip by. Only he

who knows this can read *The Journey to the West* (from Anthony C. Yu, “How to read *The Original Intent of The Journey to the West*,” *How to Read the Chinese Novel*, 301).

- In class, listen to this eight-minute audio clip of the Dalai Lama reciting the Heart Sutra: (<https://www.youtube.com/watch?v=LvaFdYSD4C0>). Exchange your impressions with the class. What is the effect of tone and repetition? Musically talented students can attempt their own variations on this sutra by providing a musical background or quoting it in the lyrics of a song.

UNIT 3 • JOURNEY TO THE WEST IN TRANSLATION

OBJECTIVE: To interrogate the notion of translation, its processes and its outcomes; to study how translation mediates not only language, but also style, genre, etc.; and to explore the cultural, social and political agendas carried out in these acts of translation.

HANDOUTS Caroline Levine, “Slow Reading”
Oxford English Dictionary entry for “translation”

PREPARATORY & RECOMMENDED READING

Esther Allen (ed.), “To Be Translated or Not to Be: PEN/IRL Report on the International Situation of Literary Translation,” *PEN International* (2007).
Emily Apter, *Against World Literature: On the Politics of Untranslatability* (Verso, 2013), 1-27.
Walter Benjamin, “The Task of the Translator,” *Illuminations: Essays and Reflections* (New York: Schocken, 1969), 69-82.
Timothy Billings, “Untranslation Theory: The Nestorian Stele and the Jesuit Illustration of China,” *Sinographies: Writing China* (U of Minnesota, 2007), 89-114.
Jorge Luis Borges, “The Translators of *The Thousand and One Nights*,” trans. Esther Allen, *The Translation Studies Reader* (Routledge, 2012), 92-106.
Georg Brandes, “Weltliteratur,” *World Literature: A Reader* (Routledge, 2012), 23-7.
Andrew H. Plaks, “Journey to the West,” *Masterworks of Asian Literature in Comparative Perspective* (Sharpe, 1994), 272-84.
Carlos Rojas, “Western Journeys of *Journey to the West*,” *Sinographies: Writing China* (U of Minnesota, 2007), 355-78.
Haun Saussy, “Impressions de Chine: or, How to Translate from a Nonexistent Original,” *Sinographies: Writing China* (U of Minnesota, 2007), 64-88.

ADDITIONAL RESOURCES

Translations of *Journey to the West*:

W.J.F. Jenner, *Journey to the West* (Beijing: Foreign Languages Press, 1982-6)
——. *Journey to the West: An Abridged Version* (Hong Kong: Commercial Press, 1994)
——. *Xi you ji* (Beijing: Wai wen chu ban she, 2003) – *bilingual edition*
Arthur Waley, *Monkey: A Folk-Tale of China* (New York: The John Day Company, 1943)
Anthony C. Yu, *The Journey to the West* (U of Chicago, 1976)
——. *The Monkey & the Monk: A Revised Abridgment of The Journey to the West* (U of Chicago, 2006)

Midquels and Sequels to *Journey to the West*:

Xu Xiyouji [Sequel to *Journey to the West*] (17th century)
Hou Xiyouji [The Later *Journey to the West*] (17th century)

Dong Yue, *Xiyoubu* [A Supplement to Journey to the West] (1641)
English language version: *The Tower of Myriad Mirrors: A Supplement to Journey to the West*,
Shuen-fu Lin & Larry J. Schulz (Berkeley: Asian Humanities Press, 1978)

Adaptations of *Journey to the West*:

COMICS, MANGA & MANHUA

Tadashi Agi, *Monkey Typhoon* (2001-2) – Japanese manga
Wei Dong Chen, *Adventures from China: Monkey King* (2012) – 20 volume graphic novel series
Khoo Fuk-lung, *Saint* – Chinese manhua
Kazuya Minekura, *Saiyuki* (1997-2002) – Japanese manga
Katsuya Terada, *The Monkey King* (2002-present) – manga, published in the US by Dark Horse Comics

DRAMA & OPERA

Damon Albarn, *Monkey: Journey to the West* (2008) – by the co-founders of Gorillaz
Sebastian Lockwood, *Monkey: Journey to the West* (2012) – live storytelling adaptation
Peking Opera Troupe, *Pan Si Dong (Journey to the West operatic adaptation)*
View part of the performance on YouTube: <https://www.youtube.com/watch?v=fHNJeYInbv8>
Shanghai Kunqu Opera Troupe, *The Monkey King: Journey to the West* (2012)
View the performance on YouTube: https://www.youtube.com/watch?v=o-qIW_5UtVQ
Richard Oberacker & Robert Taylor, *Journey to the West: The Musical* (2006)
Chen Shi-Zheng, *Monkey: Journey to the West* (2007) – a stage musical
Siu Wang-Ngai & Peter Lovrick, *Chinese Opera: Stories and Images* (1997) – includes a lavishly illustrated section on operatic adaptations of *Journey to the West*
Elizabeth Wong, *Amazing Adventures of the Marvelous Monkey King* (2001)
Mary Zimmerman, *Journey to the West: A Play* (2011)

FILM

Chang Cheh, *Hong Hai'er* (1975)
Stephen Chow, *Journey to the West: Conquering the Demons* (2013)
Dan Duyu, *The Cave of the Silken Web* (1927) – early silent film adaptation of one episode from the novel
Wan Guchan & Wan Laiming, *Princess Iron Fan* (1941) – the first Chinese animated feature film
Ho Ming Hua, *Journey to the West* film tetralogy:
 Monkey Goes West (1966)
 Princess Iron Fan (1967)
 The Cave of the Silken Web (1967)
 The Land of Many Perfumes (1968)
Wan Laiming, *Havoc in Heaven* (1961)
Jeffrey Lau, *A Chinese Odyssey* (1995)
Rob Minkoff, *The Forbidden Kingdom* (2008) – starring Jackie Chan and Jet Li
Cheang Pou-Soi, *The Monkey King* (2014)

FINE ARTS

Barry Schrader, *Monkey King* (2005-7) – four-part electro-acoustic musical composition
Shen Yun Performing Arts (New York), *Journey to the West* Chinese dance performances (2012):

How the Monkey King Came to Be

Monkey King Captures Pigsy

The Monkey King Defeats the Demon

Tsukioka Yoshitoshi (Japan), *Tsūzoku saiyūki [A Modern Journey to the West]* (1865) – a series of color prints

FICTION

Kylie Chan, *The Dark Heavens* trilogy (2006-7) – fantasy series featuring a character named Sun Wukong

Todd DeBonis, *The Monkey King's Daughter* (2009-2011) – a series of books for ages 8-12 and soon-to-be film

David Kherdian, *Monkey: A Journey to the West, A Retelling of a Chinese Folk Novel by Wu Cheng'en* (Boston: Random House, 1992)

Maxine Hong Kingston, *Tripmaster Monkey: His Fake Book* (1990)

Kim Stanley Robinson, *The Years of Rice and Salt* (2002)

Mark Salzman, *The Laughing Sutra* (1991)

Arthur Waley, *Dear Monkey*, ed. Alison Waley (Glasgow: Blackie, 1973) – illustrated and abridged for children

Gene Luen Yang, *American Born Chinese* (2006)

TELEVISION SERIES

Into the Badlands (US, 2015) – forthcoming television series produced by AMC

Journey to the West (China, 1986)

Watch on YouTube (subtitled): <https://www.youtube.com/watch?v=lqBcBt5Z1cM>

Journey to the West (Hong Kong, 1996)

Saiyūki (Japan, 1978-80) – translated into English by the BBC

Saiyūki (Japan, 2006)

The Monkey King (US, 2001) – 4-episode miniseries produced by NBC and the SciFi channel

Wu Cheng'en and Journey to the West (China, 2010)

UNIT ORGANIZATION

This unit is divided into three sub-sections: “What is Translation?”; “Lost in Translation”; and “Slow Reading Translation.” Each sub-section develops points for use in lecture and points for further inquiry in class discussion. The unit concludes with excerpts of passages from a wide range of translations of *Journey to the West*. These passages may be used to adapt Caroline Levine’s “slow reading” handout for the purposes of teaching *Journey to the West*.

WHAT IS TRANSLATION?

When we think of translation, linguistic transformation most immediately comes to mind. But, as indicated by the *Oxford English Dictionary*’s entry for the word, translation is a more wide-ranging and capacious enterprise. This entry includes the following definitions:

1. The action of translating (or its result); Transference, removal or conveyance from one person, place, or condition to another; Removal from earth to heaven; Transference of a body, or form of energy, from one point of space to another.
2. The action or process of turning one language into another; also, the product of this; a version in a different language; The expression or rendering of something in another form or medium.
3. Transformation, alteration, change; changing or adapting to another use; renovation.
4. A transfer of property; *spec.* alteration of a bequest by transferring the legacy to another person.

Initially, the majority of these linguistic meanings might seem irrelevant to the study of texts in translation. Such texts are most evidently the products of “turning one language into another.” Yet, the *OED* entry for “translation” helps make legible the ways in which transforming the original language of a text produces a series of ripple effects. It is not only language that is at stake in the act of translation, in other words, but also form (“transformation, alteration, change”), genre (“another form or medium”), portability and audience (“conveyance” or “transference...from one point of space to another”), world (“earth to heaven”), and authorial and cultural ownership (“a transfer of property”). Translation is not simply a process of linguistic transference, then, but a series of nested transformations whose reach extends from words to worlds. The roots of the word – “trans” (across) and “latus” (to carry) – seem particularly significant, here. Conveying the extent to which translation is an act of putting language and its creations into motion and flux, it reminds us that to read a text in translation is to consume “not an equivalent, but a transformed, message” (Saussy 76).

Journey to the West is particularly important in this context. As a written re-telling of a story that took shape through oral performance, it is itself a translation. Transporting the story of Tripitaka into a new print medium, the novel’s acts of translation work to re-shape the form, genre, portability, accessibility, and ownership of original source material. It seems no coincidence that Wu Cheng’en’s novel—a novel that is as much a translation as it is the creation of a single author—has itself become the frequent target of adaptation. It has given birth to an entire narrative universe of global proportions, its story coming to function as a veritable “blank text...on which an eclectic range of cultural fantasies...may be inscribed.” Thus, scholars have attributed to the novel an “inherent translatability,” its narrative mobility and “cultural continuity” giving rise to a proliferation of adaptations that run the gamut from faithful to slapdash, novelistic to cinematic, early modern to modern, Japanese to American (Rojas 351).

Journey to the West also raises important questions about the ways in which translation, as process, is not external in its relation to the text. It is not, in other words, simply that which happens to or works upon the surfaces of literature, but also that which constitutes its substance. Attending to the moments in which characters commit acts of translation or are themselves the objects of it, for instance, illustrates how translation functions as narrative device—how it provides material for and gives shape to the novel’s internal structures. Of all the novel’s characters, Monkey most explicitly embodies translation in all of its linguistic and non-linguistic aspects. “[A] quintessential icon of mutability,” Monkey’s character takes shape not through consistency, but rather through transformation or adaptation. He is consistent only in his inconsistency, metamorphosing in name and in body to battle demons and wreak comic havoc upon the world. Translation is, in this way, at the heart of the novel’s storyline. *Journey to the West* is as much a novel *about* translation—transference, transformation,

renovation—as it is one that we read *in* translation. It is, perhaps paradoxically, this aspect of the novel that has enabled its “cultural continuity.” The novel’s narrative experimentation with translatability, in other words, makes it particularly mobile, its story resonating throughout the “alien cultural terrains of Hong Kong, Japan, and the United States”—and beyond (Rojas 334).

CLOSE READING

As an initial exercise, ask students to compare the various titles under which *Journey to the West* has appeared in translation (see the list below). What ideas or characteristics do these titles share? How are they different from one another? How is the novel reframed, for instance, through the seemingly minor decision to call it *The Journey to the West* rather than *A Journey to the West*? What might each title suggest about the novel’s context and purpose? The translator’s target reading audience? What do these titles, together, suggest about translation – what it is, how it works, what it produces?

- *Xi you ji*
- *Journey to the West*
- *Journey to the West: An Abridged Version*
- *The Journey to the West*
- *Monkey: A Folk-Tale of China*
- *The Monkey & the Monk: A Revised Abridgment of The Journey to the West*
- *Dear Monkey*

The following passages are especially useful when asking students to consider what translation is, how it works and to what end. Both provoke a consideration of translation as an external act operating on the level of language, *as well as* a narrative device which gives shape to the Monkey character and the form of the novel as a whole.

‘True enough,’ said the Patriarch. ‘There are two methods of escape. Which would you like to learn? There is a trick of the Heavenly Ladle, which involves thirty-six kinds of transformation, and the trick of the Earthly Conclusion, which involves seventy-two kinds of transformation.’ ‘Seventy-two sounds better value,’ said Monkey. ‘Come here then,’ said the Patriarch, ‘and I will teach you the formula.’ He then whispered a magic formula in the Monkey’s ear. That Monkey King was uncommonly quick at taking things in. He at once began practising the formula, and after a little self-discipline he mastered all the seventy-two transformations, whole and complete. (Waley 25)

When Monkey saw his followers scatter, his heart fluttered, he abandoned his giant form and fled as fast as his feet could carry him. Erh-lang strode after him with huge steps, crying, ‘Where are you off to? Come back this minute, and I will spare your life.’ ...Monkey, trembling in every limb, hastily turned his cudgel into an embroidery needle, and hiding it about his person, changed himself into a fish, and slipped into the stream. Rushing down the bank, Erh-lang could see nothing of him. ‘This simian,’ he said, ‘has certainly changed himself into a fish and hidden under the water. I must change myself too if I am to catch him.’ So he changed himself into a cormorant and skimmed hither and thither over the stream. Monkey, looking up out of the water, suddenly saw a bird hovering above. It was like a blue kite, but its plumage was not blue. It was like a heron, but had no tuft on its head. It was like a crane, but its feet were not red...Monkey whisked out of the water, and changed himself into a freckled bustard, standing all alone on the bank. Seeing that he had reached the lowest possible stage of transformation, for the freckled bustard is the lowest and most promiscuous of creatures, mating at hazard with any bird that comes its way, Erh-

lang did not deign to close with him, but returned to his true form, and fetching his sling, shot a pellet that sent Monkey rolling. Taking advantage of his opportunity, Monkey rolled and rolled down the mountain side, and when he was out of sight he changed himself into a wayside shrine; his mouth wide open was the door-opening, his teeth he turned into door flaps, his tongue into the guardian Bodhisattva. His two eyes were the two round windows; he didn't quite know what to do with his tail, but sticking up straight behind it looked like a flag-pole. (Waley 67-8)

POINTS FOR DISCUSSION

- What is translation? How does it work? What does it produce?
- How does translation work on the level of form or of genre? For instance, how does a text change when it is transformed from a novel into a film?
- What is the relationship between translation and accessibility? Between translation and mobility, whether across space or time? How does translation affect a literary work's audience?
- When a text is translated, who is its author—the original writer or the translator? Or both? In what ways does this change an author's ownership of a text? What about a culture's ownership of a text? Is it possible to own, possess or control a text? Are texts liberated through the act of translation? Or stolen? Or imprisoned?
- In what ways is Wu Cheng'en's *Journey to the West* a translation? How does the novel translate the form, genre, audience and ownership of the original oral performances on which it is based?
- How is translation represented *within* the text? What is the relationship between Monkey, the character, and acts of translation? How do Monkey's acts of translation give shape to the text?
- Consider that language is never an issue for the novel's pilgrims. What do you make of the absence of linguistic translation within the novel? How is it that each character is somehow magically able to communicate with the others?
- Is translation, as it is represented in the novel, always a force of good? Does it ever function as a weapon? As a mechanism of violence? What do we make of the relationship between translation and warfare in *Journey to the West*?
- Whose text is *Journey to the West*? To whom or what does it belong? Is it, for example, the property of its original oral storytellers, the novelist-translator (Wu Cheng'en), or the linguistic translator (Arthur Waley)? Does it belong to its Ming-era readers or those living in the modern world? To Chinese reading audiences or to you?
- Is it possible—or impossible—to possess *Journey to the West*? Does the text resist ownership by way of or in spite of translation? Why are the advantages of this resistance? The disadvantages? Does this resistance tell us about the capacities of language or the power of literature?

LOST IN TRANSLATION

In the context of world literary studies, translation is a contentious issue. As some of the previous discussion questions suggest, translation functions not only as an instrument through which to increase a text's accessibility and, thus, readership, but also as a mechanism of erasure and even violence. Some scholars characterize translation in terms of the latter, arguing that there is simply no way to capture the truth of the original literary work in a language other than its own. Thus, Georg Brandes, a critic writing at the turn of the twentieth century, declared:

It is impossible to write anything artistic in another language than one's own...But these translations! To these we all object. I confess to the heresy that I can only view them as a pitiful expedient. They eliminate the literary artistry precisely by which the author should validate himself, and the greater he is in his language, the more he loses. The necessary imperfection of the translations has a consequence the effect that an author of the sixth rank in a widespread language, a world language, can with ease become more known than an author of the second rank in a language spoken by only a few million...lyric poetry is translated with difficulty and in every case always loses much in so doing. Usually the effort to translate it to another language is not undertaken for the simple reason that nothing will be gained from such an effort...But according to the received opinion, prose writing suffers no great loss in translation. But this is wrong. The loss remains immeasurable, albeit less striking than in poems...Translations are not even replicas. (25)

Translation, here, is cast as that which produces only a “pitiful” derivative of those texts it would supposedly make accessible to a global reading public. Style – “literary artistry” – is perhaps most subject to loss in translation. Languages, after all, are not equivalent to one another. Some might possess words with which to articulate feelings or ideas that are verbalized less readily in – and are perhaps even unknown to – others. Particular turns of phrase or literary devices, too, are especially difficult to render in translation. And some historical and cultural details that resonated with the text’s original audience might seem esoteric or trivial to another. Faced with a plethora of difficulties and writing for a new audience, the translator is thus forced to decide which elements of the text her translation will preserve and which will fall to the wayside. Translation, in other words, is not a science. Rather, it is the product of a series of choices whose outcome is determined by the subjective and cultural biases of the translator, as well as those of her reading audience. These choices “radically transfor[m] a text,” elevating certain aspects at the expense of others and even attempting to “rende[r] what a text *ought* to say rather than what it *actually* says” (Billings 93). Thus, it is a process of “necessary imperfection,” of “loss,” of violence. Sometimes, this violence is not unintended or unconscious, but rather precisely the opposite. Thus, Jorge Luis Borges, an Argentine writer, essayist and translator, describes how *The Thousand and One Nights* became a medium through which two of the British empire’s scholarly and military elite – the Orientalist Edward Lane and Captain Richard Francis Burton and the Orientalist Edward Lane – might go to war over their very different visions of English nationhood. Together, Brandes and Borges illustrate the ways in which translation does not necessarily produce a mere “replica” of a text, as we might all too readily assume. Instead, it creates a text anew for purposes ranging from the democratizing to the colonial. Translation thus constitutes its own act of creation.

It is for these reasons that some scholars argue *against* reading in translation at all. In a recent and highly controversial book, Emily Apter suggests that readers and scholars of world literature “rely on a translatability assumption.” They assume, in other words, that texts are inherently amenable to translation, so long as they are approached with the proper linguistic knowledge and tools. To put this assumption another way: literary texts exist in parallel with, rather than opposition to, the act of translation. They do not resist translation, nor are they openly hostile to it. While translators might face a host of issues specific to a text and its original language, all literary works are crackable. Scholars like Apter, however, suggest precisely the opposite: that world literature is characterized as much by “untranslatability” as translatability. Thus, just as important to world literature is “non-translation, mistranslation, incomparability and untranslatability” (3-4). These moments of “translation failure” are

important for the ways in which they highlight “a pull away from language norming” (9). They signal, in other words, “a pull away” from the English language’s “norming” or homogenizing influence upon the world and its languages. As the first language of some 400 million and the second of another 400 million and counting, English is “the seemingly indispensable language of globalization as we know and experience it today” (PEN/IRL Report). In the modern world, English constitutes an imperial force, its “unprecedented” spread strongly associated with the United States’ global agendas and a primary player in the equally “unprecedented” demise of “languages across the globe” (PEN/IRL Report). It’s worth noting, in this context, that the proliferation of works translated into English might bear important implications for Chinese languages. At the time of the PEN/IRL Report, Mandarin was “the first language of the greatest number of people on earth.” It is, thus, a language of global proportions, its 1,000,000,000+ native speakers exceeding the numbers of English speakers. But as the English language expands its reach by way of translation, it is unclear how this will affect the current balance of power. Whatever the outcome, translation is, then, a source of imperial power not only for how it subjects particular aspects of a work of world literature to erasure, but also for how it enacts the spread of particular languages – such as English – at the expense of others.

Arthur Waley’s translation of *Journey to the West* is by no means exempt from participation in this violence. The Great World Texts in Wisconsin program chose Waley’s translation for the ways in which it suits the needs of our participating schools, educators and students. In this context, the most important of the Waley translation’s qualities are its abridged length and its affordability. But in its loyalty to Wu Cheng’en’s original novel the Waley translation admittedly falls short – a failure that this unit and the unit on genre attempts to render legible. For instance:

[T]he allegorical nature of the text has been obscured for Western readers by the very success of Arthur Waley’s brilliant translation that appeared under the title *Monkey* in 1943. While Waley’s English version established a lasting place for the novel in the eyes of European and American readers, his radical abridgment not only shortened the work, but through its selection of episodes, gave rise to a misleading impression that this is essentially a compendium of popular materials by folk with and humor. This was no simple misreading on Waley’s part. In taking this approach, he follows precisely the reading of the novel advocated by leading twentieth-century Chinese critics—especially by the influential scholars of the “May Fourth” generation, Hu Shi [Hu Shih], who rejected the various allegorical interpretations as fossils of an outmoded system of thought and values, and praised instead the comic exuberance of the story-cycles...it fails to account for the serious level of meaning embedded in the allegorical framework of the book. (Plaks 274-5)

In this sense, the program’s choice highlights the ways in which world literature embodies a host of ethically- and politically-charged predicaments not only for its translators, but also for its readers:

- Should readers be restricted to consuming literature in its original language? What would be the consequences of such a restriction? Would you be able to read *Journey to the West* under such restrictions?
- Translation is figured, at least by some, as a loss. But what losses would occur if readers were limited to consuming literature in its original language? What would monolingual, English-speaking Americans, for instance, lose were they unable to read the political treatises of Jean-Jacques Rousseau in its original French? What about Homer’s *Odyssey*? Dante’s *Inferno*? Tolstoy’s *Anna Karenina*? Wu Cheng’en’s *Journey to the West*?

- How do we negotiate the democratizing impulses of translation, on the one hand, and its colonizing possibilities on the other? How do we assess the quality of a translation, especially if we do not have access to the language of its original?
- Is it possible to read literature in translation ethically and / or with its losses in mind? To gain access to, interrogate and understand those losses, even without access to the language of the original text? If so, how?

SLOW READING TRANSLATION

There *are*, in fact, ways to identify and explore the losses that occur in and through translation, even if unable to read the text in its original language. To do so necessitates performing “a double or triple” reading in which one is “always conscious of two texts” at once: of their coexistence and of the potential for slippage between the two. Translations

can be read, even by monolingual readers..., as double texts, if only we know where to look for the false bottoms and multiple entendres. The split between versions remains open, and not necessarily as a gap to be filled in one day by a more successful translation: but as an object in its own right, the exemplary by-product of translation: a parallax or interlanguage produced by the encounter of two semiotic systems. (Saussy 64)

To accomplish this task – to “know where to look for the false bottoms and multiple entendres” through which translation’s losses rise to the surface – readers require a point of comparison. While for a multilingual reader this point of comparison might constitute the original itself, monolingual readers will find much worth discussing by juxtaposing *two* or more translations of a given text. In doing so, readers can identify the points at which translations diverge and, thus, begin the work of exploring the “split between versions,” the differences that crop up in this “gap,” and what they might suggest about the text in its original language and by extension the translator’s agenda.

Thus, though students may not be able to read *Journey to the West* in the Chinese, they might nevertheless explore translation, its variations, its possibilities and its problems by comparing different translations of a common excerpt from the text. The following questions and excerpts are designed to adapt Professor Caroline Levine’s (Department of English, UW-Madison) “slow reading” workshop for use in teaching *Journey to the West* to your students. Ask students to search out similarities and differences between the passages. They might look for changes in diction, verb tense, sensory or descriptive language, genre and form, etc. Once they have completed this initial reading, they might discuss what these variations tell us about *Journey to the West* and, more broadly, its life in translation:

- What do we learn from the consistencies and inconsistencies between passages? What meanings are preserved and / or amplified in the act of translation? Are any lost?
- In what way is form or genre, in particular, at stake in the translation of *Journey to the West*? How does the translation of prose differ from that of verse? Why is poetry, in particular, lost in translation? Are these omissions the product of its form? Its content? Its implicit value (or lack thereof)?

- What does each translation retain and what does this tell us about which aspects of the text are most valued by its translators? What do some translations omit or erase, and does this convey which aspects of *Journey to the West* are under- or devalued by its translators?
- What can we learn about the intended audience of a translation based on its divergences from the others?

From *Monkey*, trans. Arthur Waley (1943)

That monkey walked, ran, leapt and bounded over the hills, feeding on grasses and shrubs, drinking from streams and springs, gathering the mountain flowers, looking for fruits...One very hot morning, after playing in the shade of some pine-trees, he and the other monkeys went to bathe in a mountain stream. See how those waters bounce and tumble like rolling melons!

From *The Journey to the West*, trans. Anthony C. Yu (1976)

That monkey in the mountain was able to walk, run, and leap about; he fed on grass and shrubs, drank from the brooks and streams, gathered mountain flowers, and searched out fruits from trees...One very hot morning, he was playing with a group of monkeys under the shade of some pine trees to escape the heat. Look at them, each amusing himself in his own way by

Swinging from branches to branches,
Searching for flowers and fruits;
They played two games or three
With pebbles and with pellets;
They circled sandy pits;
They built rare pagodas;
They chased the dragon flies;
They ran down small lizards;
Bowing low to the sky.
They worshiped Bodhisattvas;
They pulled the creeping vines;
They plaited mats with grass;
They searched to catch the louse
They bit or crushed with their nails;
They dressed their furry coats;
They scraped their finger nails;
Some leaned and leaned;
Some rubbed and rubbed;
Some pushed and pushed;
Some pressed and pressed;
Some pulled and pulled;
Some tugged and tugged.
Beneath the pine forest they played without a care.
Washing themselves in the green-water stream.

So, after the monkeys had frolicked for a while, they went to bathe in the mountain stream and saw that its currents bounced and splashed like tumbling melons. (Volume 1, 68-9)

From *Journey to the West*, trans. W.J.F. Jenner (1982-6)

On his mountain the monkey was soon able to run and jump, feed from plants and trees, drink from brooks and springs, pick mountain flowers and look for fruit...On hot mornings he and all the other monkeys would play under the shade of some pines to avoid the heat. Just look at them all:

Climbing trees, picking flowers, looking for fruit;

Throwing pellets, playing knucklebones;
Running round sandy hollows, building stone pagodas;
Chasing dragonflies and catching locusts;
Worshipping the sky and visiting Bodhisattvas;
Tearing off creepers and weaving straw hats;
Catching fleas then popping them with their teeth and fingers;
Grooming their coats and sharpening their nails;
Beating, scratching, pushing, squashing, tearing and tugging;
Playing all over the place under the pine trees;
Washing themselves beside the green stream.

After playing, the monkeys would go bathe in the stream, a mountain torrent that tumbled along like rolling melons. (11)

From *Journey to the West: An Abridged Version*, trans. W.J.F. Jenner (1994)

On this mountain the monkey was soon able to run and jump, feed from plants and trees, drink from brooks and springs, pick mountain flowers and look for fruit...On hot mornings he and all the other monkeys would play under the shade of some pines to avoid the heat. After playing, the monkeys would go and bathe in the stream, a mountain torrent that tumbled along like rolling melons. (1-2)

ASSIGNMENTS, ACTIVITIES & PROJECT IDEAS

- Have students “adopt” an adaptation of *Journey to the West* that translates material from the text into a new generic context. Which aspects of the text are subject to change and which remain the same? How does genre affect or dictate the changes that occur in adaptation? If a student were working with a short story, for instance, she might compare its narrative structure to that of the novel’s and, in so doing, imagine what about *Journey to the West* must transform so as to accommodate the constraints of a new genre. Ask students to present their findings to the class and use these as a basis for further discussion. Students might also consider the similarities and differences between the responsibilities of the storyteller, the translator (into another language) and the adaptor (into another genre or medium).
- Ask students to create their own translations or adaptations of *Journey to the West*. These might range from short stories to graphic narratives, paintings to musical compositions, stop-motion animations to live-action films. Each student should write a reflective piece in response to her own translation / adaptation. The aim of this reflection is get students thinking about the choices they made in the act of translation: What aspects of the text did they choose to prioritize and why? Were these choices made at the expense of other aspects of the text and how were these decisions made? What were the challenges of translating *Journey to the West* into a new genre and / or medium? Did these challenges inform or dictate the authenticity of the translation? Did your genre and / or medium of choice afford any advantages or possibilities for authenticity foreclosed by the genre of the novel?
- Choose a small section of text from a Chinese language edition of *Journey to the West* (try this free-access edition on Project Gutenberg: <http://www.gutenberg.org/cache/epub/23962/pg23962-images.html>). Choosing English as your output language, copy and paste the passage into Google translate. Ask students to consider the results: Is this a successful or unsuccessful translation? Is it grammatically intelligible and conceptually clear? Does it retain any semblance of literary style? Compare the results with the corresponding passage (or a comparable one) in the Waley translation. What aspects of the text

are downplayed or lost in Google Translate? What does this loss suggest about translation as a process? In what ways does it negate a mechanistic or systematic notion of translation?

- See the Chinese Text Project (<http://ctext.org/xiyouji>) for additional Chinese-language resources.
- Students might compose formal essays in response to Georg Brandes' claims about literature in translation:

"It is impossible to write anything artistic in another language than one's own...But these translations! To these we all object. I confess to the heresy that I can only view them as a pitiful expedient. They eliminate the literary artistry precisely by which the author should validate himself, and the greater he is in his language, the more he loses. [P] The necessary imperfection of the translations has a consequence the effect that an author of the sixth rank in a widespread language, a world language, can with ease become more known than an author of the second rank in a language spoken by only a few million...lyric poetry is translated with difficulty and in every case always loses much in so doing. Usually the effort to translate it to another language is not undertaken for the simple reason that nothing will be gained from such an effort...But according to the received opinion, prose writing suffers no great loss in translation. But this is wrong. The loss remains immeasurable, albeit less striking than in poems...Translations are not even replicas."

Using *Journey to the West* as evidence, students should take a position on translation. To do so, they might consider one or more of the following questions: Is translation a "heresy"? Does it always fall short? Which is the lesser evil: the loss that occurs in translation or the loss that would occur were we prohibited from reading literature of any kind in translation? As a point of comparison, students might reflect upon the fact that very few in America today would be reading the Bible without translation.

UNIT 4 • GENRE: NOVELIZING *JOURNEY TO THE WEST*

OBJECTIVE: To define and explore the concept of genre; to study the juxtaposition of prose and verse in *Journey to the West*, and the interrelationship of genre with the novel's historical contexts; and to explore the extent to which *Journey to the West* develops a different sense of genre than that of the European or Western literary tradition.

HANDOUTS Moretti, from *Graphs, Maps, Trees: The rise of the novel, 18th to 20th century*
from *Graphs, Maps, Trees: British novelistic genres, 1740-1900*

PREPARATORY & RECOMMENDED READING

Headnote on orature, *Norton Anthology of World Literature*: Volume E, X-X.

Peter Brooks, *Reading for the Plot: Design and Intention in Narrative* (Harvard University Press, 1984), 3-37.

Jonathan Culler, "Toward a Theory of Non-Genre Literature," *Theory of the Novel: A Historical Approach*, ed. Michael McKeon (Johns Hopkins University Press, 2000), 51-6.

Wai Chee Dimock, "Genres as Fields of Knowledge," *PMLA* 122.5 (2007): 1377-88.

Northrop Frye, "Anatomy of Criticism: Four Essays," *Theory of the Novel: A Historical Approach*, ed. Michael McKeon (Johns Hopkins University Press, 2000), 5-13.

Sabina Knight, *A Very Short Introduction to Chinese Literature* (Oxford University Press 2012), 25-51.

Caroline Levine, "The Great Unwritten: World Literature and the Effacement of Orality," *Modern Language Quarterly* 74.2 (2013): 217-37.

Franco Moretti, *Graphs, Maps, Trees: Abstract Models for Literary History* (Verso 2007), 3-33.

Andrew H. Plaks, "Journey to the West," *Masterworks of Asian Literature in Comparative Perspective* (Sharpe, 1994), 272-84.

UNIT ORGANIZATION

This unit is divided into three sub-sections: "What is Genre?"; "What is a Novel?"; and "Tracking Verse in *Journey to the West*." Each sub-section develops points for use in lecture and points for further inquiry in class discussion. The unit concludes with excerpts of passages from another translation of *Journey to the West* that preserves the novel's lyric content. Students might use these passages to discuss the function of verse in *Journey to the West* and, by extension, the question of generic stability (or promiscuity).

WHAT IS GENRE?

To introduce your students to the concept of genre, you might begin by asking them to imagine walking into a bookstore. What do they see? Do they like to visit a particular section of the store? What other sections are they familiar with? As students brainstorm the extensive list of possibilities – fiction, poetry, drama, young adult, graphic novel and manga, mystery, sci-fi and fantasy, romance, biography, history – they will soon realize what they already knew all along: that they are familiar with a host of literary

genres and that these genres constitute a system through which to organize the rapidly expanding body of work we call literature. When we search for a book, we use generic guidelines to help us make a selection. Prefer thrillers? Your best bet is in the “Mystery” section of the store. Frown upon science fiction and thrillers? You’re most likely to find something in “Fiction.” Thus, “genre, one might say, is a set of expectations, a set of instructions about the type of coherence one is to look for and the ways in which sequences are to be read” (Culler 51). Some view genres as comprising “taxonomic categories in which we place works that share certain features” (Culler 52). A genre, in this sense, is a system of rules, guidelines or norms according to which a literary work behaves. The shared features among novels, for instance, include a narrative with a beginning, middle and end; a realist depiction of the world; development of character and of plot; and as unfolding its story over a length that exceeds that of the short story or novella. Hence, Northrop Frye describes the genre of the novel as “attempt[ing] to create ‘real people’,” as “deal[ing] with personality, with characters wearing their *personae* or social masks” within “the framework of a stable society” (6). In this sense, it often “tends rather to expand into a fictional approach to history” (Frye 7). Engaged with the narratives of history so as to formulate its own fictional narrative, the novel according to this account is strongly aligned with “a sense of temporal context” and “the alliance of time and Western man” (Frye 8).

But this notion of the genre as a “taxonomic category” covers over the moments in which genres get messy, the shared characteristics – or entirely unique qualities – of literary works making it difficult to classify them successfully. Rigid definitions of genre assume that “every work has properties” that are classifiable. “If a text seems not to fit,” according to these definitions, “it means only that a new category must be postulated.” And yet, many works of literature resist categorization, “falling outside of established genres” and thus putting them into question (Culler 52). Genre fiction – mystery, science fiction, fantasy and romance – is a familiar category that exemplifies this resistance: each manipulates the novel’s characteristics, including narrative form, so as to create a new, hybrid form of literature. Classic studies of the novel acknowledge its generic promiscuity, exploring how it overlaps with autobiographical confession, satire and romance, for instance (Frye 12).

POINTS FOR DISCUSSION:

Journey to the West showcases generic promiscuity in action. Previous units in this guide have gestured to the many ways in which this novel is, in some respects, not a novel at all. It is part novel and part poem, slapstick and satire, *Bildungsroman* and historical fiction. First, ask students to brainstorm a list of all of *Journey to the West*’s potential generic categories. Second, with this list in mind, ask them to consider the following questions:

- What is genre? How do we categorize a literary work according to genre? Which characteristics are most valuable, telling or important to helping us “read” a literary work’s genre?
- Is it possible for a work of literature to have no genre – to resist any and all attempts at categorization? Can you think of an example?
- How would you categorize *Journey to the West* in regards to genre? What is its relationship to the genre of the novel? Can it even be called a novel?
- Compare *Journey to the West* to an American or British literary work that is a novel in the classical sense of the word (for example, Charlotte Bronte’s *Jane Eyre*, Charles Dickens’s *A Tale*

of *Two Cities*, Herman Melville's *Moby Dick*, or F. Scott Fitzgerald's *The Great Gatsby*). What characteristics do these novels share? In what ways does *Journey to the West* diverge from the genre of the novel as Americans conventionally know it? What do these convergences and divergences suggest about genre? Is it a stable system of categorization? Or does it transform? If so, what is genre, really, and what are its uses? How do we know what a novel is, for example, if its characteristics are subject to change?

- Consider the generic similarities and differences between *Journey to the West* and those American or British novels with which you are already familiar. What do they suggest about the universality of genre (or lack thereof)? Do genres transform not only between and across literary works, but also nations? To what extent is genre a nationalized – or spatialized – phenomenon?
- Using a modern novel (such as *The Great Gatsby*) as a point of comparison, consider the relationship between genre and historical time. Might genre also transform over time, as well as space? To what extent are genres the product of historical change? Do they reflect the cultural, social or political developments of a nation at a particular point in time?

WHAT IS A NOVEL?

Journey to the West challenges our notions not only of genre as an abstract concept, but also of the novel as a particular generic form. Critics have long associated the novel with narrative form or, more specifically, plot. Plot has been defined as “the design and intention of narrative, what shapes a story and gives it a certain direction or intent of meaning.” These narrative “designs” designate a clear beginning and endpoint for a story; they serve to “demarcate, enclose, establish limits, order” (Brooks 4). Following a progressive line events, “plot is the principle of interconnectedness and intention,” and is strongly associated with the genre of the novel. Moreover, it is strongly associated with “Western” or European generic traditions in particular, where “societies appear to have felt an extraordinary need or desire for plots” (Brooks 5). World literary studies has developed its own theories of the non-European novel, but these nevertheless often take the genre’s long-standing interrelationship with European literary history for granted. Franco Moretti, for instance, tracks the rise and fall of the novel across “Britain, Japan, Italy, Spain and Nigeria,” but attributes the genre’s inception to the British literary tradition circa 1720-40 (5). **[See handout showing Figure 1 from Moretti’s “Graphs.”]** Over the course of 160 years of British literary history, Moretti charts the rise of 44 distinct genres (or sub-genres) of the novel, which range from the courtship novel to the oriental tale, the gothic and the historical, the epistolary and the romance. **[See handout showing Figure 9 from Moretti’s “Graphs.”]** But where is China – and Ming Dynasty China, in particular – in this story of world literature? Where are the four great classical novels of the period, of which *Journey to the West* is one? How do they fit into or complicate this global history of the novel and its European origins?

To explore the possibility of an alternative and distinctly Chinese history of the novel, we might turn first to the question of narrative form in *Journey to the West*. Episodic and recursive in its form, the novel in many ways resists a plot-centered reading. This is not to say that the novel does not possess a plot, for it most certainly does. Rather, *Journey to the West*’s plot often works against the seamlessly interconnected, progressive and enclosed narrative structure of the European novel. At full length, the novel is “ordered according to the predetermined formula of the ‘eighty-one trials’ required for fulfillment of the quest” (Plaks 276). This “predetermined formula” consists of the following episodic cycle:

[W]e begin with our pilgrims on the road, buoyant and satisfied with themselves for having come through their preceding trial, only to find their equanimity upset by cold, hunger, or discomforts of some other sort. Out of this ruffling of consciousness there emerges a demon. This demon, after one or repeated attempts, manages by stealth or sheer force to snatch from a protective enclosure the Master, and sometimes one or more of the pilgrims, and to entrap them in a secluded lair. Sun Wukong...employs either his own powers of vision or occasionally the help of others to locate the captives, but he fails in his initial attempts to break through the spell that keeps them bound. In most cases it is only after he seeks external aid—the bestowal of either a secret formula or a magic weapon, or else a direct intervention of a Buddhist savior—that the demon is finally subdued. The demon’s true form is then revealed, and the thralldom is dispelled, leaving the pilgrims free to continue on their way until the quick emergence of the next peril. (Plaks 276)

Journey to the West is as much cyclical in its structure as it is progressive. The pilgrims pass through a series of trials whose narrative substance and structure remains largely the same, though the details are subject to change. The very fact that *Journey to the West* is so often heavily abridged gestures to the ways in which it fails to accommodate European theories of the novel, as well as the practicalities and constraints of the literature classroom. Made up of parts that might be skipped over by a hasty reader or swapped out by an editor-translator for the sake of expediency, the novel in many ways resists narrative interconnection and closure – characteristics we usually imagine as crucial to the generic integrity of a novel. Exemplifying a novelistic tradition unique to China, *Journey to the West* possesses a set of “aesthetic conventions” that define “the mature Ming novel genre”: it is 100 chapters in length when unabridged; its narrative structure divides those chapters both “into two equal halves, demarcated by a significant mid-point” and “into twenty ‘volumes’ of five chapters each”; it boasts “a prologue section set outside of the central world of the narrative” which “provides an initial structural model” according to which the story will unfold; and concludes with “an open-ended conclusion” that emphasizes “the concept of cyclical non-finality” and “pointedly withholds the expected final synthesis of the allegorical message” (Plaks 278). *Journey to the West* proceeds according to a “wandering rather than a single fixed perspective or presentation.” It is part of a novelistic tradition that proceeds according to “[s]easonal, geographic, or mythic patterns” rather than progressive ones, which “does not guarantee a larger architecture,” and which often “leav[es] a long denouement and a sense of life’s continuation” (Knight 85). Thus, we can see an alternative theory of the novel begin to take shape: one that originates in Ming China and that resists much of what we, as American readers, might already know or assume about the genre.

But *Journey to the West* stages this resistance perhaps most explicitly by way of verse. As discussed in Unit 3, Arthur Waley’s translation fails to preserve much of the novel’s poetic content, which might have struck readers in 1940s Britain as digressive or obscure. Indeed, had the novel’s verse been properly preserved, readers might not have been able to recognize it as a novel at all. The inclusion of verse complicates *Journey to the West*’s legibility as a novel, given that we think of prose and poetry as diametrically opposed to one another. It is for this reason that some might not describe *Journey to the West* as a novel at all, but rather a “transformational text” – a text that “mixe[s] prose and verse to retell parables” or stories of spiritual enlightenment. Scholars describe this and the many other genres that grew out of oral and vernacular cultures as “prosimetric” or “tell-and-sing literature.” The genre’s shared characteristics include “[p]eriodical cliffhangers” which might have functioned as “pauses for the storyteller to collect money or to entice the audience back for a multiday performance” (Knight 76).

Thus, “[b]y the late sixteenth century, ‘spoken text’ tales frequently borrowed storytelling’s conventions and set phrases” so as to, for instance, “reenact storyteller’s opening prologues (allowing latecomers to hear the full main tale)” (Knight 83). Verse might also serve a “descriptive” or “narrative” function, gesturing to “various genres of mixed prose and verse storytelling” native to China and “provid[ing] the occasion for certain innovative forms of mock-heroic verse” (Plaks 278). There are two key takeaways, here. First, the great novels of Ming China figure the generic boundaries between poetry and prose as permeable. One is metrical, the other amorphous in structure; one possesses a lyric orientation to the world, the other a more global perspective. Yet, the two are figured not as opposed, but rather as working in tandem. This leads into the second takeaway: verse, when it appears in Ming novels such as *Journey to the West*, is not superfluous, but rather possesses a formative – and even narrative – function within the text. Poetry, in other words, is not included so as to give the reader a hefty dose of pure and non-instrumental aesthetic beauty. Rather, in the novels of Ming China, it deepens, furthers and even drives the story being told. It also affords the narrator with historical, stylistic and tonal complexities with which to enrich the novel’s story and commentary.

In its original form, *Journey to the West* also deploys verse so as to highlight the novel’s oral and decidedly un-novelistic generic origins. As that which employs rhyme, meter and rhythm, poetry is a highly performative medium of expression. Like oral performance, it “involv[es] vocal modulations and cadences, dramatic silences” and variations that “change with each telling” (*Norton Anthology* 915). Offset from prose on the printed page, it demands to be read aloud – or, at the very least, reminds the reader of its distinctly oral history. In this sense, *Journey to the West*’s verse renders visible the cultures of spoken performance and unwritten genres upon which the novel draws, both for its substance or content and for its form. In so doing, it illustrates that literature, and genre more specifically, is as much an unwritten as it is a written phenomenon. Verse, in other words, highlights the role of “orature” in the making of the text, conveying “the serious artistic value of oral expression” in Ming China (*Norton Anthology* 915). *Journey to the West* in this way complicates our understanding of the genre of the novel by way of verse and, in the process, raises a host of questions about the interrelationship between genre and what Caroline Levine calls “the great unwritten.” When we think of literature, we think of the written word. When we think of genre, we think of literature written in a particular way; of language crafted to accommodate a particular set of formal expectations.

But *Journey to the West* traces its roots back to “the great unwritten”: “the vast quantity of cultural material that has circulated for centuries in oral form” (Levine 219). In so doing, the novel highlights the ways in which genre, and literature more broadly, is as much an auditory as it is a visual phenomenon. It develops by and through oral performances that then suggest new generic possibilities for, in the case of *Journey to the West*, the novel. And it is as much a set of expectations upon which listeners might depend as it is for readers. As such, the historical contexts and formal characteristics of *Journey to the West*’s generic promiscuity problematize the notion of literacy, detaching it from the context of the written word. In so doing, it illustrates the danger of “elevat[ing]” or even “fetishiz[ing]” genre and literature in print and thus assuming “that nonliterate societies are backward and primitive” (Levine 223). Orature, after all, “does circulate,” its stories and traditions “spread[ing] widely across a community” in ways that written texts do not and often cannot: they “do not require a particular person to carry them.” Rather, “[a]ny body in transit can take stories and poems along. Unlike written texts, they cost nothing; they do not weigh one down; and they cannot be torn, soaked, or stolen” (Levine 229). While in its published form *Journey to the West* is most certainly constrained as its oral

antecedents were not, the novel's inclusion of verse in particular gestures to the ways in which the content and form of its narrative are not the work of one author at one moment in time, but rather the work of many authors across a lengthy expanse of time. Moreover, as it highlights and is structured by "storyteller" conventions, the novel raises a host of questions about the genre of the novel in Ming China and abroad. As one of four works whose shared characteristics are deeply rooted in oral and vernacular cultures, *Journey to the West* suggests that genre is the product of not only readers but also speakers and listeners. It is as much an unwritten as it is a written phenomenon and, indeed, in the case of *Journey to the West* the characteristics of the written narrative attempt to preserve the text's origination in orature. In Ming China, the genre of the novel was already taking shape before the novel – and the capacity to print texts en masse! – was even invented. *Journey to the West* asks to imagine, among other things, what it would mean to reconceptualize the novel as an oral, rather than written, literary production; as interrelated with, instead of opposed, to poetry; as a distinctly Chinese invention – as coming out of China over 100 years before it would do so in Europe.

POINTS FOR DISCUSSION

- What is a novel? How does *Journey to the West* resist or undermine our expectations as readers for what novels look and act like? What might we learn from this resistance about the novel? About genre?
- What do we gain by situating the genre of the novel in a global context? How does world literature, and *Journey to the West* in particular, negate our understanding of the novel as a distinctly European innovation? In what ways does this encourage us to re-evaluate our assumptions about Europe as a world power, both literary and otherwise?
- How does the narrative form of *Journey to the West* contradict our expectations, as readers? How does it diverge from the conventional narrative progression of the novel? Why might the novel resist temporal progress or definitive closure? What meaning is gained by way of this resistance?
- What is the relationship between prose and poetry? How are they similar? How are they different? What leads us to assume, as we so often do, that they are antithetical modes of literary expression?
- How does *Journey to the West* stage the relationship between prose and poetry? Why include poetry at all? What purpose does it serve? In the novel, does it convey or do something that prose cannot? What does this relationship suggest about genre? Is the novel a more poetic genre than we might otherwise assume? What would it mean to imagine the novel as aspiring to poetry?
- What is orature? What does the inclusion of poetry in *Journey to the West* suggest about the interrelationship between orature and the genre of the novel in Ming China? How does the novel convey its "unwritten" origins, even as it is printed on the page? What is so important about this oral origin story, both for the novel and for genre more broadly?
- What would it mean to imagine the novel – both the specific work, *Journey to the West*, and the genre – as not only a written, but also a distinctly oral phenomenon? As the collective work of a multitude of speakers, listeners and readers over time, rather than a single author? How does this change our understanding of genre? Of literature?

TRACKING VERSE IN *JOURNEY TO THE WEST*

Arthur Waley's translation truncates and often omits many of the original novel's verse passages. This is one way in which the translation falls short, the editorial decisions of the translator serving to "novelize" *Journey to the West* according to European generic standards and, worse, erasing much of the novel's explicit ties to orature and cultures of performance. Below are excerpts of the Waley translation juxtaposed with those from another, more faithful translation: Anthony Yu's four-volume translation, *The Journey to the West* (University of Chicago Press). These passages might help students gain traction as they attempt to answer the questions listed just above: to explore the similarities and differences between verse and prose in the novel; the generic characteristics of the Ming-era novel; the role of orality in the novel; etc.

FROM CHAPTER ONE: THE ORIGIN STORY OF THE UNIVERSE & THE MONKEY

NOTE: If you're looking for a more extensive passage with which to explore questions of translation and adaptation in addition to genre, this set of excerpts would be an ideal place to start.

Waley:

There was a rock that since the creation of the world had been worked upon by the pure essences of Heaven and the fine savours of Earth, the vigour of sunshine and the grace of moonlight, till at last it became magically pregnant and one day split open, giving birth to a stone egg, about as big as a playing ball. Fructified by the wind it developed into a stone monkey, complete with every organ and limb. At once this monkey learned to climb and run; but its first act was to make a bow towards each of the four quarters. As it did so, a steely light darted from this monkey's eyes and flashed as far as the Palace of the Pole Star. This shaft of light astonished the Jade Emperor as he sat in the Cloud Palace of the Golden Gates, in the Treasure Hall of the Holy Mists, surrounded by his fair Ministers. Seeing this strange light flashing, he ordered Thousand-league Eye and Down-the-wind Ears to open the gate of the Southern Heaven and look out. At his bidding these two captains went out to the gate and looked so sharply and listened so well that presently they were able to report, "This steely light comes from the borders of the small country of Ao-lai, that lies to the east of the Holy Continent, from the Mountain of Flowers and Fruit. On this mountain is a magic rock, which gave birth to an egg. This egg changed into a stone monkey, and when he made his bow to the four quarters a steely light flashed from his eyes with a beam that reached the Palace of the Pole Star. But now he is taking a drink, and the light is growing dim. (11)

Yu:

The poem said:

Before Chaos divided, Heaven and Earth were confused;
Formless and void--such matter no man had seen.
But when P'an Ku the nebula dispersed,
Creation began, the impure imparted from the pure.
The supreme goodness, benefic to every creature,
Enlightened all things to attain the good.
If you would know creation's work through the spans of time,
You must read *The Chronicle of Deliverance in the Westward Journey*.

We heard that, in the order of Heaven and Earth, a single period consisted of 129,600 years. Dividing this period into twelve epochs were the twelve stems of Tzŭ, Ch'ou, Yin, Mao, Ch'ên, Ssŭ, Wu, Wei, Shên, Yu, Hsü, and Hai, with each epoch having 10,800 years. Considered as the horary circle, the sequence would be thus: the first sign of dawn appears in the hour of Tzŭ, while at Ch'ou the cock crows; daybreak occurs at Yin, and the sun rises at Mao;

Ch'ên comes after breakfast, and by Ssŭ everything is planned; at Wu the sun arrives at its meridian and declines westward by Wei; the evening meal comes during the hour of Shên, and the sun sinks completely at Yu; twilight sets in at Hsü, and people rest by the hour of Hai. This sequence may also be understood macrocosmically. At the end of the epoch of Hsü, Heaven and Earth were obscure and all things were indistinct. With the passing of 5,400 years, the beginning of Hai was the epoch of darkness. This moment was named Chaos, because there were neither human beings nor the two spheres. After another 5,400 years the Hai ended, and as the creative force began to work after great perseverance, the epoch of Tzŭ drew near and again brought gradual development. Shao K'ang-chieh said:

When winter moved to the middle of Tzŭ,
No change occurred in the mind of Heaven.
The male principle had barely stirred,
And all things were as yet unborn.

At this point, the firmament first acquired its foundation. With another 5,400 years came the Tzŭ epoch; the ethereal and the light rose up to form the four phenomena of the sun, the moon, the stars, and the heavenly bodies. Hence it is said, the Heaven was created at Tzŭ. This epoch came to its end in another 5,400 years, and the sky began to harden as the Ch'ou epoch approached. The *I Ching* said, "Great was the male principle; supreme, the female! They made all things, in obedience to Heaven." At this point, the Earth became solidified. In another 5,400 years after the arrival of the Ch'ou epoch, the heavy and the turbid condensed below and formed the five elements of water, fire, mountain, stone, and earth. Hence it is said, the Earth was created at Ch'ou. With the passing of another 5,400 years, the Ch'ou epoch came to its end and all things began to grow at the beginning of the Yin epoch. *The Book of Calendar* said: "The heavenly aura descended; the earthly aura rose up. Heaven and Earth copulated, and all things were born." At this point, Heaven and Earth were bright and fair: the yin had intercourse with the yang. In another 5,400 years, during the Yin epoch, humans, beasts, and fowls came into being, and thus the so-called three forces of Heaven, Earth, and Man were established. Hence it is said, man was born at Yin.

Following P'an Ku's construction of the universe, the rule of Three Kings, and the ordering of the relations by the Five Emperors, the world was divided into four great continents. They were: the East Pŭrvavideha Continent, the West Aparagodānīya Continent, the South Jambūdvī Continent, and the North Uttarakuru Continent. This book is solely concerned with the East Pŭrvavideha Continent.

Beyond the ocean there was a country named Ao-lai. It was near a great ocean, in the midst of which was located the famous Flower Fruit Mountain. This mountain, which constituted the chief range of Ten Islets and formed the origin of the Three Islands, came into being after the creation of the world. As a testimonial to its magnificence, there is the following *fu* poem:

Its majesty commands the wide ocean;
Its splendor rules the jasper sea;
Its majesty commands the wide ocean
When, like silver mountains, the tide sweeps fishes into caves;
Its splendor rules the jasper sea
When snowlike billows send forth serpents from the deep.
Plateaus are tall on the southwest side;
Soaring peaks arise from the Sea of the East.
There are crimson ridges and portentous rocks,
Precipitous cliffs and prodigious peaks.
Atop the crimson ridges
Phoenixes sing in pairs;
Before precipitous cliffs
The unicorn singly rests.

At the summit is heard the cry of golden pheasants;
 In and out of stony caves are seen the strides of dragons;
 In the forest are long-lived deer and immortal foxes.
 On the trees are divine fowls and black cranes.
 Strange grass and flowers never wither;
 Green pines and cypresses keep eternal their spring.
 Immortal peaches are always fruit-bearing;
 Lofty bamboos often detain the clouds.
 Within a single gorge the creeping vines are dense;
 The grass color of meadows all around is fresh.
 This is indeed the pillar of Heaven, where a hundred rivers meet--
 The Earth's great axis, in ten thousand kalpas unchanged.

There was on top of that very mountain an immortal stone, which measured thirty-six feet and five inches in height and twenty-four feet in circumference. The height of thirty-six feet and five inches corresponded to the three hundred and sixty-five cyclical degrees, while the circumference of twenty-four feet corresponded to the twenty-four solar terms of the calendar. On the stone were also nine perforations and eight holes, which corresponded to the Palaces of the Nine Constellations and the Eight Trigrams. Though it lacked the shade of trees on all sides, it was set off by epidendrams on the left and right. Since the creation of the world, it had been nourished for a long period by the seeds of Heaven and Earth and by the essences of the sun and the moon, until, quickened by divine inspiration, it became pregnant with a divine embryo. One day, it split open, giving birth to a stone egg about the size of a playing ball. Exposed to the wind, it was transformed into a stone monkey endowed with fully developed features and limbs. Having learned at once to climb and run, this monkey also bowed to the four quarters, while two beams of golden light flashed from his eyes to reach even the Palace of the Polestar. The light disturbed the Great Benevolent Sage of Heaven, the Celestial Jade Emperor of the Most Venerable Deva, who, attended by his divine ministers, was sitting in the Cloud Palace of the Golden Arches, in the Treasure Hall of the Divine Mists. Upon seeing the glimmer of the golden beams, he ordered Thousand-Mile Eye and Fair-Wind Ear to open the South Heavenly Gate and to look out. At this command the two captains went out to the gate, and, having looked intently and listened clearly, they returned presently to report, "Your subjects, obeying your command to locate the beams, discovered that they came from the Flower-Fruit Mountain at the border of the small Ao-lai Country, which lies to the east of the East Pūrvavideha Continent. On this mountain is an immortal stone which has given birth to an egg. Exposed to the wind, it has been transformed into a monkey, who, when bowing to the four quarters, has flashed from his eyes those golden beams that reached the Palace of the Polestar. Now that he is taking some food and drink, the light is about to grow dim." With compassionate mercy the Jade Emperor declared, "These creatures from the world below are born of the essences of Heaven and Earth, and they need not surprise us." (65-8)

FROM CHAPTER TWO: MONKEY'S ILLUMINATION

NOTE: If you'd like to examine how, when he chooses to preserve its inclusion, Waley translates poetry, this set of passages would be well worth close reading with your students.

Waley:

"We are alone together," said Monkey, "there is no one to overhear us. Take pity upon me and teach me the way of Long Life. I shall never forget your kindness." "You show a disposition," said the Patriarch. "You understood my secret signs. Come close and listen carefully. I am going to reveal to you the Secret of Long Life." Monkey beat his head on the floor to show his gratitude, washed his ears and attended closely, kneeling beside the bed. The Patriarch then recited:

To spare and tend the vital powers, this and nothing else

Is sum and total of all magic, secret and profane.
All is comprised in these three, Spirit, Breath and Soul;
Guard them closely, screen them well; let there be no leak.
Store them within the frame;
That is all that can be learnt, and all that can be taught.
I would have you mark the tortoise and snake, locked in tight embrace.
Locked in tight embrace, the vital powers are strong;
Even in the midst of fierce flames the Golden Lotus may be planted,
The Five Elements compounded and transposed, and put to new use.
When that is done, be which you please, Buddha or Immortal.

By these words Monkey's whole nature was shaken to the foundations. He carefully committed them to memory; then humbly thanked the Patriarch, and went out again by the back door.

A pale light was just coming into the eastern sky. He retraced his steps, softly opened the front door and returned to his sleeping place, purposely making a rustling noise with his bed-clothes. "Get up!" he cried. "There is light in the sky." His fellow pupils were fast asleep, and had no idea that Monkey had received Illumination. (23-4)

Yu:

"There is no one here save your pupil," Wu-k'ung said. "May the master be exceedingly merciful and impart to me the way of long life. I shall never forget this gracious favor." "Since you have solved the riddle in the pot," said the Patriarch, "it is an indication that you are destined to learn, and I am glad to teach you. Come closer and listen carefully. I will impart to you the wondrous way of long life." Wu-k'ung kowtowed to express his gratitude, washed his ears, and listened most attentively, kneeling before the bed. The Patriarch said:

Know well this secret formula wondrous and true:
Spare and nurse the vital forces, this and nothing else.
All power resides in the semen, the breath, and the spirit;
Guard these with care, securely, lest there be a leak.
Lest there be a leak!
Keep within the body!
Hearken to my teaching and the Way itself will prosper.
Remember the oral formulas so efficacious
To purge concupiscence and lead to purity;
To purity
Where the light is bright.
You may face the elixir platform and enjoy the moon.
The moon holds the jade rabbit, the sun hides the crow;
See there also the snake and the tortoise tightly entwined.
Tightly entwined.
The vital forces are strong.
You can plant gold lotus e'en in the midst of flames.
The Five Phases use together and in order reverse--
When that's attained, be a Buddha or immortal at will!

At that moment, the very origin was revealed to Wu-k'ung, whose mind became spiritualized as happiness came to him. He carefully committed to memory all the oral formulas. After kowtowing to thank the Patriarch, he left by the rear entrance. As he went out, he saw that the eastern sky was just beginning to pale with light, though golden beams were radiant from the Western Way. Following the same path, he returned to the front door, pushed it open quietly, and went inside. He sat up in his sleeping place and purposely rustled the bed and the covers. "It's light! It's light! Get up!" All the other people were still sleeping and did not know that Wu-k'ung had received a good thing. He played the fool that day after getting up, but he persisted in what he had learned secretly by doing breathing exercises before the hour of Tzŭ and after the hour of Wu. (87-8)

FROM CHAPTER FIVE: THE PEACH INCIDENT

Waley:

One day at Court an immortal stepped forward and made the following petition: "I submit that the Sage, Equal of Heaven has no duties to perform. He spends all his time going round and making friends. All the stars of heaven, high and low, are now his cronies. Trouble will come of it, unless some way is found of employing his time." The Jade Emperor accordingly sent for Monkey, who arrived in high glee, asking, "What promotion or reward has your Majesty sent for me to announce?" "I hear," said the Emperor, "that you have nothing in particular to do, and I am going to give you a job. You are to look after the Peach Garden; I wish you to devote the greatest attention to this work."

Monkey was in wild delight, and unable to wait for a moment he rushed off to take over his new duties in the Peach Garden. Here he found a Local Spirit, who cried out to him, "Great Sage, where are you going?" "To take charge of the Peach Garden," he said. "I've been appointed by his Majesty." The spirit bowed low, and called the Hoe-earth, Draw-water, Peach-tender and Leaf-sweeper, the strong men who worked the garden, to come forward and kowtow to Monkey.

"How many trees are there?" Monkey asked of the local spirit. "Three thousand six hundred," he said. "On the outer side, one thousand two hundred, with inconspicuous flowers and small fruit. They ripen once in three thousand years. Whoever eats them becomes a fairy, all-wise; his limbs are strong and his body light. In the middle of the garden are one thousand two hundred trees, with double blossom and sweet fruit. They ripen once in six thousand years. Whoever eats them can levitate at will, and never grows old. At the back of the garden are one thousand two hundred trees. The fruit has purple markings and the stones are pale yellow. They ripen once in nine thousand years. Whoever eats them outlasts heaven and earth, and is the compeer of sun and moon." Monkey was delighted, and began at once inspecting the trees and listing the arbours and pagodas. Henceforward he amused himself only once a month, on the day of the full moon, but otherwise saw no friends and went nowhere. One day he saw that high upon some of the trees many of the peaches were ripe, and he made up his mind to eat them before any one else got a chance. Unfortunately he was closely watched by his followers, and to shake them off he said, "I am feeling tired and am going to take a short rest in that arbour. Go and wait for me outside the gates." When they had retired, he took off his court hat and robes, and scrambled up on to a high tree, and began to pluck the ripest and largest fruit he could see. Sitting astride a bough, he regaled himself to his heart's content, and then came down. He put on his hat and robes, and called to his followers to attend him while he returned in state to his lodging. After a few days, he did the same thing again. (53-4)

Yu:

Early one morning, when the Jade Emperor was holding court, the Taoist immortal Hsü Ching-yang stepped from the ranks and went forward to memorialize, kowtowing, "The Great Sage, Equal to Heaven, has no duties at present and merely dawdles away his time. He has become quite chummy with the various Stars and Constellations of Heaven, calling them his friends regardless of whether they are his superiors or subordinates, and I fear his idleness may lead to roguery. It would be better to give him some assignment so that he will not grow mischievous." When the Jade Emperor heard these words, he sent for Monkey King at once, who came amiably. "Your Majesty," he said, "what promotion or reward did you have in mind for old Monkey when you called him?" "We perceive," said the Jade Emperor, "that your life is quite indolent, since you have nothing to do, and we have decided therefore to give you an assignment. You will temporarily take care of the Garden of Immortal Peaches. Be careful and diligent, morning and evening." Delighted, the Great Sage bowed deeply and grunted his gratitude as he withdrew.

He could not restrain himself from rushing immediately into the Garden of Immortal Peaches to inspect the place. A local spirit from the garden stopped him and asked, "Where is the Great Sage going?" "I have been authorized by the Jade Emperor," said the Great Sage, "to look after the Garden of Immortal Peaches. I have come to conduct an

inspection." The local spirit hurriedly saluted him and then called together all the stewards in charge of hoeing, watering, tending peaches, and cleaning and sweeping. They all came to kowtow to the Great Sage and led him inside. There he saw

Radiantly young and lovely,
On every trunk and limb--
Radiantly young and lovely blossoms filling the trees,
And fruits on every trunk and limb weighing down the stems.
The fruits, weighing down the stems, hang like balls of gilt;
The blossoms, filling the trees, form tufts of rouge.
Ever they bloom, and ever fruit-bearing, they ripen in a thousand years:
Not knowing winter or summer, they lengthen out to ten thousand years.
Those that first ripen
Glow like faces reddened with wine,
While those half-grown ones
Are stalk-held and green-skinned.
Encased in smoke their flesh retains their green,
But sunlight reveals their cinnabar grace.
Beneath the trees are rare flowers and exotic grass
Which colors, unfading in four seasons, remain the same.
The towers, the terraces, and the studios left and right
Rise so high into the air that often cloud covers are seen.
Not planted by the vulgar or the worldly of the Dark City.
They are grown and tended by the Queen Mother of the Jade Pool.

The Great Sage enjoyed this sight for a long time and then asked the local spirit, "How many trees are there" "There are three thousand six hundred," said the local spirit. "In the front are one thousand two hundred trees with little flowers and small fruits. These ripen once every three thousand years, and after one taste of them a man will become an immortal enlightened in the way, with healthy limbs and a lightweight body. In the middle are one thousand two hundred trees of layered flowers and sweet fruits. They ripen once every six thousand years. If a man eats them, he will ascend to Heaven with the mist and never grow old. At the back are one thousand two hundred trees with fruits of purple veins and pale yellow pits. These ripen once every nine thousand years and, if eaten, will make a man's age equal to that of Heaven and Earth, the sun and the moon." Highly pleased by these words, the Great Sage that very day made thorough inspection of the trees and a listing of the arbors and pavilions before returning to his residence. From then on, he would go there to enjoy the scenery once every three or four days. He no longer consorted with his friends, nor did he take any more trips.

One day he saw that more than half of the peaches on the branches of the older trees had ripened, and he wanted very much to eat one and sample its novel taste. Closely followed, however, by the local spirit of the garden, the stewards and the divine attendants of the Equal to Heaven Residence, he found it inconvenient to do so. He therefore devised a plan on the spur of the moment and said to them, "Why don't you all wait for me outside and let me rest a while in this arbor?" The various immortals withdrew accordingly. That Monkey King then took of his cap and robe and climbed up onto a big tree. He selected the large peaches that were thoroughly ripened and, plucking many of them, ate to his heart's content right on the branches. Only after he had his fill did he jump down from the tree. Pinning back his cap and donning his robe, he called for his train of followers to return to the residence. After two or three days, he used the same device to steal peaches to gratify himself once again. (134-6)

ASSIGNMENTS, ACTIVITIES & PROJECT IDEAS

- Have students write two versions of a story of their imagining. Each version should employ the style and formal characteristics of a distinct genre. Ideally, one of the two versions would be

written in verse. Ask them to reflect upon the conceptual, tonal and stylistic possibilities (and limitations or constraints) of the genres they chose. Was one a better fit for the student's story than the other? Why? Was one an inappropriate choice? Are the norms of the mystery / thriller genre, for instance, ill-fitted for narrating an uneventful walk to school? Was it possible to write a story that fit neatly into one genre? Did the student ever feel as though it would be advantageous to draw upon the norms of two genres at once? What does this exercise teach us about the generic hybridity of *Journey to the West*? And about its novelization at the hands of Arthur Waley?

- Ask students to research video games inspired by *Journey to the West* (start here: https://en.wikipedia.org/wiki/List_of_media_adaptations_of_Journey_to_the_West). Some of these might be played online using an emulator. Ask them to examine their faithfulness – or lack thereof – to the original story. Computer-savvy students can collaborate on designing their own *Journey* videogame. Give them freedom to choose between different genres: a fighting game (such as *Mortal Kombat*), a platform adventure with different levels, and / or a role-playing game like *Final Fantasy*. Students should justify their choices based on their knowledge of *Journey to the West*. Do their games lean more towards a competitive or a collaborative model? Which genre of video game seems most faithful to the text and why?
- Students might write position papers or formal analytical essays on *Journey to the West* and the genre of the novel. What is a novel? Is *Journey to the West* a novel? Why or why not? If not, what do we call it? These papers might be used as the starting point for a debate about the generic classification of *Journey to the West* in class.

UNIT 5 • HUMOR & SATIRE

OBJECTIVE: To discern, discuss—and laugh with!—the several imbricated registers of humor in *Journey to the West*, which include, but are not limited to, satire, irony, parody, slapstick fighting, and grotesque spectacle. Given our unfamiliarity with Late Imperial China’s religious and political context, Western readers can find it frustrating to distinguish between the novel’s serious and playful sections. This unit aims to clarify such context and to show how Wu Cheng’en articulates a specific worldview thanks to—rather than despite of—his fondness for comedy.

HANDOUTS M.H. Abrams, “Comedy,” “Satire,” “Irony,” and “Burlesque,” from *A Glossary of Literary Terms* (1999)

PREPARATORY & RECOMMENDED READING

- Karin Myhre, “Wit and Humor,” *The Columbia History of Chinese Literature*. Ed. Victor H. Mair (New York, 2001), 132-48.
- “Ku-chi,” *The Indiana Companion to Traditional Chinese Literature*. Ed. William H. Nienhauser, Jr. (New York, 1986), 482-84.
- Richard A. Gardner, “Buddhism,” *Encyclopedia of Humor Studies*. Ed. Salvatore Attardo (Los Angeles, 2014), 92-95.
- Dennis Sibley, “The Laughing Buddha Humor and Spiritual Life.”
<http://buddhismnow.com/2014/05/31/the-laughing-buddha-humour-and-the-spiritual-life-by-dennis-sibley/>

ADDITIONAL RESOURCES

READINGS

- Meir Shahrar, “Vernacular Fiction and the Transmission of Gods’ Cult in Late Imperial China,” *Unruly Gods: Divinity and Society in China* (Honolulu, 1996), 184-211.
Examines how popular Ming novels such as *Journey* disseminated a more irreverent cult to the Chinese pantheon than the one promoted by governmental upper echelons.
- James S. Fu, “Chapter One –Plot and Style of the Novel,” *Mythic and Comic Aspects of the Quest* (Singapore University Press, 1977), 1-19.
This monograph conducts a comparative analysis of *Journey* with two other famous world texts: Cervantes’s *Don Quixote* and Mark Twain’s *Huckleberry Finn*. This first chapter focuses on the tensions, in each work, between the epic and the burlesque. The analogy Monkey-Piggy as Quixote-Sancho is an intriguing one.
- Rey Tiquia, “The Qi that Got Lost in Translation: Traditional Chinese Medicine, Humour and Healing,” *Humor in Chinese Life and Letters: Classical and Traditional Approaches*. Eds. Jocelyn Chey and Jessica Milner Davis (Hong Kong, 2014).
Even if this recent book bypasses Wu Cheng’en’s work, it presents us with the latest scholarly work on the topic of humor in classic Chinese literature. The cited essay, for instance, links the playfulness of certain plots and character types with the internal

balance of bodily “humours,” posited by Daoist doctors as the desired, healthy state of any human being.

- “Humor in Chinese Life,” *Saturday Extra*. ABC. Originally aired December 8, 2012.
<http://www.abc.net.au/radionational/programs/saturdayextra/humour-in-chinese-life/3888602>
A radio interview with the editors of the above mentioned volume. It provides a quick, accessible glimpse to the status of humor in contemporary Chinese culture.
- Jue Liu, “Don’t Pity the Fool,” *The World of Chinese*.
<http://www.theworldofchinese.com/article/dont-pity-the-fool/>
A summarized history of the ambivalent status of jesters in ancient Chinese courts. On the one hand, Emperors indulged them for making them laugh; on the other, jesters’ low-class origins earned them many enemies at court.
- Hsu Pi-ching (ed.), *Feng Menglong’s Treasury of Laughs: A Seventeenth-Century Anthology of Traditional Chinese Humour* (Leiden, The Netherlands, 2015).
A bilingual compilation of jokes and anecdotes from a later period than *Journey*.
- Gallery of “Laughing Buddha” images. <http://www.dreamstime.com/photos-images/laughing-buddha.html>

FILMS

- Dir. Jeffrey Lau. *Chinese Odyssey* (1995). DVD
 - A parody/adaptation that mocks the more pious characters (Xuanzang and Kuan-yin) in ways that the original does not while still retaining traces of the original’s sense of humor.
- Dir. Zhang Yimou, *To Live* (1994). DVD
A fresco of twentieth-century China through the story of a gifted puppeteer and his family. The theme of humor as a dangerous occupation plays out in the film and in real life, since Yimou had to apologize publicly for his depiction of the Cultural Revolution.

UNIT ORGANIZATION

This unit is divided into three sub-sections: an introductory discussion on “Humor, Religion, Politics”; “Points for Discussion”; and “Assignments, Activities & Project Ideas.”

HUMOR, RELIGION, POLITICS

“What’s the use of living so long in the world if you haven’t learnt even to recognize a joke when you hear one?” said Monkey laughing.”
Monkey (150)

Humor is such a pervasive force in *Journey* that to confine it to its own unit is quite difficult. Indeed, every other unit in this guide acknowledges the novel’s prodigious comedy. Thus, we cannot grasp *Journey*’s religious, political, and geographical vision without taking into account the way in which humor unsettles rigid systems of thought, replacing them with quintessential Buddhist and Daoist philosophies in which everything flows towards change. Consequently, nothing/nobody should be taken too seriously: even the novel’s most solemn moments invite parody and bathos.

This lesson arises from Wu Cheng'en's deliberate juxtaposition of the sublime and the quotidian. Take an irrelevant, yet hugely revealing, moment in Chapter 1. An anguished Monkey leaves his heavenly kingdom and sets out on a quest to become Immortal. He bumps into a woodcutter and asks him for directions. Seeing that the woodcutter is a fine, noble fellow, and that he lives rather close to the Patriarch Subodhi, who grants immortality to his disciples, Monkey asks the woodcutter: "how is it that you have not become his disciple?" (17). The woodcutter answers by sharing the story of his life, which is everything but funny. Orphaned, hungry, and having to provide for his widowed mother, brothers, and sisters, the woodcutter's blunt answer edges on the tragicomic: "I have no time to go and learn magic" (17). All of a sudden, Monkey's mythic quest has been deflated; his existential angst about the proximity of death ridiculed in contrast to the woodcutter's miserable existence. Monkey, the all-encompassing hero, is made to look like an insensitive snob: his divine preoccupations do not matter in a material world of labor and hunger. It is almost as if Monkey, the universal prankster, had been pranked.

Comic bathos characterizes those moments in *Journey* when different planes of existence intersect. The empyrean world of supernatural magic seems stridently irrelevant to the masses of laborers, merchants, and bureaucrats who live down below. Like the woodcutter, the latter fantasize neither about immortality nor about Nirvana, but a full stomach and a roof above their heads. In his analysis of humor in *Journey*, James S. Fu identifies three separate geographic and narrative dimensions. Humor thus emanates from the different characters' out-of-placeness whenever they enter another dimension (e.g. Monkey crossing paths with the woodcutter):

There are three equally significant parallel lines running simultaneously through *Hsi-yu chi* [*Journey*]. The top level is the divine world, the middle is the human world, and the bottom is the animal world. The divine world is marked by epic destiny, and by humor of a gentle smile and permeating compassion; the human world is marked by pastoral relaxation, and by hearty laughter and unbound fantasy. In order to restore the divine aspects of humanity, the poet and the pilgrim first have to return to the animal world. As the story goes on, the top and the bottom levels meet and merge in fantasy and compassion, and thus encircle the human quest, uplifting it to a divine comedy (2).

The woodcutter belongs in the human world. Here, Monkey is a foreigner from the divine world. Pigsy will be the main representative of the animal world, characterized by instant gratification and carnal pleasure. Nonetheless, part of Monkey's process of maturation consists in learning how to navigate these different spheres. This includes, in his own words, "recognizing a joke when you hear one" (150).

This is an important lesson, because humor in our contemporary world bears important political consequences. Humor excludes and includes. It brands those who tell the joke and understand it as members of the same group; it marginalizes those who don't get the joke, or even worse, who are themselves the butt of the joke. Laughing at those in power is often a risky business; laughing at the underprivileged confirms one's power. Not so much in *Journey*. When Hu Shih refers to Waley's translation as "a book of good humor," he does not have in mind a book that makes us explode with laughter in every page, nor a collection of jokes at the expense of some human collective; instead, "a book of good humor" is that which replaces hysterical laughter with the Buddha's calmed, perpetual smile. Not taking things too seriously is a quest in itself, one that Monkey, and the readers of *Journey*, are welcomed to embark upon.

POINTS FOR DISCUSSION

LANGUAGE & HUMOR

- What is the relationship between humor and language in *Journey*? To what extent does comedy and satire depend on linguistic confusion? Early in Chapter Two, we laugh at Monkey's incapacity to understand figurative language. This places him at odds with his mentor Subodhi, who often speaks through parables and aphorisms. When Subodhi quips something like "The results of Quietism are no better than unbaked clay in the kiln" (21) or "To hope for that would be like trying to fish the moon out of the water" (22), a befuddled Monkey replies, respectively, "Didn't I tell you just now that I don't understand that sort of patter? What do you mean by unbaked clay in the kiln" (21) and "What pray do you mean by fishing the moon out of the water?" (22). Why is it important that Monkey learns to decode figurative language? How does Subodhi react to his confusion? Taking into account that the novel was written in vernacular Chinese instead of in the elevated register of poetry and drama, what do we make of Monkey's struggles to figure out language and its many interpretations? Is Wu Cheng'en making a statement about his choice of a vulgar, yet popular, mode of expression?

Humor pervaded traditional Chinese writings and played an integral role in social, cultural, and political affairs in traditional China. Many different forms of comedy, lighthearted joking, and bawdy farce were prevalent over centuries in a variety of different genres. In some cases, imperfect preservation, particularly of popular literatures, may make the full range of humor somewhat difficult to trace. In other cases, such as the sayings of Confucius collected in the *Analects* or some traditional poetry, the lack of context characteristic of the genres themselves makes it harder to confirm comic passages. A survey of humor in traditional Chinese literature makes clear both that jokes serve a social function and that at least some of what is funny in writing comes from what is amusing in conversation. Jokes are passed from person to person, and the telling of jokes establishes cohesion in social groups with similar experience and perceptions while separating those who do not have the same cultural or educational background.

Myhre, "Wit and Humor," 148

The question remains as to how allegorical meanings are connected to comic surface. Sometimes the two converge seamlessly, as when we laugh at the protagonists: Monkey's hubris invites both laughter and reflections on the boundaries of the self; Pig's gross appetite and unrepentant carnality are both comic and philosophically suggestive. But there are also moments when the comic effect depends on the reader laughing with Monkey and empathizing with his pride, mischievousness, irreverence, rebelliousness, and magical powers, qualities that are restrained and sublimated in allegorical readings. The butts of satire are often the same philosophical and religious systems on which allegorical interpretations are based.

Wai-yee Li, "Full-Length Vernacular Fiction," *The Columbia History of Chinese Literature*, 636

- What do you make of the fact that, a few pages later, Monkey has already mastered this mode of expression, and spits out aphorisms such as "Two in hand is better than three in bond" (37)?

HUMOR & POLITICS

- Is humor necessary in politics? Do political leaders need to be funny? Or do we rather have somebody else fill that role (commentators, celebrities, entertainers)? What kind of social relationships are established around humor? And how do specific types of humor—anti-establishment satire, parody, punning, wordplay, licentious jokes—influence communal life?
- In the early chapters of *Monkey*, we find the Monkey King constantly inviting his subjects to “amuse” themselves (32). Even when he arms them with “spears” and “wooden swords” and teaches them how to patrol, advance and retreat, pitch camp, build stockades, and so on,” the monkeys “had great fun doing this; but suddenly, sitting in a quiet place, Monkey thought to himself, ‘All this is only a game; but the consequences of it may be serious’” (32). Analyze this scene and its implications: Should there be a limit to humor in politics? Should there be a limit to humor in general? How and where do we draw the line between what is funny and what is not? (the scenes in which Pigsy is mocked might be useful to tackle this question)

“Satire is a sort of glass wherein beholders do generally discover everybody’s face but their own, which is the chief reason for that kind of reception it meets in the world, and that so very few are offended with it”

Jonathan Swift, *The Battle of the Books* (London, 1891), 11.

The satirist is thus a kind of self-appointed guardian of standards, ideals and truth; or moral as well as aesthetic values. He is a man (women satirists are *very rare*) who takes it upon himself to correct, censure and ridicule the follies and vices of society and thus to bring contempt and derision upon aberrations from a desirable and civilized norm. Thus satire is a kind of protest, a sublimation, and refinement of anger and indignation.

J.A. Cuddon, *Penguin Dictionary of Literary Terms and Literary Theory*, 827-28

- Do you see any instances of satire in *Journey* that strain—or even contradict—the above definitions? Where do we find the satirical standpoint described by Swift in *Journey*: in the words of the narrator or in certain characters who act like satirists? If the satirist anoints himself or herself as a “guardian,” is he or she adopting a revolutionary or a conservative stance? Does the satirist always occupy a position of privilege? Is that why Cuddon claims that “women satirists are *very rare*”? What are the politics of satire? What kind of change does it demand—if at all? Is the satirist an elitist?
- Is political satire necessary? What do citizens gain by mocking those in power? In *Journey*, Confucian and Daoist systems of political organization often become the target of satire. This takes the form of irony—purposefully saying the contrary of what one really means—and contradiction. Consider the presence of irony in the following passage, which describes Monkey’s contentment (and containment) while working as heaven’s stable boy: “Monkey knew nothing about official matters, and it was fortunate that all he had to do was to mark his name on a list. For the rest, he and his subordinates ate their three meals, slept soundly at night, had no worries, but only perfect freedom and independence” (53). What “perfect freedom and independence” is this? Is having a job, even one that gets knee-deep in manure every day, the secret to happiness and self-fulfillment? Once again, has the trickster Monkey been tricked by the Jade Emperor and the other heavenly authorities? Under what circumstances does Monkey

leave his occupation (45-46)? Here, we confront the question of language again: why does the job title and rank matter much more to Monkey than the tasks of the job itself? In what ways has he been duped into believing that his job carried enormous prestige?

- How does humor instigate dissent? Can humor be a revolutionary force? What distinguishes rebellious humor from evasive comedy? Can you name some examples of both? In *Journey*, we see the monkey subjects being kept content and amused by their leader the Monkey King; we also witness Monkey's revolutionary pranks, wreaking havoc in heaven and stealing peaches and wine (60-61). Why do we laugh at Monkey's shenanigans? To what extent does his disruptive behavior bring a necessary chaos to the Daoist circle of power embodied by the Jade Emperor and the Queen of Heaven?

PARODY

Parody (Gk 'beside, subsidiary or mock song') The imitative use of the words style, attitude, tone and ideas of an author in such a way as to make them ridiculous. This is usually achieved by exaggerating certain traits using more or less the same technique as the cartoon caricaturist. In fact, a kind of satirical mimicry.

J.A. Cuddon, *Penguin Dictionary of Literary Terms and Literary Theory*, 682

- How does parody work? What is the role of imitation and exaggeration in parody? How does it defy our expectations? How much does it rely on bringing registers that otherwise seemed highly unlikely. A case in point: imagine a weatherman who explains tomorrow's forecast to his viewers through Daoist parables and proverbs. Why would that be something to laugh at? Now, take a look at the following passage: "'At the hour of the dragon,' said the soothsayer, 'clouds will gather. At the hour of the snake there will be a peal of thunder, at noon rain will fall, and continue till the hour of the sheep. The total quantity will be 3.048 inches'" (97). How does this last sentence play with our expectations? What do we expect from an "omen" vs. a "weather forecast"? Who and/or what is being parodied and how?
- Keep the last question in mind as you identify other instances of parody and satire in *Journey* (e.g. heavenly bureaucracy, Buddhist nonbeing, Monkey inadvertently peeing on Buddha's finger).

MONKEY

- How many times do we laugh *with* Monkey and how many times do we laugh *at* him? Why it is important for Wu Cheng'en that we do both things (see Wai-yee Li's quote at the beginning of this section)? What is the work of his penchant for bravado and bantering? Notice that, in the encounter with the Six Robbers (132), the punch line is that the Robbers underestimate Monkey, ignorant as they are of his supernatural powers. Other times, Monkey's pre-fight swagger rather makes him the object of our scorn: "My sight is so good that in daylight I can see everything that happens a thousand leagues around. Within a thousand leagues a gnat cannot move its wings without my seeing it. How could I fail to see a horse?" (138-39). Why does Monkey remain a fallible character, susceptible to flattery and often too self-confident? In what sense does this fallibility of character increase our sympathy for him? Consider other

superheroes. Which are the funniest one and the least funny, how does humor humanize/alienate them?

HAPPY ENDINGS

- Is *Journey* a comedy? Before you answer, keep in mind that literary critics since Aristotle have defined and re-defined “comedy.” A classic definition states that comedy is a genre in which the conflicts are resolved, leading to a happy ending and to the restoration of a natural order that had been violated. According to this definition, can we label *Journey* a comedy? Does the concluding chapter bring about this sense of accomplishment and restored order? Can we support this hypothesis taken into account Monkey’s innate proclivity to chaos and disruption? If Monkey has really reformed his ways and quitted pranks, does this mean the end of his status as a comedy genius? What would a sequel to *Journey* look like on this front?

ASSIGNMENTS, ACTIVITIES & PROJECT IDEAS

- Emulating some of the comic conventions in *Journey*, write a five-minute stand-up sketch for different major characters: Monkey, Tripitaka, Pigsy, Sandy, the Jade Emperor, Buddha, Kuan-yin, Patriarch Subodhi, and Emperor T’ai Tsung.
- Taking your cues from Wu Cheng’en’s satire on the Daoist bureaucracy in heaven, write a satirical portrait of life in your high school.
- Ask students to write an essay and/or prepare a short presentation about the following quote:
Interestingly, it is the rebellious aspect of eccentric deities that readers and audiences most enjoy. On stage, the most popular episodes in Nezha’s and Sun Wukong’s careers are those in which they ‘wreak havoc’ (at sea and in heaven respectively). Sun Wukong is even worshiped under his mutinous title, ‘The Great Sage Equal to Heaven,’ rather than under his Buddhist name, Wukong (or Sun Xingzhe)
Meir Shahrar, “Vernacular Fiction and the Transmission of Gods’ Cults,” 201.
- What do people find funny? Design and conduct a poll about the importance of humor in people’s lives. Think about the demographic of your poll: will you include a specific group of a certain age, gender, and location, or will you settle for a group that is representative of society at large? Another option would be to include a series of jokes in the poll (bland, based on puns, green, inappropriate, context-based) and respondents evaluate them as well as offer their favorite joke ever. Evaluate your results and elaborate a theory about the current status of humor in contemporary United States.
- What role does humor and satire play in our contemporary world? Political satire has gained enormous popularity over the last decades. TV shows such as *The Daily Show*, *The Colbert Report*, *Last Week with John Oliver*, and *Real Time with Bill Maher* provide relief and entertainment, but also a mode of participation in public affairs. In groups, choose, analyze, and discuss a segment from one of these shows (or the like). What comical devices do you see at play (parody, caricature, irony—keep in mind the definitions of these terms)? Is their satire constructive (hoping to implement real change in the world), or evasive (making audiences laugh as their only goal)? What about *Journey*?

Note: the following clip, in which Jon Stewart defends his role as political satirist, might be of inspiration: <https://www.youtube.com/watch?v=aFQFB5YpDZE>

UNIT 6 • PILGRIMAGE, QUEST, TRAVELOGUE: *JOURNEY TO THE WEST* & TRAVEL WRITING

OBJECTIVE: To comprehend the many dimensions of “the journey” in *Journey to the West*: spiritual, geographic, narrative; also, to examine the uneasy relationship of *Journey* with the generic conventions and tropes of travel writing.

HANDOUT James S. Fu, “A Synopsis of *His-yu chi*”

PREPARATORY & RECOMMENDED READING

- *Xuanzang Pilgrimage route*
https://www.google.com/maps/d/viewer?mid=zTypxqy6ae6g.kqpYk3KQPppk&hl=en_US
- Xinru Liu, “Chapter One: China Looks West,” *The Silk Road in World History* (Oxford, 2010), 1-19.
- James S. Fu, “Chapter Four – Cyclic Quest: The Pilgrimage,” *Mythic and Comic Aspects of the Quest* (Singapore University Press, 1977), 76-93.

ADDITIONAL RESOURCES

PRIMARY SOURCES

- Xuanzang, *The Great Tang Dynasty Record of the Western Regions*. Trans. Li Rongxi (Berkeley, 1995).
Where it all started. Reading a few isolated chapters of Xuanzang’s record of his nineteen-year trip to India, one already notices the huge disparities between his original trip, conducted in clandestine fashion, and the one in *Journey*, which the Emperor himself commissions.
- Marco Polo, *The Travels of Marco Polo*. Trans. Ronald Latham (Penguin, 1958).
The standard edition of this influential travelogue. The Venetian explorer travels around China around 1271. Because he pursued commercial and diplomatic rather than spiritual interests, his impressions provide an interesting contrast with Xuanzang’s *Report*.

WU CHENG’EN & TRAVEL WRITING

- C. T. Hsia, “Journey to the West,” *The Classic Chinese Novel: A Critical Introduction* (Ithaca, 1996), 115-64.
Hsia’s general commentary on *Journey* focuses on the relationship between the geographical information contained in Xuanzang’s work and Wu Cheng’en’s imaginative reworking and allegorical appropriation.
- Anthony C. Yu, “The Formation of Fiction in the ‘Journey to the West’” *Asia Major* 21:1 (2008), 15-44.
In the first section of this essay, Yu delivers key information regarding the historical and mythical origins of the scripture-seeker Tripitaka.
- ..., “Two Literary Examples of Religious Pilgrimage: The *Commedia* and *The Journey to the West*” *Comparative Journeys*, 129-57.
Another useful analysis of *Journey* for those unfamiliar with Chinese history and religion.

- Joseph Campbell, "Prologue: The Monomyth," *The Hero with a Thousand Faces* (Princeton, 2004), 1-44.
Influential study of ancient narrative and mythology. Some of its claims (i.e. those excessively heavily influenced by psychoanalysis, the in full vogue) have not aged well, but Campbell's theory of "quest" narratives and his cross-cultural analysis of heroic figures still offer a relevant paradigm to keep in mind when reading *Journey*.
- Jorge L. Borges, "The Wall and the Books," *Other Inquisitions, 1937-1952* (Texas, 1975).
A philosophical fable around the figure of Shih Huang Ti (260-210 BC), who built the Great Wall of China and ordered the burning of all the books so that "history began with him." Despite the erudite tone, this brief tale invites questions and discussion about the role of memory and the transmission of knowledge in Ancient China.

THE SILK ROAD

- "Silk Roads: the Routes Network of Chang'an-Tianshan Corridor"
<http://whc.unesco.org/en/list/1442/>
From the UNESCO official site. This link includes a short, informative description of those sections of the Silk Road more relevant for *Journey* and for Xuanzang's *Report*. Lovely photographs.
- *Silk Road Atlas*, Walter Chapin Simpson Center for the Humanities, University of Washington.
<http://depts.washington.edu/silkroad/maps/maps.html>
Collection of maps and images of the Silk Road throughout history. It also includes interactive exercises and links to other online maps collections.
- *Expedition Silk Road: Journey to the West*. Hermitage Amsterdam (2014).
Based on the museum exhibit of the same name, this book compiles relevant artwork and essays for visualizing some of the objects and landscapes in *Journey*.
- Luce Boulnois, *Monks, Warriors, & Merchants on the Silk Road* (Odyssey, 2012)
A readable and well researched account of the Silk Road in Ancient history.

FILMS

- Silk Road Filmography. <https://depts.washington.edu/silkroad/guides/srtchvideo.html>
Also from the University of Washington. The list includes videos and CD-ROM. The main documentaries listed here can be found in DVD. Some episodes are also available full-length in YouTube.
- Dir. Sean Penn. *Into the Wild* (2007). DVD
Both the film and the original non-fiction bestseller by Jon Krakauer have resonated with young audiences. It narrates a contemporary "quest" that invites analogies with the spiritual quest of *Journey*, albeit in a context more familiar to US audiences.
- Dir. Jean-Marc Vallée. *Wild* (2014). DVD
A tale of personal redemption structured as a long hike along the west coast. Like *Into the Wild*, it's also based on a literary text: Cheryl Strayed's memoir *Wild: From Lost to Found on the Pacific Crest Trail* (2012). Useful to discuss the notion of "pilgrimage" from a contemporary perspective. Furthermore, the theme of personal redemption from past mistakes also echoes the circumstances in which Monkey, Sandy, and Piggy join Tripitaka's trail.

UNIT ORGANIZATION

This unit is divided into three sub-sections: an introductory discussion on “Quest, Pilgrimage, Travelogue”; “Points for Discussion”; and “Assignments, Activities & Project Ideas.”

QUEST, PILGRIMAGE, TRAVELOGUE

Journey to the West is a quest. A quest is a long journey motivated by the need to accomplish a major goal. From *The Odyssey* to *Lord of the Rings*, world literature abounds in quests, as they offer many narrative possibilities: the evolution of individual characters and group dynamics, the depiction of exotic and fantastic lands, and the promise of an epic, larger-than-life accomplishment waiting at the end. *Journey* embodies and mocks this tradition. The return of the pilgrims with the longed for scriptures signals a major triumph and the beginning of a new era for China. Conversely, once the festivities are over, Tripitaka needs to sit down and translate an endless number of scrolls for the teaching of the Buddha to become available to Chinese citizens. The laborious task of translating the scriptures lacks the narrative appeal of the journey, and yet it is every bit as important!

Journey to the West is also a pilgrimage. A pilgrimage is a two-fold journey: internal (spiritual) and physical (geographical). Common destinations include important religious sites: temples, tombs, cathedrals (e.g. Mecca, Lourdes, Santiago). The literary tradition also abounds in pilgrimages. Some texts explore the spiritual growth brought about by the pilgrimage, whereas others reach the same life lessons by depicting on-the-road vicissitudes in a realistic fashion. Thus, a classic such as *Pilgrim's Progress* unfolds in purely allegorical landscapes named after the different stages of the human soul on its way toward salvation (e.g. Valley of the Shadow of Death, Pond of Despair). Another famous pilgrimage in the Christian tradition, the one shown in *The Canterbury Tales*, provides a clever narrative device to create a repository of tales that often edge on the scatological and the licentious. The trip's goal might be redemption, but the road is paved with dirty jokes. In *Journey*, the pilgrims' lofty mission of achieving Enlightenment works as the perfect excuse to depict a series of scuffles against demons, sexual temptations by monsters in disguise, and lots of comical bantering. As in analogous literary pilgrimages, the journey in *Journey* is more interesting than the destination.

Last but not least, *Journey to the West* is not a travelogue, but is based on one. A travelogue takes the form of a navigation or a scientific report. It aims to capture and preserve a foreign reality: distant lands, unknown species, and other civilizations. In *The Great Tang Dynasty Record of the Western Regions* (c. 646 AD), Xuanzang left a comprehensive record of his travels to India, crossing a number of today's nations in the process: China, Kyrgyzstan, Uzbekistan, Tajikistan, Afghanistan, Pakistan, Nepal, Bangladesh, and India. His meanderings often overlapped with the Silk Road, one of the most important trade routes in human history. More specifically, Xuanzang travelled through the impressive Chang'an-Tianshan Corridor, whose abrupt geography help us visualize the fantastic, hyperbolic locales described in *Journey*. Although *Journey* reproduces the genre of the travelogue at times, Wu Cheng'en seems more concerned with discrediting its claims to authority. For starters, the journey to the west intersects with other quests and subplots (Monkey's quest for immortality, Hsuan Tang's mission to avenge his family). Even if they travel together, each pilgrim follows a different motivation. Also, as the names of different landmarks indicate, the geographical landscapes and natural accidents encountered by the pilgrim err on an allegorical rather than realistic mode of description. Caves, rivers, mountains, and river basins

symbolize the obstacles that the pilgrim's soul must face in its way to enlightenment. In this trip the soul gets more blisters than the feet.

POINTS FOR DISCUSSION

IMPERIAL SPONSORSHIP

Whereas the historical pilgrim [Xuanzang], upon his successful return to China with scriptures, felt compelled to seek imperial pardon for 'braving to transgress the authoritative statutes and departing for India on one's own authority' through both written memorial and direct oral petition, the fictive priest [Tripitaka] would be welcomed by a faithful and expectant ruler who had even built a Scripture-Anticipation Tower to wait anxiously for his envoy' for eleven more years. This portrait of the pilgrimage's imperial sponsorship, intervention (most notable in the travel rescript bearing the imperial seal administered by the emperor himself), and reception helps explain why the fictive priest would consider his religious mission to be, in fact, his obligated service to his lord and state, and that the mission's success must enact not merely the fulfilment of a vow to Buddha but equally one to a human emperor.

(Yu, "Formation of Fiction," 22-23).

- Why does Wu Cheng'en depart from his official source in making Tripitaka's trip to India an official rather than a clandestine enterprise? Why is it necessary that the Emperor sign "a rescript authorizing Hsüan Tsang's quest" and stamp "it with the seal of free passage" (117)?
- Acting as an imperial emissary and a monk pilgrim, Tripitaka often has a conflicted agenda. Are there any moments in the text where Tripitaka is confused by this double status? Also, consider the promise he makes upon departure to "promote the security of your Majesty's streams and hills" (117)? Is Tripitaka an imperial agent as well? Once again, we are left to wonder whether these "streams and hills" stand for real physical locations or for different states of the soul. What do you make of this ambiguity?
- Why does Tripitaka envision his quest as all or nothing? Keep in mind his parting words to the Emperor and his court: "may I fall into the nethermost pit of Hell, rather than return empty-handed to China" (117). As Rania Huntington states in the prologue, Tripitaka's quest does not originate in the fact that "forces of darkness" might be "about to conquer the world" (XX). There is no immediate threat to the kingdom. How do we explain, then, Tripitaka's dramatic vow? What does he think is at stake?

CROSSING BOUNDARIES

- Despite the journey's allegorical dimension, the pilgrims run into some of the logistical obstacles that any traveler is likely to encounter. For one, there is the question of territorial jurisdictions. These are man-made, not natural, hurdles that divide the land between different states. The Mountain of Two Frontiers, where Monkey joins Tripitaka's party, "is the border of the Tang. Symbolically, climbing this mountain signifies for Tripitaka venturing into new territories, other lands and the visionary landscape of wilderness. [...] It stands for his new life, his renunciation of Daoism to embrace Buddhism, a division in his life, too" (Li, *Fictions of Enlightenment* 63). A non-symbolic reading of the same landmark yields productive questions for students (125): what

is the role of national borders? What historical circumstances lie behind the artificial lines on a map? Can a nation-state be really contained by these? What happens to those who trespass them without authorization? Note: An interesting activity/project to grapple with these questions would be for students to find out what documents they would require in order to complete one of the stages in Xuanzang's pilgrimage (Link:

https://www.google.com/maps/d/viewer?mid=zTypxqy6ae6g.kqpYk3KQPppk&hl=en_US).

- Why do the pilgrims need passports? And why do they need to seal them everywhere they go before handing them over to the Buddha at the Holy Mountain (283)? Remember that they are retained in the country of the Slow Cart because they don't have their passports, forced thus to win the rain-making competition against the Immortals (Chapter 23. See also 204, 216, 226, and 267).
- Along with these bureaucratic procedures, travelling is a practice fraught with rituals and omens. For instance, the Emperor grabs a handful of dust, mixes it with water and asks Tripitaka to swallow it before departing to unknown lands. The Emperor explains this gesture rather enigmatically: "for are we not told that a handful of one's country's soil is worth more than ten thousand pounds of foreign gold?" (118). What does he mean by this? Is this true, why bother to travel at all? Why it is so important then to pick up those scriptures from India? Why do you travel? Do you think people travel to discover new cultures or to be reassured of their own cultural superiority? What is the difference between travel and tourism? Do you see yourself as a traveler or a tourist? What kinds of records do you produce when you travel: photographs, journals, souvenirs, postcards?

THE END OF THE JOURNEY?

- A favorite topic among writers has always been the bored quester without a quest, the aged hero who only finds solace in the memory of his former deeds and adventures. Poems such as Alfred Tennyson's "Ulysses" and Elizabeth Bishop's "Crusoe in England" represent two lucid explorations of this theme. According to James S. Fu, a similar fate awaits Monkey and the other pilgrims.

Monkey prefers the process of the quest to the paradise lost and regained. As his alter ego, Pigsy, has told us, nothing can be sweeter to Monkey than to evoke and to subdue the monsters. When all songs and stories end, the rest is silence; and a paradise tends to become a prison when it loses the support of the constant questing spirit. The basic paradox of the quest is that it can transform its perpetual process into its unattainable goal. (Fu 92)

Based on the following quote, and the events described in *Monkey's* last chapter, do you think that becoming "Buddha Victorious in Strife" is a happy ending for Monkey? His personal transformation culminates when the constraining "Fillet" is removed from his head, but notice also that he wants to "get it off and smash into bits" (304). Is Monkey being sincere? Has he really embraced a new, calmer self? Based on what you know about the importance of cyclical time in Chinese history and narrative (see Unit 1), do you dare make any prediction about what's next for Monkey?

THE MEANING OF THE JOURNEY

- What is the ultimate meaning of the journey for Tripitaka? We know that Monkey can get to the other end of the universe in a single leap, so why doesn't he help Tripitaka get to India faster?
- Is this really an adventure? Early in Chapter 8, Buddha and Kuan-yin examine the terrain across which Tripitaka is going to travel, not wanting to leave any loose end: "Keep an eye on the mountains and rivers, and make careful note of the distances and travelling-stages, so that you may assist the scripture-seeker" (79). Why does this "scripture-seeker" have to be "a man of common mortal birth"? Once again, why don't the divinities choose a supernatural being who can guarantee the success of the enterprise? How is this "success" being redefined by choosing, instead, a fallible and vulnerable mortal?

ASSIGNMENTS, ACTIVITIES & PROJECT IDEAS

- Invite your students to explore the Google Maps rendition of Xuanzang's original itinerary, organized by stages. Ask them to concentrate on one or two stages/locations and research them in detail. They should begin by reading the correspondent selections in Xuanzang's *Report*. Using the Google Earth application, students can examine the actual location and investigate it in detail (country, jurisdiction, population, language, customs). Their project might also include online interviews with locals regarding their perception of *Journey to the West*.
- Ask students to write an essay and/or prepare a short presentation arguing whether or not *Monkey* fits the standard outlined here by Joseph Campbell:

The standard path of the mythological adventure of the hero is a magnification of the formula represented in the rites of passage: *separation—initiation—return*: which might be named the nuclear unit of the monomyth. [...] *A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.* (*The Hero with a Thousand Faces* 28).
- Narrate the most important trip of your life. What made this trip so important? Did it have any transformative effect? Did it contribute in any meaningful way to shape who you are? How? This work of composition can be the jump-start for a final project in another medium (video, dance, visual arts).
- Conduct a comparative analysis of *Journey to the West* and another work of fiction you know that depicts a long, eventful journey, either a quest or a pilgrimage (book series, film franchises, TV shows). Focus on very specific points of analogy and dissonance with *Journey*.
- Draw a narrative map of the pilgrim's journey. Use as a map of Asia as a template and try to chart their itinerary. Given the novel's fantastic landscape, you will have to place different landmarks in this realistic template. Make educated guesses based on Xuanzang's itinerary and the book's descriptions. Also, make your map as narrative as possible. Including notes or images that gives us a sense of the order and relevance of the different events in *Monkey*.

UNIT 7 • “CHANGE!”: EXTRAORDINARY BODIES & MONSTROSITY

OBJECTIVE: To examine the meaning of bodily diversity and transformation in the text, approaching human and supernatural characters through the categories of monstrosity, disability, and super-ability. Through specific examples, this unit will also open up broader questions about the body as a repository of cultural fantasies and anxieties during the Tang and Ming periods.

HANDOUT List of demons and monsters in *Journey*:
https://en.wikipedia.org/wiki/List_of_Journey_to_the_West_characters#Antagonists

PREPARATORY & RECOMMENDED READING

Michael J. Stolfus and Darla Y. Schumm, “Beyond Models: Some Tentative Daoist Contribution to Disability Studies” (<http://dsq-sds.org/article/view/1366/1538>)

Michael Bérubé, “Disability and Narrative,” *PMLA* 120:2 (March 2005), 568-76.

Rosemarie Garland-Thomson, “From Wonder to Error—A Genealogy of Freak Discourse in Modernity,” *Freakery: Cultural Spectacles of the Extraordinary Body* (New York, 1996), 1-22.

ADDITIONAL RESOURCES

READINGS

- Zuyan Zhou, “Carnivalization in *The Journey to the West*: Cultural Dialogism in Fictional Festivity,” *Chinese Literature, Essays, Articles, Reviews (CLEAR)*, 16 (December 1994), 69-92.
This accessible essay reads *Journey* as an example of carnivalesque literature, in which trickster (Monkey) and grotesque (Pigsy) figures upend the established social and divine order through eccentric behavior and masquerading. Zhou also links *Journey* to the rise of subversive carnival spectacles in the marketplace during the Ming era.
- Mikhail Bakhtin, “The Grotesque Image of the Body and its Sources,” *Rabelais and his World* (Indiana, 1984), 303-68.
If you want to deepen your knowledge of the carnivalesque, here’s the original source. Bakhtin contends that the carnivalesque tradition in art, literature, and popular culture derives its subversive thrust from the sensational appeal of the grotesque, unfinished body.
- Michael Bérubé’s TED talk on disability and mutant superheroes.
<https://www.youtube.com/watch?v=w7VEMQEsy4s>
Engaging presentation that concentrates on: 1) the omnipresence of disability in audiovisual narratives, and 2) the question of why some anomalous bodies earn the “disabled” label while others are celebrated as superheroes.
- Michel Foucault, *Abnormal. Lectures at the Collège de France, 1974-1975* (New York, 2003), 109-36.
A difficult, yet lucid, analysis of the process by which the “monsters” of the classic and medieval eras paved the road to the pathological anomalies in our present day (e.g. the psychopath, the sociopath, the cannibal, the serial killer).

- Haruki Murakami, “Super-Frog Saves Tokyo,” *After the Quake* (New York, 2003), 91-114.
This short-story is a clever update of the *shenmo* genre (supernatural battles between gods and demons) in its Japanese brand. An ordinary Tokyo businessman meets a giant frog and becomes involved in a plot to save the city from an even more terrifying monster. This story works wonders launching classroom discussions about the role of the supernatural and/or the monstrous in the contemporary moment.

FILMS

- Dir. Ho Meng Hua, *The Cave of the Silken Web* (1967). DVD
Based on a *Journey* episode missing from Waley’s version. It depicts the main pilgrim characters as they fight—and are sexually tempted by—the seven spider sisters. A capstone of Hong Kong fantasy cinema: lots of candy colors, dancing, and (poorly) choreographed fights.
- Dir. John Carpenter, *Big Trouble in Little China* (1986). DVD
Filmed during a period of overt fascination with all things Chinese (e.g. the *Karate Kid* saga). This Hollywood appropriation of the *shenmo* genre abounds in stereotypes and macho heroics. That said, its depictions of demons and other supernatural foes remains faithful to *shenmo* aesthetics.
- Dir. Stephen Chow, *Journey to the West: Conquering the Demons* (2013). DVD
One of the most recent and spectacular movie adaptations of *Journey*. Fraught with CGI and martial arts, it is of interest here because of its depictions of monsters and other extraordinary bodies.

UNIT ORGANIZATION

This unit is divided into three sub-sections: an introductory discussion on “Monstrosity, Disability, Normalcy”; “Points for Discussion”; and “Assignments, Activities & Project Ideas.”

MONSTROSITY, DISABILITY, NORMALCY

“‘What do looks matter?’ said the monster”
Monkey (152)

Looks *do* matter in *Journey*. In a story populated by monsters, gods, demons, dragons, anthropomorphized animals, bodhisattvas, spirits, and Immortals, bodily appearance often signifies one’s identity and intentions. Because the inhabitants of the book’s terrestrial and empyrean spheres judge each other mostly based on appearances, the most powerful figures then become those who master the art of disguise and bodily transformation. With his bragged about 72 transformations, Monkey is the most obvious example. Just consider the names of the Daoist techniques he masters: “Body Outside the Body” (30), “the art of self-division” (61), and “the identity of Inside and Outside” (4) among others. Who wouldn’t want that? As readers, we fantasize about being able, like Monkey, to cry “Change!” and leave our burdensome bodies behind. Who wouldn’t want also to affirm, like Monkey: “I can ride upon the clouds. I can become invisible, I can penetrate bronze and stone. Water cannot drown

me, any more than fire can burn me” (34). As many adaptations remind us, Monkey is the original superhero.

Now consider Pigsy. While we envy Monkey’s physical resilience, we fret at the prospect of becoming Pigsy: uglier, heavier, slower, and older. This is because disability operates both as fantasy and as nightmare, as super- and under-ability. Extraordinary bodies can be superheroes (Monkey) or cripples (Pigsy), and the difference between the two categories is not always crystal clear. Thus, whereas some characters morph into somebody/something else at will, others are transformed against their will. Pigsy acquires his hideous shape as a divine punishment for sexually harassing the Goddess of the Moon. Ironically, his infatuation with the Goddess’ beauty turns him into an ugly monster, half animal, half human. He becomes thus a quintessential disability figure. Often called “the idiot” in the original Chinese text, Pigsy acts as the butt of many jokes and pranks. He provides comic relief. But Wu Cheng’en also humanizes him by letting us look into the pain that ableist prejudice inflicts on its victims. Like several monsters in *Journey*, Pigsy has a personal story more tragic than comic. Consider if not, the following passage, in which Monkey addresses Mr. Kao (Pigsy’s father in law):

“I think you make too much of the whole affair,” said Monkey. ‘The monster himself admits that his appetite is large; but he has done quite a lot of useful work. All the recent improvements in the estate are his work. He claims to be well worth in what he costs in keep, and does not see why you should be so anxious to get rid of him. He is a divinity from Heaven, although condemned to live on earth, he helps to keep things going, and so far as I can see he hasn’t done any harm to your daughter’ It may be true,” said old Mr. Kao, “that he’s had no influence upon her. But I stick to it that it’s very bad for our reputation. Wherever I go I hear people saying ‘Mr. Kao has taken a monster as his son-in-law.’ What is one to say to that?” (154)

Invite your students to partake of Mr. Kao’s dilemma. What is one to do with a son-in-law who is responsible, works hard, and loves your daughter but whose ghastly appearance, nonetheless, sends people away in a fright? In fact, there is one school of interpretation for which Pigsy is actually more sympathetic than the others: he actually cares about sex, family, and food, like the majority of readers then and now. Why is Mr. Kao then so concerned about his reputation once this “monster” has married into the family? In fact, why and how “do looks matter?”

Pigsy under a different guise would be the perfect son-in-law, but, for Mr. Kao, his looks speak louder than his words/actions. What makes somebody a monster? Broadly defined, a monster is a creature that terrorizes and fascinates us in equal shares. As we learn in the prologue of *Journey*, Wu Cheng’en originally set out to write “a book of monsters,” probably knowing that there has always been an audience for such material. One would think that, by choosing this subject matter, he refused loftier subjects and pandered to vulgar, popular taste. Truth is, the monsters in *Journey* are both wonderful grotesque creations as well as deeply philosophical characters. Far from interchangeable cardboard props, they have complex personal histories that invite us to take them seriously. Wu Cheng’en added a new twist thus to the *shenmo* genre of gods and demons. In recent years scholars in the field of disability studies have argued that people with disabilities—those whose bodies do not look or behave according to the norm—play the part of modern society’s monsters. Despite its geographical and chronological distance, *Journey to the West* enters these debates in full right, showing how characters who look different become dramatically stigmatized, but also how body images can be misleading and how, despite the power of gods and Immortals to inhabit different bodies, identity is ultimately embodied: body and soul, as well as body and mind, are not so easily separated.

Journey invites us to reconsider our desire to be normal, to not deviate from aesthetic and behavioral standards. After all, what constitutes a normal body in *Journey*? As readers, we instinctively see ourselves in Tripitaka. He is our equal, our point of reference in an unpredictable, menacing world. And yet, in the context of the journey, he is one of a kind. His lack of supernatural skills, along with his incapacity to transform, makes him vulnerable and dependent on others: Tripitaka, a normal human being in good mental and physical health, is profoundly disabled once he begins his pilgrimage. In this context, monsters and demons are the rule, humans the exception. Hence our need to defamiliarize our notions of the normal in order to grapple with *Journey*'s hierarchy of bodies and bodily abilities.

POINTS FOR DISCUSSION

People who are visually different have always provoked the imagination of their fellow human beings. Those of us who have been known since antiquity as 'monsters' and more recently as 'freaks' defy the ordinary and mock the predictable, exciting both anxiety and speculation among our more banal brethren. History bears ample witness to this profound disquiet stirred in the human soul by bodies that stray from what is typical or predictable [...]. What seems clearest in all this, however, is that the extraordinary body is fundamental to the narratives by which we make sense of ourselves and the world.

Rosemarie Garland-Thomson, "From Wonder to Error," (1).

THE NORMAL

- What is a normal body? What makes us able-bodied or disabled? Where do we draw the line between ability and disability? Is disability a concept lodged in an individual body, or does it rather name a set of social relations (expectations, assumptions, prejudices)? What is a monster? What do you make of the fact that the word derives from the Latin *mostra*, meaning "to show" or "on exhibit"? What do you think has drawn worldwide audiences to narratives of bodily deviance? Why are monster movies such as *Godzilla*, *Alien*, or *King Kong* so memorable and profitable?
- Is Monkey a monster or a superhero? Both? Consider the following passage before answering:
 "I have nine apertures, four limbs, five upper and six lower internal organs, just like other people." "You are like other men in most respects," said The Patriarch, "but you have much less jowl." For monkeys have hollow cheeks and pointed nozzles. Monkey felt his face with his hand and laughed saying, "Master' I have my debits, but don't forget my assets. I have my pouch and that must be credited to my account, as something that ordinary humans haven't got." (25)
- Why does Wu Cheng'en think it is important to describe the failure of heaven's magistrates to classify Monkey? Why are they so adamant on classifying everything and everybody? (Foucault's *Abnormal* might be of help here). Read the following excerpt. Why does Monkey react so angrily at finding his own name in the register? Why does he want to scratch it off? What does the title "Soul 3150" suggest?
 The official dived into a side room and came out with five or six ledgers, divided into ten files and began going through them one by one—Bald Insects, Furry Insects, Winged Insects, Scaly Insects... He gave up in despair and tried Monkeys. But the Monkey King, having human characteristics, was not there. Not however being subject to the unicorn,

he did not come into any animal category, and as he was not subject to the phoenix, he could not be classed as a bird. But there was a separate file which Monkey insisted on examining himself, and there, under the heading "Soul 3150," he found his own name, followed by the words "Parentage: natural. Description: Stone Monkey. Life-span: 342 years. A peaceful end." (39-40)

- The scene ends with Monkey "throwing down the ledger" once he finds out himself and the other monkeys in its pages. Then, he exclaims "There's an end to the matter [...] Now at any rate you've got no hold over us" (40). What is this "hold"? What kind of rebellious gesture is Monkey instigating against heaven's bureaucracy?

EMBODIED IDENTITY

- Do we have a body or are we a body? As much as *Journey* celebrates the power of transformation, these transformations often prove imperfect, since some traces of the former body remain. For example, Monkey can mutate at will, but his tail always shows. In Chapter 6, Monkey engages in combat with Erh-lang, sent by his uncle the Jade Emperor to subdue Monkey. Their spectacular fight involves many transformations on both sides. At some point Monkey adopts the form of a "shrine," but his tail betrays his true identity: "That's Monkey, that is! He's trying his tricks on me again. I have seen many shrines, but never one with a flag-pole sticking up behind" (68). The book seems to abide anachronistically by the popular saying "the higher the monkey climbs the more he shows his tail." Why do you think Monkey cannot hide his tail? What does this tell us about his powers of transformation? Can we inhabit different bodies without changing who we are?
- Do we shape our body or are we shaped by it? Consider an analogous scene to the one above. In Chapter 9, Mrs. Ch'ên has to send away her baby before her illegitimate husband, the bandit Liu, returns home. Hoping to reunite with her son one day, she "bit her finger and wrote a letter with her blood, naming its parentage and setting forth all its history. The she bit off the top joint of the little toe of its left foot, that there might be no mistake about its identity" (89). Eventually, this bodily mark will allow Hsuan Tsang to reunite with his family. Here is another case, then, in which identity is firmly rooted in a particular body. And yet, this circumstance here prompts a happy ending. To what extent it is desirable that our bodies reveal our identity (think of fingerprints, for example)? Does such a recognition often work to guarantee our safety or to control and monitor us? Are we prisoners of our bodies?
- Can we trust appearances in *Monkey*? Our heroes usually present their true, monstrous faces even in situations in which it would be easier to keep them hidden. On the contrary, their opponents tend to present false, attractive human faces in first encounters and go to great lengths to conceal their identities. A lot of very beautiful faces turn out to be masks for the most malicious monsters (e.g. the Spider Demons). Is Wu Cheng'en telling us to mistrust appearances? What does it take to know a monster when we see it? Notice how, in popular rites of exorcism and in stories about shape-changing monsters, successful identification of the monster is key to its control and expulsion. Is revealing one's true self a sign of weakness or power?
- Are identities—and the bodies that lodge them—stable in *Monkey*? To what extent is the status of "monster," "pilgrim," or "god" based on role and relation to others as much as bodies? How do communal and/or political relations define these categories? A monster in this novel has a

lair, with underlings and sometimes a family. He/she works mainly for the increase of his/her own power and pleasure, or that of his/her family/clan, though alliances between monsters are possible. There are some of the gods with monstrous bodies or pasts (Natha, Erh-lang, the star-god who is a rooster) but they live and work in the context of the heavenly bureaucracy, away from a private lair and family. The pilgrims (other than Xuanzang) all went through phases of godhood and monsterhood: for Monkey, monster/god/back to monster; for the others, god/monster. As pilgrims they have service to Xuanzang in place of service to the heavenly bureaucracy, the family of fellow disciples in place of a family by other kinds of kinship; and the road west in place of either a lair or heaven.

THE EXTRAORDINARY BODY

- With Rosemarie Garland-Thomson's quote in mind, discuss the bodies in the following extracts. What is the work of bodily aberration in these passages? Humorous? Sensational? Parodic? What makes the spectacle of the extraordinary body "fundamental" to the narrative of *Journey*? How do these extraordinary bodies help us make sense of this particular "world"?
 - "When he first came," said the old man, "he was just a dark, stoutish fellow. But afterwards his nose began to turn into a regular snout, his ears became larger and larger, and great bristles began to grow at the back of his neck. In fact, he began to look more and more like a hog." (149)
 - Monkey's head fell upon the ground, where the executioner gave it a kick that sent it rolling, just like a melon, thirty or forty paces away. No blood came from the trunk, but a voice, coming from deep down inside cried 'Head, come back! [...] When they had tied him to a stake and ripped open his belly, Monkey calmly took out his guts and after manipulating them for some time put them back inside him, coil for coil exactly in the right place. Then he blew on his belly with magic breath and the hole closed up. (241-42)
 - "Change!" Roared Natha, and he at once changed into a deity with three heads and six arms. "So this little brother," said Monkey, "knows some tricks! I'll trouble you to look at my magic." So saying, he too assumed three heads and six arms, and at the same time changed his cudgel into three cudgels, each of which he grasped with two hands. The battle that followed was one that shook the earth and rattled the hills. Truly a good fight! (49) *Note:* Natha has his own very interesting monstrous and rebellious origin story, which makes a nice comparison with Monkey's. See a translation in Stephen Owen, *An Anthology of Chinese Literature in Translation*.

CULTIVATING THE BODY ACCORDING TO THE DAO

Daoism rejects a conflict dualism rooted in absolute distinctions between good and evil, heaven and hell, health and illness, ability and disability. Nothing is purely matter or spirit, good or evil, day or night, *yin* or *yang*. All things are flowing in the midst of everything else. Summer and winter, male and female, stability and change are all an expression of the underlying *yin* and *yang* in eternal interplay. When one fully internalizes this realization, it becomes clear that the goal towards which human beings should strive is complementary harmony rather than the absolute victory of one conflicting perspective over another, since there are no unchanging absolutes.

Michael J. Stolfus and Darla Y. Schumm, "Beyond Models: Some Tentative Daoist Contribution to Disability Studies" (<http://dsq-sds.org/article/view/1366/1538>)

- How do different bodies depend on each other throughout *Journey*? Think of the pilgrims. In what ways do individual abilities serve the team? How do each one of the pilgrims compensate for the lacks or deficiencies of others? Do you think that this model of interdependency also exists in our world? Explain. Are our bodies independent? What are some of their limitations? At what point do we have to rely on others? Does this mean we are all disabled/dependent?
- Stolfus and Schumm invite us to rethink human disability through Daoist lenses. Through this perspective, human ability is defined as the capacity of a community to collaborate and create harmony between its members. Disability is the failure to do so, rather than an individual's failure to function autonomously. This Daoist take on the body yields a new, original reading of *Journey*. With the boxed quote in mind, reread the passage in which the Daoist Patriarch Subodhi banishes Monkey from his congregation (27-28). Why is Monkey expelled? What has he done to the community to deserve total exclusion? From the Daoist perspective, what has been Monkey's breach of conduct?

ASSIGNMENTS, ACTIVITIES & PROJECT IDEAS

- Is Monkey a superhero? What is a "superhero"? Does a superhero need superpowers, some supernatural talent of sorts? Can a superhero be a simple man who accomplishes some extraordinary deeds? Or does a superhero always need a super-body? In order to tackle these questions, examine the legacy of Monkey in contemporary adaptations such as Gene Luen Yang's *American Born Chinese* or the aptly titled *The Monkey King: A Superhero Tale of China*, by Aaron Shepard.
- Have students look at the handout with the complete list of *Journey*'s demons and select one monster/demon that catches their attention. Students can learn more about this particular creature, first by reading its original portrait in the unabridged translations and, secondly, by searching for visual and textual depictions elsewhere. After compiling information, students can work on a project in which a particular monster/demon tells his or her own side of the story. This project might advance productive discussions about those monsters/demons who are not highly developed in the novel. The final project might take many forms: a videotaped interview, a painting, a short story, etc.
- Ask students to read the most important definition of "disability" in US history, taken from the Americans with Disabilities Act of 1990:
The term "disability" means, with respect to an individual:
(A) a physical or mental impairment that substantially limit one or more of the major life activities of such individual;
(B) a record of such an impairment; or
(C) being regarded as having such an impairment.
<http://finduslaw.com/americans-disabilities-act-1990-ada-42-us-code-chapter-126#2>
According to this definition, which characters in *Journey* are disabled and which ones are not? What about other famous superheroes and villains (Superman, the Thing, Batman, Spiderman, Joker, Poison Ivy, Kick-Ass)?
- Invite students to write an essay and/or participate in a follow-up debate using the following passage as a prompt:

Daoism has long used irony as a tool for negotiating the paradox, dependency and fragility of human endeavor. Those living with and writing about disability also use irony as a means to destabilize the implied superiority of ableism, to recognize opportunity in the midst of difficulty, and to free people from the illusion of self-sufficiency.

Michael J. Stolfus and Darla Y. Schumm, "Beyond Models: Some Tentative Daoist Contribution to Disability Studies" (<http://dsq-sds.org/article/view/1366/1538>)

UNIT 8 • ENGAGED READINGS: PREPARING FOR THE STUDENT CONFERENCE

OBJECTIVE: To prepare students to make the most of the Annual Student Conference through active engagement; and to provide strategies with which to build student confidence, address concerns, and set expectations for student participation in the conference.

ABOUT THE CONFERENCE KEYNOTE SPEAKER: DAVID HENRY HWANG

This year, the Great World Texts program will welcome David Henry Hwang to the Annual Student Conference. Students from across the state will have the rare opportunity to engage him in a conversation about his work on *Journey to the West*. This interaction is the core component of the Annual Student Conference.



Mr. Hwang is a Chinese-American and award-winning playwright, described by the *New York Times* as “a true original” and by *TIME* magazine as “the first important dramatist of American public life since Arthur Miller.” He is America’s most-produced living opera librettist according to *Opera News* and is best known as the author of *M. Butterfly* (1988), which won a Tony Award and was a finalist for the Pulitzer Prize. To date, *M. Butterfly* has been staged in over four dozen

countries and was the basis for a major motion picture. Mr. Hwang’s plays have appeared on Broadway and his libretti performed in theaters ranging from the Metropolitan Opera to Lincoln Center.

Mr. Hwang’s screen work is not only just as notable, but also engages directly with *Journey to the West*. He is the author of *The Lost Empire*, a mini-series adaptation of Wu Cheng’en’s novel that aired in 2001 on NBC. In an interview, Mr. Hwang describes his interest in *Journey to the West* as deriving from how Sun Wukong counteracts stereotypical accounts of Chinese culture, which tend to emphasize “selflessness and not living in the material world and having respect for your elders.” Sun Wukong, according to Mr. Hwang, represents an opposing “version” of Chinese culture that is not only important, but also “a lot of fun.” The aim of *The Lost Empire*, in particular, was to explore “two opposing tensions at the heart of Chinese society and culture”: “[t]he impulse toward authoritarianism and the impulse toward freedom, with a particular emphasis on the latter.” Not surprisingly, Sun Wukong embodies this “impulse toward freedom” in the mini series. Moreover, the playwright wonders whether “the creation of Monkey” is the very reason we continue to read *Journey to the West* centuries after its first appearance in print. Mr. Hwang emphasizes the beloved character’s supreme historical and cultural mobility: “He’s prideful, and he’s arrogant, and he overestimates his own abilities – and I think people really relate to that.”

ON MEETING AN AUTHOR

Meeting an author is a thrilling experience, but it might it also prove a nerve-wracking one for students. To prepare students for this event, consider the following in advance of the conference: What are the expectations for students’ behavior? What kinds of questions should they ask and how will they present

their work to the keynote speaker? How can they best prepare for this meeting? What should teachers do if students are nervous, disruptive or unprepared?

The preparatory materials listed below will help you and your students to develop a deeper sense of Mr. Hwang's work, as well as what to expect at the Annual Student Conference and how to prepare for it.

PREPARATORY MATERIALS & HANDOUTS

DAVID HENRY HWANG

Discussion of *Journey to the West* featuring David Henry Hwang (video & transcript available)
<http://www.learner.org/courses/worldlit/journey-to-the-west/watch/>

Charles McNulty, "Humor isn't lost in translation for 'Chinglish's' David Henry Hwang (*LA Times*)
<http://articles.latimes.com/2011/oct/23/entertainment/la-ca-david-henry-hwang-20111023>

Laura Sim, "Playwright Hwang discussed ethnicity, self-discovery" (*The Dartmouth*)
<http://thedartmouth.com/2013/04/17/playwright-hwang-discussed-ethnicity-self-discovery/>

Alex Witchel, "The Man Who Can Make Bruce Lee Talk" (*New York Times*)
http://www.nytimes.com/2012/11/11/magazine/david-henry-hwang-the-man-who-can-make-bruce-lee-talk.html?_r=0

ANNUAL STUDENT CONFERENCE

Please note: the following handouts refer to the 2014-2015 program and should be used only as a baseline. We will distribute newly updated guidelines for the 2015-2016 conference in February.

GWT Annual Student Conference Event Guide for Teachers

GWT Guidelines for Conference Project Proposals

GWT Student Project Guidelines & Tips

ADDITIONAL READINGS & RESOURCES

Cooperative Children's Book Center (UW-Madison), "Tips on Hosting an Author/Illustrator Visit"
<http://ccbc.education.wisc.edu/authors/tips.asp>

"The Short Story #8: Meeting the Author"
<https://www.youtube.com/watch?v=pY9IH61bpyY>

**Use to start a discussion about meeting the keynote speaker, student concerns, etc.

Dane Gutman, "The Perfect Author Visit" – tips for preparing students to meet the keynote speaker
<http://dangutman.com/school-visitskypes/the-perfect-author-visit/>

Suzanne Roberts, "How to Talk to a Writer"
<http://the-how-to.tumblr.com/post/32877145596/how-to-talk-to-a-writer>

Jo Walton, "How to Talk to Writers"
<http://www.tor.com/2008/12/21/how-to-talk-to-writers/>

POINTS FOR LECTURE:

- *Prepare your students for meeting David Henry Hwang.* Emphasize that, like all people, our keynote speaker could be nervous, excited, happy, sad, shy, in a good or bad mood, etc. Show clips of him doing interviews, and show the class his photograph so they can think of him as an individual from the start.
- *Emphasize being courteous and respectful.* Those students designated to ask questions during the keynote should always greet and thank Mr. Hwang, introduce him- or herself by name and school affiliation, and *then* ask a question. Encourage students to make eye contact, and to be polite and confident!
- *Help students avoid feelings of anxiety.* Focus on the experience, not the “performance” or act of talking to Mr. Hwang. Emphasize that he is coming to the conference precisely because he is interested in and excited about the ideas students have developed as they’ve read *Journey to the West*. He came all the way to Wisconsin just to talk to us -- know that he thinks students have something to say that is worth hearing. Emphasize that this is a dialogue, meaning both voices matter. Mr. Hwang wants to hear from students as much as they want to hear from him.
- *Encourage them to be specific.* Don’t just say: “I love this book!” Students should be prepared to articulate what they loved most about it. In preparation, ask students to consider what was most inspiring, thought-provoking or challenging about the text. They should also consider what they hope to learn about *Journey to the West* and its life in adaptation from Mr. Hwang.
 - *Tips for asking questions.* Avoid yes or no questions. Instead, ask questions that allow room for thought and interpretation. Consider, too, the “lead in” to the question. Students should give a little context to let the author know where they’re coming from. For example: “Why did Wu Cheng’en choose [X]?” would be a much more interesting question if the student first explained what about [X] is confusing to him or her. For instance: “I loved this character, but was confused by some of his choices, such as [EXAMPLE]. Why do you think Wu Cheng’en chose to have him do [this or that]?”
- *Be prepared.* Ask students to think about how Mr. Hwang might react to a given question. Once you’ve chosen which questions to ask the keynote speaker, role-play possible answers as a class. Prepare a list of follow-up questions, too.
- *On decorum.* This conference is a serious academic affair and a lot of planning has gone into this event by teachers, students, UW faculty and staff, etc. The people in attendance have traveled far and spent months preparing for this event. Disruptive, discourteous or disrespectful behavior is unacceptable. Teachers whose students do not follow the decorum guidelines are expected to remove students immediately from the room.

DISCUSSION QUESTIONS:

- How would you like to be treated (or not) if you were the keynote speaker? If you were a student from another school?
- What questions do you most want answered? What do you want to know about *Journey to the West* and its many adaptations that the book can’t tell you?

ASSIGNMENTS, ACTIVITIES & PROJECT IDEAS:

- Hold a conference dress rehearsal. If your group of participating students is small, this might consist of each student giving a brief but formal presentation of her project, followed by a question and answer session. If your group of participating students is large, split them into two

groups. Have one group present their projects first and the other second. Students will alternate between presenting and viewing, just as they will on the day of the official conference.

- Research David Henry Hwang's life and work. Students can get excited about his visit by studying his background and oeuvre.
- Role-play meeting Mr. Hwang. Have students prepared with questions, and practice asking and answering them. What questions got the best (or worst) answers? Why?
- Brainstorm productive questions. In small groups, students should write down as many questions as they can think of to ask Mr. Hwang. Then switch questions with other groups and select those which seem best and those which seem least effective. Use this as the basis for a discussion about how we decide if a question is "good" or "bad"? (Hint: the least effective questions are those that are too easy to answer, produce obvious answers, or could easily be answered by anyone reading the book.) You might have students revise with this discussion in mind, practicing how to construct a clear, direct and interesting question.

WHAT IS A CLOSE READING?

Close reading is a specific method of literary analysis that uses the interpretation of a small piece of text as a way to think about the whole. This kind of analysis invites readers to pay close attention to the effects of the specific words on the page. We ask ourselves *why* each word was chosen, *how*, it contributes to the broader themes and ideas of the text, and *how* it interacts with other words / images in the text.

For example, consider the many titles Sun Wukong acquires over the course of the novel: the stone monkey; the monkey king; Aware-of-Vacuity; Sage from the Water-curtain Cave; keeper of the Heavenly Horses; the Great Sage, Equal of Heaven; and Buddha Victorious in Strife. Each name refers to the same being and yet each conveys a very different impression. What are the similarities and differences, for instance, between Sun Wukong's role as a keeper and as a king? Why describe Sun Wukong as made of or originating in stone and yet as defined by his relationship to "vacuity" or void? Close reading asks us to pay attention to the nuances of language and how it generates our sense of reality – both our own and that of the text.

While there is no "right" way to analyze a text, there are more or less compelling ways of interpreting different passages. The steps below are intended to help you persuasively close read a passage in a literary text (though the skills you develop are applicable to the close reading and analysis of any text anywhere):

1. *Summary*. Read the passage once without making any annotations. Start by asking yourself: What is going on here? Who is speaking? What is the speaker / character / narrator saying? In what context? If you are unable to write a 1-2 sentence summary of the passage, read through again until you have a clearer idea. Don't panic if you're unsure. Many texts are deliberately ambiguous or confusing – it is not always possible to articulate in definite terms what is happening.
2. *Mood & Tone*. The second time you read through, think about the overall mood created by the writing. Is it comic, tragic, sinister, serious? What is the tone of the writing? Formal, playful, ironic? Does the writer use understatement or exaggeration?
3. *Literary Devices*. Circle / underline the specific words, images and literary devices which contribute to the mood and tone you have identified. These might include any of the following:
 - a. Unusual vocabulary or diction (archaic words, neologisms, foreign imports, slang, colloquialisms). Use a dictionary if you need to look up words you don't recognize. (Try www.askoxford.com)
 - b. Symbols: does the writer use images which would seem to represent something else? (For instance, what is the significance of the recurring images of stone in *Journey to the West*?)
 - c. Metaphors and similes
 - d. Striking comparisons or contrasts
 - e. Personification
 - f. Alliteration and / or onomatopoeia
 - g. Repetition

4. *Bigger picture.* Having considered these details, you can start to develop an overall interpretation of the passage. Consider the ways that your passage fits into the text as a whole. What do you think is the text's main message? How does it contribute to the broader themes of the work? How do the particular literary devices you have identified help to emphasize, intensify or trouble the questions and issues with which the text is concerned?

JOURNEY TO THE WEST: CHARACTER INDEX (WALEY TRANSLATION)

PILGRIMS:

Monkey, aka:

- Sun Wukong (Aware-of-Vacuity)
- Sage from the Water-curtain Cave
- Monkey king
- Great Monkey Sage, Equal of Heaven

Tripitaka (aka Hsüan Tsang)

Piggy (aka Pig)

Sandy (aka Sandy Priest)

Dragon King of the Western Sea (aka White Dragon Horse)

DIVINITIES & HEAVENLY FIGURES:

Kuan-yin, aka Guanyin

Jade Emperor

Tiger, Deer, and Ram Strength Immortal

Ch'in Shu-pao

Hu Ching-tê

Kshitigarbha, Guide of Death

Yama, King of Death

Ten Judges of the Emperor of Death

Ts'ui Chio

Kshitigarbha, aka Guide of the Dead

Vai'sravaṇa

Hui-yen/Prince Moksha

Natha

Wang Ling-kuan

Spirit of the Planet Venus

Spirit of the Book Star

Her Majesty the Queen of Heaven

Buddha of the Western Paradise

Goddess of the Moon

Conductor of Souls/Light of the Banner

Great King of Miracles

Dipankara

Ānanda

Kāśyapa

MONSTERS & DEMONS:

Demon of Havoc

Dragon king

Dragon mother and daughter

Dragons of the South, North and West
Mighty Magic Spirit
Fish-Belly general
Captain of the Yakshas
Demon-king Mahābāli
Marshals of the Vanguard
Natha (transforms into a three-headed beast)
Erh-lang
Dragon Ao-kuang
Captain Chu
Lord of the Bear Mountain
Steer Hermit
General Yin

HUMANS:

Patriarch Subodhi
Lao Tzu, Supreme Patriarch of Tao
Emperor T'ai-Tsung
Jade Bud
Prince of Ch'u
Prime minister Wei Cheng
Ch'ên O
Minister Yin K'ai-shan
Minister Hsiao Yü
Wen-chiao (his daughter)
Li
Liu
Fa-ming
Chang Hsiao
Li Ting
Hsiang Liang
Liu Ch'üan
Blue Lotus
Lu Ting
Lu Chia
Mr. Kao
Kao Ts'ai
King of Crow-cock
Crown Prince of Crow-cock
Load of Gold
War Boy
Ch'en-Ch'ing

ADDITIONAL INDEXES OF CHARACTERS (INCL. UNABRIDGED VERSIONS):

- From Wikipedia:
https://en.wikipedia.org/wiki/List_of_Journey_to_the_West_characters#Historical_figures
- Pilgrim Profiles:
http://www.vbtutor.net/xiyouji/character_profiles.htm
- From Columbia University Teaching Resources
<http://www.columbia.edu/cu/weai/exeas/resources/buddhism-journey-bg-info.html#Major>



UNIT ONE: HANDOUTS

From Fairbank & Goldman, *China: A New History* (1998)

Table 1. Major periods in Imperial China

Eastern Zhou	771–256 BC
Warring States	403–221 BC
Qin	221–206 BC
Earlier Han	206 BC–AD 8
Later Han	25–220
Period of North–South disunion	220–589
Northern Wei	386–535
Sui	589–618
Tang	618–907
Northern Song with Liao empire (Qidan) on north border	960–1125
Southern Song with Jin empire (Ruzhen) in North China	1127–1279
Yuan (Mongols)	1279–1368
Ming	1368–1644
Qing (Manchus)	1644–1912

From Fairbank & Goldman, *China: A New History* (1998)



17. The Ming Empire at Its Greatest Extent

From Hucker, "Ming Government," *Cambridge History of China* (1998)

TABLE 1.2
Prestige titles of Ming civil officials

Civil service rank	Title
1a	(1: highest level) Specially Promoted Grand Master for Splendid Happiness (<i>t'e chin kuang lu ta fu</i>) (2: lowest level) Specially Promoted Grand Master for Glorious Happiness (<i>t'e chin jung lu ta fu</i>)
1b	(1) Grand Master for Splendid Happiness (<i>kuang lu ta fu</i>) (2) Grand Master for Glorious Happiness (<i>jung lu ta fu</i>)
2a	(1) Grand Master for Assisting Toward Virtue (<i>tsu te ta fu</i>) (2) Grand Master for Assisting Toward Good Governance (<i>tsu cheng ta fu</i>) (3) Grand Master for Assisting Toward Goodness (<i>tsu shan ta fu</i>)
2b	(1) Grand Master for Proper Service (<i>cheng feng ta fu</i>) (2) Grand Master for Thorough Service (<i>t'ung feng ta fu</i>) (3) Grand Master for Palace Attendance (<i>chung feng ta fu</i>)
3a	(1) Grand Master for Proper Consultation (<i>cheng i ta fu</i>) (2) Grand Master for Thorough Counsel (<i>t'ung i ta fu</i>) (3) Grand Master for Excellent Counsel (<i>chia i ta fu</i>)
3b	(1) Superior Grand Master of the Palace (<i>t'ai chung ta fu</i>) (2) Grand Master of the Palace (<i>chung ta fu</i>) (3) Lesser Grand Master of the Palace (<i>ya chung ta fu</i>)
4a	(1) Grand Master for Palace Counsel (<i>chung i ta fu</i>) (2) Grand Master Exemplar (<i>chung hsien ta fu</i>) (3) Grand Master for Palace Accord (<i>chung shun ta fu</i>)
4b	(1) Grand Master for Court Audiences (<i>ch'ao ching ta fu</i>) (2) Grand Master for Court Discussion (<i>ch'ao i ta fu</i>) (3) Grand Master for Court Precedence (<i>ch'ao lieb ta fu</i>)
5a	(1) Grand Master for Governance (<i>feng cheng ta fu</i>) (2) Grand Master for Consultation (<i>feng i ta fu</i>)
5b	(1) Grand Master for Fostering Uprightness (<i>feng chih ta fu</i>) (2) Grand Master for Admonishment (<i>feng hsün ta fu</i>)
6a	(1) Gentleman for Fostering Virtue (<i>ch'eng te lang</i>) (2) Gentleman for Fostering Uprightness (<i>ch'eng chih lang</i>)
6b	(1) Gentleman-Confucian (<i>ju lin lang</i>) (2) Gentleman for Rendering Service (<i>ch'eng wu lang</i>)
7a	(1) Gentleman-litterateur (<i>wen lin lang</i>) (2) Gentleman for Managing Affairs (<i>ch'eng shih lang</i>)
7b	(1) Gentleman for Summoning (<i>cheng shih lang</i>) (2) Gentleman for Attendance (<i>ts'ung shih lang</i>)
8a	(1) Gentleman for Good Service (<i>hsiu chih lang</i>) (2) Gentleman for Meritorious Achievement (<i>ti kung lang</i>)
8b	(1) Secondary Gentleman for Good Service (<i>hsiu chih tso lang</i>) (2) Secondary Gentleman for Meritorious Achievement (<i>ti kung tso lang</i>)
9a	(1) Court Gentleman for Promoted Service (<i>teng shih lang</i>) (2) Court Gentleman for Ceremonial Service (<i>chiang shih lang</i>)
9b	(1) Secondary Gentleman for Promoted Service (<i>teng shih tso lang</i>) (2) Secondary Gentleman for Ceremonial Service (<i>chiang shih tso lang</i>) ⁶⁹

From Langlois, "Ming Law," *Cambridge History of China* (1998)

TABLE 3.1
The Great Ming Code of 1389

Divisions and subdivisions	No. of articles	
1. <i>General Principles</i>	47	
2. <i>Personnel</i>	33	
Administrative regulations		15
Standards of Official behavior		18
3. <i>Revenue</i>	95	
The household and corvée services		15
Landed property		11
Marriage		24
Government granaries and treasuries		24
Taxes and tariffs		19
Money lending		3
Public markets		5
4. <i>Rites</i>	26	
State sacrifices		6
Ceremonial regulations		20
5. <i>War</i>	75	
Imperial palaces and guards		19
Administration of the armed forces		20
Frontier guard posts		7
Horses and cattle		11
Postal services and transport		18
6. <i>Justice</i>	171	
Violence and theft		28
Homicide		20
Affrays and blows		22
Abusive language		8
Accusations and suits		12
Bribery and squeeze		11
Deception and fraud		12
Sexual violations		10
Miscellaneous offenses		11
Arrests and escapes		8
Trial and imprisonment		29
7. <i>Public Works</i>	13	
Public construction		9
River conservancy		4
Total	460	

Source: Based on Derk Bodde and Clarence Morris, *Law in imperial China, exemplified by 190 Ch'ing dynasty cases translated from the Hsing-an hui-lan* (Cambridge, Mass., 1967), pp. 60-61.

From Kruger, *All Under Heaven* (2003)

Before leave of 'old China', which is to say to the end of the Ming Dynasty in the seventeenth century, is finally taken, however, it would be appropriate to reproduce an A – Z list in Joseph Needham's monumental *Science and Civilization in China* of the country's inventions and the lapse of time before these became known in the West.

	<i>Centuries before known in West</i>
(a) Square-pallet chain-pump	15
(b) Edge-runner mill	13
plus application of water power	9
(c) Metallurgical blowing-engines, water power	11
(d) Rotary fan and rotary winnowing machine	14
(e) Piston-bellows	c.14
(f) Draw-loom	4
(g) Flyer for laying thread evenly on reels in silk-handling, and application of water-power to spinning mills	3 – 13
(h) Wheelbarrow	9 – 10
(i) Sailing-carriage	11
(j) Wagon-mill	12
(k) Efficient harness for draught animals: breast-strap (postilion)	8
collar	6
(l) Cross-bow (as individual arm)	13
(m) Kite	c.12
(n) Helicopter top (spun by cord)	14
Zoetrope (moved by ascending hot-air current)	c.10
(o) Deep drilling	11

(p)	Cast iron	10–11
(q)	'Cardan' Suspension	8–9
(r)	Segmental arch bridge	7
(s)	Iron-chain suspension-bridge	10–13
(t)	Canal lock-gates	7–17
(u)	Nautical construction principles (water-tight bulkheads, etc.)	10+
(v)	Stern-post rudder	c.4
(w)	Gun-powder	5–6
	Gun-powder used as a war technique	4
(x)	Magnetic compass – Lodestone Spoon	11
	– With needle	4
	– Used for navigation	2
(y)	Paper	10
	Printing – block	6
	– movable type	4
	– metal movable type	1
(z)	Porcelain	11–13

Contrariwise, Needham lists only four Western inventions of moment:

Screw – in China fourteen centuries later;
Force-pump for liquids – eighteen centuries;
Crankshaft – three centuries; and
Clockwork – three centuries.



UNIT TWO: HANDOUTS

Table of Chinese Religious History

(*Ruling dynasties*)

(*Major religious events and characteristics*)

I. FORMATION OF NATIVE TRADITION

Hsia (?-?1751 B.C.) (not yet confirmed by archaeology)

Shang (?1751-?1111) (last centuries also called Yin)

Chou (?1123-221)
722-481, "Spring and Autumn" (period covered by *Ch'un Ch'iu*)
403-221, "Warring States" (feudal system destroyed)

Ch'in (221-206) (First Emperor unifies China)

Oracle bones; ancestor worship already dominant; worship of spirits of natural phenomena

Feudal polity; *Shih Ching*, *Shu Ching*, *Yi Ching*; Confucius (551-479); *Ch'un Ch'iu* and commentaries; Lao Tzu (*Tao Te Ching*). Formative Age of Philosophy: Mo Tzu (480-390), Meng Tzu (Mencius) (390-305), Chuang Tzu (365-290), Hsün Tzu (340-245), *et al.*; *Analects*, *Chung Yung*, *Ta Hsüeh*, *Li* texts, *Hsiao Ching*

First Emperor establishes totalitarian dictatorship, attempts thought control by book burning; rise of "religious Taoism"

II. INTRODUCTION, ASSIMILATION, AND DOMINANCE OF BUDDHISM

Former Han (206 B.C.-A.D. 9)

Later Han (A.D. 23-220)

Three Kingdoms (220-265) (China partitioned)

Tsin (265-420)

China partitioned between Southern (Chinese) and Northern (non-Chinese) Dynasties (420-589)

Sui (589-618) (China united under Chinese rule)

T'ang (618-907)

Imperial polity finally established; first great expansionist empire; Confucianism becomes state orthodoxy; scholars concentrate on texts of Confucian canon; state university founded to teach this canon; great age of credulity and superstition; religious Taoism flourishes; Buddhism enters China and begins missionary work.

Rise of Neo-Taoist philosophy

Neo-Taoism and Buddhism eclipse Confucianism; Ko Hung (*Pao P'u Tzu*) (253-333?)

Buddhism flourishes

China the world's greatest civilization; Buddhism reaches zenith of its influence, and then its temporal prosperity destroyed by State (845); first stirrings of Confucian renaissance

III. RENAISSANCE OF NATIVE TRADITION: DOMINANCE OF NEO-CONFUCIANISM

Five Dynasties (907-960) (brief period of disunion)

(Northern) Sung (960-1127)

Chinese high culture attains its peak; rise of Neo-Confucian philosophy to reassert ancient native tradition against Buddhism

Second partition of China, between Southern Sung (Chinese) and K'in (non-Chinese) (1127-1280)

Continuation of cultural brilliance despite political weakness; Chu Hsi (1130-1200) greatest Neo-Confucian philosopher, whose interpretation of the canon was orthodox until 20th century

Yuan (1280-1368) (all of China under Mongol rule)

Europe gets its first, glamorous impression of Cathay from book of Marco Polo (in China 1275-1292)

Ming (1368-1644) (last Chinese dynasty)

Neo-Confucian orthodoxy dominant; beginning of unbroken contact with Europe: Matteo Ricci, S.J., reaches Peking (1600), followed by hundreds of Catholic missionaries

Ch'ing (1644-1911) (all of China under Manchu rule)

Neo-Confucian orthodoxy strait-jackets Chinese thought; "Rites Controversy"; decline of Catholic missions and proscription of missionary work; Protestant missions begin (1800); China's invasion by Western world (19th and 20th centuries)

IV. DISRUPTION OF TRADITION BY WESTERN IMPACT

Republic of China (confined since 1949 to Taiwan, *i.e.*, Formosa) (1912 to date)
People's Republic of China (Communist-controlled mainland) (1949 to date)

Collapse of imperial polity; disruption of tradition

Data on dynasties much simplified. Dates for Hsia and Shang follow Tung, Tso-pin, *Chung-kuo Nien-li Chien-p'u* (Taipei: Yee Wen Publishing Co., 1960); dates of Chou philosophers follow Ch'ien, Mu, *Hsien-Ch'in Chu-tzu Chi-nien* (Hong Kong: University of Hong Kong Press, rev. ed. 1956), Vol. II, final chart.

From Shi Changyu's introduction to Wu Cheng'en's *Journey to the West*, trans. W. J. F. Jenner (2001)

The Heart Sutra

When the Bodhisattva Avalokitesvara [Guanyin] was meditating on the profound prajna-paramita, he perceived that all the five aggregates* are void and empty, and was thereupon freed from all sufferings and calamities. [He addresses Sariputra, an early chief disciple of Sakyamuni Buddha]: Sariputra, matter is not different from voidness and voidness is not different from matter: matter is voidness and voidness is matter [form is emptiness and emptiness is form]. Such is also the case with sensation, perception, discrimination and consciousness. Sariputra, all these things are void in nature, having neither beginning nor end, being neither pure nor impure, and having neither increase nor decrease. Therefore, in voidness there is no matter, no sensation, no perception, no discrimination and no consciousness; there is no eye, no ear, no nose, no tongue, no body and no mind; there is no sight, no sound, no smell, no taste, no touch and no mental process; there is no category of eye nor is there a category of consciousness; no ignorance nor the cessation of ignorance; no old age and death, nor the cessation of old age and death; there is no suffering, no causes of suffering, no cessation of suffering, and no way leading to the cessation of suffering; and there is no wisdom, nor anything to be gained. As nothing is to be gained, a Bodhisattva depending on prajna-paramita becomes free in his mind, and as he is free in his mind he has no fear and is rid of dreamlike thoughts of unreality and enjoys ultimate Nirvana. By means of prajna-paramita, all Buddhas of the past, the present and the future realize anuttara-samyak-sambodhi [utmost, right and perfect enlightenment]. Therefore, we know prajna-paramita is a great, divine spell, a great enlightening spell, a supreme spell, and a spell without a parallel, that can do away with all sufferings without fail. Thus we recite the Prajna-paramita Spell and say: Gate, gate, paragate, parasamgate, bodhi, svaha! [Gone, Gone, Gone beyond, Gone completely beyond, O what an awakening, All Hail!]. (454-55)

**Pañcaskandha*: the five aggregates or constitutive elements of the human being. They are (1) *rūpa*, physical phenomena related to the five senses; (2) *vedanā*, sensation or reception of stimuli from events and things; (3) *sañjñā*, discernment or perception; (4) *sainkāra*, decision or volition; and (5) *vijñāna*, cognition and consciousness. (From Anthony C. Yu, trans. and ed. *The Journey to the West*, 1977: 527n36)



UNIT THREE: HANDOUTS

SLOW READING, or how you learn to have original insights

Caroline Levine, University of Wisconsin-Madison

Words shape every aspect of our experience, from government policy to advertising, from racism to falling in love. Studying literature means inviting students to explore, understand, and use words in ways that will prepare them for the workplace, for citizenship, and for lifelong interest and pleasure. Words are not just about *intentions* but about *cultures*: shared meanings.

cute	hot	cool	sweet
fair	fetching	charming	handsome
babe	chick	bitch	goddess
hunk	stud	babe magnet	daddy

Most readers like to move too fast to have any good insights. They want to get to the point: to feelings, to ideas, to meanings. They're uncomfortable with not understanding. They think the point of words is to get things done.

The problem with leaping too fast is that we'll end up with what we already know, what we already think, or what we think others want to hear. We'll get:

- **clichés** (which are precisely the opposite of original insights)
- **moral lessons** (which we don't even believe half the time)
- **symbols** (which might well mean just pointing out that something means something else)
- **feelings** (which are fine but are actually often what we think we're supposed to feel instead of what we actually feel).

Insightful readers are, surprisingly, slow readers. They pay attention to any and all uses of language. They notice little things: pronouns and verb tenses, conjunctions and punctuation. They do usually need to have a general sense of plot and character first (and for some readers this is hard and time-consuming). But really good readers will do something that's not that hard—they will simply *notice details*. They will *not leap to interpretation*. They won't mind the experience of not fully understanding. They will let words feel mysterious and intriguing. This pause will allow them to discover something that they don't know already.

So: how do you get from a single word or phrase to big questions of meaning and interpretation?

- 1) First, pay attention to **patterns**: anything that gets repeated in a literary text (an idea, image, action, word, phrase, sound pattern, kind of relationship, such as father-son).
- 2) Second, **think about how patterns might be connected** (why does a novel about marriage keep returning to the image of a prison? why does a poem about the seasons repeat certain sounds at certain regular intervals?).

Question: can you slow read a translation?

Rousseau's *Confessions* (London: Bibliophilist Society, 1900) – anonymous translator

"Marion was not only pretty but had a fresh colour, only found on the mountains, and, above all, there was something about her so gentle and modest, that it was impossible for anyone to see her without loving her; in addition to that, she was a good and virtuous girl, and of unquestionable honesty. All were surprised when I mentioned her name. We were both equally trusted and it was considered important to find out which of us two was really the thief...When she came, the ribbon was shown to her. I boldly accused her; she was astounded, and unable to utter a word; looked at me in a manner that would have disarmed the Devil himself, but against which my barbarous heart was proof...I, with infernal impudence, persisted in my story and declared to her face that she had given me the ribbon. The poor girl began to cry, and only said to me: "Ah! Rousseau, I thought you were a good man. You make me very unhappy, but I should not like to be in your place."

Rousseau's *Confessions*, trans. W. Conyngham Mallory (New York: Tudor, 1935)

"Marion was not only pretty, but had that freshness of color only to be found among the mountains, and above all, an air of modesty and sweetness, which made it impossible to see her without affection; she was besides a good girl, virtuous, and of such strict fidelity, that every one was surprised at hearing her named. They had not less confidence in me, and judged it necessary to certify which of us was the thief. Marion was sent for...she arrives; they show her the ribbon; I accuse her boldly; she remains confused and speechless, casting a look on me that would have disarmed a demon, but which my barbarous heart resisted...With infernal impudence, I confirmed my accusation, and to her face maintained she had given me the ribbon: on which, the poor girl, bursting into tears, said these words—"Ah, Rousseau! I thought you a good disposition—you render me very unhappy, but I would not be in your situation."

Rousseau's *Confessions*, trans. J. M. Cohen (New York: Penguin, 1953)

"Marion was not only pretty. She had that fresh complexion that one never finds except in the mountains, and such a sweet and modest air that one had only to see her to love her. What is more she was a good girl, sensible and absolutely trustworthy. They were extremely surprised when I mentioned her name. But they had no less confidence in me than in her, and it was decided that it was important to find which of us was a thief. She was sent for...When she came she was shown the ribbon. I boldly accused her. She was confused, did not utter a word, and threw me a glance that would have disarmed the devil, but my cruel heart resisted...But with infernal impudence, I repeated my accusation, and declared to her face that she had given me the ribbon. The poor girl started to cry, but all she said to me was, "Oh, Rousseau, I thought you were a good fellow. You make me very sad, but I should not like to be in your place."

Rousseau's *Confessions*, trans. Christopher Kelly (Hanover, NH: UP of New England, 1995)

"Not only was Marion pretty, but she had a freshness of coloring that is found only in the mountains, and above all an air of modesty and sweetness that made it impossible to see her without liking her. Besides, she was a good girl, well behaved, and of a completely reliable fidelity. That is what surprised them when I named her. They had hardly less confidence in me than in her, and they judged it important to verify which of the two was the rascal. They made her come...She arrives, they show her the ribbon, I charge her brazenly; she remains astonished, is silent, casts a glance at me that would have disarmed demons and that my barbarous heart resisted...I confirm my declaration with an infernal impudence and maintain in front of her that she gave me the ribbon. The poor girl begins to cry, and says to me only these words, "Ah Rousseau! I believed you had good character. You are making me very unhappy, but I would not want to be in your place."

Rousseau's *Confessions*, trans. Angela Scholar (New York: Oxford University Press, 2000)

"Not only was Marion pretty, with a freshness of complexion that is found only in the mountains, and, above all, an air of modesty and sweetness that won the heart of everyone who saw her, she was also a good girl, virtuous and totally loyal. There was thus great surprise when I named her. I was regarded as scarcely less trustworthy, and so an enquiry was thought to be necessary to establish which of us was the thief. She was summoned...She arrived, was shown the ribbon, and, shamelessly, I made my accusation; taken aback, she said nothing, then threw me a glance which would have disarmed the devil himself, but which my barbarous heart resisted...I persisted in my infernal wickedness, however, repeated my accusation, and asserted to her face that it was she who had given me the ribbon. The poor girl began to cry, but said no more than, "Ah Rousseau, and I always thought you had a good character! How wretched you are making me, and yet I would not for anything be in your place."

Oxford English Dictionary | The definitive record of the English language

translation, *n.*

Pronunciation: /traːnsˈleɪʃən/ /træns-/ /-nz-/

Etymology: < Old French *translation* (12th cent. in Godefroy *Compl.*), or < Latin *translātiō-em* a transporting, translation, noun of action < *translāt-*, participial stem of *transferre* to TRANSFER *v.*

The action of translating (or its result).

- I.**
- 1.**
- a.** Transference; removal or conveyance from one person, place, or condition to another.

spec. The removal of a bishop from one see to another; in the Church of Scotland, the removal of a minister from one charge to another; also, the removal of the body or relics of a saint to another place of interment.

a1350 *St. Stephen* 211 in C. Horstmann *Altengl. Leg.* (1881) 30 Of þat ilk translacioun Es named saynt Steuyn inuencioun.

c1380 WYCLIF *Sel. Wks.* II. 318 Þis translacioun is better þan worldly translacioun of þe pope.

1447 O. BOKENHAM *Lyvys Seyntys* (1835) 30 Of summe relykys to make translacyoun.

1473–4 in T. Dickson *Accts. Treasurer Scotl.* (1877) I. 52 The translacione of the parliament fra Sanctandros to Edinburgh.

1485 CAXTON tr. *Lyf St. Wenefryde* 13 Her bones were broughte to thabbay of Shrewsbury, whiche translacion is halowed the 19 day of Septembre.

1597 R. HOOKER *Of Lawes Eccl. Politie* v. lv. 119 Ascension into heauen is a playne locall translation of Christ according to his manhood.

a1613 E. BREREWOOD *Enq. Langs. & Relig.* (1614) ii. 10 The translation of the imperiall seate to Constantinople.

1635 J. SWAN *Speculum Mundi* vi. §3. 238 A fifth [effect of Earthquakes] is the translation of mountains, buildings, trees &c. unto some other places.

1647 N. BACON *Hist. Disc. Govt.* 34 After the translation of the See from Thetford to Norwich.

1702 *Clarendon's Hist. Rebellion* I. i. 69 The necessary forms for the Translation [of Laud from London to Canterbury].

1777 J. ADAMS *Wks.* (1854) IX. 470 The rapid translation of property from hand to hand.

1869 E. A. FREEMAN *Hist. Norman Conquest* III. xi. §2. 34 That the Feast of the Translation of Saint Eadward should be kept..on the eve of the day of Saint Calixtus.

1910 in Halsbury *Laws of Eng.* XI. 400 (*note*) , The fees paid by the late Archbishop Magee on his translation to York amounted to £573 6s.

b. *fig.* of non-material things.

translation of a feast (Eccl.), its transference from the usual date to another, to avoid its clashing with another (movable) feast of superior rank.

- 1532 L. COX *Art or Crafte Rhetoryke* sig. F.i, Translacion of the faut is, whan he that confesseth his faut sayeth that he dyd it: moued by the indignacion of the maliciouse dede of an other.
- 1552 ABP. J. HAMILTON *Catech.* Tabil sig. *.i^v, The translatioun of the sabboth day, to the sonday.
- 1607 S. HIERON *Abridgem. of Gospell* in *Wks.* (1620) I. 151 Imputation: by which there is a kinde of translation or putting ouer of the beleeuers sinne vnto Christ, and of Christs righteousness to the beleeuers.
- 1686 J. SCOTT *Christian Life: Pt. II* II. vii. 717 The very translation of the guilts of the people upon them.
- 1705 G. STANHOPE *Paraphr. Epist. & Gospels* II. 549 A Translation of Punishment and Guilt, from the Person offering to the thing offered.

c. Removal from earth to heaven, *orig.* without death, as the translation of Enoch; but in later use also said *fig.* of the death of the righteous.

- 1382 *Bible (Wycliffite, E.V.)* Heb. xi. 5 Enok..bifore translacioun he hadde witnessing for to haue plesid God.
- 1682 SIR T. BROWNE *Christian Morals* (1716) II. 56 Time, Experience, self Reflexions, and God's mercies make in some well-temper'd minds a kind of translation before Death.
- 1727 D. DEFOE *Syst. Magick* I. i. 12 A glorious Example of such Faith as was rewarded with an immediate Translation of the Person [Enoch] into Heaven.
- 1760 G. WHITEFIELD *Let.* 29 Oct. in *Pearson's Catal.* (1894) 64 Blessed be God for supporting me so well under the news of dear Mr. Polhill's sudden translation.
- 1878 W. E. GLADSTONE *Homer* v. 61 The Islands of the Blest, to which Menelaos has a promise of translation on his death.

d. *Med.* Transference of a disease from one person or part of the body to another. Now *rare* or *Obs.*

- 1665 R. BOYLE *Occas. Refl.* II. xiii. sig. Q4^v, Madness..by the translation of the Humours into the Brain.
- 1732 J. ARBUTHNOT *Pract. Rules of Diet* iv. 368 Translations of morbid Matter in acute Distempers.
- 1842 R. DUNGLISON *Med. Lexicon* (ed. 3) *Metastasis,..Translation*, a change in the seat of a disease; attributed, by the Humorists, to the translation of the morbid matter to a part different from that which it had previously occupied.

e. *Astrol.* (See quotes.)

- 1658 in E. Phillips *New World Eng. Words*
- 1706 PHILLIPS'S *New World Eng. Words* (ed. 6) *Translation of Light and Nature*, a Phrase us'd by Astrologers, when a light Planet separates from a more weighty one, and presently joyns another more heavy.
- 1819 J. WILSON *Compl. Dict. Astrol.* 378 Translation of the light and nature of a planet is when a planet separates from one that is slower than itself and overtakes another by conjunction or aspect.

f. Physics. Transference of a body, or form of energy, from one point of space to another. ***motion or movement of translation***: onward movement without (or considered apart from) rotation; sometimes as distinguished from a reciprocating movement as in a wave or vibration.

- 1715 tr. D. Gregory *Elements Astron.* I. i. §72. 157 The ratio of the Translations will be compounded of the ratio of the differences of the Angular Motions, and of the ratio of the distances from the Axis.
- 1794 J. HUTTON *Diss. Philos. Light* 47 We should conclude that the translation of heat, among bodies, is not performed according to the laws observed in that of light.
- 1854 H. MOSELEY *Lect. Astron.* (1874) viii. 34 This mass when left to itself will have two motions, one a motion of translation,..the other, a motion..of rotation.
- 1860 J. TYNDALL *Glaciers of Alps* I. xxvii. 215 It was, for a time, a mere motion of vibration without any sensible translation.
- 1878 T. H. HUXLEY *Physiogr.* (ed. 2) 171 The motion of the water is a movement of undulation and not of translation.
- 1884 J. S. RUSSELL *Wave Transl. Oceans* (title) The Wave of Translation in its Application to the Three Oceans of Water, Air, and Ether.

II. 2.

a. The action or process of turning from one language into another; also, the product of this; a version in a different language.

- a1340 R. ROLLE *Psalter* Prol., In þe translacioun i folow þe lettere als mykyll as i may.
- 1382 *Bible* (Wycliffite, E.V.) New Test. 595 Thei setten in her translaciouns oneli the names of thre thingis, that is of water, of blood, and of spirit.
- 1447 O. BOKENHAM *Lyvys Seyntys* (1835) Introd. 4 Thys translacyon..In to oure language.
- 1535 *Bible* (Coverdale) Ded., I thought it my dutye..to dedicate this translacyon vnto youre hyghnesse.
- 1549 (title) The Byble in Englyshe, that is the olde and new Testament, after the translacion appoynted to bee read in the churches.
- a1568 R. ASCHAM *Scholemaster* (1570) II. f. 33^v, Translation, is easie in the beginning for the scholer.
- 1581 G. PETTIE tr. S. GUAZZO *Ciivile Conuersat.* (1586) I. A iij, To present unto you the first sight of this my translation.

- 1647 J. DENHAM in R. Fanshawe tr. G. B. Guarini *Pastor Fido* sig. a1, Nor ought a Genius lesse than his that writ, Attempt Translation.
- 1682 DRYDEN *Religio Laici* 15 Various readings, and Translations.
- 1805 N. NICHOLLS *Corr. with Gray* (1843) 37 Pope's translation of the Iliad stood very high in his estimation.
- 1837 J. G. LOCKHART *Mem. Life Scott* I. iii. 94 His translations in verse from Horace and Virgil were often approved by Dr. Adam.
- 1874 J. R. GREEN *Short Hist. Eng. People* vi. §3. 291 He [Caxton] stood between two schools of translation, that of French affectation and English pedantry.

b. *transf.* and *fig.* The expression or rendering of something in another medium or form, e.g. of a painting by an engraving or etching; also *concr.*

- 1598 SHAKESPEARE *Love's Labour's Lost* v. ii. 51 Some thousand Verses of a faithfull Louer. A hudge translation of hipocrisie, Vildly compyled, profound simplicities.
- 1812 R. H. in *Examiner* 30 Nov. 763/2 His translations on copper, to compare them with..verbal translations.., display much of the elegance of Pope.
- 1829 *Chapters Physical Sc.* xxiv. 308 That correctness of reasoning which..exhibits a faithful translation of the language of facts.
- 1829 *Examiner* 805/1 Engravers..have here hung up their translations from the works of our landscape and other painters.
- 1864 *Athenæum* 27 Feb. 305/3 A system of copying which demands two translations,—that of the draughtsman and that of the chromo-lithographer.

c. *Biol.* The process by which genetic information represented by the sequence of nucleotides in messenger RNA gives rise to a definite sequence of amino-acids in the protein or polypeptide that is synthesized.

- 1963 *Cold Spring Harbor Symp. Quantitative Biol.* XXVIII. 352/1 Polarity mutations affect the RNA to protein translation.
- 1968 H. HARRIS *Nucleus & Cytoplasm* iv. 83 In higher cells translation and transcription are not closely coupled.
- 1970 *Nature* 27 June 1198/1 For the past twenty years the cardinal tenet of molecular biology has been that the flow or transcription of genetic information from DNA to messenger RNA and then its translation to protein is strictly one way.
- 1973 *Sci. Amer.* Apr. 34/2 In prokaryotes, which include the many species of bacteria, transcription and translation of messenger RNA occur at the same time and place.
- 1977 P. B. MEDAWAR & J. S. MEDAWAR *Life Sci.* xii. 95 This translation of genetic into structural information is irreversible, so there is no known..method by which germinal DNA could be imprinted with information acquired in an organism's own lifetime.

3.

a. Transformation, alteration, change; changing or adapting to another use; renovation.

- ?c1470 G. ASHBY *Active Policy Prince* 156 The ruine Of high estates, and translacion, That to vices and outrage dud incline, For the whiche thei suffred mutacion.
- 1534 T. MORE *Treat. Passion* in *Wks.* 1344/1 The translacion of chaunging of it from thynges sensible to thynges intelligible.
- 1582 in A. Feuillerat *Documents Office of Revels Queen Elizabeth* (1908) 349 Of wages, workemanship, Translations, Attendaunces.
- 1604 R. CAWDREY *Table Alphabet.* *Translation*, altering, chaunging.
- 1611 *Bible (King James)* Heb. vii. 12 Forsothe the presthod translatid, it is nede that and translacioun [1611 change] of lawe be maad.

b. *spec.* (in workmen's use) The process of 'translating' boots (see TRANSLATE *v.* 4).

- 1851 H. MAYHEW *London Labour* II. 34/1 Translation,..is this—to take a worn, old pair of shoes or boots, and by repairing them make them appear as if left off with hardly any wear.
- 1865 *Morning Post* 13 Feb. 6 Her son sat up the whole night to make the 'translations' [of old boots].

†4. *Rhetoric.* Transference of meaning; metaphor; = TRALATION *n.* *Obs.*

- 1538 T. ELYOT *Dict. Metaphora*, a translation of wordes frome their propre signification.
- 1553 T. WILSON *Arte Rhetorique* (1580) 174 Men vse translation of wordes (called Tropes) for neede sake, when thei can not finde other.
- 1605 BACON *Of Aduancem. Learning* I. sig. K3, That excellent vse of a Metaphor or translation.
- 1652 T. URQUHART *Εκοκυβαλαυρον* 279 With words diminishing the worth of a thing, Tapinotically, Periphrastically, by rejection, translation, and other meanes.

III.

5. *Law.* A transfer of property; *spec.* alteration of a bequest by transferring the legacy to another person.

- 1590 H. SWINBURNE *Briefe Treat. Test. & Willes* VII. f. 280, Translation of a legacie is a bestowing of the same vpon an other.
- 1651 T. HOBBS *Leviathan* I. xiv. 67 All Contract is mutuall translation, or change of Right.
- 1754 J. ERSKINE *Princ. Law Scotl.* II. III. v. 324 If the assigney conveys his right to a third person, it is called

a translation.

- 1875 E. POSTE tr. Gaius *Institutionum Iuris Civilis* (ed. 2) IV. Comm. 490 No translation of property is operated by theft.

6. In long distance telegraphy, the automatic retransmission of a message by means of a relay.

- 1866 R. M. FERGUSON *Electricity* 245 It would be advisable to..resend at the mid-station by translation.
1876 W. H. PREECE & J. SIVEWRIGHT *Telegraphy* iv. §113 The circuit can be divided, and the repeating station can work separately..without translation.

COMPOUNDS

C1. General *attrib.*

translation bill *n.*

- 1702 T. BROWN *Amusem. Serious & Comical* (ed. 2) ii. 21 He has so mortified himself..that the Translation Bill may not Pass.

translation element *n.*

- 1875 H. SPENCER *First Princ.* (ed. 3) II. v. §56. 183 What we may call the translation-element in Motion.

translation-equivalent *n.*

- 1963 J. LYONS *Struct. Semantics* iv. 70 It may be impossible to find even a 'roughly equivalent' term in another language.., even though we can find satisfactory translation-equivalents for most..of its hyponyms.
1977 *Language* **53** 295 Thai *khon* and its (near) translation-equivalents in many languages denote 'people'.

translation movement *n.*

- 1898 P. MANSON *Trop. Dis.* i. 5 Slight translation movements of the pigment particles.

translation process *n.*

- 1954 A. KOESTLER *Invisible Writing* xi. 132 At which stage of the translation-process all these blessings had slipped in, we could not tell.
- 1967 J. M. ARGYLE *Psychol. Interpersonal Behaviour* v. 90 Social interaction..depends on the existence of a learnt store of central translation processes.

translation right *n.*

- 1906 *Westm. Gaz.* 15 Oct. 4/2 Their respective delegates have agreed to extend the period during which authors can protect their translation rights.

translation theory *n.*

- 1936 J. R. KANTOR *Objective Psychol. Gram.* v. 59 No doubt in the translation theory it is these social and cultural factors that have been unnecessarily converted into psychic guides of bodily action.
- 1978 C. HOOKWAY in C. Hookway & P. Pettit *Action & Interpr.* 27 Given the under~determination of translation theory by possible observations, we are invited to conclude that in the field of translation, there is no objective fact of the matter.
- 1980 *Times Lit. Suppl.* 12 Sept. 992/3 An academic researcher in translation-theory,..one of the very few people in the world..working in this field—had undertaken a questionnaire on the subject and now revealed some of its findings.

translation work *n.*

C2.

translation loan *n.* (also **translation loan-word**) = *loan-translation*

n. at LOAN *n.*¹ Compounds 2b.

- 1900 E. BJÖRKMAN *Scand. Loan-words in M.E.* I. 12 What I should like to call 'translation loan-words'... Thus..*wæpengetæc* 'vote of consent expressed by touching weapons; district governed by such authority'..distinctively English in form, although..of Scandinavian introduction..*wæpen*- having been put instead of the Scand. *vápn*.
- 1922 O. JESPERSEN *Lang.* xi. 215 (*heading*) Translation-loans.
- 1922 O. JESPERSEN *Lang.* xi. 215 Besides direct borrowings we have also indirect borrowings or 'translation loan~words,' words modelled more or less clearly on foreign ones, though consisting of native speech-material.
- 1958 A. S. C. ROSS *Etymol.* 34 MnE *that goes without saying* is a translation-loan of (better, is calqued on) MnFrench *cela va sans dire*.
- 1974 R. QUIRK *Linguist & Eng. Lang.* vi. 101 We should add here the use of *bower* which is clearly a

translation-loan.

translation wave *n.* an ocean wave with a propelling or forward impulse; a forced wave.

1863 J. D. DANA *Man. Geol.* IV. 729 The sound-wave may be felt before the translation wave, and may travel farther.

1863 J. D. DANA *Man. Geol.* IV. 655 The ocean-waves, which the earthquake, if submarine, may produce, have an actual forward impulse, and are, therefore, forced or translation waves.

This entry has not yet been fully updated (first published 1914).

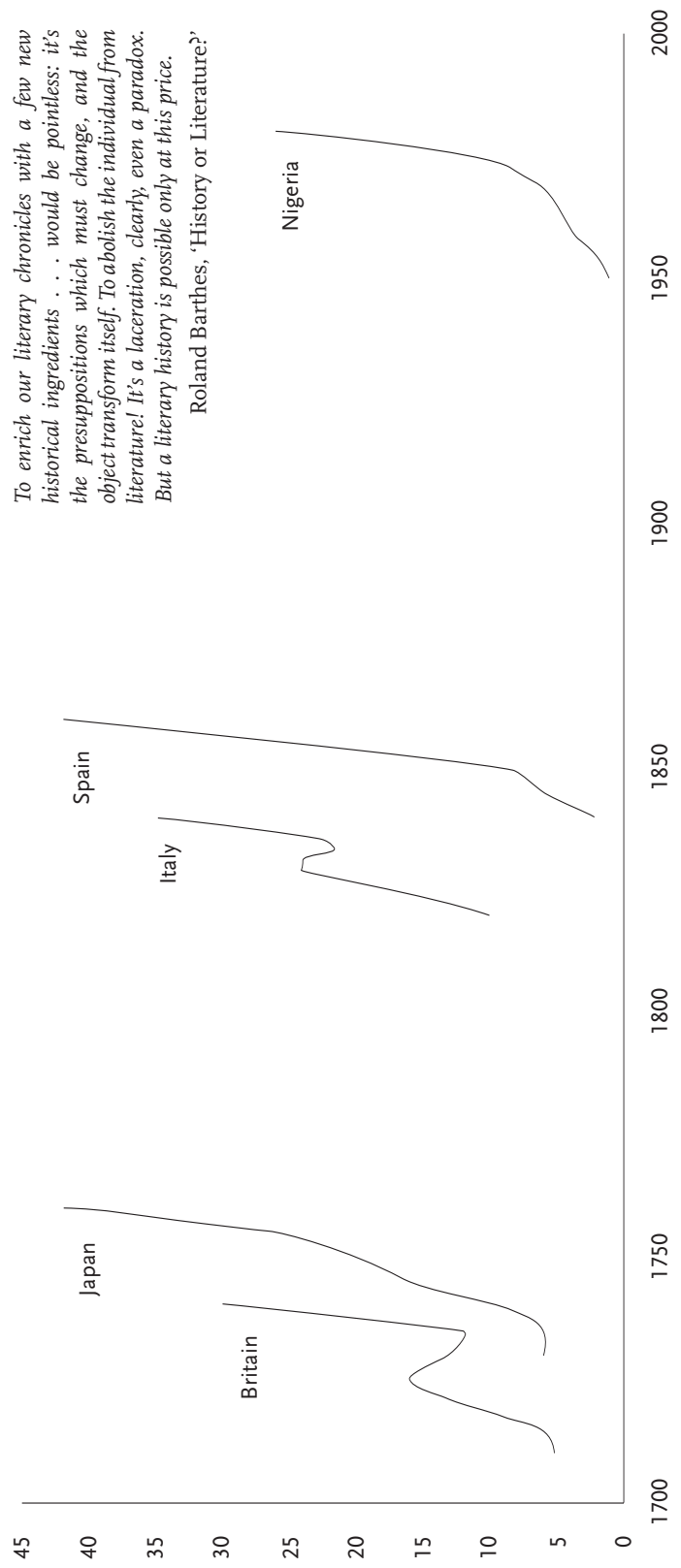
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UNIT FOUR: HANDOUTS

FIGURE 1: *The rise of the novel, 18th to 20th century*



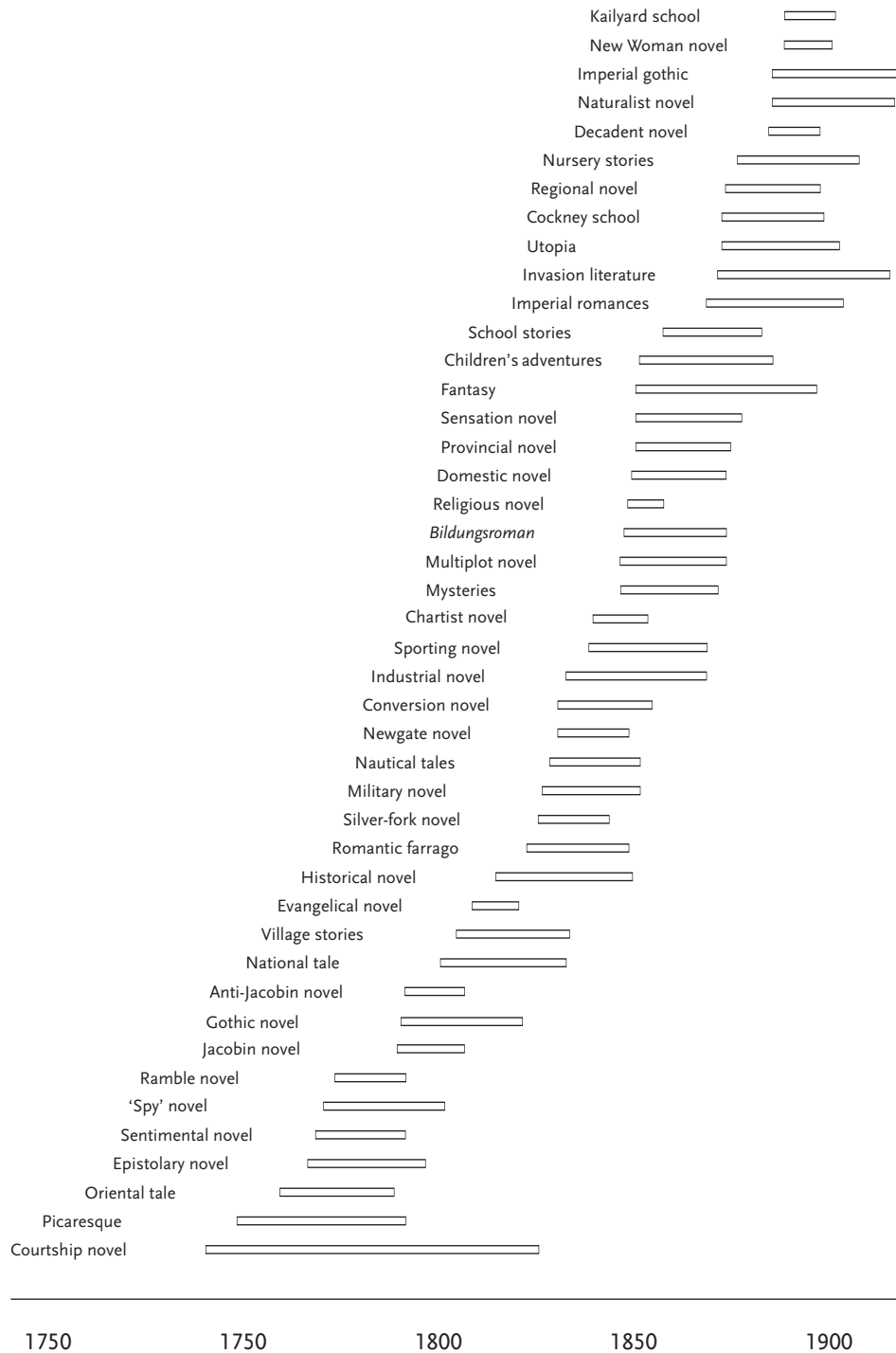
To enrich our literary chronicles with a few new historical ingredients . . . would be pointless: it's the presuppositions which must change, and the object transform itself. To abolish the individual from literature! It's a laceration, clearly, even a paradox. But a literary history is possible only at this price.

Roland Barthes, 'History or Literature?'

New novels per year, by 5-year average. Sources: For Britain: W. H. McBurney, *A Check List of English Prose Fiction, 1700-39*, Cambridge, MA 1960, and J. C. Beasley, *The Novels of the 1740s*, Athens, GA 1982; both partly revised by James Raven, *British Fiction 1750-70: A Chronological Check-List of Prose Fiction Printed in Britain and Ireland*, London 1987. For Japan: Jonathan Zwicker, 'Il lungo Ottocento del romanzo giapponese', in *Il romanzo*, vol. III, *Storia e geografia*, Torino 2002. For Italy: Giovanni Ragone, 'Italia 1815-70', in *Il romanzo*, vol. III. For Spain: Elisa Martí-Lopez and Mario Santana, 'Spagna 1843-1900', *Il romanzo*, vol. III. For Nigeria: Wendy Griswold, 'Nigeria 1950-2000', *Il romanzo*, vol. III.

From Moretti, *Graphs, Maps, Trees: Abstract Models for Literary History* (2007)

FIGURE 9: *British novelistic genres, 1740–1900*



For sources, see 'Note on the Taxonomy of the Forms', page 91.



UNIT FIVE: HANDOUTS

some clichés that early eighteenth-century **poetasters** (untalented pretenders to the poetic art) used in order to eke out their rhymes:

Where'er you find "the cooling western breeze,"
In the next line, it "whispers through the trees";
If crystal streams "with pleasing murmurs creep,"
The reader's threatened (not in vain) with "sleep."

See Eric Partridge, *A Dictionary of Clichés* (4th ed., 1950), and Christine Ammer, *Have a Nice Day—No Problem! A Dictionary of Clichés* (1992).

Comedy. In the most common literary application, a comedy is a fictional work in which the materials are selected and managed primarily in order to interest and amuse us: the characters and their discomfitures engage our pleasurable attention rather than our profound concern, we are made to feel confident that no great disaster will occur, and usually the action turns out happily for the chief characters. The term "comedy" is customarily applied only to plays for the stage or to motion pictures; it should be noted, however, that the comic form, so defined, also occurs in prose fiction and narrative poetry.

Within the very broad spectrum of dramatic comedy, the following types are frequently distinguished:

- (1) **Romantic comedy** was developed by Elizabethan dramatists on the model of contemporary *prose romances* such as Thomas Lodge's *Rosalynde* (1590), the source of Shakespeare's *As You Like It* (1599). Such comedy represents a love affair that involves a beautiful and engaging heroine (sometimes disguised as a man); the course of this love does not run smooth, yet overcomes all difficulties to end in a happy union (refer to E. C. Pettet, *Shakespeare and the Romance Tradition*, 1949). Many of the boy-meets-girl plots of later writers are instances of romantic comedy, as are many motion pictures from *The Philadelphia Story* to *Sleepless in Seattle*. In *The Anatomy of Criticism* (1957), Northrop Frye points out that some of Shakespeare's romantic comedies manifest a movement from the normal world of conflict and trouble into "the green world"—the Forest of Arden in *As You Like It*, or the fairy-haunted wood of *A Midsummer Night's Dream*—in which the problems and injustices of the ordinary world are dissolved, enemies reconciled, and true lovers united. Frye regards that phenomenon (together with other aspects of these comedies, such as their festive conclusion in the social ritual of a wedding, a feast, a dance) as evidence that comic plots derive from primitive myths and rituals that celebrated the victory of spring over winter. (See *archetypal criticism*.) Linda Bamber's *Comic Women, Tragic Men: A Study of Gender and Genre in Shakespeare* (1982) undertakes to account for the fact that in Shakespeare's romantic comedies, the women are often superior to the men, while in his tragedies he "creates such nightmare female figures as Goneril, Regan, Lady Macbeth, and Volumnia."

- (2) **Satiric comedy** ridicules political policies or philosophical doctrines, or else attacks deviations from the social order by making ridiculous the violators of its standards of morals or manners. (See *satire*.) The early master of satiric comedy was the Greek Aristophanes, c. 450–c. 385 B.C., whose plays mocked political, philosophical, and literary matters of his age. Shakespeare's contemporary, Ben Jonson, wrote satiric or (as it is sometimes called) "corrective comedy." In his *Volpone* and *The Alchemist*, for example, the greed and ingenuity of one or more intelligent but rascally swindlers, and the equal greed but stupid gullibility of their victims, are made grotesquely or repulsively ludicrous rather than lightly amusing.
- (3) The **comedy of manners** originated in the New Comedy of the Greek Menander, c. 342–292 B.C. (as distinguished from the Old Comedy represented by Aristophanes) and was developed by the Roman dramatists Plautus and Terence in the third and second centuries B.C. Their plays dealt with the vicissitudes of young lovers and included what became the *stock characters* of much later comedy, such as the clever servant, old and stodgy parents, and the wealthy rival. The English comedy of manners was early exemplified by Shakespeare's *Love's Labour's Lost* and *Much Ado about Nothing*, and was given a high polish in **Restoration** comedy (1660–1700). The Restoration form owes much to the brilliant dramas of the French writer Molière, 1622–73. It deals with the relations and intrigues of men and women living in a sophisticated upper-class society, and relies for comic effect in large part on the wit and sparkle of the dialogue—often in the form of *repartee*, a witty conversational give-and-take which constitutes a kind of verbal fencing match—and to a lesser degree, on the violations of social standards and decorum by would-be wits, jealous husbands, conniving rivals, and foppish dandies. Excellent examples are William Congreve's *The Way of the World* and William Wycherley's *The Country Wife*. A middle-class reaction against what had come to be considered the immorality of situation and indecency of dialogue in the courtly Restoration comedy resulted in the *sentimental comedy* of the eighteenth century. In the latter part of the century, however, Oliver Goldsmith (*She Stoops to Conquer*) and his contemporary Richard Brinsley Sheridan (*The Rivals* and *A School for Scandal*) revived the wit and gaiety, while deleting the indecency, of Restoration comedy. The comedy of manners lapsed in the early nineteenth century, but was revived by many skillful dramatists, from A. W. Pinero and Oscar Wilde (*The Importance of Being Earnest*, 1895), through George Bernard Shaw and Noel Coward, to Neil Simon, Alan Ayckbourn, Wendy Wasserstein, and other writers of the present era. Many of these comedies have also been adapted for the cinema. See David L. Hirst, *Comedy of Manners* (1979).
- (4) **Farce** is a type of comedy designed to provoke the audience to simple, hearty laughter—"belly laughs," in the parlance of the theater. To

do so it commonly employs highly exaggerated or caricatured types of characters, puts them into improbable and ludicrous situations, and makes free use of sexual mix-ups, broad verbal humor, and physical bustle and horseplay. Farce was a component in the comic episodes in medieval *miracle plays*, such as the Wakefield plays *Noah* and the *Second Shepherd's Play*, and constituted the matter of the Italian *commedia dell'arte* in the Renaissance. In the English drama that has stood the test of time, farce is usually an episode in a more complex form of comedy—examples are the knockabout scenes in Shakespeare's *The Taming of the Shrew* and *The Merry Wives of Windsor*. The plays of the French playwright Georges Feydeau (1862–1921), employing sexual humor and innuendo, are true farce throughout, as is Brandon Thomas' *Charley's Aunt*, an American play of 1892 which has often been revived, and also some of the current plays of Tom Stoppard. Many of the movies by such comedians as Charlie Chaplin, Buster Keaton, W. C. Fields, the Marx brothers, and Woody Allen are excellent farce, as are the Monty Python films and television episodes. Farce is often employed in single scenes of musical revues, and is the standard fare of television "situation comedies." It should be noted that the term "farce," or sometimes "farce comedy," is applied also to plays—a supreme example is Oscar Wilde's *The Importance of Being Earnest* (1895)—in which exaggerated character-types find themselves in ludicrous situations in the course of an improbable plot, but which achieve their comic effects not by broad humor and bustling action, but by the sustained brilliance and wit of the dialogue. Farce is also a frequent comic tactic in the theater of the *absurd*. Refer to Robert Metcalf Smith and H. G. Rhoads, eds., *Types of Farce Comedy*, 1928; Leo Hughes, *A Century of English Farce* (1956); and for the history of farce and low comedy from the Greeks to the present, Anthony Caputi, *Buffo: The Genius of Vulgar Comedy* (1978).

A distinction is often made between high and low comedy. **High comedy**, as described by George Meredith in the classic essay *The Idea of Comedy* (1877), evokes "intellectual laughter"—thoughtful laughter from spectators who remain emotionally detached from the action—at the spectacle of folly, pretentiousness, and incongruity in human behavior. Meredith finds its highest form within the comedy of manners, in the combats of wit (sometimes identified now as the "love duels") between such intelligent, highly verbal, and well-matched lovers as Benedick and Beatrice in Shakespeare's *Much Ado about Nothing* (1598–99) and Mirabell and Millamant in Congreve's *The Way of the World* (1700). **Low comedy**, at the other extreme, has little or no intellectual appeal, but undertakes to arouse laughter by jokes, or "gags," and by slapstick humor and boisterous or clownish physical activity; it is, therefore, one of the common components of farce.

See also *comedy of humours*, *tragicomedy*, and *wit, humor, and the comic*. On comedy and its varieties: H. T. E. Perry, *Masters of Dramatic Comedy* (1939);

G. E. Duckworth, *The Nature of Roman Comedy* (1952); Louis Kronenberger, *The Thread of Laughter* (1952); Elder Olson, *The Theory of Comedy* (1968); Allan Rodway, *English Comedy* (1975). On the relation of comedy to myth and ritual: Northrop Frye, *Anatomy of Criticism* (1957), pp. 163–86; C. L. Barber, *Shakespeare's Festive Comedy* (1959). On comedy in cinema and television: Horace Newcomb, *Television: The Most Popular Art* (1974), chapter 2; Steve Neale and Frank Krutnik, *Popular Film and Television Comedy* (1990).

Comedy of Humours. A type of comedy developed by Ben Jonson, the Elizabethan playwright, based on the ancient physiological theory of the “four humours” that was still current in Jonson’s time. The **humours** were held to be the four primary fluids—blood, phlegm, choler (or yellow bile), and melancholy (or black bile)—whose “temperament” or mixture, was held to determine both a person’s physical condition and character type. An imbalance of one or another humour in a temperament was said to produce four kinds of disposition, whose names have survived the underlying theory: sanguine (from the Latin “sanguis,” blood), phlegmatic, choleric, and melancholic. In Jonson’s comedy of humours each of the major characters has a preponderant humour that gives him a characteristic distortion or eccentricity of disposition. Jonson expounds his theory in the “Induction” to his play *Every Man in His Humour* (1598) and exemplifies the mode in his later comedies; often he identifies the ruling disposition of a **humours character** by his or her name: “Zeal-of-the-land Busy,” “Dame Purecraft,” “Wellbred.” The Jonsonian type of humours character appears in plays by other Elizabethans, and remained influential in the *comedies of manners* by William Wycherley, Sir George Etherege, William Congreve, and other dramatists of the English *Restoration*, 1660–1700.

Comic Relief is the introduction of comic characters, speeches, or scenes in a serious or tragic work, especially in dramas. Such elements were almost universal in *Elizabethan* tragedy. Sometimes they occur merely as episodes of dialogue or horseplay for purposes of alleviating tension and adding variety; in more carefully wrought plays, however, they are also integrated with the plot, in a way that counterpoints and enhances the serious or tragic significance. Examples of such complex uses of comic elements are the gravediggers in *Hamlet* (V. i.), the scene of the drunken porter after the murder of the king in *Macbeth* (II. iii.), the Falstaff scenes in *1 Henry IV*, and the roles of Mercutio and the old nurse in *Romeo and Juliet*.

See Thomas De Quincey’s classic essay “On the Knocking at the Gate in *Macbeth*” (1823).

Commedia dell’Arte was a form of comic drama developed about the mid-sixteenth century by guilds of professional Italian actors. Playing *stock characters*, the actors largely improvised the dialogue around a given **scenario**—a term that still denotes a brief outline of a drama, indicating merely the entrances of

by a feminine rhyme; the broadening of the comic by a pat coincidence of sound; the haunting effect of the limited *consonance* in partial rhymes. Cunning artificers in verse make rhyme more than an auxiliary sound effect; they use it to enhance or contribute to the significance of the words. When Pope in the early eighteenth century satirized two contemporary pedants in the lines

Yet ne'er one sprig of laurel graced these ribalds,
From slashing Bentley down to piddling Tibalds,

the rhyme of "Tibalds," as W. K. Wimsatt has said, demonstrates "what it means to have a name like that," with its implication that the scholar is a graceless as his appellation. And in one of its important functions, rhyme ties individual lines into the larger pattern of a *stanza*.

See George Saintsbury, *History of English Prosody* (3 vols., 1906–10); H. C. K. Wyld, *Studies in English Rhymes* (1923); W. K. Wimsatt, "One Relation of Rhyme to Reason," in *The Verbal Icon* (1954); Donald Wesling, *The Chances of Rhyme: Device and Modernity* (1980); John Hollander, *Rhyme's Reason: A Guide to English Verse* (1981). For an analysis of the complex interrelations between sound-repetitions and meaning, see Roman Jakobson, "Linguistics and Poetics," in his *Language and Literature* (1987).

Roman à clef (French for "novel with a key") is a work of prose fiction in which the author expects the knowing reader to identify, despite their altered names, actual people of the time. The mode was begun in seventeenth-century France with novels such as Madeleine de Scudéry's *Le Grand Cyrus* (1649–53). An English example is Thomas Love Peacock's *Nightmare Abbey* (1818), whose characters are entertaining *caricatures* of such contemporary literary figures as Coleridge, Byron, and Shelley. A later instance is Aldous Huxley's *Point Counter Point* (1928), in which we find, under fictional names, well-known English people of the 1920s such as the novelist D. H. Lawrence, the critic Middleton Murry, and the right-wing political extremist Oswald Mosely.

Satire can be described as the literary art of diminishing or derogating a subject by making it ridiculous and evoking toward it attitudes of amusement, contempt, scorn, or indignation. It differs from the *comic* in that comedy evokes laughter mainly as an end in itself, while satire derides; that is, it uses laughter as a weapon, and against a butt that exists outside the work itself. That butt may be an individual (in "personal satire"), or a type of person, a class, an institution, a nation, or even (as in the Earl of Rochester's "A Satyr against Mankind," 1675, and much of Jonathan Swift's *Gulliver's Travels*, 1726, especially Book IV) the entire human race. The distinction between the comic and the satiric, however, is sharp only at its extremes. Shakespeare's Falstaff is a comic creation, presented primarily for our enjoyment; the puritanical Malvolio in Shakespeare's *Twelfth Night* is for the most part comic but has aspects of satire directed against the type of the fatuous and hypocritical Puritan; Ben Jonson's *Volpone* (1607) clearly satirizes the type of person whose cleverness—or stupidity—is put at the service of his cupidity; and John Dryden's

MacFlecknoe (1682), while representing a permanent type of the pretentious *po-etaster*, satirized specifically the living author Thomas Shadwell.

Satire has usually been justified by those who practice it as a corrective of human vice and folly; Alexander Pope, for example, remarked that "those who are ashamed of nothing else are so of being ridiculous." Its frequent claim (not always borne out in the practice) has been to ridicule the failing rather than the individual, and to limit its ridicule to corrigible faults, excluding those for which a person is not responsible. As Swift said, speaking of himself in his ironic "Verses on the Death of Dr. Swift" (1739):

Yet malice never was his aim;
He lashed the vice, but spared the name. . . .
His satire points at no defect,
But what all mortals may correct. . . .
He spared a hump, or crooked nose,
Whose owners set not up for beaux.

Satire occurs as an incidental element within many works whose overall mode is not satiric—in a certain character or situation, or in an interpolated passage of ironic commentary on some aspect of the human condition or of contemporary society. But for some literary writings, verse or prose, the attempt to diminish a subject by ridicule is the primary organizing principle, and these works constitute the formal *genre* labeled "satires." In discussing such writings the following distinctions are useful.

- (1) Critics make a broad division between formal (or "direct") satire and indirect satire. In **formal satire** the satiric *persona* speaks out in the first person. This "I" may address either the reader (as in Pope's *Moral Essays*, 1731–35), or else a character within the work itself, who is called the **adversarius** and whose major artistic function is to elicit and add credibility to the satiric speaker's comments. (In Pope's "Epistle to Dr. Arbuthnot," 1735, Arbuthnot serves as *adversarius*.) Two types of formal satire are commonly distinguished, taking their names from the great Roman satirists Horace and Juvenal. The types are defined by the character of the persona whom the author presents as the first-person satiric speaker, and also by the attitude and *tone* that such a persona manifests toward both the subject matter and the readers of the work.

In **Horatian satire** the speaker manifests the character of an urbane, witty, and tolerant man of the world, who is moved more often to wry amusement than to indignation at the spectacle of human folly, pretentiousness, and hypocrisy, and who uses a relaxed and informal language to evoke from readers a wry smile at human failings and absurdities—sometimes including his own. Horace himself described his aim as "to laugh people out of their vices and follies." Pope's *Moral Essays* and other formal satires for the most part sustain an Horatian stance.

In **Juvenalian satire** the character of the speaker is that of a serious moralist who uses a dignified and public style of utterance to

decry modes of vice and error which are no less dangerous because they are ridiculous, and who undertakes to evoke from readers contempt, moral indignation, or an unillusioned sadness at the aberrations of humanity. Samuel Johnson's "London" (1738) and "The Vanity of Human Wishes" (1749) are distinguished instances of Juvenalian satire. In its most denunciatory modes, it resembles the *jere-miad*, whose model is not Roman but Hebraic.

- (2) **Indirect satire** is cast in some other literary form than that of direct address to the reader. The most common indirect form is that of a fictional narrative, in which the objects of the satire are characters who make themselves and their opinions ridiculous or obnoxious by what they think, say, and do, and are sometimes made even more ridiculous by the author's comments and narrative style.

One type of indirect satire is **Menippean satire**, modeled on a Greek form developed by the Cynic philosopher Menippus. It is sometimes called **Varronian satire**, after a Roman imitator, Varro; while Northrop Frye, in *Anatomy of Criticism*, pp. 308–12, suggests an alternative name, the **anatomy**, after a major English instance of the type, Burton's *Anatomy of Melancholy* (1621). Such satires are written in prose, usually with interpolations of verse, and constitute a miscellaneous form often held together by a loosely constructed narrative. A major feature is a series of extended dialogues and debates (often conducted at a banquet or party) in which a group of loquacious eccentrics, pedants, literary people, and representatives of various professions or philosophical points of view serve to make ludicrous the attitudes and viewpoints they typify by the arguments they urge in their support. Examples are Rabelais' *Gargantua and Pantagruel* (1564), Voltaire's *Candide* (1759), Thomas Love Peacock's *Nightmare Abbey* (1818) and other satiric fiction, and Huxley's *Point Counter Point* (1928); in this last novel, as in those of Peacock, the central satiric scenes are discussions and disputes during a weekend at a country manor. Frye also classifies Lewis Carroll's two books about Alice in Wonderland as "perfect Menippean satires."

It should be noted that any narrative or other literary vehicle can be adapted to the purposes of indirect satire. John Dryden's *Absalom and Achitophel* turns Old Testament history into a satiric allegory on Restoration political maneuverings. In *Gulliver's Travels* Swift converts to satiric use the early eighteenth-century accounts of voyage and discovery, and his *Modest Proposal* is written in the form of a project in political economy. Many of Joseph Addison's *Spectator* papers are satiric essays; Byron's *Don Juan* is a versified satiric form of the old episodic *picaresque* fiction; Ben Jonson's *The Alchemist*, Molière's *The Misanthrope*, Wycherley's *The Country Wife*, and Shaw's *Arms and the Man* are satiric plays; and Gilbert and Sullivan's *Patience*, and other works such as John Gay's eighteenth-century *Beggar's Opera* and its modern adaptation by Bertolt Brecht, *The Threepenny Opera* (1928),

are satiric operettas. T. S. Eliot's *The Waste Land* (1922) employs motifs from myth in a work which can be considered as by and large a verse satire directed against what Eliot perceives as the spiritual dearth in twentieth-century life. The greatest number of recent satires, however, are written in prose, and especially in novelistic form; for example Evelyn Waugh's *The Loved One*, Joseph Heller's *Catch-22*, and Kurt Vonnegut, Jr.'s *Player Piano* and *Cat's Cradle*. Much of the current vogue of *black humor* occurs in satiric works whose butt is what the author conceives to be the widespread contemporary condition of social cruelty, inanity, or chaos.

Effective English satire has been written in every period beginning with the Middle Ages. Pieces in the English *Punch* and the American *New Yorker* demonstrate that formal essayistic satire, like satiric novels and plays, still commands a wide audience; and W. H. Auden is a twentieth-century author who wrote excellent satiric poems. The proportioning of the examples in this article, however, indicates how large the Restoration and eighteenth century loom in satiric achievement: the century and a half that included Dryden, the Earl of Rochester, Samuel Butler, Wycherley, Aphra Behn, Addison, Pope, Lady Mary Wortley Montagu, Swift, Gay, Fielding, Johnson, Oliver Goldsmith, and late in the period (it should not be overlooked) the Robert Burns of "The Holy Fair" and "Holy Willie's Prayer" and the William Blake of *The Marriage of Heaven and Hell*. This same span of time was also in France the period of such major satirists as Boileau, La Fontaine, and Voltaire, as well as Molière, the most eminent of all satirists in drama. American satire broke free of English in the nineteenth century with the light satiric touch of Washington Irving's *Sketch Book*, the deft satiric essays of Oliver Wendell Holmes (*The Autocrat of the Breakfast Table*), and above all the satiric essays and novels of Mark Twain.

See also *light verse*. The articles on *burlesque*, on *irony*, and on *wit, humor, and the comic* describe some of the derogatory modes and devices available to satirists. Consult James Sutherland, *English Satire* (1958); Gilbert Highet, *The Anatomy of Satire* (1962); Alvin B. Kernan, *The Plot of Satire* (1965); Matthew Hodgart, *Satire* (1969); Charles Sanders, *The Scope of Satire* (1971); Michael Seidel, *Satiric Inheritance, Rabelais to Sterne* (1979); Dustin Griffin, *Satire: A Critical Reintroduction* (1994). Anthologies: Ronald Paulson, ed., *Satire: Modern Essays in Criticism* (1971); Ashley Brown and John L. Kimmey, eds., *Satire: An Anthology* (1977), which includes both satiric writings and critical essays on satire.

Science fiction and fantasy. These terms encompass novels and short stories that represent an imagined reality that is radically different in its nature and functioning from the world of our ordinary experience. Often the setting is another planet, or this earth projected into the future, or an imagined

On the various modes of biblical interpretation, see F. W. Farrar, *History of Interpretation* (1886), Beryl Smalley, *The Study of the Bible in the Middle Ages* (rev., 1952), and the notable study by Henri de Lubac, *Exégèse Médiévale: les quatre sens de l'écriture* (4 vols., 1959–74, rev., 1993). A classic discussion of typological, or figural, interpretation is Erich Auerbach's "Figura" in his *Scenes from the Drama of European Literature* (1959). Philip Rollinson, in *Classical Theories of Allegory and Christian Culture* (1981), relates early medieval interpretation of the Bible to modes of literary interpretation in classical times. An American application in the eighteenth century of the old interpretive modes is Jonathan Edwards' *Images or Shadows of Divine Things*, ed. Perry Miller (1948). For uses of typological and allegoric materials by various literary authors, see Rosemund Tuve, *A Reading of George Herbert* (1952) and *Allegorical Imagery* (1966); J. H. Hagstrum, *William Blake: Poet and Painter* (1964); P. J. Alpers, *The Poetry of "The Faerie Queene"* (1967); and the essays on a number of authors in Paul Miner, ed., *Literary Uses of Typology* (1977). For the extension of typological and allegoric methods to the analysis of secular medieval poems, see D. W. Robertson, Jr., "Historical Criticism," in *English Institute Essays, 1950*, ed. A. S. Downer (1951), and *A Preface to Chaucer: Studies in Medieval Perspectives* (1962). The validity of such an extension is debated by several scholars in *Critical Approaches to Medieval Literature*, ed. Dorothy Bethurum (1960), and by R. S. Crane, "On Hypotheses in 'Historical Criticism,'" in *The Idea of the Humanities* (1967, Vol. 2, pp. 236–60). On the application of biblical allegorization to later literary forms see, in addition to Kermode (above), Northrop Frye, *The Great Code: The Bible and Literature* (1982); and Stephen Prickett, ed., *Reading the Text: Biblical Criticism and Literary Theory* (1991).

Invective is the denunciation of a person by the use of derogatory *epithets*. Thus Prince Hal, in Shakespeare's *1 Henry IV*, calls the corpulent Falstaff "this sanguine coward, this bedpresser, this horseback-breaker, this huge hill of flesh." (In the context of the play, there is in this instance of invective an undertone of affection, as often when friends, secure in an intimacy that guarantees they will not be taken literally, resort to derogatory name-calling in the exuberance of their affection.)

In his *Discourse Concerning Satire* (1693), John Dryden described the difference in efficacy, as a put-down, between the directness of invective and the indirectness of *irony*, in which a speaker maintains the advantage of cool detachment by leaving it to the circumstances to convert bland compliments into insults:

How easy is it to call rogue and villain, and that wittily! But how hard to make a man appear a fool, a blockhead, or a knave, without using any of those opprobrious terms. . . . There is . . . a vast difference between the slovenly butchering of a man, and the fineness of a stroke that separates the head from the body, and leaves it standing in its place.

Irony. In Greek comedy the character called the *eiron* was a dissembler, who characteristically spoke in understatement and deliberately pretended to be

less intelligent than he was, yet triumphed over the *alazon*—the self-deceiving and stupid braggart (see in Northrop Frye, *Anatomy of Criticism*, 1957). In most of the modern critical uses of the term “irony,” there remains the root sense of dissembling or hiding what is actually the case; not, however, in order to deceive, but to achieve special rhetorical or artistic effects.

Verbal irony (which was traditionally classified as one of the *tropes*) is a statement in which the meaning that a speaker implies differs sharply from the meaning that is ostensibly expressed. The ironic statement usually involves the explicit expression of one attitude or evaluation, but with indications in the overall speech-situation that the speaker intends a very different, and often opposite, attitude or evaluation. Thus in Canto IV of Alexander Pope’s *The Rape of the Lock* (1714), after Sir Plume, egged on by the ladies, has stammered out his incoherent request for the return of the stolen lock of hair, the Baron answers:

“It grieves me much,” replied the Peer again,
“Who speaks so well should ever speak in vain.”

This is a straightforward case of an ironic reversal of the surface statement (of which one effect is to give pleasure to the reader) because there are patent clues, in the circumstances established by the preceding narrative, that the Peer is not in the least aggrieved and does not think that poor Sir Plume has spoken at all well. A more complex instance of irony is the famed sentence with which Jane Austen opens *Pride and Prejudice* (1813): “It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife”; part of the ironic implication (based on assumptions that Austen assumes the audience shares with her) is that a single woman is in want of a rich husband. Sometimes the use of irony by Pope and other masters is very complicated: the meaning and evaluations may be subtly qualified rather than simply reversed, and the clues to the ironic counter-meanings under the literal statement—or even to the fact that the author intends the statement to be understood ironically—may be oblique and unobtrusive. That is why recourse to irony by an author tends to convey an implicit compliment to the intelligence of readers, who are invited to associate themselves with the author and the knowing minority who are not taken in by the ostensible meaning. That is also why many literary ironists are misinterpreted and sometimes (like Daniel Defoe and Jonathan Swift in the eighteenth century) get into serious trouble with the obtuse authorities. Following the intricate and shifting maneuvers of great ironists like Plato, Swift, Austen, or Henry James is a test of skill in reading between the lines.

Some literary works exhibit **structural irony**; that is, the author, instead of using an occasional verbal irony, introduces a structural feature that serves to sustain a duplex meaning and evaluation throughout the work. One common literary device of this sort is the invention of a **naïve hero**, or else a naïve narrator or spokesman, whose invincible simplicity or obtuseness leads him to persist in putting an interpretation on affairs which the knowing reader—who penetrates to, and shares, the implied point of view of the authorial presence

behind the naive *persona*—just as persistently is called on to alter and correct. (Note that verbal irony depends on knowledge of the fictional speaker's ironic *intention*, which is shared both by the speaker and the reader; structural irony depends on a knowledge of the author's ironic intention, which is shared by the reader but is not intended by the fictional speaker.) One example of the naive spokesman is Swift's well-meaning but insanely rational and morally obtuse economist who writes the "Modest Proposal" (1729) to convert the excess children of the oppressed and poverty-stricken Irish into a financial and gastronomical asset. Other examples are Swift's stubbornly credulous Gulliver, the self-deceiving and paranoid monologist in Browning's "Soliloquy of the Spanish Cloister" (1842), and the insane editor, Kinbote, in Vladimir Nabokov's *Pale Fire* (1962). A related structural device for sustaining ironic qualification is the use of the *fallible narrator*, in which the teller of the story is a participant in it. Although such a narrator may be neither stupid, credulous, nor demented, he nevertheless manifests a failure of insight, by viewing and appraising his own motives, and the motives and actions of other characters, through what the reader is intended to recognize as the distorting perspective of the narrator's prejudices and private interests. (See *point of view*.)

In *A Rhetoric of Irony* (1974) Wayne Booth identifies as **stable irony** that in which the speaker or author makes available to the reader an assertion or position which, whether explicit or implied, serves as a firm ground for ironically qualifying or subverting the surface meaning. **Unstable irony**, on the other hand, offers no fixed standpoint which is not itself undercut by further ironies. The literature of the *absurd* typically presents such a regression of ironies. At an extreme, as in Samuel Beckett's drama *Waiting for Godot* (1955) or his novel *The Unnamable* (1960), there is an endless regress of ironic undercuttings. Such works suggest a denial that there is any secure evaluative standpoint, or even any determinable rationale, in the human situation.

Sarcasm in common parlance is sometimes used as an equivalent for all forms of irony, but it is far more useful to restrict it only to the crude and taunting use of apparent praise for dispraise: "Oh, you're God's great gift to women, you are!" The difference in application of the two terms is indicated by the difference in their etymologies; whereas "irony" derives from "eiron," a "dissembler," "sarcasm" derives from the Greek verb "sarkazein," "to tear flesh." An added clue to sarcasm is the exaggerated inflection of the speaker's voice.

The term "irony," qualified by an adjective, is used to identify various literary devices and modes of organization:

Socratic irony takes its name from the fact that, as he is represented in Plato's dialogues (fourth century B.C.), the philosopher Socrates usually dissembles by assuming a pose of ignorance, an eagerness to be instructed, and a modest readiness to entertain opinions proposed by others; although these, upon his continued questioning, always turn out to be ill-grounded or to lead to absurd consequences.

Dramatic irony involves a situation in a play or a narrative in which the audience or reader shares with the author knowledge of present or future

circumstances of which a character is ignorant; in that situation, the character unknowingly acts in a way we recognize to be grossly inappropriate to the actual circumstances, or expects the opposite of what we know that fate holds in store, or says something that anticipates the actual outcome, but not at all in the way that the character intends. Writers of Greek tragedy, who based their plots on legends whose outcome was already known to their audience, made frequent use of this device. Sophocles' *Oedipus*, for example, is a very complex instance of **tragic irony**, for the king ("I, Oedipus, whom all men call great") engages in a hunt for the incestuous father-murderer who has brought a plague upon Thebes; the object of the hunt turns out (as the audience, but not Oedipus, has known right along) to be the hunter himself; and the king, having achieved a vision of the terrible truth, penitently blinds himself. Dramatic irony occurs also in comedy. A comic example of dramatic irony is the scene in Shakespeare's *Twelfth Night* (II. v.) in which Malvolio struts and preens in anticipation of a good fortune that the audience knows is based on a fake letter; the dramatic irony is heightened for the audience by Malvolio's ignorance of the presence of the hidden hoaxers, who gleefully comment on his incongruously complacent speech and actions.

Cosmic irony (or "the irony of fate") is attributed to literary works in which a deity, or else fate, is represented as though deliberately manipulating events so as to lead the protagonist to false hopes, only to frustrate and mock them. This is a favorite structural device of Thomas Hardy. In his *Tess of the D'Urbervilles* (1891) the heroine, having lost her virtue because of her innocence, then loses her happiness because of her honesty, finds it again only by murder, and having been briefly happy, is hanged. Hardy concludes: "The President of the Immortals, in Aeschylean phrase, had ended his sport with Tess."

Romantic irony is a term introduced by Friedrich Schlegel and other German writers of the late eighteenth and early nineteenth centuries to designate a mode of dramatic or narrative writing in which the author builds up the illusion of representing reality, only to shatter it by revealing that the author, as artist, is the creator and arbitrary manipulator of the characters and their actions. The concept owes much to Laurence Sterne's use of a self-conscious and willful narrator in his *Tristram Shandy* (1759-67). Byron's great narrative poem *Don Juan* (1819-24) persistently uses this device for ironic and comic effect, letting the reader into the narrator's confidence, and so revealing the latter to be a fabricator of fiction who is often at a loss for matter to sustain his story and undecided about how to continue it. (See Anne Mellor, *English Romantic Irony*, 1980.) This type of irony, involving a *self-conscious narrator*, has become a recurrent mode in the modern form of *involved fiction*.

A number of writers associated with the New Criticism used "irony," although in a greatly extended sense, as a general criterion of literary value. This use is based largely on two literary theorists. T. S. Eliot praised a kind of "wit" (characteristic, in his view, of seventeenth-century *metaphysical poets* but absent in the romantic poets) which is an "internal equilibrium" that implies the "recognition," in dealing with any one kind of experience, "of other kinds of

Oh! Sophonisba, Sophonisba, oh!
Oh! Narva, Narva, oh!

"Bombast" originally meant "cotton stuffing," and in Elizabethan times came to be used as a metaphor for an over-elaborate style.

Bowdlerize. To delete from an edition of a literary work passages considered by the editor to be indecent or indelicate. The word derives from the Reverend Thomas Bowdler, who tidied up his *Family Shakespeare* in 1818 by omitting, as he put it, "whatever is unfit to be read by a gentleman in a company of ladies." Jonathan Swift's *Gulliver's Travels* (1726), Shakespeare's plays, and *The Arabian Nights* are often bowdlerized in editions intended for the young; and until the 1920s, at which time the standards of propriety were drastically liberalized, some compilers of anthologies for college students availed themselves of Bowdler's prerogative in editing Chaucer.

Burlesque has been succinctly defined as "an incongruous imitation"; that is, it imitates the manner (the form and style) or else the subject matter of a serious literary work or a literary *genre*, in verse or in prose, but makes the imitation amusing by a ridiculous disparity between the manner and the matter. The burlesque may be written for the sheer fun of it; usually, however, it is a form of *satire*. The butt of the satiric ridicule may be the particular work or the genre that is being imitated, or else the subject matter to which the imitation is incongruously applied, or (often) both of these together.

"Burlesque," "parody," and "travesty" are sometimes applied interchangeably; simply to equate these terms, however, is to surrender useful critical distinctions. It is better to follow the critics who use "burlesque" as the generic name and use the other terms to discriminate species of burlesque; we must keep in mind, however, that a single instance of burlesque may exploit a variety of techniques. The application of these terms will be clearer if we make two preliminary distinctions: (1) In a burlesque imitation, the form and style may be either lower or higher in level and dignity than the subject to which it is incongruously applied. (See the discussion of levels under *style*.) If the form and style are high and dignified but the subject is low or trivial, we have "high burlesque"; if the subject is high in status and dignity but the style and manner of treatment are low and undignified, we have "low burlesque." (2) A burlesque may also be distinguished according to whether it imitates a general literary type or genre, or else a particular work or author. Applying these two distinctions, we get the following species of burlesque.

I Varieties of high burlesque:

- (1) A **parody** imitates the serious manner and characteristic features of a particular literary work, or the distinctive style of a particular author, or the typical stylistic and other features of a serious literary genre, and deflates the original by applying the imitation to a lowly or comically inappropriate subject. John Phillips' "The Splendid Shilling" (1705) parodied the epic style of John Milton's *Paradise Lost* (1667) by

exaggerating its high formality and applying it to the description of a tattered poet composing in a drafty attic. Henry Fielding in *Joseph Andrews* (1742) parodied Samuel Richardson's novel *Pamela* (1740–41) by putting a hearty male hero in place of Richardson's sexually beleaguered heroine, and later on Jane Austen poked good-natured fun at the genre of the *gothic novel* in *Northanger Abbey* (1818). Here is Hartley Coleridge's parody of the first stanza of William Wordsworth's "She Dwelt among the Untrodden Ways," which he applies to Wordsworth himself:

He lived amidst th' untrodden ways
To Rydal Lake that lead,
A bard whom there were none to praise,
And very few to read.

From the early nineteenth century to the present, parody has been the favorite form of burlesque. Among the gifted parodists of the present century have been Max Beerbohm in England (see his *A Christmas Garland*, 1912) and Stella Gibbons (*Cold Comfort Farm*, 1936), and the American writers James Thurber, Phyllis McGinley, and E. B. White. The novel *Possession* (1990), by the English writer A. S. Byatt, exemplifies a serious literary form which includes straight-faced parodies of Victorian poetry and prose, as well as of academic scholarly writings.

- (2) A **mock epic** or **mock-heroic** poem is distinguished as that type of parody which imitates, in a sustained way, both the elaborate form and the ceremonious style of the *epic* genre, but applies it to narrate at length a commonplace or trivial subject matter. In a masterpiece of this type, *The Rape of the Lock* (1714), Alexander Pope views through the grandiose epic perspective a quarrel between the belles and elegants of his day over the theft of a lady's curl. The story includes such elements of traditional epic protocol as supernatural *machinery*, a voyage on board ship, a visit to the underworld, and a heroically scaled battle between the sexes—although with metaphors, hatpins, and snuff for weapons. The term *mock-heroic* is often applied to other dignified poetic forms which are purposely mismatched to a lowly subject; for example, to Thomas Gray's comic "Ode on the Death of a Favorite Cat" (1748); see under *bathos and anticlimax*.

II Varieties of low burlesque:

- (1) The **Hudibrastic poem** takes its name from Samuel Butler's *Hudibras* (1663), which satirized rigid Puritanism by describing the adventures of a Puritan knight, Sir Hudibras. Instead of the doughty deeds and dignified style of the traditional genre of the *chivalric romance*, however, we find the knightly hero experiencing mundane and humiliating misadventures which are described in *doggerel* verses and a ludicrously colloquial idiom.
- (2) The **travesty** mocks a particular work by treating its lofty subject in a grotesquely undignified manner and style. As Boileau put it, describing

a travesty of Virgil's *Aeneid*, "Dido and Aeneas are made to speak like fishwives and ruffians." *The New Yorker* once published a travesty of Ernest Hemingway's novel *Across the River and Into the Trees* (1950) with the title *Across the Street and Into the Bar*, and the film *Young Frankenstein* is a travesty of Mary Shelley's novel *Frankenstein*.

Another form of burlesque is the **lampoon**: a short satirical work, or a passage in a longer work, which describes the appearance and character of a particular person in a way that makes that person ridiculous. It typically employs **caricature**, which in a verbal description (as in graphic art) exaggerates or distorts, for comic effect, a person's distinctive physical features or personality traits. John Dryden's *Absalom and Achitophel* (1681) includes a famed twenty-five-line lampoon of Zimri (Dryden's contemporary the Duke of Buckingham), which begins:

In the first rank of these did Zimri stand;
A man so various, that he seemed to be
Not one, but all mankind's epitome:
Stiff in opinions, always in the wrong;
Was everything by starts, and nothing long. . . .

The modern sense of "burlesque" as a theater form derives, historically, from plays which mocked serious types of drama by an incongruous imitation. John Gay's *Beggar's Opera* (1728)—which in turn became the model for the German *Threepenny Opera* by Bertolt Brecht and Kurt Weill (1928)—was a high burlesque of Italian opera, applying its dignified formulas to a company of beggars and thieves; a number of the musical plays by Gilbert and Sullivan in the Victorian era also burlesqued grand opera.

George Kitchin, *A Survey of Burlesque and Parody in English* (1931); Richmond P. Bond, *English Burlesque Poetry, 1700–1750* (1932); Margaret A. Rose, *Parody: Ancient, Modern, and Post-Modern* (1993). Anthologies: Walter Jerrold and R. M. Leonard, eds., *A Century of Parody and Imitation* (1913); Robert P. Falk, ed., *The Antic Muse: American Writers in Parody* (1955); Dwight MacDonal, ed., *Parodies: An Anthology* (1960).

Canon of Literature. The Greek word "kanon," signifying a measuring rod or a rule, was extended to denote a list or catalogue, then came to be applied to the list of books in the Hebrew Bible and the New Testament which were designated by church authorities as the genuine Holy Scriptures. A number of writings related to those in the Scriptures, but not admitted into the authoritative canon, are called **apocrypha**; eleven books which have been included in the Roman Catholic biblical canon are considered apocryphal by Protestants.

The term "canon" was later used in a literary application to signify the list of secular works accepted by experts as genuinely written by a particular author. We speak thus of "the Chaucer canon" and "the Shakespeare canon," and refer to other works that have sometimes been attributed to an author, but on evidence that many editors judge to be inadequate or invalid, as



UNIT SIX: HANDOUTS

APPENDIX

A Synopsis of *Hsi-yu chi*

(With the chapter numbers of Waley's partial translation, *Monkey*)

Chapter

1. (Waley I) In the beginning, a rock stands at the Mountain of Flowers and Fruit; it splits open and gives birth to Monkey. One day he dives into the waterfall at the source of a stream and finds a lovely cave for the monkeys to live in. He is made their king.

While enjoying a feast with his comrades, Monkey is suddenly assailed by the uncertainty of life, and he decides to seek immortality. He becomes the disciple of the Patriarch Subodhi.

2. (Waley II) Being a diligent disciple, Monkey learns the Cloud Somersault and seventy-two kinds of transformations.

Once the other disciples incite him to show his prowess. His master catches him showing off, and dismisses him.

He returns home and finds a monster trying to occupy his cave. He kills the monster and lives happily with the other monkeys.

3. (Waley III) He teaches the monkeys how to fight, and becomes the king of all the beasts on the mountain.

He goes into the sea and forces the Dragon-king to give him a weapon. To his delight he gets the wishing-staff.

In a drunken dream he is transported to hell, where he makes a row and crosses out all the names of the monkeys on the records. The Jade Emperor in heaven receives word from the Dragon-king and the Kings of hell accusing Monkey of insolence. He listens to the Venus Planet, and summons Monkey to heaven.

4. (Waley IV) Monkey is appointed *pi-ma-wen* in the stables. When he realizes how lowly the post is, he goes back home, and calls himself, 'Great Sage, Equal of Heaven.'

He beats back the heavenly troops coming to arrest him, and is once again summoned to heaven. At the suggestion of the Venus Planet, he is given the title: 'Great Sage Equal to Heaven.'

5. (Waley V) With nothing to do but to wander around, Monkey is appointed to take charge of the Peach Garden. He eats

most of the best peaches, and drinks the nectar prepared for a celestial feast. Drunk, he stumbles into Lao Tzu's Tushita Palace and eats all the elixir. He goes back to his mountain, and later repulses the heavenly troops who come to pursue him.

6. (Waley VI) Having come to attend the celestial feast, Kuan-yin learns of all the troubles Monkey has caused. She suggests to the Jade Emperor to call Erh-lang to fight Monkey. Er-lang defeats Monkey; Lao Tzu helps him to capture Monkey.
7. (Waley VII) The Jade Emperor commands that Monkey be executed, but as Monkey is invulnerable, Lao Tzu puts him in the crucible to smelt him with alchemical fire. When the process is complete, Monkey jumps out and almost turns heaven upside down.

The Jade Emperor appeals to Buddha to vanquish Monkey. Buddha imprisons Monkey under the Mountain of the Five Elements.

8. (Waley VIII) Returning to the Holy Mountain, Buddha tells his disciples the story of Monkey. He wishes someone to go to the East to find a pious pilgrim to fetch his scriptures, which can redeem all beings. Kuan-yin says she is willing to go.

On her way, she meets Sandy, Pigsy, the Dragon-prince and Monkey, who are all being punished by heaven. She offers them a chance for salvation, and they agree to escort the pilgrim to the West.

9. (Waley IX) The scene changes. Ch'en O, having received first place in the palace examination, marries Wen-Ch'iao, the daughter of the prime minister. Soon he is appointed the governor of Chiang-chou.

On his way, he is killed by a ferryman called Liu Hung, who goes to govern Chiang-chou in his stead. Wen-ch'iao is forced to live with him because she has been with child before the murder. She soon gives birth to a boy and lets him drift on the river for fear that Liu will kill him. The baby, Hsuan Chuang, is brought up by the Buddhist abbot of the Golden-mountain Temple.

At eighteen, he goes to seek out his mother, and leads his grand-father to capture the murderer. When they have the murderer executed, Ch'en O revives from the river, for he had been saved by the Dragon-king.

10. (Waley X) The Dragon-king of the Ching River, to defy a soothsayer who helps a fisherman catch his subject fish, changes the quantity of rain as predicted by the soothsayer and later decreed by the Jade Emperor. As a result, he is condemned to death, but he goes to ask Emperor T'ai Tsung to intercede with Wei Cheng, who is to give sentence. T'ai Tsung calls Wei to play chess with him, but he does not know that Wei, in a dream, has executed the dragon. Haunted by his ghost, the emperor dies.
11. (Waley XI) The emperor journeys to hell, sees many horrible sights, and gets out of hell only after he has promised to do something to redeem the lost souls. When he returns to the world, he starts to perform good works.
12. (Waley XII) He chooses Hsuan Chuang to lecture on the Buddhist scriptures of 'the Little Vehicle' (Hinayana).
 Kuan-yin advises Hsuan Chuang to fetch 'the Tripitaka of the Big Vehicle' (Mahayana) because it is the best way to redeem lost souls.
 He decides at once to do so, and is henceforth called, Tripitaka (The Collection of Scriptures).
13. (Waley XIII) Tripitaka starts his journey. He is captured by some monsters, but is set free by the Venus Planet. He meets a hunter whom he is reluctant to leave, but then they hear a thundering voice calling, 'Here comes my master!'
14. (Waley XIV) It is Monkey who is then set free by Tripitaka's prayer. The two encounter six robbers; Monkey kills them all. Tripitaka chastises him for killing human beings, so Monkey deserts him. Tripitaka meets Kuan-yin in disguise, who gives him a fillet.
 Meanwhile, Monkey comes back on the advice of the Dragon-king. He puts on the fillet, and thus will suffer from a terrible headache whenever Tripitaka recites a spell.
15. (Waley XV) The Dragon-prince swallows Tripitaka's horse, and hides himself in the stream because he is afraid to fight Monkey.
 Monkey goes to see Kuan-yin who comes and transforms the dragon into a horse. They go on their way, and ask for shelter at a temple in the evening.
16. The old monk covets Tripitaka's cassock; the monks try to burn

the pilgrims to death. When the temple is set on fire, a Black-bear Monster comes and steals the cassock. Monkey goes to look for him.

17. He finds the Bear no less powerful than he, and goes to ask Kuan-yin for help. Kuan-yin brings the Bear back to guard her mountain.
18. (Waley XVI) The pilgrims arrive at the Kao's farm, where Mr. Kao wishes to get rid of his son-in-law, Pigsy, who runs away from Monkey.
19. (Waley XVII) Monkey pursues him; they fight a long time. When Pigsy hears of the pilgrimage, he asks Monkey to lead him to see Tripitaka. Pigsy joins them. On their way, they meet the Zen Master Crow-nest who teaches them the *Heart Sutra*.
20. Tripitaka is captured by a tiger monster who helps an old monster. Pigsy kills the tiger, and goes with Monkey to look for Tripitaka.
21. Monkey cannot stand the old monster's blowing wind. He goes to ask Bodhisattva Ling-chi for help. Ling-chi captures the old monster, who turns out to be a weasel.
22. (Waley XVIII) At the River of Flowing Sands, Monkey and Pigsy defeat Sandy, but they cannot seize him, and cannot cross the river.
 Monkey goes to see Kuan-yin who sends her disciple Hui-yen to ask Sandy to join the pilgrimage.
23. At a farm a rich widow and her three daughters offer to marry the four pilgrims. Only Pigsy secretly accepts the offer, and he wants to marry all three girls at once.
 The pilgrims wake up and find the large house gone, and Pigsy tied to a tree.
24. Sandy sets Pigsy free. He kowtows toward heaven to thank the goddesses for testing him.
 At the Long-life Mountain, Pigsy urges Monkey to steal some mandrake fruits for them.
25. The priests accuse Monkey of theft. Monkey pushes down the tree. The pilgrims run away, but Chen-yuan Tzu pursues and captures them. However, Monkey makes good their escape. Chen-yuan Tzu captures them again, and tries in vain to punish

Monkey. He begins to admire Monkey's resourcefulness, and says to him . . .

26. . . . if Monkey can make his mandrake tree revive, they will become good friends. Monkey goes to see many immortals, but they cannot bring the tree back to life. At last he appeals to Kuan-yin, who revives the tree.

There is a banquet of mandrake fruit which enables people to live a long life.

27. In a high mountain, the demon of a corpse transforms herself into a young lady to seduce Tripitaka. After three attempts, Monkey kills the demon, but Tripitaka, egged on by Pigsy, takes the monster for a human being. Tripitaka chastises Monkey for his cruelty and dismisses him.

28. Monkey returns to his mountain, and finds that most trees were burned to the ground by Erh-lang. With the help of celestial water, he and the other monkeys plant trees and make the mountain green again. He kills all the hunters who come to catch monkeys.

Tripitaka stumbles into a pagoda, and is captured by the Yellow-robed Monster. Pigsy and Sandy come to his rescue.

29. Tripitaka meets the monster's wife, a princess whom the monster seized from the Precious Elephant Kingdom. She tells her husband to release Tripitaka.

Tripitaka sends the princess's message to the king, who asks Pigsy and Sandy to redeem his daughter. But the monster is too powerful for them; Pigsy runs away, and Sandy is captured.

30. The monster transforms himself into a handsome young man, goes to the kingdom and transforms Tripitaka into a tiger.

The Dragon-horse fights the monster and is defeated. He urges Pigsy to call Monkey back.

31. Pigsy incites Monkey to fight the monster, who is defeated and sent to heaven to be punished.

Monkey also sends the princess home, and changes Tripitaka back to a human being.

32. The pilgrims are duly warned of more monsters. Pigsy is sent to inspect the mountain; instead of going, he sleeps in the bushes and comes back with a tale full of falsehoods. When Monkey forces him to enter the mountain, he is captured by the monster.

33. The Silver-horned Monster transforms himself into a wounded priest. Tripitaka tells Monkey to carry him on his back. The monster thereupon crushes Monkey under three mountains, and seizes Tripitaka and Sandy.

Getting out of the mountains, Monkey cheats the little monsters out of their masters' magic gourd.

34. The two monsters send for their adoptive mother to come to eat Tripitaka's flesh, which can make them immortal. Monkey kills the old she-monster, and transforms himself into her shape. He tries in vain to fool the monsters.

The Silver-horned Monster captures Monkey with a magic rope. He takes the magic gourd back from Monkey; when Monkey escapes, he puts him inside the gourd, but once more Monkey gets away.

35. Monkey cheats the monsters out of their magic gourd and magic bottle. He captures the Silver-horned Monster with the gourd, and the Gold-horned Monster with the bottle.

Lao Tzu comes to ask Monkey to return his two servants and all his magic instruments. When Monkey argues with him, he says that it was Kuan-yin who asked him to put the pilgrims to the test.

36. When they arrive at the Treasure-wood Temple, Monkey forces the monks there to serve them well. At night Tripitaka reviews the scriptures that he has learned.

37. (Waley XIX) The ghost of a king appeals to Tripitaka for help. He says that he was murdered by a magician who has taken his place, and that Monkey is able to subdue the magician.

The pilgrims plan to expose the false king. They have the prince on their side; he goes to see his mother.

38. (Waley XX) Back at the palace of the Crow-cock Kingdom, the prince asks the queen and both find out the identity of the false king.

Monkey urges Pigsy to go with him to get the corpse of the real king, which has been preserved by the Dragon-king in the well of a deserted garden. Pigsy urges Tripitaka to force Monkey to bring the king back to life.

39. (Waley XXI) Monkey goes to see Lao Tzu for an elixir to restore the king's life.

The pilgrims go to the court with the king. The false king flees when Monkey accuses him. As Monkey is about to kill the monster, he is stopped by Bodhisattva Manjusri who explains the karma of the story to the pilgrims, transforms the monster back into his original form, a lion, and rides away on him.

40. The Red Boy captures Tripitaka by a ruse in the mountain. Monkey and Pigsy go to look for their master.
41. As the Red Boy is the son of Monkey's old friend, the Bull-monster King, Monkey asks him to release Tripitaka. The Red Boy refuses and fights Monkey. On the brink of defeat, he drives Monkey and Pigsy away by spitting fire.

Monkey asks the Dragon-kings to come to quench the fire, but in vain; carelessly, he himself is choked by the fire. Pigsy is captured by the Red Boy on his way to see Kuan-yin.

42. The Red Boy sends for his father to come to eat the flesh of Tripitaka. Monkey transforms himself into the Bull-monster King to tease the Red Boy.

Kuan-yin comes to subdue the Red Boy, who finally agrees to become her page.

43. Tripitaka and Pigsy are trapped and seized by a Dragon Monster in the Black Water River. Monkey finds out that he is the nephew of the Dragon-king of the West Sea, so he goes to see the Dragon-king, who sends his son to capture his nephew.

44. (Waley XXII) Travelling westward, the pilgrims suddenly hear the hubbub of a hundred thousand voices. Monkey finds out that there is a crowd of monks dragging a cart. They tell him that the king, listening to three Taoist magicians, has decided to torture Buddhist monks, and that the Venus Planet has told them that their saviour, Monkey, is coming. Monkey promises salvation. The pilgrims come to settle down at a Buddhist temple. At night Monkey brings Pigsy and Sandy to the altar of a Taoist temple, where they eat the offerings. The priests come to see what is going on.

45. (Waley XXIII) The pilgrims transform themselves into the three images of the Taoist Trinity. When the priests ask for holy water, they let them drink their urine.

The pilgrims go to the court to have their passports put in order. The Taoists urge the king to kill them. In the meantime, a

number of village elders come to ask for rain. There is a contest between the Taoists and the Buddhist pilgrims. This time, it is not the Taoists but the Buddhist pilgrims who bring rain to the people.

46. (Waley XXIV) The defeated Taoists challenge the pilgrims in other contests. After the pilgrims win the contests of 'meditation' and 'guessing', the Taoists challenge them to fatal combats. Monkey wins them all, and the three 'Immortals' reveal their original shapes when they die: a tiger, a deer, and a ram.

47. (Waley XXV) Before setting off, Monkey advises the weak king to revere at once the three teachings: Buddhism, Confucianism, and Taoism.

They reach the River Toward Heaven. At the Ch'en family village, they learn that the Great King of Miracles in the river demands each year the sacrifice of a boy and a girl. The ch'en family are sad because it is now their turn.

Monkey and Pigsy transform themselves respectively into the boy and girl. They are sent to the temple of the Great King.

48. (Waley XXVI) The Great King goes to the temple and is wounded by Pigsy in a fight.

He brings snow to the region, and the river is frozen. As the pilgrims are about to cross over, the Great King breaks the ice. Tripitaka sinks into the river, and is captured. His disciples get out of the water, and manage to rescue their master.

49. (Waley XXVII) They defeat the Great King, who hides in the 'Turtle House'. Monkey goes to ask Kuan-yin for help. She comes to capture the Great King, a Carp Monster.

While the pilgrims are talking about building a boat to cross the river, a turtle comes to take them across; he is grateful because he gets his house back from the carp. Before departing, the turtle tells the pilgrims to ask Buddha when he can assume human form.

50. Monkey goes to beg for food, but the rest of the pilgrims, ignoring his warning, enter a large house and are captured by a monster.

Monkey is about to defeat the monster when the latter robs him of his cudgel with a diamond snare.

51. Monkey appeals to heaven for help. But all the weapons of the heavenly troops are taken away by the diamond snare.

Monkey transforms himself into a fly, enters the cave of the monsters and gets his cudgel back.

52. Monkey gets into the cave again, but he cannot steal the diamond snare.

He goes to ask Buddha for help. Buddha sends the Eighteen Arhats to help him with magic sands. They almost capture the monster, but the magic sands are taken away by the diamond snare. The Arhats tell Monkey that Buddha says if they cannot defeat the monster, Monkey should go to see Lao Tzu.

The monster happens to be Lao Tzu's Blue Bull. Lao Tzu goes with Monkey and leads his bull back with the diamond snare.

53. By drinking the water in the Son-and-Mother River, Tripitaka and Pigsy become pregnant. Monkey goes to see the 'Wishing Immortal', the Red Boy's uncle, for a kind of water which can 'abort' the pregnancy. But the 'immortal' hates Monkey because his nephew has been forced to become Kuan-yin's page.

Monkey defeats the demonic immortal, and Sandy thus gets the water. Tripitaka and Pigsy recover after drinking the water.

54. They arrive at the Kingdom of Women, where the queen wishes to marry Tripitaka. No sooner have the pilgrims got free of her, when Tripitaka is carried away by a she-monster.

55. It is a Scorpion Monster. Monkey and Pigsy are wounded by her poisonous sting.

Kuan-yin comes in disguise to tell them that the Cock Star can overcome the she-monster. Monkey goes to heaven and comes with the Cock Star, who kills the scorpion.

56. Tripitaka is caught by some brigands. Monkey kills two of them, and sets his master free. The latter is still angry at Monkey for killing human beings.

They find shelter at a house which happens to be the home of one of the brigands. Monkey is forced to kill more brigands.

Tripitaka dismisses Monkey.

57. Monkey begs for forgiveness, but Tripitaka only recites the spell to tighten the fillet on Monkey's head, and then dismisses him again.

Monkey goes to see Kuan-yin and stays.

While Pigsy is taking his time to look for food, Tripitaka tells Sandy to get some water. Another Monkey appears; Tripitaka

scolds him, so he wounds Tripitaka and goes away with the luggage.

Sandy goes to the Mountain of Flowers and Fruit to ask for the luggage. He sees there another set of pilgrims. He is driven away, goes to see Kuan-yin, and finds Monkey there. Kuan-yin tells Monkey to go back to his mountain.

58. The two 'Monkeys' fight each other, and even Kuan-yin can no longer distinguish them. Nor can the Jade Emperor, or the Kings of hell.

At last, they go to see Buddha, who captures the Six-eared Monkey. The real Monkey kills the false one.

59. They reach the Mountain of Flame. Monkey has to go to see Rakshas to borrow her palm-leaf fan to stop the flame so that they can proceed westward. Rakshas hates Monkey because she is Red Boy's mother. Since Monkey is too powerful for her, she blows him away with her fan.

Monkey finds himself at the mountain of Ling-chi, who gives Monkey an elixir to withstand the wind. Monkey hurries back to fight Rakshas, who can no longer fan him away. He gets into her belly, tortures her and forces her to give him her fan.

But the fan Monkey gets is a false one, which cannot stop the fire.

60. Monkey goes to see his old friend, the Bull-monster King, Rakshas' husband, who is now cohabiting with the Jade-faced Princess.

The two old friends fight each other, but then the Bull King says that he has to go to a feast. Monkey transforms himself into the Bull King, and goes to cheat Rakshas of the fan.

61. The Bull King transforms himself into Pigsy, and gets the fan back. At last he is defeated by Monkey and Pigsy with the heavenly brigade.

Rakshas and her husband agree to embrace Buddhism. The flame is fanned out forever.

62. Arriving at the Ritual-festival Kingdom, they find in the Golden-radiance Temple the monks being punished for having lost the Buddhist relic at the top of the pagoda in the temple.

While sweeping the pagoda as a Buddhist service along with Tripitaka, Monkey captures two fish monsters, and sends them to

the king.

63. Monkey and Pigsy go to ask the Dragon-king who stole the relic to return it. They engage the Nine-headed Imperial Son-in-law in battle, and defeat him. He runs back by dragging Pigsy along with him.

Monkey sets Pigsy free; they kill the Dragon-king.

They meet Erh-lang and his retinue, who are ready to help them. Pigsy kills the Dragon-princess, Monkey kills her son, and Erh-lang wounds the Imperial Son-in-law, who flees, dripping in blood.

Having restored the relic to the temple, they go on their way.

64. Pigsy works hard to make a way out of the Ridge of Thorns. There Tripitaka is carried away by some tree spirits. They invite Tripitaka to compose poems with them. The Apricot Fairy wishes to marry Tripitaka, who refuses her. As soon as the disciples arrive, the tree spirits disappear.

Pigsy digs up all the trees in the grove, their roots dripping with blood.

65. The pilgrims enter a false Thunder-clap Temple where a false Buddha captures them. Getting out of the Golden Cymbal, Monkey fights the Yellow-eyebrowed Monster, who captures him again with a magic bag. He escapes with his fellow pilgrims. But the monster captures them all except Monkey.

66. Monkey seeks help here and there, but all who go with him are captured inside the magic bag. In his despondency, Monkey meets the Laughing Buddha, Mi-le, who tells him that the monster is one of his pages.

They capture the page, set all prisoners free, and burn down the false Thunder-clap Temple.

67. At T'o-lo village, Monkey volunteers to help the people rid themselves of a monster. Monkey and Pigsy kill the Red Python.

Once again, Pigsy opens up the road to the west.

68. Monkey plays the Medico at the Vermilion-purple Kingdom. He is invited to check the king's lingering disease.

69. Monkey cures the king's lovesickness. The king tells them that his queen has been seized by a monster. While they are talking of the monster, his chief henchman comes to seize more palace maids.

70. Monkey beats him, and goes to seek the monster in his cave. He

plans to conquer the monster with the queen.

He gets hold of the monster's magic bells, and out of carelessness, loses them.

71. Monkey steals the magic bells, and is about to kill the monster when Kuan-yin appears to tell him that the monster is her wolf. Monkey sends the queen back to the court. The monster has not touched her because she wears a magic cloak of the Purple-cloud Immortal.

72. This time Tripitaka wants to go and beg for food; he is captured by seven pretty girls, the Spider-demons.

The girls flee from Monkey when he kills their adopted sons, a great number of Insect-demons.

73. They arrive at the Yellow-flower Temple, where the priest, a Centipede Monster, happens to be the sworn brother of the seven girls. He poisons all the pilgrims except Monkey.

Monkey kills the seven spiders. He defeats the priest, but he runs away from his 'Golden Radiance'. A goddess in disguise advises Monkey to see Bodhisattva Pi-lan-p'o, who goes with Monkey, subdues the Centipede Monster, and cures the poisoned pilgrims.

74. The Venus Planet comes in disguise to warn them of some powerful monsters nearby.

Monkey transforms himself into a little demon whom he has killed, and scares most of the little demons away from the head monsters.

75. As the little demon, Monkey also scares the three chief monsters. But he reveals himself when he laughs. The Garuda Monster seizes him and puts him into the magic bottle of *yin* and *yang*. With the willow leaves which Kuan-yin gave him, Monkey breaks the bottle and gets out.

Monkey allows himself to be swallowed by the Lion Monster, and tortures him from within.

76. Monkey gets out of the lion, who begs for mercy and promises to escort the pilgrims over the mountain.

But soon the monsters attack the pilgrims again. Pigsy is seized by the Elephant Monster. When Monkey sets Pigsy free, he eggs Monkey on to tease and capture the elephant. The monsters again promise to escort the pilgrims over the mountain.

They send the pilgrims to a city full of monsters, where Tripitaka is captured.

77. The three monsters fight and seize the three disciples, and prepare to have the four pilgrims steamed right away. Monkey gets away and sets his fellow pilgrims free.

The monsters run after them, and seize all of them except Monkey.

The monsters start a rumour that they have already eaten Tripitaka. Monkey goes to see Buddha, who goes with him to subdue the monsters. Monkey is glad to find Tripitaka still alive.

78. They arrive at the Bhikshu Kingdom, and learn that the king will soon make his medicine out of the hearts and livers of 1111 infants. Monkey orders the guardian spirits to move the caged infants to a safe place.

The father-in-law of the king advises the king to eat Tripitaka's heart and liver instead. Monkey sees that the old man is a monster, and transforms himself into Tripitaka to be seized by the imperial guards.

79. Monkey cuts his own bosom open, but cannot find what the old man has called black heart. He suggests that they had better look for it in the bosom of the old man. As soon as the old monster sees that it is Monkey, he flees with his daughter-paramour. Monkey and Pigsy pursue them. The daughter, a young fox, is killed by Pigsy. The old monster, a deer, is spared only when its master, the Longevity Star, comes to ask for its release.
80. In a dark forest, a she-monster, disguising herself as a lady in distress, tries to seduce Tripitaka. Despite Monkey's objection, Tripitaka takes her along with them. They arrive at a Lama temple.
81. Tripitaka falls ill. Some young monks have been eaten by the she-monster. Monkey defeats the she-monster, who flees, carrying Tripitaka with her. The disciples run after her.
82. The she-monster arranges to marry Tripitaka. Monkey plans a ruse, and transforms himself into a ripe peach. When Tripitaka walks with the she-monster in the garden, he plucks the ripe peach and offers it to her. Therefore, Monkey gets into her belly and tortures her from inside. She agrees to let Tripitaka go.

83. She again carries Tripitaka away. Monkey cannot find her, but he discovers that she pays her respects to Vaisravana Li as her father. He goes straight to heaven to sue Vaisravana Li.
They capture the Rat Monster together.
84. Kuan-yin comes in disguise to warn them against the Destroy-Buddhism Kingdom, where the king has killed 9996 monks, and is to kill four more.
The pilgrims try to pass it in disguise, but are exposed by some brigands. Monkey shaves the heads of all the important persons in the kingdom, thus they all look like monks.
85. The king then realizes his crime of killing the monks, and changes the name of his kingdom into 'Reverence-Buddhism'.
The pilgrims enter a mountain; Pigsy defeats some monsters who capture Tripitaka by a ruse.
86. The monsters declare that they have killed Tripitaka. The disciples begin to moan. Monkey gets into the cave and finds Tripitaka still alive.
He sets Tripitaka and a woodman free and kills the Leopard Monster.
87. In T'ien-chu Kingdom (India), the pilgrims stop at the Phoenix-God County, where there has been no rain. Monkey finds out that it is because the ruler has offended heaven during a ritual. He advises the whole county to perform the Buddhist ritual and do good work. At last, heaven sends rain.
88. The three princesses of Yu-hua Kingdom become the disciples of Monkey, Pigsy, and Sandy. The blacksmiths are told to make weapons for them according to the weapons of the pilgrims. At night some monsters steal the weapons.
89. The pilgrims get their weapons back and defeat the Lion Monsters. A whole family of Lion Monsters come to attack the kingdom.
90. The pilgrims kill some lions, but the old monster, a lion with nine heads, captures all the pilgrims except Monkey. He goes to heaven to ask the lion's master to take him away.
91. At the Loving-cloud Temple, the Pilgrims enjoy the Lantern Festival. The monks tell them that there are some 'buddhas' coming. Tripitaka goes forth to worship them, and is carried away by the monsters.

The three disciples fight the three Rhinoceros-Monsters.

92. Piggy and Sandy are captured. Monkey goes to heaven to ask for help. The Jade Emperor sends the Dog, Dragon, Unicorn, and Wolf Stars to help him.

The monsters flee into the sea, and the Dragon-kings help Monkey to capture and kill them.

93. At the Scatter-gold Temple, they see a princess in distress.

At the T'ien-chu Kingdom, the false princess throws an embroidered ball over the head of Tripitaka, and announces their marriage.

94. The disciples are summoned to the palace. After a feast, they are sent forth to fetch the scriptures without Tripitaka. Monkey transforms himself into a bee, and stays with his master.

95. Monkey sees that the false princess is a Rabbit-monster. He pursues her after defeating her. When he is about to kill her, the Goddess of the Moon comes to bring her back to the moon.

The king sends for his real daughter in the temple.

96. At the K'o village, the pilgrims are well received. Tripitaka insists on going west without delay.

97. To see the pilgrims off, the K'o family shows off their wealth. Brigands break into the house, and kill K'o, whose wife accuses the pilgrims of the deed.

The pilgrims meet the brigands, beat them easily, and send the booty back to the K'o family.

Monkey goes to hell to bring K'o back to the world to live twelve more years.

- X 98. (Waley XXVIII) The pilgrims arrive at the Holy Mountain where Tripitaka gives up his earthly body.

At first, they get blank scriptures. Afterward, they get the real scriptures.

99. (Waley XXIX) They are sent back through the air. Since one more calamity is needed to make up eighty-one, they land by the River Toward Heaven.

The turtle again comes to ferry them across, but they have forgotten to ask Buddha when it can assume human form. In a miff, the turtle throws them into the river. As a result, they lose a small portion of the scriptures.

100. (Waley XXX) Back at Ch'ang-an, the pilgrims are well received by the emperor. The scriptures are taught in China. The pilgrims are soon brought back by the Vajrapanis to the Holy Mountain. In the end, the five pilgrims, including the Dragon-horse, all become divinities.



UNIT SEVEN: HANDOUTS

List of *Journey to the West* characters

From Wikipedia, the free encyclopedia

The following is a list of characters in the Chinese classical novel *Journey to the West*, including those mentioned by name only.

Contents

- 1 Main characters
 - 1.1 Sun Wukong
 - 1.2 Tang Sanzang
 - 1.3 Zhu Bajie
 - 1.4 Sha Wujing
 - 1.5 White Dragon Horse
- 2 Buddhist pantheon
- 3 Taoist pantheon
- 4 Antagonists
 - 4.1 Demon King of Confusion
 - 4.2 General Yin, Xiong Shanjun and Techu Shi
 - 4.3 Black Wind Demon and associates
 - 4.4 Yellow Wind Demon
 - 4.5 Immortal Zhenyuan
 - 4.6 White Bone Demon
 - 4.7 Yellow Robe Demon
 - 4.8 Golden and Silver Horned Kings and associates
 - 4.9 Lion-Lynx Demon
 - 4.10 Red Boy
 - 4.11 Tuolong
 - 4.12 Immortals of Tiger, Elk, and Antelope Power
 - 4.13 King of Spiritual Touch
 - 4.14 Single Horned Rhinoceros King
 - 4.15 Immortal Ruyi
 - 4.16 Ruler of Women's Country
 - 4.17 Scorpion Demon
 - 4.18 Six Eared Macaque
 - 4.19 Bull Demon King, Princess Iron Fan and associates
 - 4.20 Wansheng Dragon King and associates
 - 4.21 Tree spirits
 - 4.22 Yellow Brows Great King
 - 4.23 Python Demon
 - 4.24 Sai Tai Sui
 - 4.25 Spider Demons and Hundred Eyed Demon Lord
 - 4.26 Demons at Lion Camel Ridge
 - 4.27 White Deer Spirit and White Faced Vixen Spirit

- 4.28 Lady Earth Flow
- 4.29 Ruler of the Kingdom of Miefu
- 4.30 King of the Southern Hill
- 4.31 Grand Saint of Nine Spirits and associates
- 4.32 Kings of Cold, Heat and Dust Protection
- 4.33 Jade Rabbit Spirit
- 4.34 Great White Turtle
- 5 Historical figures
- 6 Others

Main characters

Sun Wukong

Main article: Sun Wukong

Tang Sanzang

Main article: Xuanzang (fictional character)

Zhu Bajie

Main article: Zhu Bajie

Sha Wujing

Main article: Sha Wujing

White Dragon Horse

The White Dragon Horse (白龍馬) is Tang Sanzang's steed and the third son of the Dragon King of the West Sea. He once accidentally caused a fire that destroyed a pearl given to his father by the Jade Emperor, and was about to be executed for committing this offence when Guanyin appeared and pleaded for his life. The dragon prince was spared from death and banished to Yingchou Stream (鷹愁澗) in Shepan Mountain (蛇盤山). When Tang Sanzang is crossing the stream, the prince appears in the form of a gigantic white dragon and swallows Tang's white horse in one gulp. The dragon then fights with Sun Wukong but loses and retreats underwater. Sun Wukong hears from the Earth Deity that the dragon was placed there by Guanyin so he goes to find the bodhisattva and learns of the dragon's origin. The dragon prince was waiting there for Tang Sanzang but did not recognise him and ate his horse as a result. The dragon then transforms into the White Dragon Horse and serves as Tang Sanzang's steed for the rest of the journey.

In a later chapter, the White Dragon Horse transforms into a young woman and attempts to save Tang Sansang when the latter is captured by the Yellow Robe Demon but fails. He escapes to inform Zhu Bajie, who, in turn, brings back Sun Wukong to save Tang Sanzang. At the end of the novel, the White Dragon Horse is ordained as



UNIT EIGHT: HANDOUTS



CONFESSIONS IN WISCONSIN ANNUAL STUDENT CONFERENCE EDUCATOR EVENT GUIDE

March 25, 2015

Union South, UW-Madison

ARRIVALS & DEPARTURES

- **Parking:** The best place for bus drop-off is Dayton Street, in front of WID (at the corner of Orchard and Campus Drive/Johnson). **CARS** can then go park in Lot 17/Engineering Ramp (for an hourly fee of \$1 per 30 minutes for first 2 hours, \$1 per hour thereafter and \$12 daily max), a one---block walk to Union South. If you don't have heavy projects to carry, I suggest carpoolers just park together at the lot and walk to Union South as a group. **BUSES** usually park in Lot 60. Drivers can take the FREE #80 bus from the Lot 60 bus stop to Union South. Bus drivers are welcome to come join us after they park.
Bus route map: <http://www.cityofmadison.com/Metro/schedules/Route80/>
Campus parking Map: <http://transportation.wisc.edu/files/campusparkingmap2012.jpg>
- **Arrivals.** Plan to arrive as close to 8am as possible. If you know you are going to be later than 8:30, and have not told me when you are arriving, please let me know NOW so that I don't schedule your group for one of the first sessions. All events for the conference will be on the 2nd floor of Union South, in Varsity Hall.
 - When you arrive, we will direct you to the display place assigned to your school.
 - *Easels:* please use these for paintings and things that need structural support as we have a limited number to share; there are also black stands for posters and thin drawings
 - Display cards for all projects are in your folders. Make sure these are neatly displayed in front of/near each project.
 - Students should set up projects, then immediately go take their seats in the plenary hall
 - Please make sure every student and adult gets a name tag (provided in your folders) and keeps it on all day
- **Departures.** The event ends at 3:30. If you know you are going to leave before 3:30, let me know NOW what time you are leaving so that I don't schedule your group for an afternoon plenary.

GETTING ORIENTED

- **Welcome Table:** When you arrive, stop at the Welcome Table. This is our info station for the entire day. You'll get a packet that contains: name tags, programs, student project cards and instructions for voting on project prizes.

- **Schedule**

When you arrive, you will receive a detailed schedule that lists all of the locations and times for every presentation. The general format will look like this:

8:00---8:30	Arrivals, set---up of projects
8:30	Welcome and Plenary Session 1
	Poster Sessions
11:00---12:00	Keynote address: "A Conversation with Danielle S. Allen"
12:00---12:45	Lunch (see your teacher for details)
12:30---1:00	Cake will be served in Varsity Hall 3
1:00---2:00	Plenary Session 2
2:00---3:15	Interactive Workshop session (TBA)
3:15---3:30	Closing, project clean---up and departure

INDIVIDUAL & SCHOOL PRESENTATIONS

- **Plenary Presentations:** It is incumbent on you to make sure that these presentations truly represent the best of your school. Your students should take pride in their work and the peers who are giving these presentations. Keep in mind that the author may be present at these sessions, and remind your students to be respectful and sensitive, and to avoid non---interpretive "acting out" of other cultures, which can be offensive and inaccurate. These presentations are expected to be well---rehearsed and timed to 5 minutes (unless you've requested an exception). There is no wiggle---room in the schedule for the day, so please ensure you're school's presentation will accommodate our time constraints.
- **Poster Presentations:** During the poster sessions, every student or group attending will have opportunity to present and display his/her work. Here are the instructions for students:

- *For students who created an art, display, media project, or performance:* you will present your work in Varsity Hall 1 during the poster session. This means you will stand next to your project and describe it to people who walk up to you. It's expected that you'll have prepared something to say about your project, and that your description will focus on how your critically engages with *Confessions*.
- *For students who wrote a paper:* you will discuss your paper in small groups with other writers and UW students in various breakout rooms. This session is split into parts so that you'll have a chance to share your work AND time to walk around and view the work of others. We encourage you to take time during the day to explore the project gallery and admire the work of your peers from around the state.

KEYNOTE ADDRESS

- **Questions for Danielle Allen** will be selected by the Center from the questions received by each school. Please be ready to select a student from your school to sit in the front row to read the question aloud during this part of the program. These students should be in the front of the hall by 10:45 to receive instructions.

LUNCH

Those students who have been selected to enjoy lunch with Danielle Allen will be announced at the start of the conference!

You will have lunch on your own from 12---12:45 before cake is served. Please do not order in lunch to Varsity Hall. Union South has strict rules about food delivery and trash disposal. I will provide more specific information about options for lunch in the near future.

Cake will be served at 12:30 in Varsity Hall 3.

****Students participating in the performance workshop must be in the Northwoods room on the 3rd floor by 12:30pm.****

PROJECT PRIZES

Students can vote for their favorite projects at the following address:
<https://www.surveymonkey.com/s/GW6SQGS>

SAFETY & CONDUCT

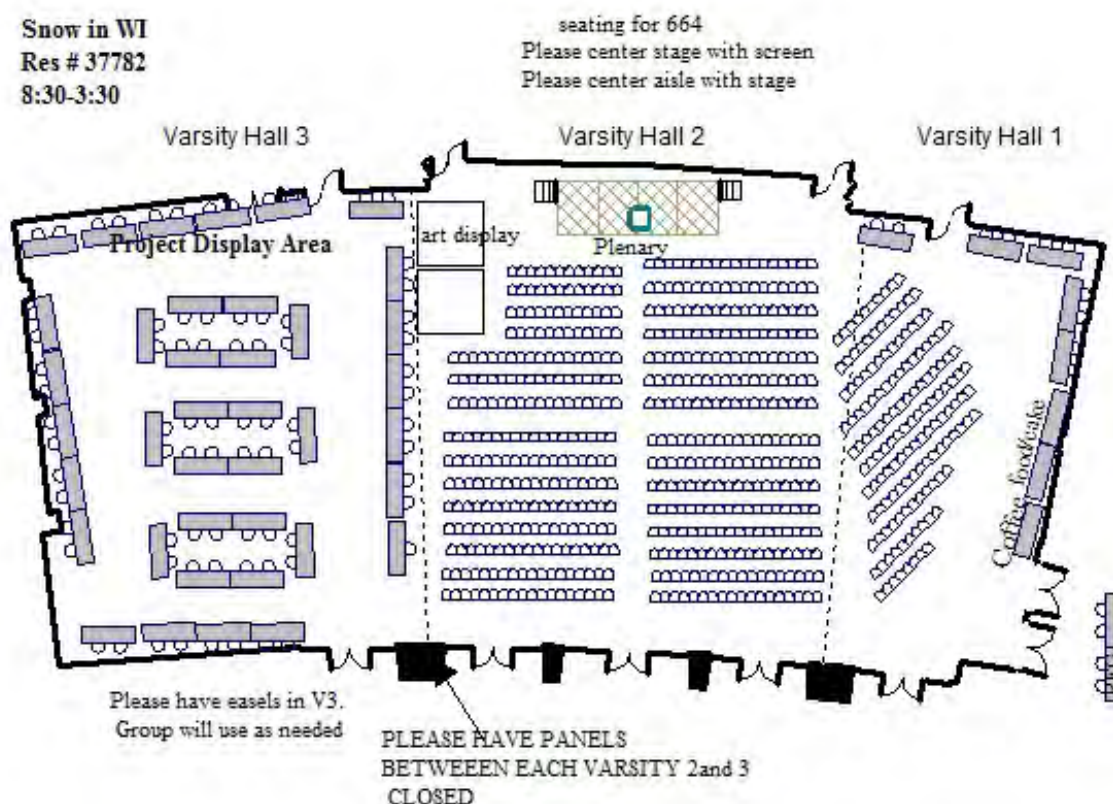
- **Conference Protocol and Behavior Guidelines** are listed on the student handout. Please review these with your students and stress the importance of representing your school at the conference.

- **Personal items and security.** While we will have our own table staffed and someone supervising the art display areas throughout the day, these are not secured areas. Please do not leave any personal items unattended as they may get lost or left behind. We do have a room reserved (Alumni) that will be locked throughout the day if you need a place to store lunches or other items, but people will be coming and going from that room and we cannot guarantee the safety of valuables. If you need to access this room, ask at the Welcome Table.

EMERGENCIES & QUESTIONS

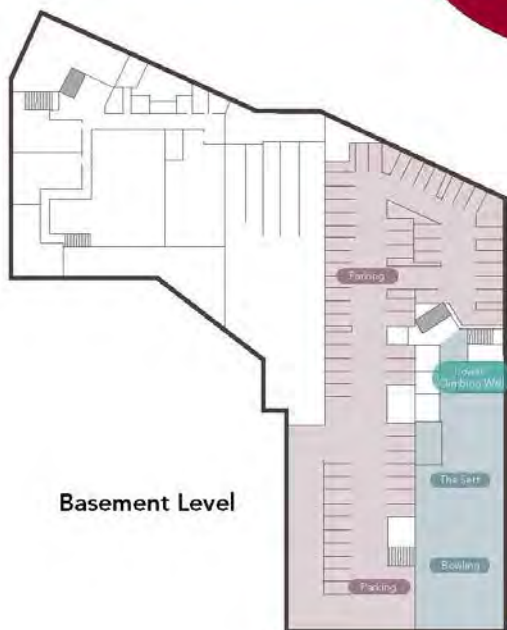
Devin's cell: (608) 260-5400
greattxts@humanities.wisc.edu

I can't wait to see you and meet your students! We, and Danielle Allen, are very excited for the big event and look forward to a fun, full day of discussion and presentations!



Map of Varsity Hall (2nd floor, Union South). The Welcome Table will be in front of the Parisian Salon.

UNION SOUTH



Basement Level



1st Level



2nd Level



3rd Level



Wisconsin Union
Experiences for a lifetime

Experiences for a lifetime



CONFESSIONS IN WISCONSIN ANNUAL STUDENT CONFERENCE GUIDELINES FOR CONFERENCE PROJECT PROPOSALS

Due to Devin (greatttexts@humanities.wisc.edu) by Monday, March 2, 2015

On Wednesday, March 25, 2015, Great World Texts participants will present their work to their peers, listen to lectures from experts on the text, and workshop with UW faculty. At the conference you will have the opportunity to engage with our keynote speaker, Danielle S. Allen. Every student attending the conference is required to present his / her work, whether individually or as part of a group.

Projects presented at the conference should reflect a student's willingness to challenge herself, and to offer critical interpretations of the text that are unique and complex. There is no limit to the type of project you might prepare. Past projects have included essays, paintings, sculpture, weaving, photography, film and other multimedia, dramatic performances, interactive installations, etc. The most important thing to keep in mind is that students' projects should perform a critical analysis of the text.

Each student's name and project title / description will be printed in the program, so it is important to have accurate and descriptive details for every participant. The information you provide below is critical to the success of the conference and will be used for the following:

- To establish the needs and constraints of each project (esp. in terms of space and time)
- To finalize the schedule and create the program
- To prepare the "museum cards" for each project that will be in your school's folder for you to display with your project

STUDENT PROJECT REQUIREMENTS

Please submit the following to Devin by March 1, 2015. If you need an extension, let her know before the date has passed.

STUDENT PROJECT REQUIREMENTS

1. PROJECT TITLES & DESCRIPTIONS
 - Name(s) of student author(s)
 - Name of school, teacher and class
 - Title of project

- Type of project (*be as specific as possible – don't say "art project"*)
 - Notes on display needs
 - *Laptops will be difficult to acquire and are not guaranteed. There is not a projector available for use in the main project display area. Devin will do what she can to meet your needs, but be prepared to provide your own equipment (laptops, iPads, etc) for AV presentations. Easels are available on a first-come, first-served basis.*
 - One-paragraph summary / description of project
 - *Students should describe the project – explain how and why they conducted it, and how it reflects a critical interpretation of the text. The focus of the summary should be on how the project interprets Confessions. These summaries will be posted in the viewing area on a placecard. (Tip for students: avoid future tense, because these descriptions will be printed next to a completed project that exists in the present.)*
2. QUESTIONS FOR “A CONVERSATION WITH DANIELLE S. ALLEN”: During the keynote presentation, students will ask the author questions. Student should collaborate with their peers to submit 2 to 5 questions for consideration from each school. (More is fine, but every school must submit questions.) Teachers will be notified in advance regarding which questions have been selected. A representative from each school will be selected (by the teacher or the class) to ask the question at the event.

INFORMATION TO BE SUBMITTED BY TEACHERS

1. COMPILE ALL PROJECT DESCRIPTIONS INTO ONE MICROSOFT WORD FILE.
Follow the formatting model below for each project:

Name(s) of student(s)

Name of school, teacher and class

Title of project

Type of project

Summary / description of project (that explains *how* the project is a critical interpretation)

Alicia Jones and David Yang

Sun Prairie High School, Ms. Smith, English 2

The Many Faces of Snow

Multimedia narrative / scrapbook

Our project uses multimedia narrative to explore the different ways “snow” could be characterized and personified. Using specific quotes from the novel to inspire each piece, we combined fiction and non-fiction to create different “characters” that express various themes in the book, and combined graphic novel, cartoon, drama, and poetry with news articles, obituaries and diary entries to show how “snow” can mean different things to different characters.

2. NAMES OF STUDENT(S) PRESENTING FOR YOUR SCHOOL AT THE PLENARY SESSION: Each school presents once. These presentations will be five minutes long at the max and no less than 3 minutes. **Be sure to include the title and description of this presentation, too.** Plenary

presentations can be performances, speeches, poetry readings, etc. The sky is the limit! Do not “split” presentation time by allowing several students to give very short summaries of their projects. Plan for one, cohesive presentation that showcases one project – two at the absolute maximum. Successful plenary presentations engage the audience and explain how the project is an original and interpretive analysis of *Confessions*. These presentations should represent the “best” of your school. We encourage educators to include students in the process of selecting a project to showcase, but the ultimate discretion is left to the educator.

3. ALL OF YOUR SCHOOL’S QUESTIONS FOR THE AUTHOR IN *ONE WORD DOCUMENT*
4. TOTAL NUMBER OF STUDENTS YOU’RE BRINGING TO THE CONFERENCE
5. NAMES AND TOTAL NUMBER OF ADULT CHAPERONES
6. THE TIME AT WHICH YOUR BUS(ES) WILL LEAVE CAMPUS ON MARCH 25
 - It is assumed that all schools will arrive between 8:00 and 8:15 for set-up. The morning program begins promptly at 8:30. If you absolutely must be late, please let Devin know ASAP. We plan to adjourn at 3:15 but, depending on the actual departure times of all schools, this may change.
7. AV / DISPLAY EQUIPMENT & DISPLAY SPACE NEEDS
8. NAMES OF STUDENTS PARTICIPATING IN THE INTERACTIVE WORKSHOP SESSION (TBA): 1 to 2 students per school. These students should plan to join the workshop team over the lunch hour and will participate in the afternoon session from 2:00 to 3:15 pm. No experience is required, but volunteers should be willing to experiment and have fun in a staged forum. Each school should have a minimum of one volunteer participate.
9. ANY OTHER QUESTIONS, SPECIAL NEEDS OR CONCERNS YOU MAY HAVE.

REMINDER: LUNCH CONTEST SUBMISSIONS ARE DUE BY MARCH 11, 2015



Students participating in the Great World Texts in Wisconsin program will have the opportunity to showcase their work on Jean-Jacques Rousseau's *Confessions* at our Annual Student Conference. The conference is an especially exciting event for students, as they have the chance to both engage with the work of others and to present their projects to a broader audience that includes their peers, high school educators, UW-Madison faculty, Center for the Humanities staff, members of the general public and our keynote speaker.

The best student projects are those that demonstrate the following:

- *Creativity* – Whether presenting a formal paper or piece of art, students should feel encouraged to produce a project that illustrates their individual creativity as a thinker. We want to see projects are unique to their creators while also demonstrating a critical engagement with the text.
- *Interpretation & Reflection* – Each project, no matter how traditional or outside-of-the-box, should perform its own interpretation of and reflection upon *Confessions*. If a student creates a game, for instance, one of the purposes of the game should be to further an interpretation of or a set of interpretive possibilities for the text. Players of the game should walk away with an understanding of those aspects of the text that are of most interest to the student creator, as well as an idea of what that student might say about those aspects were s/he to be asked. Another way to think about this is: all projects should leave their audiences with a deeper understanding of *Confessions* and a sense of how one might interpret it.
- *Broader contexts* – Successful student projects will engage not only with the information *within* the text (its characters or plot, for example) but also with the contexts *beyond* it. For *Confessions*, this might mean accounting for a particular aspect of Rousseau's political writings or his ties to the French Revolution. It could also mean considering a particular concept – such as that of the self – in relation to historical or contemporary contexts for or questions about that concept (such as, in this case, the genre of autobiography or the act of self-presentation on social media).
- *Approachability & clarity* – While each project is described in the program and is accompanied by an explanatory museum card, the best student work is that which can stand on its own. The Annual Student Conference is brimming with things to see and people to talk to. Chances are, students will not be able to stand next to their projects for the entirety of the conference to provide explanation when necessary. The best

projects, then, are those with which audience members can engage fully even in the absence of their creators. This means, for example, that if a student has created a game, the game should be accompanied by instructions so that audience members will be able to engage with the project in the event that the student is elsewhere. Ask your students to think carefully about what information their audience would need in order to understand and interact with the project. If that information is not captured by the paragraph-long descriptions included in the program and / or on the museum cards, students should consider how best to incorporate that information into the project itself.

Possible projects include:

- Formal / critical essays
- Non-traditional essays (such as video essays, graphic / comic essays, etc)
- Creative writing (poetry, creative nonfiction, fiction, etc)
- Hypertext or multimedia projects (Twitter or Tumblr experiments, for example)
- Art projects (including paintings, pottery, printmaking, etc)
- Textile projects
- Musical compositions
- Performance pieces
- Museum or interactive installations
- Games

Examples of successful projects from previous years of the GWT in Wisconsin program:

- *Silence of Snow*, Osseo-Fairchild High School (2013-2014): This student put on a drum performance that employed silence and sound as mechanisms for conveying the turmoil that lurks beneath the peaceful, snowy surfaces of Kars in Orhan Pamuk's *Snow*. The student also used coal dust in her performance to enhance its crescendo into darkness and to demonstrate the false innocence embodied by snow in the novel.
- *Snow Café*, Francis Xavier High School (2013-2014): Together, these students created a piece of installation art in the form of a Turkish café. Visitors were greeted by a girl in a paper mache mask wearing a headscarf and sandwich board. Listed on the sandwich board were the "delicacies" the café was serving up. These consisted of "hot topics" at issue in the novel, *Snow*, including: gender issues, urban-rural distrust, big brother governments, and extremism.
- *The First 48* (2010-2011): Students in an English class at Genesis High School in Milwaukee created a video parody, "The First 48: Murder in the Middle East - A Parody Based on *The Arabian Nights*." View the video here: <http://humanities.wisc.edu/public-projects/gwt/gallery-of-student-work/arabian-nights-gallery/>

If students choose to create projects with a digital component, they should consider:

- What software, materials or other resources they will need from their schools in order to complete the project
- What resources they will need in order to properly display their projects at the Annual Student Conference. This will require students and educators to plan well in advance of the conference. You should be in touch with Devin as soon as possible to ensure that the equipment necessary for displaying digital projects will be available on the day of the conference.