

Writing and Rewriting in the Chinese Long Vernacular *Hsiao-shuo*

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ABSTRACT

The Chinese long vernacular *hsiao-shuo* (*chang-hui hsiao-shuo* 章回小說) has often been called the Chinese novel and regarded as the Chinese literary equivalent of the Western novel. Both modes of writing are prose narratives of considerable length and written in a language other than the prestigious classical literary language. Beyond that, however, the Chinese long vernacular *hsiao-shuo* and the Western novel seem to have very little in common. In terms of narrative structure, the attitude toward traditional material, characterization, and language behavior, the Chinese mode of writing obviously shows a narrative orientation quite different from that of the Western novel. Some critics try to explain the peculiar features of this Chinese narrative form in terms of the Chinese *yin-yang* theory (Plaks, Hegel); others stress the connection between the Chinese long vernacular *hsiao-shuo* and early story-tellers' performances (Eoyang). So far, very few critics have bothered to examine the narrative mode's ontological roots in the *hsiao-shuo* tradition. I shall argue that the fundamental difference between the Western and the Chinese narrative modes is essentially a difference between the ontological meanings of the terms that designate these two modes of writing. It is the purpose of this paper to examine the significance of the Chinese long vernacular *hsiao-shuo*'s ontological roots and the textual consequences that they entails.

KEY WORDS

novel
hsiao-shuo
bildungsromans
intertextuality

Outlaws of the Marsh
recyclibility
reappropriation

recirculation
synthesis
ritualistic discourse

I shall begin by speculating on the ontological meanings of the terms "novel" and "*hsiao-shuo*." The term "novel" suggests several meanings. One of these is the emphasis on the notion of novelty and originality. Ian Watt points out that one of the crucial innovations of the novel as a new mode of narrative writing is its rejection of traditional plots. In their emphasis on the notion of originality, Western novelists often turn away from old material to the construction of a new plot which emphasizes an individual's unique apprehension of the world.

Another important implication of the term "novel" can be traced back to the novel's early close association with journalism. Lennard J. Davis has remarked on the ontological insecurity in the categories of fact and fiction in English narrative of the sixteenth and seventeenth centuries. This insecurity often led to a confusion between the journalistic discourse and the novelistic discourse. He points out that the word *novel* "seems to have been used interchangeably with the word *news*—and both were applied freely to writings that were about true or fictional events, quotidian or supernatural occurrences, and incidents that may have been recent or several decades old" (126).

We have reasons to believe that the notions of originality and newness which are imbedded in the term "novel" have had a profound influence on the form and content of the Western novel. The novel's emphasis on the individual's experience of the world, which constitutes the basic plot of many nineteenth-century Western *bildungsromans*, certainly is one of the most obvious manifestations of the influential forces of the notions of originality and newness on the novelistic form.

While the term "novel" implies a narrative attitude emphasizing originality and newness, the term "*hsiao-shuo*" suggests nothing of this sort. The earliest important definition of the term in extant writings, according to Lu Hsun, is found in Pan Ku's 班固 (a.d. 32-92) *History of the Han Dynasty* (*Han-shu* 漢書). In Pan Ku's view, "The *hsiao-shuo* writers succeed those officers of the Chou dynasty whose task it was to collect the gossip of the streets. Confucius said: 'Even by-ways are worth exploring, but if we go too far we may be bogged down.' Gentlemen do not undertake this themselves, but neither do they dismiss such talk altogether. They have the sayings of the common people collected and kept, as some of them may prove useful. This was at least the opinion of country rustics" (Lu, p. 3). Pan Ku's definition of the term *hsiao-shuo* indicates that *hsiao-shuo* originated in circulating street talk. A *hsiao-shuo* writer collected material of various sources and put

it into composition. The *hsiao-shuo* writer, therefore, is more like an editor than an author if, following Edward Said, we reserve the term "author" for "a person who originates or gives existence to something, a begetter, beginner, father, or ancestor, a person also who sets forth written statements" (83). What is involved in the writing of a *hsiao-shuo* is not so much the act of original invention as that of reworking and rewriting the extant material.

That such a view of *hsiao-shuo* continued to serve as the underpinning of the *hsiao-shuo* writing in pre-modern China is an obvious but too often neglected fact. The historical survey of the term done by Lu Hsun 魯迅 shows that, although the category of *hsiao-shuo* had been made to accommodate various material at various times, the concept of *hsiao-shuo* as a collection of circulating material had persisted well into the early Ch'ing dynasty. Thus, Chi Yun 紀昀 of the Ch'ing dynasty still defined *hsiao-shuo* in a way not much different from Pan Ku's definition of the term (Lu, 6-7). If we agree that for any discourse to appear intelligent at all, the writer and the reader must agree on some common ground of the discourse, this early definition of *hsiao-shuo* cannot be dismissed too hastily in our discussion of the Chinese narrative form.

Abundant evidences show that this concept of *hsiao-shuo* had always played an important role in the writing of the Chinese long vernacular *hsiao-shuo*. Works like *Romance of the Three Kingdoms* 三國演義, *Outlaws of the Marsh* 水滸傳, and *Journey to the West* 西遊記 all work with traditional plots (Yang, Irwin, Dudbridge). In the process of composing their works, the writers incorporated a large corpus of extant writings into their discourses. As the genre evolved, there was an increasing tendency on the part of the writer to abandon the use of traditional plots. However, the impulse to preserve circulating material through the act of rewriting has persisted. The writer of *Chin P'ing Mei*, for example, shows a much greater degree of freedom in constructing his plot although the conception of the work originated in an episode from *Outlaws of the Marsh*. The writers of *The Scholars* 儒林外史 and *Flowers in the Mirror* 鏡花緣 went a step further and totally abandoned the use of traditional plots. Nevertheless, it is important to note that these works never depart too radically from the tradition of the *hsiao-shuo* writing. In different ways, they still seek to preserve and transmit extant writings by incorporating them into their narrative discourses: *The Scholars* borrows a lot of material from popular *pi-chi hsiao-shuo* 筆記小說 (Hsia, Wang); the first part of *Flowers in the Mirror* is in fact an elaboration of the classic text *Book of Mountains and*

Seas 山海經; and *Chin P'ing Mei*, as Patric Hanan demonstrates in his "The Sources of the *Chin P'ing Mei*" and "A Landmark of the Chinese Novel," bears heavy traces of writings of various sources. Robert Hegel, likewise, shows through the example of *Sui-t'ang yen-i* how a Chinese long vernacular *hsiao-shuo* could be conceived as a work of "pastiche." In the history of the Chinese long vernacular *hsiao-shuo*, *Hung Lou Meng* 紅樓夢 is a quite exceptional work in its expression of an uncontrrollable desire for original creation.

Thus, as in the case of the Western novel, the discourse of the Chinese long vernacular *hsiao-shuo*, in spite of the evolution that it has undergone through ages, has continued to manifest the ontological meaning of the term that designates this genre. The long vernacular *hsiao-shuo* can be conceived as a mode of writing marked by its tendency for re-writing. Thus, when discussing the peculiar nature of the Chinese narrative, Karl S. Y. Kao makes the following remarks:

Because of a particular conception of creativity, a creativity based on the notion of technical and mental modelling, Chinese texts are characterized by a distinct kind of 'intertextuality' . . . it is a continuous activity in which the new text transmits a living tradition and maintains its vitality by transformation and renovation. In this activity, a new text finds its own identity only by assimilating and identifying with the model before transmitting it . . . As opposed to an intertextuality that emphasizes differences, a Chinese "intertext" observes identification with a received pattern, while making a variation of it (1).

Endorsing the view of Kao, Martin Weizong Huang also argues that "synthesizing" constitutes the basic activity of the Chinese writer in the composition of a long vernacular *hsiao-shuo*.

In its emphasis on "synthesis" rather than original creation, the Chinese narrative mode preserves a staunch link with the tradition of the *hsiao-shuo* by opening itself up to a public sphere of discourse. Unlike the Western novel, the Chinese long vernacular *hsiao-shuo* never presents itself as a fixed product with a proper textual closure. Rather, it seems more like a field where various writers can inscribe their own writings—expanding the discourse, cutting it short, making verbal changes, adding some textual nuances, inserting or deleting certain poems or passages, publishing the text with a new preface and writing critical commentaries on the margin of the

pages, etc.. *Hsiao-shuo* as such should better be conceived as a social practice and public property rather than a fixed product of any individual writer's original creation. Such a view of the Chinese long vernacular *hsiao-shuo* helps to explain the not uncommon co-existence of several versions of the same work and the act of inter-borrowing among writers. It also sheds light on the Chinese writer's peculiar method of characterization, his preference for set-phrases, the structural unevenness commonly found in a long vernacular *hsiao-shuo*, and the phenomenon of numerous sequels to famous works.

To lend the above theoretical remarks some substantial ground, we may use *Outlaws of the Marsh* as an example to demonstrate the public nature of the text of a Chinese long vernacular *hsiao-shuo*. Chapter eight of *Outlaws of the Marsh* describes how two official guards conspire to kill the hero Lin Ch'ung 林冲 on the way to the place of his exile. Just when one of the guards is on the point of cutting off Lin's head, the narrator intrudes and makes a comment on the action with the following poem: "What a pity that a hero's life should vanish like a dream!/There are no inns on the long road to the Nether Regions./In whose home can a wandering spirit rest in the deep of night? 可憐豪傑束手就死，正是：萬里黃泉無旅店，三魂今夜落誰家。" The last two lines of the above poem, as Ch'en Teng-yuan 陳登原 points out, strongly resembles those in a poem allegedly composed by someone called Chiang Wei 江爲 of the Southern T'ang 南唐 dynasty when he was going to be beheaded: "There are no inns on the road to the Nether Regions,/In whose home am I going to rest in the deep of night? 黃泉無客店，今夜宿誰家？"

According to Ch'en, another story that describes the execution of Sun Kuei 孫賁 of the early Ming dynasty records a poem supposedly composed by him before his death and the same lines also appear in the poem. It is not our concern here to find out who is the original author of these two poetic lines. For our purpose, it is enough to register the point that these two lines serve as a kind of topos of the execution scene. The power of these lines lies not in their originality but in their "recyclibility."

Again, in chapter sixteen, we have a character reciting the following poem:

Beneath a red sun that burns like fire,
Half scorched in the fields is the grain.
Poor peasant hearts with worry are scalded,
While the rich themselves idly fan!

赤日炎炎似火燒
 野田禾稻半枯焦
 農夫心內如湯煮
 公子王孫把扇搖

The same poem appears in the twenty-seventh chapter of *Chin P'ing Mei* as a commentary by the narrator who digresses from the main action to describe three kinds of people who are not afraid of heat. In this way, signs in Chinese literature often circulate from one work to another, and apparently the writers of these works did not see it as shameful plagiarism to appropriate others' signs for their own use. This tendency to set signs into circulation implies an attitude toward language that is quite different from the Western novelist's insistence on the uniqueness and originality of his language. And it certainly is not too far-fetched to say that this tendency has something to do with the Chinese narrative's ontological roots in the *hsiao-shuo* tradition.

However, it may be a dangerous enterprise to base our theory of the public nature of language in the long vernacular *hsiao-shuo* simply on the appearance of these well-known poems. For one might argue that these poems function in a way like proverbs and it is certainly not uncommon for Western writers to employ proverbs when the situation requires it. To make a stronger argument for our case, we may compare an episode of the hero Wu Sung 武松 in chapter twenty seven of *Outlaws of the Marsh* with a short story collected in the *Anthology of Short Stories Old and New (Ku-chin hsiao-shuo 古今小說)* by Feng Meng-lung 馮夢龍. In the Wu Sung 武松 episode, Wu Sung, on his way to Meng Chou 孟州, stops by a tavern run by Chang Ch'ing 張青 and his wife Sun Erh Niang 孫二娘. Here is the dialogue between Wu Sung and Sun Erh Niang:

Wu Song broke one of the dumplings open. "What's in these?" he asked. "Human flesh, or dog's?" The woman giggled. "You're teasing. Who ever heard of such a thing in these times of peace and clear skies? For generations our family has served nothing but dumplings of pure beef."

"In my wanderings among the gallant fraternity I've often heard men say: "What traveller dares stop by the big tree at Cross-roads Rise? The fat ones become filling for dumplings, the thin ones fill up the stream!"

"Who would say such a thing? You're just making it up!"

There are hairs in this dumpling that look a lot like public [sic] hairs. They made me suspicious. (283)

In the following, the narrator describes how Wu Sung sees through Sun's scheme and escapes from her trap of drugged wine. Ma Yu-yuan 馬幼垣 points out that this passage bears great resemblance to the short story "Sung Ssu-kung upsets Chin Hun Chang" 宋四公大鬧禁魂張 in Feng Meng-lung's anthology. In the story, the character Cheng Cheng 鄭正 is sent by his master to the tavern run by Ho Hsing 侯興 and his wife who have been notified in advance by Cheng's master to murder him while he is there. Ho's wife puts some drug into the dumplings offered to Cheng. Cheng sees through her scheme but, like Wu Sung, pretends to be ignorant about it. He secretly takes an antidote while eating the dumplings, and says: "My master once told me: 'Do not buy dumplings at the tavern by the bank of River Pien. They sell only dumplings made with human flesh.' Sister, look, this dumpling has a human nail in it, could it be that it is someone's finger? And there are hairs in this one that look a lot like private hairs."

The situation described here certainly is reminiscent of the scene in *Outlaws of the Marsh*. Moreover, both the way that the character Cheng speaks to Ho's wife and the exact phrasing of the words seem to be a reproduction of the passage in the long vernacular *hsiao-shuo*. Again, we are not concerned with the issue of origin and influence. The point is that it seems a common practice for the Chinese writer to appropriate others' signs and make them circulate as a sort of currency. The writer of *Outlaws of the March* not only based his plot on discourses of various literary modes but probably borrowed whatever he found useful, often word for word, from others' writings. Or, to put it in another way, the writer of a long vernacular *hsiao-shuo*, unlike the Western novelist, seems to have a preference for set pieces, formulaic expressions, topoi—signs whose power lie in their wide-circulation rather than in their originality.

This tendency to exploit the public nature of discourse can also be found in the method of characterization in Chinese literature. The Chinese writer often models his characters on some well-known personages who possess a certain set of traits representative of a specific character type. For example, the historical personage Emperor Sui Yang-ti 隋煬帝 stands for the stereotype of the bad-last ruler. The character traits linked with him include tyranny, self-indulgence, licentiousness, and lack of personal virtue. He is shown to be prone to sycophants' flattery and sexual indulgence, and often violates

moral rules that govern interpersonal relations in Confucian China. In fact, as Arthur F. Wright points out, there is a wide gap between Sui Yang-ti the person and Sui Yang-ti the character as he is portrayed in both historical and fictional writings. But once established as the stereotype of the bad-last ruler of a dynasty, the real person Sui Yang-ti disappears behind the fictionalized character Sui Yang-ti. Signs not only stand for the real but replace and subvert it. Thus, what we have in the stereotype of the bad-last ruler is nothing but a composite of signs. When a writer tries to model his character on this specific type of character, what he does is actually to appropriate these signs.

In *Outlaws of the Marsh*, a number of heroes are parallel to certain well-known personages in fictive or pseudo-historical writings. For example, Kuan Sheng 關勝 and Chu T'ung 朱同 are patterned after Kuan Yu 關羽 as he presented in *Romance of the Three Kingdoms*. They are shown to possess certain traits usually linked with the famous Kuan Yu. Wu Yung 吳用 and Kung-sun Sheng 公孫勝 are characterized in a way reminiscent of Chu-ko Liang 諸葛亮 who represents the type of crafty general. The leader of the Liang-shan heroes, Sung Chiang 宋江, corresponds to Liu Pei 劉備 in *Romance of the Three Kingdoms* who stands for the generous, kind ruler. As in the case of Sui Yang-ti, these character-stereotypes possess a set of specific traits and in one sense the characters are nothing but these traits themselves. The discourse about them does not *represent* them but *is* all they are. As signs, they are reappropriated and put into further circulation in later writings. The form of these signs or the names of the characters may change, but they function basically in the same way. Thus, while Liu Pei in *Romance of the Three Kingdoms* is depicted as a selfless ruler whose action of abdicating his rule only reinforces other characters' loyalty toward him, Sung Chiang in *Outlaws of the Marsh* repeats the same act by trying to abdicate the position of the ruler to Lu Chun-i 盧俊義. Modelling and emulation are thus essentially the basic means of characterization for the Chinese writers.

This preference for repetition and re-circulation, as Su I-nung 蘇義稷 suggests, may be closely connected with the Chinese cyclical historical view. The Chinese regarded history as repetitive performances of the same event. Because of the unchangeableness of the event, people who participate in the enactment of the event only repeat what their predecessors have done in a different time and different place. If we say that a stereotype is composed of a set of signs, these signs are recycled again and again as history repeats

itself and characters with different names but the same function appear on the stage of history to perform essentially the same event.

The "recyclibility" of signs is seen not only in the use of parallel situations or patterns of behaviors. The Chinese *hsiao-shuo* writer's preference for set-phrases can also be regarded as a reflection of this quality of signs in Chinese writings. For example, when Lin Ch'ung 林冲 first appears in *Outlaws of the Marsh*, he is described as a man with round eyes and panther-like head (豹頭環眼), a sharp chin like a swallow's beak and whiskers like a tiger's (燕頷虎鬚), and is eight-feet (八尺) tall. Exactly the same descriptive phrases appear in *Romance of the Three Kingdoms* to characterize the hero Chang Fei 張飛. Indeed, these set-phrases can be found in almost any work dealing with heroes.

On the other hand, the use of cliches in characterization may have something to do with the popularity of physiognomy in old Chinese society (Su). Physiognomy has at its disposal a number of categories by which a man is analyzed and classified. In other words, in physiognomy, an individual is read as a composite of signs. And as the categories in physiognomy are constituted by sets of fixed signs, people belonging to the same category might share a great number of the same signs. For example, a ruler, according to physiognomy, is believed to possess certain physical traits. Thus, in describing the physical aspect of a ruler, the Chinese writer often resorts to the set-phrases used in physiognomy to establish the image of the character as a man predestined to be a ruler. The more often the set-phrases are set into circulation, the greater power they gain. Signs here are not vigorously guarded as individual properties but laid out as public resources, inviting reappropriation and recirculation.

As a whole, the Chinese long vernacular *hsiao-shuo* appears to adopt the recirculation of signs as one of its most important principles. The very texture of *Outlaws of the Marsh* shows numerous traces of others' discourses dealing or not dealing with the Liang-shan legend. Basically, the *hsiao-shuo* is a rewriting of other people's discourses. And this may explain the structural unevenness of the book. Some heroes may have received greater attention from previous writers and have accumulated a larger corpus of writing about them than others. When the writer of *Outlaws of the Marsh* tried to incorporate these extant discourses into his writing, these heroes certainly took up a larger proportion of the text than those characters who were not so popularly treated in discourses of various kinds.

When the *hsiao-shuo* writer composed his work of discourses from various

sources, these discourses, however successfully interwoven into the texture of the *hsiao-shuo*, often possess a kind of spatial and detachable quality that betrays their "foreign" origin. That is to say, if materials having no common origin can be interpolated into the text, they can also be taken out of it. And as the book rewrites other discourses, its discourse can also be rewritten by later writers. This may explain why a popular long vernacular *hsiao-shuo* such as *Outlaws of the Marsh* always entails a lot of sequels which can be read as a continuation of the discourse of the popular *hsiao-shuo*.

Thus, in its rewriting of extant discourses, the use of clichés, method of characterization, and the phenomenon of sequels, the long vernacular *hsiao-shuo* reveals a conception of language as a public rather than private property. This thesis is further reinforced by the existence of various versions of the book. A *hsiao-shuo* is never a finished product, not only in the sense that it gives rise to sequels but also in the sense that the very text itself is ceaselessly revised and rewritten by other writers. Examining the history of the long vernacular *hsiao-shuo*, we find that this act of rewriting another's discourse has never been regarded as a crime but seems to be encouraged and approved as something legitimate. For example, in the case of *Outlaws of the Marsh*, the simultaneous existence of various versions of the text testifies the popularity of reworking an extant *hsiao-shuo* discourse. And Chin Sheng-t'an's version which claimed to be the text by the original writer but later was found out to be a version revised by Chin himself, was often praised by critics for the structural improvement he made to the text. That a *hsiao-shuo* discourse can be manipulated by various hands and the critics see nothing wrong with this bold tampering with another's discourse seems to support further our thesis of the public nature of signs in the Chinese writing. And I would suggest that this peculiar quality of language is partially determined by the narrative mode's ontological root in the "*hsiao-shuo*" tradition.

To see the Chinese long vernacular *hsiao-shuo* in this way does not necessarily imply that every piece of writing in old China is simply a reproduction of some extant writing(s) and is therefore devoid of any original creativity at all. I simply want to stress that, while any act of creating a valuable work of art certainly involves originality in one way or another, the view of signs as exclusively one's own simply did not seem such a great concern for the *hsiao-shuo* writer in pre-modern China. Cross references to, and reproduction of, others' discourses were permissible so long as the writer can successfully interweave these borrowed signs with his own. With just a few remarkable exceptions such as *Hung Lou Meng*, the Chinese long

vernacular *hsiao-shuo* as a whole continues to re-activate the tradition of the *hsiao-shuo*.

Thus, to the degree that the Chinese and the Western narratives manifest obviously different attitudes toward signs, it can be argued that the importance of the ontological meanings of the terms that designate these two modes of writing cannot be too hastily dismissed. The ontological roots of these two modes of narrative have a decisive effect on the way that they are structured and help to explain the differences between them.

In addition to the ontological roots of the narrative modes, the difference between Western bourgeois ideological outlook and Chinese traditional view of the function of writing also help to explain the essential differences between the Chinese long vernacular *hsiao-shuo* and the Western novel. Ian Watt has convincingly demonstrated through his analysis of *Robinson Crusoe* that the Western novel, as a bourgeois phenomenon, has from the very beginning revealed the bourgeois concern for the notions of "ownership" and individual property. Since the property of a writer is nothing but the signs he produces, it is only natural that he should fight fiercely for the patent right of his signs.

In a sense, the notion of individual property is also tied up with the bourgeois competitive spirit which characterizes capitalist society. To present something as uniquely one's own to a market where a great variety of products are competing fiercely with each other to occupy the attention of the public is the very form in which a capitalist society thrives. In the Chinese narrative, the Western bourgeois concern for individual ownership of signs is often replaced by an emphasis on the ritualistic aspect of writing. Signs are commonly shared rather than claimed as individual properties. Through the ceaseless cycle of transmission, these signs have long ceased to be linked to a certain individual writer-father. They have become a sort of cultural property whose real father is not any individual writer but the whole race itself.

Instead of a fierce battle over the possession of signs, there is only a collective, ritual-like activity of further recycling these signs and an invitation to the proliferation of them. Signs generate other signs and discourses multiply discourses, but this fertile act of propagation does not rely on competition as its chief incentive as the novel in the West does. In the Chinese long vernacular *hsiao-shuo*, signs are ushered to a public sphere and openly invite all sorts of reappropriation.

Writing, in one sense, is always an act of re-writing, for to engage oneself

in the enterprise of writing is to set oneself in the process of dialoguing with others' discourses through signs laden with meanings derived from their previous usages. However, there may be an essential difference between the practice of writing in the Western novelistic tradition and in the tradition of the Chinese long vernacular *hsiao-shuo*. In the Western tradition, signs in a discourse tend to be subversive and disruptive in their interaction with each other, whereas in the Chinese context, signs seem to be more imitative in nature, generously welcoming re-production rather than jealously guarding their chastity against intrusion.

It is in this way that we may understand why Samuel Richardson's *Pamela* and *Outlaws of the Marsh* come to represent different spirits of the Western and the Chinese fictional modes. Pamela's efforts to protect her writings parallel her efforts to protect her innocence. The whole book can be interpreted as a metaphor of the Western writer's (What is Pamela but the image of a writer?) stress on signs as individual properties and the refusal to have them adulterated. The insistence on the purity of signs—whether they be one's own writing or one's own chastity—and the consequent struggle to protect them as one's individual properties all reflect Western individualism which emphasizes the importance of enclosure as a means to defend oneself against the invasion and infiltration of others.

The Chinese long vernacular *hsiao-shuo*, on the other hand, may be seen to reflect the much revered tradition of ritual in Chinese life. A ritual is a communal act, a symbol of social transaction designed to reinforce the bonds between individuals within the same community. In *Outlaws of the Marsh*, a character is identified as a hero only if he successfully appropriates the heroic traits approved by the gang—e.g., generosity, sexual abstinence, sense of brotherhood, bravery in fighting, etc. Throughout the narrative, the heroes' actions are in fact a ritualistic enactment of the same heroic discourse, the result of which is the creation of a communal feeling of strong, vowed brotherhood. While the novel reflects the spirit of Western individualism which emphasizes one's difference from others and the importance of guarding against others' invasion, the Chinese text tends to build up a ritualistic world in which everybody is invited to participate in the ceremony through the communal act of recirculating the ritualistic discourse.

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