

# Realism, Satire, and the *Ju-lin Wai-shih*<sup>1</sup>

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## ABSTRACT

The novel *Ju-lin Wai-shih* has been praised for its skillful use of realism and satire. A great deal of confusion, however, has been generated by the use of these terms, each of which allows for considerable range in meaning. Critics may understand realism either from an extrinsic or an intrinsic point of view. Marxists and nineteenth century European realists both take a mimetic view of realism and are thus extrinsic critics. This paper argues for the intrinsic approach of objective criticism with realism understood as a technique. The realism of the *Ju-lin Wai-shih* is presented in terms of the narrative techniques and choice of subject matter of its author, Wu Ching-tzü. The *Ju-lin Wai-shih* is also filled with large amounts of satire through which attacks are made on the examination system of China and the sterile conventions of neo-Confucian propriety. This paper raises the question of how Wu Ching-tzü could combine successfully both realism and satire in one work, given the fact that the purposes of the satirist are quite different from the purposes of the realist. Most satires in the literature of East and West are based on distortions of reality and are not intended to be taken realistically. Here Robert Scholes' concept of the spectrum of fiction is used to show how it is possible for Wu Ching-tzü to operate successfully between the conflicting demands of realism and satire. We frequently push hard up against the limits imposed by his realism and satire. His narrative is successful when his satiric distortion does not violate the demands of his realism and his realism is not so demanding as to preclude the desired satiric distortion.

## KEY WORDS

Realism	Extrinsic criticism
Satire	M. H. Abrams' mimetic criticism
<i>Ju-lin Wai-shih</i>	M. H. Abrams' objective criticism
Wu Ching-tzü	Ian Watt's formal realism
Intrinsic criticism	Robert Scholes' spectrum of fiction

Among the major works of Chinese fiction is the eighteenth-century *Ju-lin Wai-shih* 儒林外史, better known to the English reader as *The Scholars*, the title given by Yang Hsien-yi and Gladys Yang in their English translation.<sup>2</sup> From the time of the 1803 *Wo-hsien Ts'ao-t'ang* 臥閑草堂 edition (the earliest extant printed edition) until the present a large body of secondary material in both criticism and historical-textual scholarship has been produced on this novel. Early editions contain critical prefaces and postfaces as well as intertextual commentary.<sup>3</sup> In the Republican period scholars like Lu Hsün 魯迅 and Hu Shih 胡適 produced important studies which have served as a foundation for later work on the novel. Lu Hsün devotes practically one whole chapter to the *Ju-lin Wai-shih* in his pioneering history of Chinese fiction,<sup>4</sup> and all succeeding histories of Chinese fiction follow his example by praising the novel highly and giving it a prominent place in the development of Chinese fiction. Hu Shih's chief contribution is his chronological biography of Wu Ching-tzū 吳敬梓 (1701-1754), the novel's author, which includes a detailed account of the main events of Wu's life.<sup>5</sup> In recent years there has been a steady stream of studies on the novel coming from the People's Republic of China, Hongkong, and Taiwan.<sup>6</sup> Mainland scholars were particularly active in the 1950's at the time of the celebration of the two hundredth anniversary of the death of Wu Ching-tzū. For example, in 1954 the Tso-chia ch'u-pan shê reprinted, in modern type, the *Wo-hsien Ts'ao-t'ang* edition and Hè man-tzū 何滿子 published his Marxist interpretation of the novel.<sup>7</sup> A year later a volume of eight critical and scholarly studies on the novel was published in Peking and several of these are notably free of the excessive concern with contemporary political and ideological questions so characteristic of mainland criticism of the 1950's.<sup>8</sup> In 1957 Hè Tsê-han 何澤翰 published his study of the characters and story of the *Ju-lin Wai-shih*, giving careful treatment to historical and literary materials used as sources by the author.<sup>9</sup> Another surge of scholarly activity has taken place since the death of Mao Tsê-tung 毛澤東 with impetus coming from the 280th anniversary of Wu Ching-tzū's birth in 1981 and the 230th anniversary of Wu's death in 1984. Several major works of importance to scholars have been published on the mainland since 1980, including one general study of Wu and his novel written from a strongly Marxist point of view,<sup>10</sup> a second volume of critical and scholarly studies,<sup>11</sup> a complete two-volume collated and annotated text of the novel containing all notes and commentary from Ch'ing 清 editions,<sup>12</sup> and a volume of source materials for historical and critical research on the novel.<sup>13</sup> Students thus now have available to them a set of very useful reference materials. There has also been considerable interest in the novel in Hongkong and Taiwan as shown by

various journal articles and essays and the appearance of two book-length studies.<sup>14</sup> Although the Chinese are clearly taking the lead here in recent years there have also been important studies by Western scholars. These include essays by C. T. Hsia and Lin Shuen-fu and books by Timothy Wong, and Paul S. Ropp.<sup>15</sup>

In going through early Chinese criticism, beginning with the commentaries accompanying the 1803 edition, one is struck by two things: first, the novel is invariably praised highly as a successful work of literature and second, the success of the work is said to lie in the author's accurate portrayal of the life of his time and his skillful exposure of problems in the society of his day.<sup>16</sup>

Modern scholars have, for the most part, agreed with these basic views and using the terminology of modern criticism have praised the novel for its skillful use of realism and satire. A great deal of confusion, however, has been generated by the use of these two terms, for both realism and satire belong to the jargon of literary criticism, and as is the case with most such terms, they allow for considerable range in meaning. The terms may be used in various ways depending on the author's definition whether supplied, or as in most cases merely assumed, and more importantly depending on the author's critical orientation. Added to this confusion over definition is the problem of relating the meaning of Chinese language terms to English language terms or vice versa. The meaning of a term in either English or Chinese is closely related to the intellectual and cultural context out of which it emerged and we cannot assume that terms in the two languages which may otherwise be equated in a lexical sense necessarily mean the same thing in literary criticism. My purpose in this paper is to deal with the problem of the use of the concepts of realism and satire for studying the *Ju-lin Wai-shih*, suggesting when appropriate my own approach, and discussing in conclusion what I regard to be Wu Ching-tzü's artistry in handling the relationship between what I understand to be its realism and its satire.

A large number of critics in recent times have said that the *Ju-lin Wai-shih* is a work of realism. Among Marxist critics we have, for example, the Peking editors of the Tso-chia ch'u-pan shê who in the preface to their volume of essays write: "The *Ju-lin Wai-shih* is in the history of the literature of our country a grand work of classic realism."<sup>17</sup> Or again, Hê Tsê-han in the beginning of the preface to his book writes, "Wu Ching-tzü's *Ju-lin Wai-shih* is one of our country's great works of classic realism and it is worthwhile for us from all aspects to study it and learn from it." Hê Tsê-han then attempts to show just how the novel is based on real people and real events. Non-Marxist critics also call the work realistic. For example,

Wen Chi 文輯, in a book of essays on classic Chinese fiction, a book published in Hongkong in 1973, says that the *Ju-lin Wai-shih* is "in the history of Chinese fiction a work of immortal realism."<sup>19</sup> Among Western critics perhaps the best example of one who praises the novel for its realism is C. T. Hsia who calls the novel a work of "satiric realism."<sup>20</sup>

What do these critics mean by "realism"? Any attempt to answer this question requires a prior recognition that the word takes on different meanings depending on the orientation of the critic. The problem is that one can understand realism in one of two ways. To use a distinction current in Western criticism one may approach the question of realism either from an extrinsic or an intrinsic point of view. The extrinsic critic will judge a work in terms of how well or how poorly it reflects some truth important to the critic and external to the work, whereas the intrinsic critic will focus on the form and artistic techniques used by the author to convey this truth whatever it may be. Unfortunately the distinction between intrinsic and extrinsic criticism, particularly when applied to realism, is often hard to make. This difficulty reflects the larger problem of whether or not one can convincingly distinguish between form and content in literature.<sup>21</sup> The problem here is that the intrinsic critic must assume that the realistic writer is attempting to present a fictional world in a convincing way as it actually appears to be. This not only implies that the intrinsic critic knows the author's intentions but also takes for granted the existence of a general, sense-perceptual experience of reality (recognizable by the reader) which may easily be confused with the relative and subjective world used as a standard of judgment by the extrinsic critic.<sup>22</sup> Although the problem carries with it both synchronic and diachronic dimensions,<sup>23</sup> a distinction between intrinsic and extrinsic criticism is not only functionally useful but is actually essential if the viability of literary criticism as an independent discipline is to be maintained.

Chinese Marxist critics have for the most part been extrinsic critics and Timothy Wong has discussed what they mean by realism. Much mainland criticism of the *Ju-lin Wai-shih* was either generated or inspired by a convocation held by the Chung-kuo tso-chia hsieh-hui 中國作家協會 (The Association of Chinese Authors) held in 1954 to commemorate the anniversary of Wu Ching-tzü's death. In a speech at the convocation the then cultural minister Mao Tun 茅盾 (Shên Yen-ping) 沈雁冰 praised Wu for his "realism" (his *hsien-shih chu-yi* 現實主義) and his "merciless" exposure of "the corruption and stupidity of the feudalistic ruling class of his time."<sup>24</sup> As Wong points out, for Mao Tun this realism represented the "progressive significance" which Mao Tsê-tung had earlier in 1942 urged his critics to discover in

the literary and art works of the past. This progressive significance is tied to the Marxist view of class struggle and history and thus for the Chinese Marxist the degree of realism in a work is the degree to which that work conforms to Marxist theory. Marxist critics therefore have been obliged to adopt an external critical approach. This is not the only approach taken by Marxists, but at least during the Maoist period, it was the dominant approach.<sup>25</sup>

The intrinsic-extrinsic distinction in criticism may be further refined by considering M. H. Abrams' scheme of the four basic types of criticism.<sup>26</sup> In Abrams' scheme the Marxist are seen as mimetic critics. They begin with an understanding of a certain truth or, to use Abrams' term, a "universe," and then they judge the success or failure of a work on the basis of how well or how poorly it conforms to the standards determined by this truth. They are mimetic critics because they seek to ferret out the internal meaning of a work and then to evaluate the work in terms of the degree to which it mimes or reflects their idea of truth.

Clearly the Marxist mimetic view of realism is quite different from that held by many Western critics. Wong points out this difference when he writes:

This "realism" obviously refers to the "correct" grasp of the general truth of Marxian laws, and not to the agnostic perceptions of fragmented truth basic to the realism which defines the modern Western novel. Marxist critics, in concluding that the *Ju-lin Wai-shih* is an outstandingly realistic novel, are simply saying that the predominant part of its moral stance illustrates, ahead of its time, the oppressive evils of what they call the "feudalistic ruling class."<sup>27</sup>

It is important to realize, however, that even as we judge the approach Marxists take to realism as mimetic, a critical approach based on the nineteenth century European movement called realism will also be mimetic. In his study of realism in modern literature George Becker has shown that Western realism was more than just an effort to reproduce actuality in literal detail. It was a movement based on a view of the world narrowly defined in terms of nineteenth century science and philosophy.<sup>28</sup> This world view involved belief in a universe characterized by philosophical materialism and ethical relativism,<sup>29</sup> and inevitably led to what Wong has referred to as "agnostic, individualized perceptions of fragmented truth" (see quotation above). The realist writer sought to approach the literary subjects chosen in a manner similar to that of a nineteenth-century scientist handling data in an experiment. The limitations

of this world view and its approach for art resulted in a wholesale rejection of the realist movement in the late nineteenth and early twentieth centuries.<sup>30</sup> Although realism as a movement in Western literature essentially came to an end in the twentieth century, as Wong points out, there have still been Western critics who "ignore the problem altogether and blatantly demand that Chinese fiction be judged by the tenets of Western realism, pure and simple."<sup>31</sup>

Is the extrinsic, mimetic approach to realism the only one possible? Must we focus only on some kind of externally perceived truth about life in judging the realism of a literary work? If we consider the history of Western criticism we can see that the dominant approach in the twentieth century has been an intrinsic one. My view in this paper is that this intrinsic approach is the only one that can free us from the quagmire of the multitude of conflicting extrinsic mimetic views of realism.<sup>32</sup> According to Abrams' scheme the intrinsic approach is called the objective approach. Here what is important is not a correspondence between internal meaning and a particular form of external truth but rather the approach to truth whatever that truth may be, taken by the author. Ian Watt has applied the objective approach to the study of realism in the Western novel and has developed his concept of formal realism. Watt writes: "The novel's realism does not reside in the kind of life it presents, but in the way it presents it."<sup>33</sup> Watt's scheme of formal realism is of special interest to the student of Chinese fiction because Patrick Hanan has used it to compare *wen-yen* 文言 stories to *hua-pen* 話本 stories.<sup>34</sup> I am prepared to accept Professor Idema's criticisms of the validity of this approach, at least in so far as the early classical and vernacular short stories are concerned.<sup>35</sup> I think, however, that one can argue cogently that the *Ju-lin Wai-shih* differs significantly from the *hua-pen* and is much closer to Western formal realism than these short stories are. It fits to a large degree the four requirements of non-traditional plots, particularity as to person, place and time, the provision of distinct historical background, and the use of descriptive and denotative language. Nevertheless, the *Ju-lin Wai-shih* is not written against the assumption of the kind of individualism on which Watt's formal realism is based, and to interpret it strictly in terms of formal realism may still be, to use Idema's thought-provoking analogy, like comparing champagne to Shao-hsing without first distinguishing between wine and *chiu* 酒.<sup>36</sup>

I propose that in studying realism in the *Ju-lin Wai-shih* we adopt the approach of the intrinsic, objective critic and focus on Wu Ching-tzü's techniques. In Wu's techniques we find an attempt to do exactly what the Chinese word *hsien-shih chu-yi* suggests. Here *hsien* means "to show

forth or reveal" and *shih* means "that which is real or actual." Thus the word refers to that principle by which the actual or real is shown and the older *Tz'ü-hai* 辭海 dictionary defines it in precisely this way with the short gloss, "Tui li-hsiang êrh yen, wei mu-ch'ien shih-chi-shang so ts'un-tsai chê yeh" 對理想而言謂目前實際上所存在者也. (In contrast to idealism, that which at present actually exists).<sup>37</sup> I propose that we focus on Wu Ching-tzü's techniques as shown first by his narrative method and second by his choice of subject matter. It will be seen that Wu's techniques promote a commonly-recognizable, sense-perceptual representation of human experience and I furthermore propose that this kind of representational technique be taken as a working definition of realism.<sup>38</sup> I am well aware of the objection of many Western critics to the "simplicity" of this approach. Damian Grant talks of the "naive realist" who "imagines that the world is susceptible of re-presentation in words," and believes that "it may easily be shown that 'representation' is not only a technical but also a philosophical impossibility."<sup>39</sup> Such rejection of a commonly-shared human experience of reality and the denial of the possibility of its representation in literature can only presuppose a radically individualistic view of life. Such individualism is alien to most Chinese thinking and is surely incompatible with my own views. What I am arguing for here is a drastically reduced view of realism away from the mimetic realms of ideology and philosophy and down to the level of technique where realism means very simply "the imitation or reproduction of actuality in literal detail."<sup>40</sup>

It has often been pointed out that the narrative form of the *Ju-lin Wai-shih* involves a rather sharp break with what we find in earlier vernacular fiction. For one thing, the narrator operates with a very low profile; he is hardly noticeable at all in the text. Whereas in earlier fiction the narrator overtly assumed the persona of the public story-teller and made repeated intrusions into the flow of his narrative with material introduced by what have come to be called "story-teller phrases," in the *Ju-lin Wai-shih* the narrator is withdrawn and only seldom projects himself into his story. There are times when we do hear his voice such as at the end of chapters when the conventional phrases are retained. But for the most part, as Mêng Yao 孟瑤 so nicely puts it, the narrator "conceals himself behind a curtain" (*yin-shên mu-hou* 隱身幕後).<sup>41</sup> This technique furthers the cause of realism in that the reader is brought more fully into direct contact with the story, the intermediary function of the overt narrator being for the most part eliminated. We come closer in this novel to a direct and immediate cinematic type of narrative than in any previous work of Chinese fiction.

Along with the concealed narrator is the corresponding

increase in the importance of dramatic presentation. Oldrich Kral has made a study of Wu Ching-tzü's methods of characterization with particular focus on the treatment of senior licentiate Yen in Chapters 4 through 7.<sup>42</sup> Kral shows how the dramatic technique encompasses numerous functions including even that of description. That is to say, characters are described more through the nature of their actions than by a recitation of characteristics by the narrator. Here again is a technique which draws the reader into the work and promotes a climate of realism. Kral writes:

We may therefore summarize that the descriptive elements are more numerous than ever in the Chinese novelist tradition, and mainly narration itself acquires a descriptive character.... At the same time we might notice an outstanding tendency directed toward a realistic method of depicting reality and towards perceiving a realistic detail.<sup>43</sup>

With descriptive functions of characterization largely subsumed under dramatic presentation, another departure from the older tradition may be observed. *The Ju-lin Wai-shih* contains practically none of the set descriptive passages often given in the form of poetry and so characteristic of earlier works. Indeed, with the exception of the beginning and end of the novel and the beginning and end of individual chapters, there is no poetry at all. It is this which I believe leads Wu Shuang-yi to suggest that Wu Ching-tzü's method is comparable to the *pai-miao* 白描 or "outline drawing" method of Chinese art.<sup>44</sup> This was a technique used, for instance, by Wu Tao-tzü 吳道子 of the T'ang 唐 and Li Lung-mien 李龍眠 of the Sung 宋, whereby only the bare outlines of forms and objects were drawn and no color was used at all. For a Chinese accustomed to the many decorative passages in earlier fiction it is understandable how the methods in *Ju-lin Wai-shih* can be seen as similar to *pai-miao*. The point here, however, is that all of this promotes a kind of realism by drawing the reader more closely into the action of the story. There is no decorative buffer provided between the reader and the events he or she is called upon to witness. Readers see the action going on, as it were, before their own eyes just as we do in everyday life. This is not to suggest that the novel lacks descriptive passages. Indeed, the novel is famous for its descriptions of, for instance, scenery, as in the first chapter, or of life in cities such as Hang-chou in Chapter 14 and Peking in chapter 35 and Nanking in Chapter 41. But the description is always given by appeal to immediate experience and is never given through set, formulaic passages, as in earlier fiction. Descriptions are handled in a direct, objective fashion and again the analogy of the movie camera comes to mind. It is just this that

undoubtedly leads T'an Chêng-pi 譚正璧, as early as 1935 to speak of the novel's "objective description" (*k'ê-kuan miao-hsieh* 客觀描寫).<sup>45</sup> We find Mêng Yao echoing this in her history of fiction by referring to the novel as an "objective" work.<sup>46</sup> More recently Yen Yün-shou 嚴云受 writes of the "realistic and objective nature" of the novel's satiric art.<sup>47</sup>

Another aspect of Wu Ching-tzü's technique which suggests realism is his choice of subject matter. Chinese critics, especially Marxist critics, are quick to stress that Wu was describing life as it really was in eighteenth-century China. One suspects that, in many cases at least, the motivation here is mainly ideological with an attempt to show that the novel is anti-feudalistic, that is "realistic" in the Marxist mimetic sense. But whether we agree with the Marxist views or not, it is clear that the *Ju-lin Wai-shih* deals almost exclusively with normal, every-day sense perception experiences. In this regard it contrasts sharply with nearly all earlier fiction. It is almost altogether free of what we call supernatural elements. It does not contain a mythological framework like the *Shui-hu chuan* 水滸傳 or the *Hung-lou meng* 紅樓夢. It does not concern the activities of gods and demons such as the *Fêng-shên yen-yi* 封神演義, the *Hsi-yu Chi* 西遊記 novels or the Chung Kuei 鍾馗 novels. Its stories are composed of the elements of life as perceived and lived by common, normal people. Wu Ching-tzü does not engage in flights of imagination into realms of fantasy nor does he appeal to the rich traditions of religious folklore to provide resolution for the problems he poses. C. T. Hsia sees this in a positive way when he writes: "Ideologically, *The Scholars* was the first work of satiric realism to achieve an almost complete dissociation from the religious beliefs of the people."<sup>48</sup> Hsia goes on to praise Wu Ching-tzü for his artistic courage in that "he attempted to liberate the novel from the fetters of popular religion."<sup>49</sup> Our concern here, however, is not with ideological questions but to point out as objective critics that Wu's choice of subject matter demonstrates a realistic technique. Wu seeks to present an authentic account of human experience recognizable to the reader as part of a commonly perceived world. We read his stories and we feel that we all know, the normal familiar world in which we all live.

The technique I am calling realism, however, is not the only prominent technique in the *Ju-lin Wai-shih*; the novel is also a great work of satire. Nearly every critic praises the novel as one of the greatest, if not the greatest, example of satire in Chinese literature. Lu Hsün early set the critical pace for this when he wrote:

Wu Ching-tzü's *The Scholars* is the first novel

in which a writer criticize social abuses without any personal malice, directing his attack mainly on the literati.... This must rank as China's first novel of social satire.<sup>50</sup>

For Lu Hsün, however, the *Ju-lin Wai-shih* was not only the first of a new kind of novel, it was the best of such works ever written in Chinese. Lu Hsün concludes his chapter on novels of satire in the Ching dynasty with these words, "No other Chinese novel of social satire has since come up to the level of *The Scholars*."<sup>51</sup> In my quotations I have used the standard Yang Hsien-yi and Gladys Yang's translation in which Lu Hsün qualifies his praise with the word "social." Actually this little conditioning word does not appear in the original Chinese text. In the first passage the Chinese simply reads: "Yü-shih shuo-pu chung, nai shih yu ch'eng feng-tz'ü chih shu" 于是說部中乃始有稱諷刺之書 (In fiction it is the first book which may justifiably be called satire.)<sup>52</sup> And in the second passage the Chinese reads: "feng-shih chih-shu" 諷世之書, that is, "a book satirizing the world."<sup>53</sup> In both cases the word "social" has been added by the Yangs and although this makes the passages fit better into a Marxist view, it is inappropriate in the translation. Lu Hsün's praise is unconditional. The *Ju-lin Wai-shih* is the first Chinese novel which may be properly called a satire and no other work satirizing the world has achieved its greatness. Recent critics are no less effusive in their praise. The great literary historian Liu Ta-chieh 劉大杰 writes: "Wu Ching-tzū is China's foremost classical writer of satiric literature."<sup>54</sup> Other critics such as, for instance, Wen Chi says practically the same thing.<sup>55</sup>

It is necessary at this point to justify the use of English word "satire" for what the Chinese critics are talking about. Unfortunately there is no universally accepted definition of satire and, as in the case of the word "realism," confusion often reigns in the variety of ways in which the term is used. I propose adopting the definition given by M. H. Abrams: "Satire is the literary art of diminishing a subject by making it ridiculous and evoking toward it attitudes of amusement, contempt, indignation, or scorn."<sup>56</sup> Here two conditions are required for satire: 1) a subject which is attacked, and 2) a form of attack which diminishes the subject by making it appear ridiculous. The range on a scale from mild to severe, that is, from what Abrams calls an "attitude of amusement" to the opposite extreme, an "attitude of scorn."

The Chinese word for satire is *feng-tz'ü* 諷刺, a compound in which *feng* means "to use a subtle form of language to criticize or ridicule" and *tz'ü* means "to pierce, to stab, to irritate, or to hurt." Scholars have

traced the etymology of the term back through the early separate meaning of each character and down to the sixth century when the compound was used.<sup>57</sup> *Feng* carries with it the idea of criticism and *tz'ü* the idea of an indirect or subtle approach. The older *Tz'ü-hai* gives a definition which may be regarded as standard for modern Chinese usage: "Wei wei-yen hsiang chi-feng yeh" 謂微言相譏諷也 (to ridicule by means of subtle language).<sup>58</sup> As with the English word there are two assumptions here: 1) that there is a subject which is to be attacked, and 2) that the attack leads to ridicule. Rather than an emphasis on humor the Chinese word stresses the subtle or indirect nature of the attack. Nevertheless the result is that a subject shall be ridiculed and one can argue that with this idea, as in the case of the English word, although not strictly necessary, there is more often than not an element of humor involved. Allowing for minor variations of emphasis, it appears that *feng-tz'ü* and satire are referring to essentially the same thing.<sup>59</sup>

There is much secondary material to demonstrate that the *Ju-lin Wai-shih* is filled with large amounts of satire. Generally critics agree that there are two main objects of attack: 1) the examination system (*kê-chü chih-tu* 科舉制度) and 2) the sterile conventions of neo-Confucian propriety (*li-chiao* 禮教). The examination system is held up to ridicule by parading before the reader a long line of pseudo-scholars who are either misled or corrupted by it. At the very beginning of the novel the author's own view is made clear in an account of the recluse Wang Mien 王冕. Soon after the founding of the Ming Dynasty, Wang is shown a document giving the new rules of the Board of Ceremonies for civil service examinations. Candidates are to be allowed to sit for examinations once every three years, the scope of subject matter is to be limited to the Five Classics (*Wu Ching* 五經) and the Four Books (*Ssü shu* 四書) and the form of composition is to be the *pa-ku-wen* 八股文, or "eight-legged essay." Wang Mien's comment is as follows:

Pointing this out to Old Chin, Wang Mien said, "These rules are not good. Future candidates, knowing that there is an easy way to high position will look down on real scholarship."<sup>60</sup>

The pages of the novel are filled with stories of literati who although successful in the examinations are ignoramuses in the realm of true learning and genuine scholarship. The most commonly cited example is the case of Fan Chin 范進 who does not even know who Su Tung-po 蘇東坡 was.<sup>61</sup>

Despite his attack on neo-Confucianism, it would be inaccurate to suggest that Wu Ching-tzū is himself anti-Confucian. As Timothy Wong points out, the underlying ideal of the novel is an eremitic ideal which comes out of Confucianism itself. What Wu attacks are rather the Confucian conventions which have been emptied of their meaning and have led to hypocrisy and even cruelty. Among common examples cited are Fan Chin's refusal while in a period of mourning to use anything but wooden chopsticks, yet his unhesitating eagerness to devour an appetizing shrimp ball soup,<sup>62</sup> or the absolute heartlessness of Wang Yü-hui 王玉輝 who is quite pleased when his own daughter chooses to commit suicide in order to follow her dead husband into the grave.<sup>63</sup>

Throughout his attacks Wu Ching-tzū's satire fits the Chinese formula well for Wu usually adopts an indirect and subtle approach. This is made more easily possible by the objective narrative method and also by the low-profile narrator whose language is generally free of any sharp, overt criticism. Lu Hsün refers to Wu's underlying attitude when he writes: "Wu Ching-tzū's *The Scholars* is the first novel in which a writer criticizes social abuses without any personal malice, directing his attack mainly on the literati. The style is warm and humorous, gentle and ironical."<sup>64</sup> Despite the normally subdued tone of the satire, Wu's attacks clearly lead to ridicule and also in line with Abrams' Western definition generate a range of different levels of humor.

The satire in the *Ju-lin Wai-shih* may be studied as a literary technique and we may show how this technique is used in individual episodes. It is possible, however, to move beyond the specific instances of this technique and, still using the intrinsic, objective approach, to think more broadly of the entire novel as a satire. In other words we may regard satire as a definable and discreet genre of literature of which the *Ju-lin Wai-shih* is an example. This is the approach taken by Timothy Wong, who bases his study largely on Alvin Kernan's book, *The Plot of Satire*.<sup>65</sup> Wong analyzes the movement or plot of the novel and shows how it demonstrates what Kernan calls the three basic "actions" of generic satire: the magnifying, the diminishing, and the jumbling or mob actions. Wong has produced a most valuable and interesting study and one's response to his arguments will depend in large measure on whether or not one can accept the underlying view that satire may be treated as a genre.

If we accept the points I have made in this paper so far, then we are faced with a very interesting question: how is it possible for Wu Ching-tzū to combine successfully both realism and satire in one work? Are not the two techniques mutually exclusive or even contradictory? Realism assumes

an effort on the part of the author to present life in a direct, objective, and real-life fashion as it is normally perceived through sense perception. The goal of the realist is to produce material which corresponds convincingly with observable conditions. The scenes described must appear authentic and the people and situations genuine and life-sized. Yet satire moves in quite the opposite direction. The satirist has a specific didactic purpose in mind, and is not primarily interested in portraying things in the same way others might see them. Indeed the satirist wants to point up an evil or a fault and wants to teach the reader a lesson. Thus a chief and essential device of satire is distortion. Part IV of Gilbert Highet's book, *The Anatomy of Satire*, is entitled "The Distorting Mirror,"<sup>66</sup> and the metaphor is aptly applied. The satirist does not want to show things as we normally see them; the satirist wants to distort, and this distortion is necessary just in order to show what people would not otherwise see. Presumably people see reality around them all the time, but the satirist has a specific object of attack in mind and so seeks through distortion to lift this object up out of the realm of commonly-perceived reality so that the reader may be challenged and provoked by it.

A cursory examination of the literature of both East and West will show that most satire are not works of realism. In referring to Gilbert Highet's outline we find that Western satires deal either with stories that are out of this world, or of animal tales or of distorted visions of this world. Swift's *Gulliver's Travels* is about strange lands, Huxley's *Brave New World* about visions of the future, Carroll's *Alice in Wonderland* about a fantastic voyage and Cervantes' *Don Quixote* about strange travels and adventures. The same holds true for satire in Chinese fiction. The satiric passages in the *Hsi-yu* novels are supported by a context of rich fantasy involving all sorts of supernatural beings, gods, demons, and strange spectres. A similar observation can be made for the satiric *Chung kuei* novels. The satiric passages in the *Ching-hua Yuan* 鏡花緣 are based on absurd conditions prevailing in peculiar overseas countries. And coming down to the modern period we find that Lao She's 老舍 greatest satire, *Mao-cheng Chi* 貓城記 (Cat City), deals with a voyage to another planet and beings from outer space. Lu Hsün's well-known satiric works such as his *Kuang-jen jih-chi* 狂人日記 (Diary of a Madman) all depend for success on extreme distortion. Thus we again ask: How could Wu Ching-tzü write a novel that is both a great work of realism and a great work of satire?

Most Marxist critics such as, for example, Wu Tsu-hsiang 吳組緇 and Yen Yün-shou go to great lengths to show that *Ju-lin Wai-shih* describes actual life situations,<sup>67</sup> yet at the same time these critics also insist that the novel is a work of brilliant satire. They do not however deal with

the apparent contradictions involved. Western critics seem to stress either the one technique or the other. For example, Oldrich Kral stresses the novel's realism and Timothy Wong the novel's satire. Wong does discuss both techniques when he writes:

If satirical narrative, like other narrative, does imitate reality, it does so not for "aesthetic" reasons, or because of an author's desire to create a "world". Rather, it aims to reach out to its readers, via the bridge of common perceptions of reality, in order to lead them to accept its moral tenets.<sup>68</sup>

Since Wong's understanding of realism, however, is defined primarily in terms of the realist movement in the west he must conclude that in working with the *Ju-lin Wai-shih* "it would be misleading to directly apply to it standards and criteria gleaned from realistic fiction. Whatever else it may resemble, the *Ju-lin Wai-shih* is most basically satire; and it is as satire that its artistic merit should be measured."<sup>69</sup> Wong seems aware, however, of the difficulty this narrow definition of realism presents, yet since the main thrust of his study is toward satire, it is this then that becomes the basis for his analysis and evaluation. Wong writes: "As we shall see, the *Ju-lin Wai-shih* is put together with a tantalizing amount of realistic portrayals; but judging it in terms of realism alone can blind a critic to its artistic features."<sup>70</sup> The only critic who seems to have made an attempt to relate the two techniques is C. T. Hsia. After discussing two humorous episodes Hsia writes:

But even in these two accounts of assured comic success, the reader has to discriminate between scenes of comedy rooted in a realistic knowledge of manners and customs and those of exaggerated satire that turn away from the realistic to the intentionally absurd.<sup>71</sup>

Hsia's frame for analysis is the contrast between two extreme forms of comedy and he goes on to write: "Wu Ching-tzü shuttles back and forth between these two modes of comedy, and he manages his task so well that scholars have usually taken the scenes of satiric absurdity as if they were meant to be realistic."<sup>72</sup>

Hsia's comments are perceptive and although he does not elaborate his ideas, I think he is touching on one of the chief reasons for Wu Ching-tzü's success. My own approach is to think not in terms of modes of comedy but of a balance between two techniques. I find Robert Scholes' concept of the spectrum of fiction highly useful here. Scholes argues that there is a spectrum of fiction (that is, of fictional possibilities) moving from history through realism, romance,

and fantasy.<sup>73</sup> Satire is seen as kind of anti-romance and therefore is placed together with romance on the spectrum. Scholes' diagram (including the addition of satire) is as follows:

<history>---<realism>---<romance/satire>---<fantasy>

Scholes writes of fiction: "It can be very factual, maintaining the closest possible correspondence between its story and things that have actually happened in the world. Or it can be very fanciful, defying our sense of life's ordinary possibilities."<sup>74</sup> In history the author tries to portray life as it actually occurred, and in realism the way it might have actually occurred. In romance and satire the fictional world is portrayed as either better or worse than the real world, and in fantasy we have a world perceived mainly through the author's imagination. In contrast to some other scholars, Scholes allows for overlapping between realism and satire,<sup>75</sup> and it is precisely in this area of overlapping that we see the genius of Wu Ching-tzü.

Most of the time at least, Wu Ching-tzü is able to operate successfully between the conflicting demands of the techniques of realism and satire. On one hand, we find him presenting most of his work in a very realistic way. What he produces, of course, is not reality itself but an imitation of reality. As Scholes remarks about this kind of writing, "It is not reality, after all, but realism."<sup>76</sup> Moving to the one side of realism on the spectrum we can see that what Wu produces is not history. Although he calls his novel a *wai-shih* (unofficial history) it is still an effort to portray things as they could have been rather than as they actually were. Although he uses material from history and his own personal experience and observation, it is clear that he often changes this to suit his own didactic purposes. For example, there is the story of Wang Mien in the first chapter. If we accept the accounts of two earlier biographers, Sung Lien 宋濂 (early Ming 明) and Chu Yi-tsun 朱彝尊 (early Ch'ing), then we must conclude that the fictional Wang Mien is quite different from the historical Wang Mien.<sup>77</sup> According to Chu Yi-tsun, Wang was not the life-long, pure-minded recluse, disinterested in the exams, that we see in the novel. Chu tells us that Wang studies in local schools and tried to take the exams but failed.<sup>78</sup> Wu Ching-tzü uses history in the interest of his realism.

On the other hand, Wu's didacticism generates a great amount of satire and this leads to much distortion. The interesting thing is that in most cases Wu's satire, which is located to the other side of realism on the spectrum, is sufficiently restrained to allow for an overlapping with realism. Wu's techniques present, as it were, two poles with opposing demands and we find that Wu frequently pushes hard up against the limits of each pole. Wu's narrative is

successful when he stays convincingly between the poles, or to say it another way, when his satiric distortion does not violate the demands of his realism and his realism is not so demanding as to preclude the desired satiric distortion.

Wu Ching-tzū is not always successful in this juggling act. There are times when his realism breaks down. For instance, as C. T. Hsia points out,<sup>79</sup> the scenes involving Yen Chih-hê's 嚴致和 death,<sup>80</sup> and the ridicule of Fan Chin's ignorance,<sup>81</sup> go beyond the limits of the realistic context. Furthermore, there is much in the novel, especially in the second half, that is fully realistic but not at all satiric, and with no obvious thematic connection to the work as a whole, seems strangely out of place.

Although difficult to combine realism and satire there are ways in which Wu uses these techniques to complement each other. Wu's satire enlivens his realistic accounts and enhances their interest for the reader. At the same time Wu's realism aids in showing the reader the relevance of his satiric attacks. Furthermore, the distance generated between narrator and reader through realism enhances the effect of the satire. Readers think they are making a discovery themselves of the satiric message when, in fact, they are only being led into this by the author's carefully manipulated realism. In combining realism and satire Wu corresponds with perceptual reality, yet his underlying intention is to distort this reality to the extent of the demands of his satiric motivation. His ability to maintain this illusion while at the same time fulfilling his didactic purpose is the measure of his success as an author who is both realist and satirist.

## NOTES

1. Grateful acknowledgment is made of grants received from the American Council of Learned Societies and the Humboldt Foundation of the Federal Republic of Germany for research on satire in traditional Chinese vernacular fiction. This support made possible my early study of the *Ju-lin Wai-shih* 儒林外史. Some ideas in this paper were first presented in a lecture given under the same title at the University of Leiden in March, 1978.
2. For a list of important extant texts of the *Ju-lin Wai-shih* see Timothy C. Wong, *Wu Ching tzü* (Boston: Twayne Publishers, 1978), 123-125. Among modern texts, Wong regards the 1954 Tso-chia ch'u pan she 作家出版社 edition, published in Peking most reliable for scholarly purposes. This edition faithfully reproduces in modern type the 1803 Wo-hsien Ts'ao-t'ang text 臥閑草堂本. For this paper I have used a 1969 reprint (Hongkong: Tai-ping shu-chü 太平書局) of the Tso-chia edition. For the English translation of the novel see Wu Ching-tzü, *The Scholars*, trans. Yang Hsien-yi and Gladys Yang (New York: Grosset and Dunlap, 1972).
3. For a collection of critical works in the form of prefaces, postfaces, or intertextual commentary attached to early extant texts see Li Han-ch'iu 李漢秋, ed., *Ju-lin Wai-shih yen-chiu tzu-liao* 儒林外史研究資料 (Shanghai: Shanghai ku-chi ch'u-pan she 上海古籍出版社, 1984) 99-159. For critical comments on the novel by scholars from Ch'ing 清 times onward see 249-298.
4. See Lu Hsün 魯迅, *Chung-kuo hsiao-shuo shih-leh* 中國小說史略 (Hongkong: Hsi-yi ch'u-pan she 新藝出版社, 1967) 230-237. For the English translation see Lu Hsün, *A Brief History of Chinese Fiction*, trans. Yang Hsien-yi and Gladys Yang (Peking: Foreign Languages Press, 1964) 288-297.
5. In *Hu Shih wen-ts'un* 胡適文存, vol. 2 (Taipei: Yüan-tung tu-shu kung-ssü, 1953) 244-265.
6. For bibliographies of studies on the *Ju-lin Wai-shih* by Chinese scholars in the People's Republic of China, Hongkong, and Taiwan see *Ju-lin Wai-shih yen-chiu tzu-liao* 299-317. Included here are about a dozen books and over 250 articles.
7. Hê Man-tzü 何滿子, *Lun Ju-lin Wai-shih* 論儒林外史 (Shanghai: Shanghai chu-pan kung-ssü 上海出版公司, 1954).
8. *Ju-lin wai-shih yen-chiu lun-wen chi* 儒林外史研究論文集 (Peking: Tso-chia chu-pan she, 1955).
9. Hê Tsê-han 何澤翰, *Ju-lin Wai-shih jen-wu pen-shih kao-lüeh* 儒林外史人物本事考略 (Shanghai: Ku-tien wen-hsüeh chu-pan she 古典文學出版社, 1957).

10. Wang Chün-nien 王俊年, *Wu Ching-tzü he Ju-lin Wai-shih* 吳敬梓和儒林外史 (Shanghai: Shanghai ku-chi chu-pan she, 1980).
11. *Ju-lin Wai-shih yen-chiu lun-wen chi* (Hefei: Anhui jen-min chu-pan she 安徽人民出版社, 1982). This volume contains 27 essays covering aspects of the author's life and thought, textual problems, the literary value of the novel, and the novel's significance in social, historical and literary contexts. The book was produced in commemoration of the 280th anniversary of Wu Ching-tzü's birth.
12. Li Han-chiu, comp. and ed., *Ju-lin Wai-shih hui-chiao hui-ping pen* 儒林外史會教會評本 (Shanghai: Shanghai ku-chi chu-pan she, 1984).
13. See *Ju-lin Wai-shih yen-chiu chi-liao* (note 3 above).
14. See (Wu 吳) Shuang Yi 雙翼. *Ju-lin Wai-shih hsien-tan* 儒林外史新談 (Hongkong: Shanghai shu-chu 上海書局, 1976) and Cheng Ming-lie 鄭明俐, *Ju-lin Wai-shih yen-chiu* 儒林外史研究 (Taipei, 1976; Taipei: Taiwan shang-wu yin-shu kuan 台灣商務印書館, 1982).
15. For example, see C. T. Hsia, *The Classic Chinese Novel* (New York: Columbia University Press, 1968) 204-244; Lin Shuen-fu, "Ritual and Narrative Structure in *Ju-lin Wai-shih*," *Chinese Narrative: Critical and Theoretical Essays*, ed. Andrew H. Plaks (Princeton: Princeton University Press, 1977) 244-265; Timothy C. Roop, *Dissent in early Modern China: "Ju-lin Wai-shih" and Ch'ing Social Criticism* (Ann Arbor: University of Michigan Press, 1981). For a Chinese study of Western and Japanese scholarship on the novel, see Li Han-chiu, *Ju-lin Wai-shih yen-chiu chi-liao* 325-333. For a list of translations of the novel into English, French, German, Russian, Vietnamese, and Japanese see 318-324.
16. The author of the preface to the 1803 *Wo-hsien Ts'ai-t'ang* a writer who calls himself the Elder of the Leisure Studio (Hsien-chai Lao-jen 閑齋老人), praises the novel for being an outstanding "unofficial history" (*wai-shih* 外史). He states that although the *Shui-hu chuan* 水滸傳 and the *Chin Ping Mei* 金瓶梅 are good at imitating human life and affairs the *Ju-lin Wai-shih* exceeds these works in its realistic portrayals. The post-chapter commentary in this 1803 edition presents the view that the preoccupation of scholars with achievements, wealth, fame, and honor (*kung ming fu-kuei* 功名富貴) is the central to chaps. 1, 2, & 5. For the *Wo-hsien Ts'ai-t'ang* preface see *Ju-lin Wai-shih yen-chiu chi-liao* 99-100; for relevant post-chapter commentary see 100-102 & 104-105; for Li Han-chiu's discussion of early critics' praise of the novel's accurate representation of life and its didacticism see 8-11 & 22-29.
17. See "Ch'ien-yen" 前言 (Preface) in *Ju-lin Wai-shih yen-chiu lun-wen chi*.
18. Hê Tse-han, "Ch'ien-yen" 1.

19. Wen Chi 文輯, *Chung-kuo ku-tien hsiao-shuo chiang-hua* 中國古典小說講話 (Hongkong: Shanghai Book Co., 1973) 151.
20. Hsia 205.
21. For a discussion of this problem of distinction between form and content see René Wellek and Austin Warren, *Theory of Literature*, 3rd ed. (New York: Harcourt, Brace and World, 1956) 140-141.
22. For a discussion of intrinsic and extrinsic criticism see Allan Rodway, *The Truths of Fiction* (New York: Schocken Books, 1970). Rodway believes that all primary criticism must be intrinsic. He writes: "The logical primacy of intrinsic criticism suggests that extrinsic criticism might also be called *metacriticism* (leaving criticism for the rest, with the adjective 'intrinsic' in reserve for cases of possible ambiguity)." See Rodway 6.
23. Perceptions of reality will differ not only in time but also across geographic and cultural boundaries.
24. Quoted in Wong 63.
25. Mao Tse-tung 毛澤東 allowed two standards for literary criticism: the political and the artistic. The political standard, however, was always the dominant one. See Mao Tse-tung, "Tsai Yen-an Wen-yi tso-tan-hui shang te chiang-hua" 在延安文藝座談會上的講話, *Mao Tse-tung chuan-chi* 毛澤東選集 (Peking: Jen-min chu-pan she 人民出版社, 1983) 849-880.
26. See M. H. Abrams, *The Mirror and the Lamp* (New York: Oxford University Press, 1953). Abrams proposes four coordinates in criticism (which generate four types of criticism): the external world (mimetic criticism), the audience (pragmatic criticism), the author (expressive criticism), and the work itself (objective criticism).
27. Wong 64.
28. See George J. Becker, *Realism in Modern Literature* (New York: Frederick Ungar Publishing Co., 1980).
29. See Becker 87-92.
30. See Becker 92-96.
31. See Wong 109. The critics referred to here are John L. Bishop and C. T. Hsia.
32. Mimetic critics, whether Western or Marxist, tend to be very intolerant of each other. For example, Damian Grant says that socialist realism (which is the term used to designate Marxist mimetic realism) "when properly understood is self-disqualifying," and George Becker calls socialist realism a "semantic contortion." See Damian Grant, *Realism* (London: Methuen & Co., 1970) 78; and Becker 123. Curiously neither Becker nor Grant seem to realize that they too are mimetic critics.
33. Ian Watt, *The Rise of the Novel, Studies in Defoe, Richardson, and Fielding* (London: Chatto and Windus, 1974) 11.

34. See Patrick Hanan, "The Early Chinese Short Story, A Critical Theory in Outline," *Harvard Journal of Asiatic Studies* 27 (1967): 168-207.
35. See W. L. Idema, "Storytelling and the Short Story in China," *T'oung Pao* 59 (1973): 53-55.
36. Idema 56.
37. Tz'ü-hai 辭海 (Shanghai: Chung-hua shu-chu 中華書局 1947) 894.
38. In defining realism as representational technique I seek to avoid the enormous confusion surrounding the word in English. Damian Grant expresses the resulting despair many have felt over this confusion when he says that "certainly the word realism, with its apparent independence of any formal, contextual, or qualitative description, and its unmanageable elasticity, is a prodigy that most people feel they could do well without." Grant illustrates the "chronic instability of the word" by demonstrating its "uncontrollable tendency to attract another qualifying word, or words, to provide some kind of semantic support." He lists twenty-six compounds in which the word appears: critical realism, durational realism, ideal realism, etc. See Damian Grant, *Realism* (London: Methuen & Co., 1970) 1. This propensity to attach content words to the word realism supports my view that realism is best used to refer to a type of technique rather than to some view of truth.
39. See Grant 64.
40. Becker points out that this kind of realism which imitates the real or actual has always existed in art but must be distinguished from the Western movement known as realism. See Becker 1-2.
41. Meng Yao 孟瑤 (Yang Chung-chen 楊宗珍), *Chung-kuo hsiao-shuo shih* 中國小說史 (Taipei: Wen-hsing shu-chu, 1966) 504.
42. Oldrich Kral, "Several Artistic Methods in the Classic Chinese Novel *Ju-lin Wai-shih*," *Archiv Orientalni* 32 (1964): 16-43.
43. Kral 28.
44. Wu Shuang-yi, *Ming Ching hsiao-shuo chiang-hua* 明清小說講話 (Hongkong: Shanghai Book Co., 1976) 69-72.
45. Tan Cheng-pi 譚正璧, *Chung-kuo hsiao-shuo fa-ta shih* 中國小說發達史 (Taipei: Chi-yeh shu-chu 殷業書局, 1973) 423.
46. Meng Yao 505.
47. Yen Yün-shou 嚴云受, "*Ju-lin wai-shih feng-tzu yi-shu te hsieh-shih-hsing yü ke-kuan-hsing*" 儒林外史諷刺藝術的寫實性與客觀性, *Ju-lin Wai-shih yen-chiu lun-wen chi* 139-152.
48. Hsia 205.
49. Hsia 205.
50. Lu Hsün, *A Brief History of Chinese Fiction* 288-289.
51. Lu Hsün, *A Brief History of Chinese Fiction* 297.
52. Lu Hsün, *Chung-kuo hsiao-shuo shih-lüeh* 230.
53. Lu Hsün, *Chung-kuo hsiao-shuo shih-lüeh* 237.

54. Liu Ta-chih 劉大杰, "Ju-lin Wai-shih yü feng-tzu wen-hsüen" 儒林外史與諷刺文學, *Ju-lin Wai-shih yen-chiu lun-wen chi* 82.
55. See Wen Chi 151.
56. M. H. Abrams, *A Glossary of Literary Terms*, 3rd ed. (New York: Holt, Rinehart and Winston Inc., 1971) 153.
57. See Donald Gibbs, "Notes on the Wind: The term 'Feng' in Chinese Literary Criticism," *Tradition and Permanence: Chinese History and Culture* (Hongkong: Cathy Press, 1972) 285-293; also see Wong 50-54.
58. *Tzū-hai* 1250.
59. Wong writes: "Because of the essential identity of meaning twentieth-century Chinese have used this compound as the equivalent of the Western word 'satire'; modern translators have also not hesitated to render the graphs, either separately or in combination, as 'satire.'" See Wong 53.
60. *The Scholars* 16-17.
61. See *Ju-lin wai-shi* 70.
62. See *Ju-lin wai-shi* 45.
63. See *Ju-lin wai-shi* 472.
64. Lu Hsün, *A Brief History of Chinese Fiction* 288-289.
65. Alivin B. Kernan, *The Plot of Satire* (New York: Yale University Press, 1962) 148-230.
66. Gilbert Highet, *The anatomy of Satire* (Princeton: Princeton University Press, 1962) 148-230.
67. See Wu Chu-hsiang 吳組綽, "Ju-lin Wai-shih te ssü-hsiang yü yi-shu" 儒林外史的思想與藝術, *Ju-lin wai-shi yen-chiu lun-wen chi* 1-38; and Yen Yün-shou, "Ju-lin Wai-shih feng-tzu yi-shu te hsieh-shih-hsing yü k'ê-kua-hsing."
68. Wong 89.
69. Wong 57-58.
70. Wong 90.
71. Hsia 219.
72. Hsia 219.
73. See Robert Scholes, *Elements of Fiction* (London: Oxford University Press, 1968) 6-10.
74. Scholes 3.
75. Scholes takes a more tolerant view than some other critics who believe that realism is not compatible with either romance or satire. For example, Becker argues that addiction to the eccentric or grotesque is a "deformation of realism" and that the term "romantic realism" should be discarded. See Becker 97 & 102.
76. Scholes 10.
77. For a brief description of the contents of these biographies see Hsia 210-211.
78. See Chu Yi-tsun 朱彝尊, "Wang Mien chuan" 王冕傳, *Ju-lin Wai-shih jen-wu pen-shih kao-lüeh* 161-163.
79. Hsia 220-223.
80. *Ju-lin Wai-shih* 57-59.
81. *Ju-lin Wai-shih* 70.

