

**Commentated Into His Own Image:
Jin Shengtan and His Commentary Edition of the *Shuihu Zhuan***

By

Mark Benjamin Morrison
B.A. University of Victoria, 2011

A Thesis Submitted in Partial Fulfillment
of the Requirements for the Degree of

MASTER OF ARTS

In the Department of Pacific and Asian Studies

© Mark Benjamin Morrison, 2013
University of Victoria

All rights reserved. This thesis may not be reproduced in whole or in any part, by
photocopy or other means, without the permission of the author.

**Commentated Into His Own Image:
Jin Shengtān and His Commentary Edition of the *Shuihu Zhuan***

By

Mark Benjamin Morrison
B.A. University of Victoria, 2011

Supervisory Committee

Dr. Richard King, Supervisor
Department of Pacific and Asian Studies

Dr. Tsung-Cheng Lin, Departmental Member
Department of Pacific and Asian Studies

Supervisory Committee

Dr. Richard King, Supervisor
Department of Pacific and Asian Studies

Dr. Tsung-Cheng Lin, Departmental Member
Department of Pacific and Asian Studies

ABSTRACT

This thesis examines three aspects of the commentary edition of the Chinese vernacular novel *Shuihu Zhuan* written by Ming Dynasty literatus Jin Shengtān (ca. 1610-1661), analyzing three of the most innovative features that the commentary brings to our understanding of the novel, and what Jin Shengtān desired for the reader of his commentary to understand. The first chapter looks at a series of techniques that Jin outlines in the preliminary "How to Read" section of the commentary (*dufa*), where the techniques are shown to be very similar in focus and style to the literary theory of narratology as written about by Gerard Genette through a sample comparison of five of the techniques with varying characteristics of narratology. The second chapter looks at how Jin Shengtān constructs the image of the author, Shi Nai'an, through both his interlineal commentary (*jiapi*) and his preliminary chapter commentary (*zongpi*). We see through this analysis that Jin Shengtān has gone against the tradition of *shu er bu zuo* -- a Confucian tradition that relegates the position of the author to the background of his work -- and has brought the author into a position of prominence through his construction of the image of an unparalleled genius. The third and final chapter looks at the idea of "heroism" (*xia*) and how Jin's commentary reworks the way many of the primary characters of the novel and their heroic actions are seen and interpreted, focusing especially on the characters of Wu Song, Lu Zhishen, Song Jiang and Li Kui, where we see that Jin's commentary focuses on parallels between the heroes such as Wu Song and Lu Zhishen in the first portion of the novel, while switching to a more juxtapositional perspective in the latter half of the novel through Song Jiang and Li Kui.

TABLE OF CONTENTS

Supervisory Committee.....	ii
Abstract.....	iii
Table of Contents.....	iv
Acknowledgements.....	v
Introduction.....	1
Chapter 1	"To appreciate all of the finesse in the <i>Shuihu Zhuan</i> :" Jin Shengtan as Narratologist.....6
	Example 1: Writing with sweeping strokes.....7
	Example 2: Extreme Avoidance of Narrative Frugality.....14
	Example 3: Snake in the Grass or discontinuous chalk line.....18
	Example 4: Extreme Narrative Frugality.....24
	Example 5: New twists in the narrative just as it is about to end..28
	Conclusions.....30
Chapter 2	"Unfathomable Genius:" Jin Shengtan and the Concept of the Author.....34
	The Concept of the Author Prior to Jin Shengtan.....37
	Authorial Construction in the <i>Jiapi</i> Commentary.....45
	Authorial Conception in the <i>Zongpi</i> Commentary.....54
	Manufacturing "Genius".....62
	Conclusions.....66
Chapter 3	Juxtaposing Parallels: Jin Shengtan and his treatment of Heroism.....68
	Rebellious Interpretations.....68
	Parallel Heroism.....74
	Song Jiang and Li Kui: Juxtaposing Heroism.....88
	Conclusions.....100
Conclusion.....	103
Bibliography.....	105
Appendix A	List of the fifteen techniques in Jin Shengtan's "How to Read" <i>dufa</i>113
Appendix B	Original Chinese Texts of the <i>Shuihu Zhuan</i> translations.....117

ACKNOWLEDGEMENTS

I would first like to thank my Supervisor, Dr. Richard King, for going above and beyond the call of duty in supporting this former History Major with what was an unexpected plunge into Chinese literature. He was always more than happy to discuss and debate my thesis ideas -- some good and many not so good -- with me, lend me mountains of books and articles to further my research, and greatly expanded my limited understanding of this vast field.

Thanks is also due to my Committee Member, Dr. Tsung-Cheng Lin, for his invaluable assistance in helping me learn to better comprehend the mishmash of *wenyan* and *baihua* that is Jin Shengtan's literary Chinese. His assistance with my translations was a great boon to my research.

I should also thank the Department of Pacific and Asian Studies for their continued financial support throughout my M.A. program, which insured that I was able to devote my full attention to completing this thesis in a reasonable amount of time.

Finally, I would like to thank my parents, Russell and Clarisa Morrison, for their endless encouragement and support throughout my study. Both listened to countless hours of concerns, frustrations, and insecurities, and yet somehow managed both to keep me on track and help me transform hundreds of pages of gobbledygook into a presentable thesis. I would have never completed this without their help, and I am truly grateful.

Introduction

This thesis examines three topics found in the commentary edition of the *Shuihu Zhuan* 水浒传¹ written by the Ming Dynasty 明朝 (1368-1644) literatus Jin Shengtan 金圣叹 (c.1610-1661), and how they impact certain themes in the novel.² The thesis demonstrates the ways in which Jin Shengtan's commentary reworks a variety of aspects of the novel into a text that reflects the ideas and concepts that Jin Shengtan wishes readers to comprehend while reading the *Shuihu Zhuan*. This is that Jin Shengtan's commentary has actually re-shaped the *Shuihu Zhuan* and its themes accordingly, effectively commentating the novel into his own image. These concepts cover a wide range of issues, from the reader improving his critical reading abilities, to Jin's belief in the author's position and authority in a written work, and interpreting the intentions and heroic qualities of the actions of the 108 heroes in the novel. While the Jin Shengtan commentary of the *Shuihu Zhuan* has been researched before by a number of scholars, the topics that I will touch on in my chapters have yet to be adequately explored.³

¹ *Shuihu Zhuan*'s most commonly used translation is "Water Margin," but I find that this title does not do the novel justice. Other translations of the novel's title include "Tales from the Water Margin," "The Marshes of Mount Liang," "Outlaws of the Marsh," "Tales from the Marshes," and "All Men Are Brothers." See the Bibliography for a list of title translations. For this thesis, I am forgoing translating the title, and instead using the original Chinese name.

² Most of Jin Shengtan's commentary has never been translated, and so all of the translations of Jin Shengtan's commentary are my own. The translations of the *Shuihu Zhuan* text proper are also my translations, but have no doubt been heavily influenced from the numerous English translations of the *Shuihu Zhuan*. See the Bibliography for a full list.

³ Some of the most prominent scholarship on the commentary includes the works of C.T. Hsia (C.T. Hsia, *The Classic Chinese Novel: A Critical Introduction*. New York: Columbia University Press, 1968.), Laura Wu, (Laura Wu, "Jin Shengtan (1608-1661): Founder of a Chinese Theory of the Novel" (PhD diss., University of Toronto, 1993.)), Andrew Plaks (Andrew Plaks, *The Four Masterworks of the Ming Novel: Ssu Ta Ch'i-Shu*. Princeton: Princeton University Press, 1987.), Lu Xun, Y.W. Ma (Ma, Youyuan 马幼垣. *Shuihu Lun Heng 水浒论衡 (Critical Essays on the Shuihu Zhuan)*. Beijing 北京: Sanlian Shudian 三联书店, 2005.), and David Rolston (David L. Rolston, *Traditional Chinese Fiction and Fiction Commentary: Reading and Writing Between the Lines*. Stanford, CA: Stanford University Press, 1997.). See the Bibliography for a full list of relevant works.

Historically, the Ming dynasty was a time when the written word flourished and prospered in China as never before in the country's long history. The economic situation -- fuelled by exceptionally bountiful harvests and abundant trade -- of the era allowed for books to be printed that were available to everyone who was able to read.⁴ As a result of this publishing boom, it was also the era in China wherein vernacular fiction or *xiaoshuo* 小说 began to gain widespread popularity and distinction in the eyes of both the public and the educated; the latter had always considered vernacular fiction to be nothing more than works with little to no value when compared with the great works of poetry, philosophy, essays, or history. One of the most important books to result from the boom in *xiaoshuo* popularity among the elite was the publication of a commentary edition of a novel known as the *Shuihu Zhuan* by the literatus Jin Shengtan, who viewed the *Shuihu Zhuan* as being on an equal footing with the other great written works of history, philosophy, poetry, and essay writing.

The *Shuihu Zhuan* tells the stories of 108 heroes during the Song Dynasty 宋朝 (960-1279) who are driven -- largely because of corrupt government officials or mistakes that were not their own -- to join a group of bandits located at Liangshan Marsh 梁山泊 in contemporary Shandong Province 山东省. The band becomes so powerful and influential that it threatens even the imperial court, defeating three imperial expeditions that are sent to crush it. In the oldest version of the novel, the Liangshan band ends up surrendering to the emperor and going on a series of military campaigns against other rebels, which whittles down the band, as well as having the leaders of the band maliciously poisoned by the evil officials of the court. The *Shuihu Zhuan* has gone

⁴ For analysis of the economics of the Ming Dynasty, see Timothy Brook, *The Confusions of Pleasure: Commerce and Culture in Ming China*. Berkeley: University of California Press, 1998.

through a variety of editions varying in length from seventy to a hundred and twenty chapters. Jin Shengtan, in his seventy chapter revised version of the text, altered the story not only through the addition of his commentary, but also through the complete elimination of the last third of the novel, in which the band submits to the emperor and fights for him against other rebel leaders. This contorts many of the themes of the novel, and brings to light a series of topics for discussion.

Jin Shengtan's commentary on the *Shuihu Zhuan* is a landmark work in the history of Chinese literature, as Jin's commentary directs the reader to points of the novel that would be passed over by all but the most astute of readers. Jin's commentary edition of the *Shuihu Zhuan* provides two different sets of commentary -- a pre-chapter set (*zongpi* 总批) and an interlineal set (*jiapi* 夹批) -- both of which assist the reader towards a greater comprehension of a variety of details and themes hidden within the novel. Jin gives his own unique twist to the narrative through his comments, as the reader reads both the novel and Jin's interpretation of the events; the pre-chapter discussions colour the reader's perception before the chapter has even been read. There is also a section written by Jin before the book begins -- called the "How to Read" or *dufa* 读法 -- that is devoted solely to demonstrating to the reader the techniques used in the writing of the novel. This *dufa* section expounds fifteen separate techniques, all of which provide a legend that directs readers not only as to the proper course on to how to read the novel as Jin Shengtan intends, but also how to go about reading any sort of work. Jin Shengtan's *dufa* is meant to be a universal "how-to" on how to read all forms of writing.⁵ We shall be

⁵ Shi Nai'an 施耐庵, and Jin Shengtan, 金圣叹 Ed, *Jin Pi Shuihu Zhuan* 金批水浒传 (*Jin Shengtan Commentary Edition of the Shuihu Zhuan*). Xi'an 西安: Sanqin Chubanshe 三秦出版社, 1998, 17-23. This is the edition of the commentary version of the *Shuihu Zhuan* that shall be used throughout the entirety of

able to see a series of enlightening aspects in the *Shuihu Zhuan* through analysis of these three commentary forms.

The first chapter of this thesis will deal solely with the *dufa* and the fifteen techniques outlined by Jin Shengtan. I propose to demonstrate the similarity of Jin's concerns to those addressed in the twentieth-century literary theory of narratology, as found in the writings of Gerard Genette.⁶ Jin Shengtan wrote his commentary almost four hundred years before Genette was born, yet uses techniques remarkably similar in breadth and style to his narratological approach. In my first chapter, I will lay out a side-by-side comparison of five of Jin Shengtan's fifteen techniques in his *dufa* with Gerard Genette's narratology, discerning and analyzing the differences between the two in terms of their focus on the narrative as well as the similarities they share.⁷

My second chapter looks at how Jin Shengtan constructs the image of the author for the *Shuihu Zhuan*. Chinese vernacular fiction derives from a long tradition based on the Confucian concept of *shu er bu zuo* 述而不作, wherein the creator of a work is merely transmitting ideas rather than creating them himself.⁸ This concept in the context of Chinese vernacular literature pushed the position of author into the background, and we shall see that Jin Shengtan's commentary brings the author back into prominence once again, with Jin going so far as to create a complete image of who this author is, in

my thesis. All further references to this edition in the footnotes will be referenced as JPSH with the corresponding page number.

⁶ The aspect of narratological criticism I refer to primarily is focalization, that is, the subject the narrator -- in this case Jin Shengtan -- is looking at and wants the reader to look at as well, and noticing the various details that set up the story. That being said, there will be other aspects of narratology that will be utilized, but nowhere near as predominantly as focalization.

⁷ Given the breadth and depth of topics that the fifteen techniques cover, I believe that providing a detailed comparison from just five techniques out of the fifteen will be more beneficial than simply rushing through all fifteen techniques.

⁸ This concept has been covered in far greater detail by Laura Wu, see Laura Wu, "Jin Shengtan (1608-1661): Founder of a Chinese Theory of the Novel," pp. 76-120.

contrast to long-standing tradition. The authorship of the *Shuihu Zhuan* remains an enigma to this day, though the name most often associated with the authorship of the novel is Shi Nai'an 施耐庵 (ca. 1296-1372), largely thanks to Jin Shengtian's commentary. As I shall show through the commentary, Jin constructs the image of a reclusive "genius" 才子 through a variety of examples in both his *jiapi* and *zongpi* commentaries, attempting to bring the authorial intention and dominance in the text of this author construct into prominence.

My third and final chapter will examine the idea of *xia* 侠, roughly translated as "knight-errantry" or "heroism." The theme of heroism has long been a popular avenue of discussion for the *Shuihu Zhuan*. Indeed, most of the prominent scholarly works regarding the novel are focused on this theme, with a wide assortment of interpretations being written over the centuries, from Chinese scholars like Lu Xun 鲁迅, or more recent scholars like Andrew Plaks.⁹ As will be shown in my third chapter, Jin Shengtian also contributes in an important way to this discussion, and interprets the heroic actions of the characters in a unique set of ways. The first way is through parallels between character-pairs, as Jin compares and contrasts their actions and character arcs. However, we shall also see that in the latter portions of the novel, Jin's views on their actions change to a more juxtapositional perspective as we focus on the two characters whose relationship dominates and defines the latter half of the novel, Song Jiang 松江 and Li Kui 李逵.

⁹ See Lu Hsun, *A Brief History of Chinese Fiction*. Peking, Foreign Languages Press, 1976, and Andrew H Plaks, *The Four Masterworks of the Ming Novel: Ssu Ta Ch'i-Shu*.

Chapter 1 - "To appreciate all of the finesse in the *Shuihu Zhuan*:"¹⁰ Jin Shengtan as Narratologist

Before Jin Shengtan comments on the *Shuihu Zhuan* text itself, he has a series of chapters that deal with a variety of topics that Jin believes the reader should understand before delving into the text itself. These include a written history of the Song Dynasty where the *Shuihu Zhuan* is supposed to take place, and a brief introduction to the novel itself which Jin Shengtan claims was written by Shi Nai'an himself.¹¹ More important is the *dufa* 读法 section,¹² which is effectively Jin's instruction manual on how the reader should approach the novel, and what sort of details are important to notice for the reader to properly comprehend what Jin sees to be the genius of the novel. In this *dufa* section, Jin provides a list of fifteen literary techniques that should be noticed by the reader as the reader progresses through the novel; however, given the complexity of Jin's techniques, I shall only pick five of the fifteen techniques to compare with Genette's narratological theory.¹³

To quote Mieke Bal, narratology is "the ensemble of theories of narratives, narrative texts, images, spectacles, events; cultural artifacts that 'tell a story'" which assists the reader better "understand, analyse, and evaluate narratives."¹⁴ Narratology is an offshoot of the widely-used theory of structuralism, which seeks to relate texts to their greater structure, which could deal with intertextual connections, universal narrative

¹⁰ JPSH, 19.

¹¹ JPSH, 1-25.

¹² For a complete listing of the fifteen *dufa* techniques, see Appendix A.

¹³ The English translations of these techniques are taken from David Rolston's translation of Jin Shengtan's *dufa*, see David L. Rolston, ed, *How to Read the Chinese Novel*. Princeton: Princeton University Press, 1990, pp. 131-145. For alternate English translations of these techniques; see Ellen Widmer, *The Margins of Utopia: The Shui-hu hou-chuan and the Literature of Ming Loyalty*, Cambridge, Mass: Harvard University Press, 1987, 91-96, and John C.Y. Wang, *Chin Sheng-t'an*. Boston: Twayne, 1972, pp. 68-74.

¹⁴ Mieke Bal, *Narratology: Introduction to the Theory of Narrative*. Toronto: University of Toronto Press, 2009, 3.

structure, recurring patterns or motifs, or possibly similarities in genre.¹⁵ Unlike structuralism, however, narratology focuses solely on the structure of the narrative and its impact on the novel. Gerard Genette is one of the most prominent narratologists, as he takes the ideas of structuralism, and applies them solely to the narrative in his books *Narrative Discourse*, and *Narrative Discourse Revisited*.¹⁶ What I aim to achieve through analysis of these five chosen techniques is to see if there is any sort of possible comparison between Jin Shengtan's and Gerard Genette's focuses. These two techniques possess very dissimilar origins: Jin's techniques are derived from Chinese poetry and philosophy, and utilize colourful, metaphorical language. Genette's narratology is born out of the need to quantify and qualify everything through means of scientific method, steeped in the ideas of logic and mathematical reasoning. This terminology of 'scientific' method can be seen from the origins of narratology itself, which is an evolution of methodological structuralism, as written about by Roland Barthes who, in turn, refers to his methodology as an idea he calls the "science of literature."¹⁷ I propose that, despite their very different origins, Jin's techniques and Genette's narratology actually focus on and illuminate the same sort of narrative functions and units.

Example 1: Writing with sweeping strokes

One of the things we will be able to see very quickly is that Jin Shengtan's techniques are generally much larger in scale and are generally used over the course of a larger area than is normally acceptable for narratological study. For example, "Writing

¹⁵ For an introduction to structuralism, see Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester, United Kingdom: Manchester University Press, 2009, pp. 38-58.

¹⁶ For an introduction to narratology, see Barry, *Beginning Theory*, pp. 214-238. Genette and Jin make excellent comparisons since both are the first to write about their theories. While narratology has been greatly developed since Genette wrote his work, the earliest development of narratology better compliments Jin's ideas.

¹⁷ Graham Allan, *Roland Barthes*, New York: Routledge, 2003, 64.

with Sweeping Strokes" 大落墨法 is a technique that combines Genette's notions of narrative time and narrative instance, especially focalization and mimetic narrative. Jin mentions the example of Wu Song fighting the Tiger, located in chapter 22, as Jin's commentary on the scene demonstrates how detailed the scene truly is. Jin states that his supposed author, Shi Nai'an "...chose to write about the tiger, and therefore must first write about a tiger that is really alive. In writing a truly living tiger, the author must secondly write about its conflict with a man. Thirdly, the author must write about the tiger's conflict with man, and how it lunges at that man with such ferocity, but misses. These three stages show how amazingly skilled is the power of the writer's brush!"¹⁸

An equally plausible example Jin does not give, however, is located in chapter 23. This scene works very well with this technique because of the amount of detail that is used in the narrative. In this scene, Old Lady Wang 王婆, and Ximen Qing 西门庆 are talking about Ximen's attraction to the woman, Pan Jinlian 潘金莲. Ximen desperately wants to sleep with Pan, but since Pan is already married, he is not sure how to go about fulfilling his lustful desires. Old Lady Wang, seeing an opportunity to make some profit, offers Ximen Qing this plan:

Old lady Wang laughed, [*Twenty-eighth time laughing*].
 "Impatient aren't you? I have a plan, and it's a good one. It may not be foolproof, but it's ninety percent sure. Now, here's what we do [*This isn't an easy sort of plan to teach*] : this girl was the goddaughter of a wealthy Qinghe family, and she's a fine seamstress. You go out and buy me a bolt of white brocade, a bolt of blue silk, a bolt of white silk gauze, and ten ounces of

¹⁸ JPSH, 309.

good silk floss and have them delivered here. [*I cannot help but laugh that this old crone is scheming to profit from other people's misfortunes*]. I'll go over to the girl's house and have a cup of tea with her. I'll say: 'A kind gentleman has given me some material for burial garments. Would you please look in your almanac see what's an auspicious day for me to hire a tailor?' If she doesn't respond, then that's the end [*This is the first use of an obstacle that might botch the entire plan*]. If she says 'I'll make them for you,' and tells me not to bother about a tailor, then we've scored one point out of ten. [*The first part of the plan. It is truly brilliant writing, because there is only one way forward for the plan to work in its full intricacy, rather than there being any alternatives.*] I'll ask her over to my place. If she won't come and says: 'Bring the material here,' then that's the end. [*Another obstacle*] If she's pleased and agrees, then we've scored point two. [*Second part*]¹⁹

We can already see the technique identified by Jin in action in this first paragraph, and Jin himself is demonstrating in his *pingdian* commentary the detail inherent in the first few steps of this plan. Jin notes that "there is only one way forward for the plan to work in its full intricacy," and continues to outline the plan for the reader, commenting on the brilliance of certain aspects of the plan itself:²⁰

"When she comes, the first day, I'll have some wine and tidbits for her. You stay away. [*Brilliant*] The second day, if she says it's not convenient here and insists on taking the work

¹⁹ JPSH 341-342. Appendix B, I. All longer passages of text that I have translated will be provided with a reference to Appendix B with a corresponding Roman numeral, where the original Chinese text that is being quoted can be seen.

²⁰ JPSH 342.

home, we're finished. [*Another obstacle*] But if she's willing come again, we've won point three. [*Third part*] You stay away that day too. [*Brilliant*].

"Around noon of the third day, I want you to arrive, neat and clean, and stand outside the door and cough as a signal. Then you call: 'Godmother, why haven't I seen you these days?' [*Brilliant*] I'll come out and invite you into the rear room. If when she sees you she decides to run back home, I won't be able to stop her, and that will be the end of it. [*Another obstacle*] If she stays put, then we've won point four. [*The fourth part*]."

"You sit down, and I'll say to the dame: 'This is the benefactor who has given me the material, I'm terribly grateful!' I'll praise your many good qualities, and you compliment her on her needlework. If she doesn't respond, it's over. [*Another obstacle*] If she replies, that's point five. [*Fifth part*]

"Then I'll say [*A truly brilliant comment*]: 'I'm lucky to have this lady do the sewing for me. I'm very grateful to both you benefactors. One gives money, the other gives skill. [*These two distant things are brought together--truly brilliant.*] This lady wouldn't even be here if I hadn't gone out of my way to beg her. Won't you help me, Right Honourable Ximen, to show her my thanks?' You take out some silver and ask me to buy her something. If she turns and leaves, I won't be able to stop her, and that will be the end. [*Another obstacle*] If she remains, we've won point six. [*Sixth part*]

"I'll start for the door with the money and say to her: 'Please keep this gentleman company for a while.' If she gets up and goes home, there's nothing I can do about it. That will

be the end. [*Another obstacle*] If she doesn't leave, we'll still be winning. Point seven will belong to us." [*Seventh part*]

"When I return with the things I've bought and put them on the table, I'll say to her: 'Rest a while and have a cup of wine. We can't refuse this gentleman's treat. If she won't drink with you at the same table and leaves, that's the finish. If she only says she wants to go, [*The language of a person about to commit evil--I truly cannot help but laugh*] but doesn't, that's fine. Point eight will be ours." [*Eighth part*]

"After she's had plenty to drink, and you've started a conversation with her, I'll claim there's no more wine, and tell you to buy some more. You ask me to do it. I'll pretend to go, and close the door, leaving you two alone inside. [*I cannot help but laugh*] If she gets upset and runs home, that will be the end. [*Another obstacle*] But if, after I close the door, she doesn't make any fuss, we've won point nine. [*Ninth part*] We'll need only one point more for the game. [*A sudden occurrence*]"²¹

At this point in the narrative, however, Jin becomes entranced by the very last part of the scene, where he writes about the detail that Old Lady Wang has gone to in this final part of the plan, as we can see below:

"But that one's the tough one, Right Honourable Ximen. [*I was suddenly blown away because of what the author has done here, for this was one occurrence that utterly blew me away. Before this, there has just been one method of getting through the plan set up by Old Lady Wang - divided up part by part - and one way that demonstrates how the plan could fall apart at that particular stage. At this point in time, we are*

²¹ JPSH 342. Appendix B, II.

through more than eight tenths of the way to completion, so very close to the completion of the plan. This one thing that has blown me so utterly away, however, is that what Wang is saying is making you change your very state of mind. It is like the drawing of a dragon, with its scales and claws, and with those wonderful minute touches that always give people the urge to kill something]. You'll have to speak to her sweetly. Take it easy. If you make any sudden moves and spoil everything, there's nothing more I can do for you. [We are at the very last portion of the Glow Plan, and yet Ximen still has to be wary of the final part of the plan regarding the touching of Pan Jinlian's feet after dropping his chopstick. It may seem like a needlessly troublesome and disturbing thing to do, yet what else can be done at this point? Such is the brilliance of the author's pen.] Brush one of the chopsticks off the table with your sleeve. Bend down as if to pick it up and pinch her foot. If she screams, I'll come charging in to the rescue, [I cannot help but laugh] and you will have lost, probably for good. [Another obstacle]. If she doesn't make a sound, that will be point ten. [The phrasing that is being used here is so mockingly kind and filial. Up to this point, the old bag has also not been able to stop herself from laughing, let alone Ximen or the author]. Then, and only then, will she be yours! How do you like my plan?" [Tenth and final part]²²

What we can see here is just how closely Jin is focused on breaking down the plan into its components. He first divides the plan according to its number of steps, and then further expounds upon it whenever Old Lady Wang includes any sort of potential obstacle that might ruin the entire plan for good. What is of particular interest to Jin is the

²² JPSH 343. Appendix B, III.

minutiae with which the plan has been prepared, down to the exact actions that Ximen Qing needs to take in order to propel Pan Jinlian into sleeping with him. Jin is even more impressed that the 'author' goes out of his way to note that, even in the very last part of the plan, that the most minute of detail and caution must be taken so that the plan goes exactly as Old Lady Wang says it does, because, as Old Lady Wang says, "[t]hen, and only then, will [Pan Jinlian] be yours!"²³

If we were to look at this scene purely as a narratologist might, we would be inclined to comment on several different aspects of change within the narrative itself. One thing to note first is Old Lady Wang's reliance on more diegetic narrative up to the first three points in the plan. After the fourth point, this changes to a more mimetic approach, as the really important details for the plan are laid out in the remaining seven points. Mimetic narration or mimesis is a form of narrative mood, which can also be described as 'showing' important events with excessive detail in the narrative as opposed to simply mentioning and 'telling' about them, a technique called diegetic narration, or diegesis.²⁴ From a perspective of narrative mood, you can actually see the narrative slow down considerably, taking on a completely mimetic narrative structure. In fact, half of the game's points all take place within the span of a few minutes, with all of the points becoming far more detailed, up to the tenth and final point which demonstrates what Genette would refer to as the "illusion of mimesis," this point in the narrative where the

²³ JPSH, 343.

²⁴ Barry, *Beginning Theory*, 223-224.

reader is shown -- down to the last detail -- the very movements and actions that Ximen Qing has to take in order to properly snare Pan Jinlian.²⁵

The "illusion of mimesis" is described by Genette as a largely superfluous series of details that make up the units of the narrative that give the reader a sense of verisimilitude, that is, allowing the reader to see the text as a true-to-life illusion of reality. Genette writes that while these details do not add anything to the narrative by themselves, but because the narrator is allowing himself to "be governed by 'reality'" and is essentially "abdicating his function of choosing and directing," these small details add an important layer of realism to the narrative in the text.²⁶ Genette writes further that this illusion caused by mimesis is even more important to the story when the details seem "functionally useless" to the overall narrative.²⁷ We can see this perfectly clearly in this Glow Plan, where Old Lady Wang lays out the details of the plan down to the exact sort of movements that Ximen Qing needs to take in order for the plan to work, and thus demonstrates that mimetic narration overlaps very well with Jin's technique "Writing with Sweeping Strokes."

Example 2: Extreme Avoidance of Narrative Frugality

Jin's technique of "Extreme Avoidance of Narrative Frugality" 极不省法 is related to mimetic narration in that the author goes to great lengths to include as much build-up and detail in the narrative before a very important and climactic scene occurs. In order for Wu Song to kill Pan Jinlian and Old Lady Wang, there is a build-up of scenes that assist in structuring the story, leading to a much bigger and more detailed pay-off in

²⁵ Gerard Genette. *Narrative Discourse: An Essay in Method*. Translated by Jane E. Lewin. Ithaca, New York: Cornell University Press, 1979, 164.

²⁶ Genette, *Narrative Discourse*, 165.

²⁷ Gerard Genette. *Narrative Discourse Revisited*. Translated by Jane E Lewin. Ithaca, New York: Cornell University Press, 1988, 46.

the climax of the scene. When Jin is talking about this technique, he uses the example of Song Jiang and his killing of Yan Poxi, which Jin demonstrates is laid out in an extreme amount of detail over the course of several chapters. As is the case with Jin's techniques, there are other examples in the book--for instance, Wu Song's killing of Pan Jinlian.

This climactic and very important scene for Wu Song is built up over the course of three chapters, built very slowly and deliberately to provide the reader with the deepest story experience possible. While Jin sees this technique on a grand, multi-chapter scale in his example, it is also perfectly possible - if not preferable - to see this technique being played out by Jin in a single paragraph. Since Jin does not point out in his commentary when exactly these techniques are used, there is room for plenty of interpretation.

In this particular scene in chapter 25, Wu Song has invited several of his neighbours - including Old Lady Wang and Pan Jinlian - over to his house in order to exact his revenge against the two women for their part in the murder of his brother - all the while getting witnesses to see them confess their crime. Wu Song also goes to the trouble of having soldiers under his command guard the door. When the guests have all arrived, Wu Song orders them all to sit down in a pre-assigned spot at the table, and then goes about saying that Pan Jinlian and Old Lady Wang colluded in the murder of his brother. In order to have a written record of their confession, he then does the following:

Wu Song directed one of the soldiers stationed outside to bring the pen and paper and ink and lay them out on the table [Brilliant]. With his knife he indicated to Hu Zhengqing, a former functionary: [Brilliant] "Write this down, word for word!" Hu stammered his consent. [Brilliant] He then added water [Truly brilliant. Our author, despite being very busy with

*so many things to do in this chapter, still takes the time to write such a sentence.], and ground the ink, [Brilliant, while he is not writing, he is still grinding the ink in preparation to write, and making a truly living picture!] took the paper and said: "Old Lady Wang, tell us the truth!" [So very brilliant! Such first-rate writing. Out of all the four neighbours, only Hu Zhengqing says something, so brilliant!]*²⁸

Jin Shengtan continually pulls the reader out of the story in his idiosyncratic manner here as well, and is quick to point out little bits of information that really tie the whole scene together so very well. For instance, his first several mentions of 'brilliant' have specifically to do with the fact that the ink and paper that Wu Song brings in to record the entire confession regarding his brother's murder are readily placed on the table by Wu Song. Seconds later, Wu Song orders Hu Zhengqing to pick up the paper and the ink in order to write down the story. Jin is even further amazed by the fact that the 'author' goes out of his way to ensure that the reader is given the full experience of the scene, even showing that the ink is ground and water is added to it. This seemingly insignificant fact, almost certainly otherwise overlooked by the reader, is, in fact, a fleshing out of the narrative that should not be ignored in Jin Shengtan's analysis.

Jin's writing on this seemingly insignificant fact paints in Jin's theory a 'lifelike' picture for the reader, and demonstrates to the reader a number of different points. One of the first of these points is that if there were not a little scene such as this, one may go so far as to ask where exactly that paper and ink did come from. This would be the sort of question Jin would hope a reader would ask in this particular situation. Another point is

²⁸ JPSH, 379-380. Appendix B, IV.

related to the aesthetics of the scene itself. The reader, as previously mentioned, may just simply glance over this particular paragraph to get to the far more interesting sections, such as Wu Song's killing of Pan Jinlian and Old Lady Wang. What Jin Shengtan would hope this would do would be to give the reader a greater appreciation for the build-up and aesthetic structure of the scene, and how the scene is further enriched by the inclusion of a little scene such as this.

This technique is very similar to mimetic narration, that is, a highly-detailed style of narration that gives as much detail as can possibly be done in a single scene that the narrative effectively "tells itself."²⁹ Instead of the reader just being rushed through a scene such as this, the reader's perception is slowly built up along these lines to the point where the reader is fully immersed in as much detail as the written word can allow. In this short paragraph, we can see that Jin Shengtan's extreme attention to detail is practically identical in style to Gerard Genette's writings on narrative time and sequence, and if one were to break down this particular paragraph utilizing Genettian methods, that the focus would be on a very similar -- if not completely identical -- set of points. This returns us to the previously discussed Genettian idea of the "illusion of mimesis," which also plays an important role in this technique's function. Again we can see the verisimilitude present in this scene, as the narrative has been used as the "*medium par excellence* of the referential illusion," and is ideally helping the reader to momentarily "forget that it is the narrator telling" the story and that the reader has been immersed in the novel's realm of realism.³⁰ It is also important to point out once again that Jin's and Genette's goals in doing this analysis are where this convergence ends, since Jin's

²⁹ Genette, *Narrative Discourse*, 164.

³⁰ Genette, *Narrative Discourse*, 165-166

techniques cover such a wider scope of the narrative structure than Genette's scientific units.

It is also possible to see this technique as incorporating elements of focalization, specifically of the sudden -- and short-lived -- shift of focus to the ink as it is being ground into the water, taking away for a split-second the focus from Wu Song's actions of getting a confession out of Pan Jinlian and Old Lady Wang. Also worth mentioning is the quick focalization shift from Wu Song to the character of Hu Zhengqing, a character of absolutely no importance before or after this small scene. His only purpose in the narrative is to write for Wu Song, and to be a witness. Genette would no doubt consider this to be a perfect representation of mimesis, as it is simply a "useless and contingent detail....the medium par excellence of the referential illusion, and therefore of the mimetic effect...a connotator of mimesis."³¹ This signification of mimesis is very important to this analysis, since this is the precise sort of technique that Jin Shengtan picks up on in his own manner of writing as I have shown above. We can conclude, then, that Jin's technique "Extreme Avoidance of Narrative Frugality" possesses remarkable similarities to mimesis.

Example 3: Snake in the grass or discontinuous chalk line

"Snake in the grass or discontinuous chalk line" 草蛇灰线 is a combined metaphor meaning the continual use of a certain word in a part of the narrative that is a "connecting thread" which draws the whole sequence together. In practice, this term could be anything that is of importance in the narrative and eventually gains a place of prominence further along in the development of the story, which can also be seen as

³¹ Genette, *Narrative Discourse*, 165

foreshadowing. One of the very best examples of this in Jin's commentary comes from Jin's mentioning of the word "club" in the famous episode *Wu Song Fights the Tiger* 武松打虎, in chapter 22.³² The story itself is a well-known and beloved classic of Chinese fiction that essentially every Chinese child has at least heard of.

In this scene, Wu Song is heading to visit his older brother, who happens to live in another part of the country. As Wu Song is travelling along the road, he comes across an old wine tavern a short distance away from a ridge that he has to cross in order for him to get to his brother's house. After Wu Song consumes no fewer than eighteen bowls of wine, he ignores the shop-keeper's warnings about there being a large and vicious tiger that is loose on the ridge, and decides to cross the ridge as the sun is setting. Once Wu Song is on the ridge, he comes across an official proclamation that informs Wu Song that there is, indeed, a tiger loose on the ridge. Despite the sun rapidly setting by this point in the day, Wu Song decides not to go back to the tavern and continues on his journey. He comes to a rock and decides to have a short rest, the wine finally catching up to him, when he is assaulted by the tiger:

After the gust of wind had passed, Wu Song heard a great crash behind the tangled trees, and out leaped a big tiger with big slanted-eyes and a big white forehead. [*The tiger came out with force and power*]. Seeing it, Wu Song cried "Ai ya!" and rolled down from the blue rock. [*With this sign of weakness, Wu Song's valour is brought out even more clearly. Otherwise, it would just be like the story of Zilu told in a small village, extremely untrue to life*] Grasping the club in his hand

³² John C.Y. Wang has also translated the commentary of this scene; see Wang, John C.Y. *Chin Sheng-t'an*. Boston: Twayne, 1972, pp. 74-80.

[Club: the fourteenth time. Grasping the club - the eighth posture he assumes with the club], he dodged to the side of the blue rock. *[The first dodging.]*...³³

We can see in the paragraph above Jin's love of concentrating on these small narrative details such as the club -- and to a much lesser extent Wu Song's dodging. This focus strings the narrative along, and makes the reader better appreciate the build-up that is to come for the club. The reader is expecting that the club is going to be extremely important in this fight against the tiger, as we see that Wu Song has grasped the club as if it was his weapon against the tiger. Jin Shengtan is effectively utilizing his "Snake in the Grass or a discontinuous chalk line" as version of focalization, where the reader's gaze is continually re-focused back to these seemingly minor components in the narrative, such as the club, in expectation of its future importance. However, the club's importance in the fight turns out to provide nothing more than a false hope for Wu Song, as we can see as the fight progresses. In fact Jin himself hints at this very fact in his commentary:

Unable to cut Wu Song with its tail, the tiger roared again, and swiftly circled around. *[The Tiger]* Seeing that the tiger had again turned, Wu Song raised his club with both hands *[Raised his club - the ninth posture he assumes with the club. Club: Fifteenth time mentioned]* and with all his strength brought it down from mid-air in one swift blow. *[The man. After this blow, who would not think that the tiger will be done away with? And yet the unexpected is going to take place.]*³⁴

The culmination of the focalization on the club comes immediately after:

³³ JPSH 315. Appendix B, V.

³⁴ JPSH 316. Appendix B, VI.

There was a crashing sound, and leaves and branches scattered down over his face. When he fixed his eyes to see, Wu Song found that he had not hit the tiger [*He had marshalled all his strength and yet he did not hit the tiger. What a hair-raising sentence!*] ; instead, in his haste, he had hit a withered tree. [*In this turmoil the author again takes time to provide an explanatory note.*] The club broke in two, and he was only holding half of it in his hand.³⁵

The club that had tied the whole scene together had been shattered, and the reader may be disappointed by this sudden turn of events, but not Jin, who notes that the reader "thought that Wu Song could have relied on the club to strike the tiger but all of a sudden it has come to naught here: we are absolutely stunned and hardly dare read on."³⁶ While the club has been shattered and Wu Song is now forced to fight with his bare hands against the tiger, this is neither the last time in the narrative that the club is mentioned, nor is it the last time the club has a position of focus worthy of focalization once again.

The first instance of the now broken club being focalized on once again is immediately after its breaking:

The tiger roared, its wrath fully aroused. Turning its body around, it again leaped toward Wu Song. [*The tiger*] Wu Song again moved away and then retreated ten steps. [*The man*] No sooner had he done so, when the tiger planted its two forepaws on the ground right in front of him. [*The tiger*] Seizing the opportunity, Wu Song threw away the broken club

³⁵ JPSH 317. Appendix B, VII.

³⁶ JPSH 318.

*[The club is gotten rid of. Club: The seventeenth time mentioned]*³⁷

The final instance of the club is of particular importance to the narrative, as it actually serves to confirm the importance of the club in the narrative's construction, and the necessity for Jin's continual focalization on the item. After Wu Song has thrown away his club, he engages the tiger with his bare fists, and manages to beat the tiger down through sheer physical brutality. Though Wu Song is absolutely exhausted after the fight, he wants to make sure that the tiger is truly dead, and thus:

Wu Song let go of the beast, and went among the pine trees in search of his broken club. Grasping the broken club in his hand, and fearing the tiger was not yet dead, he struck it again. *[Club: the eighteenth time. This is the last sound of the club]* Only after he saw the tiger's breathing cease did he finally throw down the club. *[The club ends here]*³⁸

The final time the club is focused on by Jin Shengtan is also the sign of the end of the fight between Wu Song and the tiger, thus tying the entire scene together through the use of this single word, and moves Wu Song's story into another story arc altogether. Jin's technique of "Snake in the grass or discontinuous chalk line" also remarkably resembles Genette's notions of narrative perspective, as focalization is clearly at work in this scene through Jin's focus on the importance of the club.

When looking at narrative perspective, it is important to understand through whom the reader is perceiving the events of in the narrative, which Genette calls

³⁷ JPSH 318. Appendix B, VIII.

³⁸ JPSH 318. Appendix B, IX.

focalization. Genette writes that "[so] by focalization I certainly mean a restriction of 'field' – actually, that is, a selection of narrative information with respect to what was traditionally called *omniscience*."³⁹ Genette then proceeds to outline the various positions the narrator can take, which can be subdivided into three different kinds of focalization. The first kind of focalization is 'zero focalization', which is the traditional 'omniscient narrator' that knows far more than the characters themselves including their innermost thoughts and gestures. The second kind of focalization is 'internal focalization', wherein the narrator only knows as much as the focal character, with all narrative information being filtered through the lens of this character. The third kind of focalization is 'external focalization,' where the narrator actually knows less than the characters, and instead acts like a camera lens that follows the protagonists' actions and gestures from a distance, and is unable to guess the protagonists' thoughts.⁴⁰ Jin Shengtian, our ever-present omniscient commentator, generally takes the position of 'zero focalization' as he gleefully leads the reader along in his focused interpretation of the narrative. Jin is going out of his way to demonstrate to the reader the importance of where he is focalizing on at the expense of other aspects of the text, such as the parts of Wu Song's fight that do not have to do with the presence of the club, though he frequently demonstrates his knowledge of the narrative beyond the club and reaffirms his role as an omniscient narrator.

Another part of Gerard Genette's narratology overlaps considerably with his writing on Narrative Time, specifically on the "Frequency of Events" that occur in certain aspects of the narrative.⁴¹ The "Frequency of Events" refers to the relation between the number of times an event occurs in the story and the number of times it is mentioned in

³⁹ Genette, *Narrative Discourse*, 74.

⁴⁰ Genette, *Narrative Discourse*, 189-194.

⁴¹ Genette, *Narrative Discourse*, 113.

the narrative. Genette writes that "[a] system of relationships is established between these capacities for 'repetition' on the part of both the narrated events (of the story) and the narrative statements (of the text) – a system of relationships that we can *a priori* reduce to four virtual types, simply from the multiplication of the two possibilities given on both sides: the event repeated or not, the statement repeated or not."⁴² Genette then writes that these four possibilities imply four separate kinds of frequency relations, which can then be organized into three categories: first, there is *singulative narration*, where the narrator mentions in the text whenever a certain event keeps reoccurring; second, there is *repeating narrative*, where the narrator recounts more than once what has happened only once; third and finally, there is *iterative narrative*, where the narrator recounts only once something that has occurred several times within the narrative. Jin Shengtan's insistence on focusing on the club throughout Wu Song's fight with the tiger, going so far as to count out the number of times that the club is mentioned in the narrative, draws the reader's attention to the same sort of concepts as *singulative narration*, as both techniques obsess over continual occurrences in the narrative. It is perfectly possible to conclude, then, that "Snake in the Grass or Discontinuous chalk line" overlaps with not only one, but rather two portions of Genette's writings on narratology.

Example 4: Extreme narrative frugality

"Extreme narrative frugality" 极省法 is essentially the opposite of the previously mentioned technique "Extreme avoidance of narrative frugality" 极不省法. Keeping in style with its counterpart, this technique of Jin's is not so much a "technique" as it is a commentary on the structure of the narrative's construction. Jin does not give any

⁴² Genette, *Narrative Discourse*, 114.

explanation to this technique, and simply provides several examples that occur throughout the novel. One of the best examples available in the novel happens at the end of chapter 22 and the beginning of chapter 23, after Wu Song has killed the tiger on Jingyang Ridge. Wu Song, after being escorted back to the magistrate and showing proof that he indeed killed the tiger, is given the position of constable as a reward. However, before Wu Song begins his duties he decides to go and visit his brother who lives nearby:

"I want to go home to Qinghe and see my brother," Wu Song said to himself. "Who would have thought that I'd wind up as a constable in Yanggu!"

Thereafter, he had the affection of his superiors and was famed throughout the countryside.

Two or three days later, Wu Song was leaving the country office in search of amusement when a voice hailed him from behind.

"You've fallen into luck, Constable Wu. Is that why you don't recognize me anymore?" [*Who is this person?*]

Wu Song turned around and exclaimed "Ai ya! [*"Ai ya" is the sort of word that is only used when someone is extremely surprised, and Wu Song has already said it three times over the course of this chapter. The first time was when he was lying down on the rock on Jingyang ridge and saw the tiger for the first time, the second was when he was coming down from Jingyang ridge and saw the men dressed up like tigers, and the third was as a result of Wu Song seeing this particular man. This man that has entered the scene said Wu Song's surname out loud, and appears to be a person of great importance to Wu Song.*] What are you doing here?!"

If Wu Song had not met that man would bloody corpses
have lain in Yanggu? And as a result heads rolled as steel
blades swished, and hot blood flowed as fine swords flashed.

Who was this person who called Wu Song? Read the
next chapter to find out.⁴³

We can see through this excerpt that the technique is essentially Jin's commentary on the changes between narrative moods, ie. between diegetic and mimetic narration. We see this immediate change after Wu Song finishes deciding to go and visit his brother, and comment on his own excellent luck in becoming a constable, where we are told that 'two to three' days pass. Immediately after this temporal shift, the reader is brought right back to a mimetic narration with Wu Song being hailed by a particular person. Jin Shengtan's commentary in this section is focused on this scene, but for decidedly different reasons from simply the temporal shifts. Rather, Jin is far more interested in the fact that this is the third time that Wu Song has cried out "Ai ya" in this chapter, setting out the three times that Wu Song has uttered these words, and noting the importance of their placement in the narrative, as they effectively signal the beginning of three important scenes in the chapter.

Ignoring the cliff-hanger hook at the end of chapter 22, and Jin Shengtan's pre-chapter discussion at the beginning of chapter 23, the novel's narrative picks up immediately from where it ended at chapter 22, reuniting the two Wu brothers in preparation for the next portion of Wu Song's story cycle:

Constable Wu fell to his knees and kowtowed
[*Delightful*], for it was none other than his brother, Wu the

⁴³ JPSH, 321. Appendix B, X.

Elder. "I haven't seen you for over a year," said Wu Song.
 "What are you doing here?" [*Wu the Elder's answer to Wu Song's question is both an answer and yet not an answer at all*]

"You were gone a long time. Why didn't you write?
 Sometimes I reproached you in my heart, and yet I missed
 you." [*The sentence in question is clipped from a part of the
 book Romance of the Western Chamber. Although Wu the
 Elder is saying these brilliant words, I am under the
 impression that this sort of language is something that Wu the
 Elder would not be able to think of himself, and also that Wu
 the elder wanted to blame Wu Song, but was rather made to
 say it in this more classical fashion*]

"How is that?"⁴⁴

Again we can see that Jin's commentary is not paying any attention to the temporal shifts in the narrative, but rather the dialogue that starts between Wu Song and his older brother. As is so often the case with Jin Shengtan, he is focalized on some of the smallest and seemingly insignificant details on the narrative, at least if looked at through the lens of a narratologist. That being said, Jin's technique, "Extreme narrative frugality," does look at the interchanging relationship between mimetic and dietetic narrative, and its use within the greater context of *Shuihu Zhuan's* structure. Ellen Widmer writes that this particular technique of Jin's is certainly related to the "dynamics and pacing of scenes" within the various story cycles in the novel.⁴⁵ Diegetic narrative is especially prevalent in this technique, since the reader is told -- rather than merely shown -- that several days pass uneventfully in Wu Song's world before finally meeting his brother. Saying in the narrative that these days pass in the narrative rather than describing anything that happens

⁴⁴ JPSH 323. Appendix B, XI.

⁴⁵ Widmer, *The Margins of Utopia*, 96

in them is the very essence of what Genette calls varying "degrees of diegesis," which pulls the narrative forward to the next important instance of narrative mimesis.⁴⁶ Lucille Guillemette and Cynthia Levesque write in their summary of Narratology that the diegetic narrative mood is "...expressed to varying degrees, depending on the degree to which the narrator is effaced from or represented in his narrative. This distancing between the narration and the story helps the narratee to evaluate the narrative information being presented, [and quoting Genette,] "as the view I have of a picture depends for precision on the distance separating me from it."⁴⁷ We can see this distancing in the novel's narrative clearly as well, and for these reasons, I see this technique as comparable with Genette's theories on narrative mood.

Example 5: New twists in the narrative just as it is about to end

"New twists in the narrative just as it is about to end" 欲合故縱法 is once again demonstrative of Jin's insistence on focusing on the narrative and aesthetic structure of the story as opposed to any sort of psychological motivations that the characters may have. John C.Y. Wang writes that this technique is essentially what the reader would recognize as "suspense," and the example Jin provides for this technique further supports this interpretation.⁴⁸ Jin mentions a moment in chapter 41 where Song Jiang and Dai Zong are about to be executed in the city of Jiangzhou, but are rescued at the last second by some of the Liangshan heroes. After Song and Dai have been saved, Li Kui fights his way back into the city and confronts the local magistrate, and the reader is left in suspense as to what will become of Li Kui. While this example works very well, there are

⁴⁶ Genette, *Narrative Discourse*, 164.

⁴⁷ "Narratology," Signo: Theoretical Semiotics on the Web, accessed January 1, 2013, <http://www.signosemio.com/genette/narratology.asp>.

⁴⁸ Wang, *Chin Sheng T'an*, 72-73.

other examples that work even better in terms of adding suspense to the narrative. This example involves Wu Song after he has committed a massacre at the Mandarin Duck tower in chapter 30, and Wu Song has just made his way safely outside of the town:

It had been a long, hard night, and Wu Song was weary, the wounds from his beating were still very painful. He couldn't go on. He saw, nestled in a grove, a small ancient temple. Wu Song entered, leaned his halberd down [*Fourteenth time the halberd is written about*] and removed his bag. Using the bundle for a pillow [*Quiet and meticulously crafted*], he stretched out.

He was just closing his eyes when two long hooked poles snaked forward and pinned him down. Two other men ran in, and seized and tied him down. [*Quiet and meticulously crafted*]

"This guy is good and fat," said the four bandits. "Big brother will be so very pleased!"

Wu Song struggled in vain. The bandits took Wu Song's bundle and halberd [*Fifteenth time the halberd is written about*] and hauled him like a sheep, hustling him along so fast that his feet barely touched the ground. [*Pretty humorous*] They then headed for a village.⁴⁹

We can see that Jin's commentary pays no attention to this technique at this part of the story. Instead, Jin's commentary is concentrating on the number of times Wu Song's halberd is mentioned, the detail of writing put into Wu Song's capture by these bandits, and Jin's own reaction to the humorous manner in which Wu Song is carried by the bandits after he is captured.

⁴⁹ JPSH, 440. Appendix B, XII.

From a narratological perspective, there is very little in this technique that can be equated to Genette's theory. While focalization does come into play since the reader is told to look by Jin for this particular structure in the narrative and its use, focalization in this case is used on a far wider level than Genette would have intended in his theory, fitting more adequately into the more broad realm of structuralism as opposed to narratology. Furthermore, Jin himself is not focalizing his commentary on this technique at this particular point in the novel, as his commentary indicates he is far more interested in the greater structure of the narrative as opposed to the smaller minutiae in the novel. While this example does not add anything to my hypothesis, it is important to realize and understand that Jin's techniques are not identical with Genette's narratology, but rather that they are very similar in what they are looking for in terms of the narrative and its construction. Thus, this example demonstrates that there are indeed some differences in the focus of the two methodologies.

Conclusions

As we have seen through my closer analysis of these five techniques, there are considerable similarities that can be derived between Jin's technique and Genette's narratology and their approaches to the study of the narrative. That being said, Jin's techniques are far more varied in their scope than Genette's, often overlapping with several of Genette's more precise and scientific units of analysis, as opposed to Jin's more metaphorical, and widely varied concentrations on disparate areas of the narrative.

In the first comparative analysis we looked at "Writing with Sweeping Strokes", which focuses on how the narrative is focused on the most minute of details in a scene. We can see that the technique overlaps to a large degree with Genette's mimetic narrative,

as Genette's theory also looks at the point in a text when the narrative slows down and provides as much detail as possible for a single scene. This in turn creates the "illusion of mimesis" that creates a sense of verisimilitude for the reader that allows the reader to be pulled into the world of the novel, and bring forth a greater sense of realism to the reader's experience, which Jin's technique also points out.

In the second comparison we looked at "Extreme Avoidance of Narrative Frugality," where the narrative sets up a climactic scene in great detail beforehand. We can again see some similarities between this technique and narratology; however, unlike the previous technique, we can also see that this technique overlaps with more than one specific aspect of Genette's theory. First, this technique is similar to mimetic narration, which focuses the narrative on explicating as much detail as can be told in a single scene, and again creating the 'illusion of mimesis' once again. Second, focalization plays a role in the construction of this technique, as the focus of the narrative changes ever so slightly in the example that I used.

The third comparison looked at "Snake in the Grass or Discontinuous Chalk Line," a combined metaphor meaning the continual use of a certain word in a part of the narrative. This technique has some similarities with Genette's writings on focalization, where the narrator is focused on certain specific aspects of the narrative, and directs the reader's attention to those points. Unlike "Extreme Avoidance of Narrative Frugality," however, "Snake in the Grass" is more in tune with one of the particular positions of focalization that the narrator can take, specifically "Zero Focalization." The technique is close in its focus to Genette's writings on "Narrative Time," specifically on the "Frequency of Events," which deals with the amount of times certain words and phrases

are repeated in the narrative, and their relationship with the overall meaning of the narratological structure. Like "Extreme Avoidance of Narrative Frugality," "Snake in the Grass" covers a very specific portion of "Frequency of Events," which in this case is *singulative narration*. Once again we see that this technique covers more than one of Genette's units.

The fourth comparison looked at "Extreme Narrative Frugality," where the narrative of a scene is written in such a way as to move the story to the next exciting event as quickly as possible. This technique functions in a similar fashion to Genette's writing on diegesis, where time in the narrative is sped up to move the story along to the next scene of importance. Since this technique emphasizes the speeding up of the narrative in order to move the reader along to the next important section of the text, diegetic narration can be clearly seen here, emphasizing the importance of quickly "telling" about certain events in the narrative in the intertwining relationship between the narrator "telling" (diegesis) and "showing" (mimesis) the story in the narrative.

The fifth and final comparison, "New Twists in the Narrative Just as it is about to end," provides the exception to the previous findings above. This technique focuses on finding what would be considered by a modern reader as "suspense" in the narrative, ensuring that the reader is always kept off guard and excited. This is an instance where Jin's interest in the structure of the novel, rather than the narrative, is brought out, as the technique does not adequately fit with any of Genette's theory. It is possible to see some focalization at work given that Jin focuses on certain aspects of this "suspense," but even that is a stretch when considering the insistence of this technique to focus on a particular story structure that is larger than the units that focalization is used for. For this reason,

this technique cannot be seen as bearing any identifiable resemblance to a more modern narratological form.

What, therefore, can we conclude from these five examples? We can see that, despite Jin Shengtan using colourfully-worded metaphors to name his techniques and utilizing -- at least to modern Western sensibilities -- highly unscientific language and analysis, there is a very definite focus on the aesthetic forms and foci of the narrative. Furthermore, the focus of Jin's techniques vary wildly from technique to technique when compared to Genette's highly focused, scientific method, that the breadth and depth of analysis that is extracted from Jin's techniques is almost identical when peered at through Genette's narratological lens. While I have not given a complete side-by-side analysis of Jin's techniques, the size of my sample provides more than enough evidence to support my hypothesis as to the similarities between these two methodologies, both incubated in dramatically different ways, and which are largely identical in their effectiveness.

Chapter 2: "Unfathomable Genius:"⁵⁰ Jin Shengtan and the Concept of the Author

Jin Shengtan's commentary on the *Shuihu Zhuan* reveals a lot about Chinese theoretical understanding about the role of the author. This is because Jin's own theory of the Chinese novel was based on previously constructed theories of Chinese literature, which Jin proceeded to mould in his own unique fashion in his commentary. One of the most important theoretical concepts that forms the bedrock of this theory of the role of the author is a term based in Confucian writings known as *Shu Er Bu Zuo* 述而不作. *Shu Er Bu Zuo* was a concept first mentioned by Confucius 孔子 himself when he stated that "I transmit the truth but do not originate anything new. I believe in and love the study of Antiquity."⁵¹ We can interpret this as meaning that the author is not so much the creator of a work, as the transmitter of the knowledge of the text. This concept, when viewed in the light of the notion of authorial creativity in Chinese culture, allows us to see that the author, in many cases, is pushed into the metaphorical background and away from prominence.⁵² What we will be able to see about Jin is that he effectively promotes the idea of an author as a "genius" 才子 who is completely in control of every aspect of the

⁵⁰ JPSH, 18.

⁵¹ "述而不作，信而好古," See Confucius 孔子, *Lun Yu Quan Jie* 论语全解 (*The Complete Analects*). Zhongguo 中国: Zhongguo Zixue Mingzhu Jicheng Bianyin Jijinhui 中国子学名著集成编印基金会, 1975, 205.

⁵² Discussing this theoretical concept was inspired from my reading of a doctoral dissertation written by Laura Wu: "Jin Shengtan: Founder of a Chinese Theory of the Novel." (See: Laura Wu, "Jin Shengtan (1608-1661): Founder of a Chinese Theory of the Novel" (PhD diss., University of Toronto, 1993)). Within this dissertation, Wu hypothesizes that Jin Shengtan, through his *dufa* 读法 commentary, founded an entirely new theory of what Chinese literature was at the time of the late Ming Dynasty. While Wu constructs a very detailed theoretical model of Jin's theory of the novel, she does not go into any real depth when it comes to the impact of Jin Shengtan's commentary on any specific scenes within the *Shuihu Zhuan* text, particularly in the case of her analysis of *shu er bu zuo*. Thus, in this second chapter, I intend to provide my own analysis of the theoretical origins surrounding the idea of *shu er bu zuo*, followed up by an examination of a series of scenes in the narrative where we can see how the image of the author is constructed by looking at the relationship between Jin Shengtan's commentary and the creation of the image of the author of the text.

novel, and whose visionary ideas should always be at the forefront of the reader's mind as they venture into the reading of any work of literature. Jin does this in his own idiom through the use of his commentary that we can see in his commentary's two particular forms, his *jiapi* 夹批 and *zongpi* 总批 commentary.⁵³ The *jiapi* commentary is comprised of Jin's running interlineal notes throughout the chapters themselves, which provide the reader with Jin's insight on every mentionable detail that the novel has to offer. The *zongpi* commentary is a pre-chapter discussion written entirely by Jin that is included at the beginning of each chapter in which Jin outlines the ideas and themes that Jin believes will be of importance in the upcoming chapter. What these commentary forms of Jin's do for the image of the author is bring the authorial image into far more prominence in the context of Chinese vernacular literature, or *xiaoshuo* 小说. While the presence of the author is often very prominent in the case of other forms of Chinese literature, like poetry, that sort of authorial distinction was not previously the case for the early works of vernacular literature. Jin's commentary creates an ideal image for the author as a "genius" who is every bit as worthy of adoration as any of the great authors of China in more established genres.

Something that must be clarified before continuing about the authorial persona is that there is some uncertainty as to the identity of the *Shuihu Zhuan* and its supposed author, Shi Nai'an 施耐庵. The stories that comprise the *Shuihu Zhuan* had been told for at least five centuries prior to the creation of the novel as a conceived whole, with the actual "creator" of the work not really known to anyone. Indeed, the stories that make up

⁵³ Jin Shengtian most likely wrote the *dufa* section after his *jiapi* and *zongpi* commentary, which can be surmised because Jin never mentions any of the technical names of his outlined techniques anywhere in the commentary proper. While the *dufa* and the *zongpi/jiapi* commentary cover the exact same topics, the *dufa* is clearly the most developed of Jin's ideas.

the *Shuihu Zhuan* come from a combination of folk tales and history, both being blended together to form the overarching narrative.⁵⁴ The two major names associated with the authorship of the *Shuihu Zhuan* are Shi Nai'an, and the author of another great Chinese literary work of the time, *Romance of the Three Kingdoms* 三国演义, Luo Guanzhong 罗贯中. The name of Shi Nai'an was first associated with the *Shuihu Zhuan* as a result of the Jin Shengtan's commentary, where Jin continually emphasizes the fact that the author is none other than Shi Nai'an, claiming that he had an early edition of the book that was clearly written by Shi Nai'an. In fact, Jin went so far as to write a preface to his edited version of the *Shuihu Zhuan* to prove that his truncated version was the correct one.⁵⁵ Luo Guanzhong's association with the *Shuihu Zhuan* comes from his name recognition in being attributed with writing a variety of dramatic plays and novels -- among them the *Romance of the Three Kingdoms* -- and some possible hints throughout the *Shuihu Zhuan* that connect certain names in Luo Guanzhong's professional life with names in the *Shuihu Zhuan* text.⁵⁶ Countless scholarly debates have taken place over the centuries in an attempt to figure out who exactly the author of the *Shuihu Zhuan* was, but the answer remains -- and will probably always remain -- a mystery. For the purposes of this chapter, I will simply follow Jin Shengtan in naming Shi Nai'an as the author of the *Shuihu Zhuan*, since Shi is the author Jin Shengtan wishes the reader to understand and appreciate. To borrow the terminology of Wayne Booth, Jin has made Shi Nai'an into the "implied author," in which the image of the author we are seeing in this commentary may not be -- and is most likely not -- what the actual Shi Nai'an was like, but rather that the reader is

⁵⁴ Andrew Plaks, *The Four Masterworks of the Ming Novel*, Princeton: Princeton University Press, 1987, 279.

⁵⁵ Plaks, 292.

⁵⁶ Plaks, 294.

able, through Jin's commentary, to create a distinct image of what Jin wants Shi Nai'an to be.⁵⁷

The Concept of the Author prior to Jin Shengtan

To quote the English author Edward Young from his essay "Conjectures on Original Composition," he says that "the author is responsible for the work he produces and that...the author is seen [by the reader] as a creator."⁵⁸ This idea, which is important to the development of English literature, is not at all the same in traditional Chinese literary notions of vernacular fiction of the author. In classical Chinese theories of vernacular literature prior to Jin Shengtan, there was, generally speaking, a lack of interest in the 'author' -- or creator -- of the work. This theory can be best embodied through the Confucian dictum of *shu er bu zuo*, "to transmit but not create."⁵⁹ This idea, according to James J.Y. Liu in his book *Chinese Theories of Literature*, can be traced to the "absence in traditional Chinese philosophy of the concept of an anthropomorphic deity as the creator of the world."⁶⁰ The importance of Confucian philosophical beliefs cannot be understated here, as the philosophies that built up this idea of *shu er bu zuo* were grounded in these values. Indeed, the Han Dynasty 汉朝 scholar Yang Xiong 杨雄 wrote that books are nothing more than frivolous "...if they are not based on the

⁵⁷ Wayne Booth, *The Rhetoric of Fiction*, USA: University of Chicago Press, 1983, 74-75. While this theory has been heavily criticized in the context of western literary theory regarding the position of the author, its definition and use is still very applicable to the commentator-author distinction within the *Shuihu Zhuan*.

⁵⁸ The essay deals with Young's idea that originality in literary work is more important than merely copying and imitating the works of the Greek and Roman classics. See Edward Young, "Conjectures on the Original Composition," *Critical Discourse and Theory Since Plato*, ed. Hazard Adams. San Diego and New York: Harcourt Brace Jovanovich, 1971, 339.

⁵⁹ Confucius, *Lunyu Quanjie*, 205.

⁶⁰ Liu, *Chinese Theories of Literature*, Chicago: University of Chicago Press, 1975, 87.

principles of Confucius 孔子; and talks, however eloquent, are just the sound of petty bells when not based on the principles advocated by Confucius."⁶¹

Through a brief review into the traditional Chinese thought about the artist-creator, we can see that there is very little in the way of a Chinese author. The idea of the role of the author in the classical Chinese context is something of a miasmic maze. While the Confucian notion precludes the idea of legitimizing the author in a cultural work, we can see that there are somewhat differing themes that parallel the creation of this notion. For instance, Sima Qian 司马迁, the author of the Chinese work *Shiji* 史记, advocated in his "Letter in Reply to Ren Shaoqing" 报任少卿书 an idea called *yijia zhi yan* 一家之言 -- a discourse reflecting the writer's own viewpoint and individualized authorial viewpoints when he says that his intended goal in writing the *Shiji* was to "examine into all that concerns heaven and man, to penetrate the changes of the past and present, and to form my own opinions."⁶² This idea, even within the context of historical writing, may be indicative for a case against the idea of a strong authorial persona and presence in a textual work.

⁶¹ See Liu Xie 劉勰, *The Literary Mind and the Carving of Dragons* 文心雕龙, Translated by Vincent Shih, Hong Kong: Chinese University Press, 1983, xix.

⁶² Sima Qian, "Bao Ren Shaoqing shu," *New Writings on Classical Literature* 古文观止新编. Taipei 台北: Qiye shuju 企业数据, 1976, 392. While the *Shiji* is generally seen as a historical work, it can be treated as *wenxue* 文学 for the purposes of this thesis. Indeed, it was from the traditions of Historical and Philosophical writing where the style of *xiaoshuo* 小说 fiction originated, rather than from the tradition of poetry. Please see Y.W. Ma's discussion on the topic of Fiction writing in Y.W. Ma, "Fiction," in William Nienhauser Jr. ed., *The Indiana Companion to Traditional Chinese Literature*, Bloomington: Indiana University Press, 2001, 31-47.

Jin Shengtian treats the narrative of the *Shiji* as a piece of historical writing in his commentary, and it provides an important comparison with what Jin refers to as the differences in the concepts *shi* 史 versus *wen* 文, an idea which I will explain in more detail later in this chapter. Please see: Dore J., "Literary Theory and Criticism," in Victor H. Mair ed., *The Columbia History of Chinese Literature*, pp.916-39, and Craig Fisk, "Literary Criticism," in William Nienhauser Jr. ed., *The Indiana Companion to Traditional Chinese Literature*. Bloomington: Indiana University Press, 2001, pp.49-58.

Another part of the confusion results in the differences between the author of a piece of fiction writing, or a piece of literary writing. This is because the very term for vernacular literature, *xiaoshuo* 小说, which comes from a term used in *Zhuangzi* to delineate "small talk," expanded over more than a millennium to include a myriad of writings that were originally deemed insignificant pieces of fiction. This problem also brings out the issue of properly tracing any sort of concrete development of the vernacular novel as a form, since the form was often a mix between the styles of historical writing and philosophical writing, as opposed to the more ancient and accepted Chinese literary form of poetic writing.⁶³

Interest in the author is shown in Chinese theory in a variety of ways which include the construction of the image of the creator of a work, the attention of the narrator in a work, as well as showing the efforts of commentators in their reconstruction of the artists in their receptions of the works. Other scholars have hypothesized that there exists a "reconstructionist tradition" which treats the artist of a work as the controlling agent whose actions account for the existence of the said work of literature.⁶⁴ This authorial image that results is a hypothetical construct inferred or postulated by the reader from the text's inscription, and we shall see that Jin Shengtan followed such an idea in his construction of the image of the authorship of Shi Nai'an.⁶⁵

⁶³ Y.W. Ma, "Fiction," in William Nienhauser Jr. ed., *The Indiana Companion to Traditional Chinese Literature*, Bloomington: Indiana University Press, 2001, 31-32.

⁶⁴ For instance, the Tang poet Bai Juyi 白居易 (772-846) wrote "Word is the sprout from intent;/Acts are writing's root;/Thus as I read your poems,/I know the man you are." See Bai Juyi, "Du Zhang Ji guyuefu," 白居易集 (*The Works of Bai Juyi*). Beijing 北京: Zhonghua Shuju 中华书局, 1979, 2. Another example comes from the Song writer and artist Su Shi 苏轼 (1037-1101), who was recorded saying that "in reading a poem one can, in imagination, see the poet," and "when I look at an artist's calligraphy, there is that in it by which I can grasp him as a man." Wu, 80.

⁶⁵ Wu, 80-81.

Indeed, the classical idea of reading in the Chinese context can be defined using Denis Donoghue's term 'epireading', which is defined as having the goal of reading as being the recovery of the original intent of the author.⁶⁶ This can be an extremely difficult task to accomplish in the context of *xiaoshuo* 小说 fiction, since it was exceptionally rare for anyone to acknowledge their authorship for most literary works in early-modern Chinese vernacular fiction from the Ming Dynasty. The case of the question of authorship for the *Shuihu Zhuan* as previously mentioned, was not an uncommon story for literature during this time in China, as it was rare for the authorship of a literary work to be known, a problem that includes the three other great literary works of the Ming Dynasty, the *Jin Ping Mei* 金瓶梅, *Romance of the Three Kingdoms* 三国演义, and *Journey to the West* 西游记.⁶⁷ Indeed, it is safe to say in the cases of most of the major pieces of vernacular fiction, that the attribution of any name as an author for them "should be viewed with doubt."⁶⁸

We can also see that in certain aspects of Chinese theories of literature, there is conceived literature that can be seen as "a manifestation of the principles of the

⁶⁶ Denis Donoghue, *Ferocious Alphabets*, New York: Columbia University Press, 1982, 98-99. This idea is in opposition to what Donoghue then refers to as "graphireading," wherein the text is interpreted in a more post-modern fashion where the reader is "freed" from interpreting the novel as the author had intended it. See: Donoghue, *Ferocious Alphabets*, 151-52.

⁶⁷ David Rolston, *Traditional Chinese Fiction and Fiction Commentary*, Stanford: Stanford University Press, 1997, 113. While the authorship of *Romance of the Three Kingdoms* and *Journey to the West* are generally accepted to be Luo Guanzhong for *Three Kingdoms* (See: Luo Guanzhong 罗贯中. *Three Kingdoms*. Translated by Moss Roberts. Beijing: Foreign Language Press, 1994) and Wu Cheng'en for *Journey to the West* (See: Wu Ch'eng-en. *Journey to the West: Volume 1*. Translated by Anthony C. Yu. Chicago: University of Chicago Press, 1977, 21), even these names are disputable. In the case of *Jin Ping Mei*, the author is only known by the pseudonym Lanling xiaoxiaosheng 兰陵笑笑生, "The Scoffing Scholar of Lanling." See: Lanling Xiaoxiaosheng 兰陵笑笑生. *The Plum in the Golden Vase or Chin P'ing Mei, Volume One: The Gathering*. Translated by David Tod Roy. Princeton: Princeton University Press, 1993, xxiii.

⁶⁸ Y.W. Ma, "Fiction," in William Nienhauser Jr. ed., *The Indiana Companion to Traditional Chinese Literature*, 31.

universe."⁶⁹ These ideas are particularly prevalent in the seminal Daoist works *Zhuangzi* 庄子 and the *Dao De Jing* 道德经, as well as in Liu Xie's seminal work on Chinese literature, "The Literary Mind and Carving of Dragons" 文心雕龙. These great works give a comprehensive understanding to the metaphysical concept of literature, and more importantly the idea of a creator.

Within the *Zhuangzi* and the *Dao De Jing*, the concept to understand is there is no singular creator, and certainly not one that is omniscient or omnipotent. Instead, it is simply *Dao* 道, "The Way" that initiates the creative process, with the result being that the universe was simply brought into being. In *Dao De Jing*, it is written that "There was something featureless yet complete, born before heaven and earth; Silent - amorphous - it stood alone and unchanging. We may regard it as the mother of heaven and earth. Not knowing its name, I style it the "Way."⁷⁰ When seen in the light of the position of the author, we can see that the "creator" of the text is not so much the "creator" of a work as he is the transmitter. Likewise, we can see in *Zhuangzi* a similar sort of idea coming from the famous parable of *hundun* 混沌, or "primordial chaos," who in this parable is turned into an actual being as opposed to just a metaphysical idea:

The emperor of the South Sea was called Shu, the emperor of the North Sea was called Hu, and the emperor of the central region was called [Hundun]. Shu and Hu from time to time came together for a meeting in the territory of [Hundun], and [Hundun] treated them very generously. Shu

⁶⁹ Wu, 81-82.

⁷⁰ Lao Tzu 老子. *Tao Te Ching: The Classic Book of Integrity and the Way*. Translated by Victor Mair. USA: Bantam Books, 1990, 90.

and Hu discussed how they could repay his kindness. "All men," they said, "have seven openings so they can see, hear, eat, and breath. But [Hundun] doesn't have any. Let's try boring him some!" Every day they bored another hole, and on the seventh day [Hundun] died.⁷¹

This parable from *Zhuangzi* demonstrates a continuation of the classical Daoist idea that human interference with the cosmos can only result in destruction, and it is clear from the perspective of *shu er bu zuo* that this notion is carried onto the classical idea of the author's role in the text, where we can surmise that the author should not be involved in the text and its construction, but rather as the passive transmitter of information.

In "The Literary Mind and the Carving of Dragons," while Liu Xie's focus is not directly related to *xiaoshuo*, we are not only able to see a more classical idea of where the author comes from, but also a more developed sense of literary theory, where the ideas mentioned are more directly applicable to the role of the author than the previously mentioned philosophical ideas from Daoism. One of the most important ideas to take from this book is the notion that the idea of literary creation springs from an organic whole, a theme which Liu Xie spreads across his book. This is made especially clear in his chapter on "Organization" 附会, when Liu Xie questions the meaning of "organization" itself. Liu Xie states that it means "a comprehensive view of a literary piece as a whole with respect to both its language and its ideas; it provides an underlying principle to unify all its parts, it defines the conditions governing what should be included and what excluded, and works elements from all various fields into harmony; in short, it

⁷¹ Chuangtzu 庄子. *The Complete Works of Chuang Tzu*. Translated by Burton Watson. New York: Columbia University Press, 1968, 97.

organizes the whole piece in such a way that, though composed of a variety of elements, it will not as a whole fall short of the proper standard."⁷² This idea that the organic whole is working harmoniously together is then brought up in light of the interconnected concepts of *feng* 风, "wind", and *gu* 骨, "bone."

Both of these two concepts of *feng* and *gu* deal with the idea of textual organization of the author, and both work together to form a cohesive whole. Liu Xie writes that an author "who would express mournful emotions must begin with the [*feng*], and to organize his linguistic elements he must above all emphasize the [*gu*]." Essentially, literary expression, writes Liu Xie, is conditioned by the *gu* in the same way that a "body is conditioned by its skeleton," and feelings give form to the *gu* very much as a "physical form envelops the vitality which animates it." These concepts can be applied to literary composition then since an author "whose bone structure is well exercised will always be well-versed in rhetoric; and he who is deep of wind will always be articulate in expressing his feelings."⁷³ There is only one way for an author to be able to achieve these lofty ideals, writes Liu Xie, and that is to pattern his writing after the Confucian Classics, essentially transmitting their ideas in a way that fits *shu er bu zuo*. Liu Xie writes that only "[w]hen a writer casts and moulds his own works after the patterns of the Classics, soars and alights in the manner in which philosophers and historians have soared and alighted, and is equipped with a profound knowledge of the ever-changing emotions and the ability to display with a delicate touch styles suitable to them, he will be able to conceive new ideas and carve extraordinary expression."⁷⁴ We can see from this that the idea of *shu er bu zuo* functioned in a unique way here, as it was only through the author's

⁷² Liu Xie, *The Literary Mind and the Carving of Dragons*, 437.

⁷³ Liu Xie, *The Literary Mind and the Carving of Dragons*, 313.

⁷⁴ Liu Xie, *The Literary Mind and the Carving of Dragons*, 315.

transmission and acceptance of these Classical ideas that any sort of new ideas could be made.⁷⁵

As we can see, the importance of relying solely on the "classics" for inspiration is what has been considered to be most important in the idea of creativity and writing. Jin Shengtian's views on the author, however, are quite different. Jin's understanding of the creative process is a combination of "heaven-endowed talent and conscious artistry."⁷⁶ Jin very clearly writes in the *dufa* that the author of the *Shuihu Zhuan* does not have a "bellyful of stored up resentment", but rather that the author was contented and happy, and simply "spread out paper and picked up a brush, selected a topic, and then wrote out his fine thoughts and polished phrases."⁷⁷ This will be especially vital when we see how Jin treats what he considers to be 'delightful' 奇 and 'brilliant' 妙, terms he continually uses whenever there are instances of creative genius in the text -- generally when there are little details put in the narrative of the text that help to paint a more detailed picture of a scene, rather than simply moving the story along as quickly as possible.

Jin's ideas indicate that the innate genius of creation lies in aesthetic and artistic capabilities.⁷⁸ Other scholars that have analyzed these ideas have written that Jin concentrated more on the literary text itself rather than on the construction of the text and the principles underlying the textual construction.⁷⁹ While I am inclined to agree with these ideas on the subject, I feel that the commentary also goes beyond the aesthetic or

⁷⁵ Following these developments in the *Literary Mind and the Carving of Dragons*, there is very little that can be added to the knowledge base surrounding the development of vernacular literature since almost all of the critical literary output of China from the Han Dynasty (306BC-220AD) until the beginning of the Ming Dynasty (1366-1644) was almost exclusively focused on theoretical issues in poetics. See: Craig Fisk, "Literary Criticism," 49-58.

⁷⁶ Wu, 109.

⁷⁷ Liu, *Chinese Theories of Literature*, 67.

⁷⁸ See JPSH, 407.

⁷⁹ Wu, 120.

artistic nature of the text itself, and actually completely constructs an image of Shi Nai'an's supposed genius through Jin's commentary, as we shall see below.

We can continue from this vantage point to propose a model for Jin Shengtan's author. Essentially, the author is not an "omnipotent creator," but also not just a passive transmitter as is defined by the Confucian philosophy of *shu er bu zuo*. The artist is instead an "internal transformer," just like a human being in the Daoist idea of the intrinsic whole, who is somehow restrained by a preordained paradigm but still able to bring about innovative and even creative changes, an idea that Jin wholeheartedly follows in his commentary.⁸⁰ This sort of notion is particularly salient when seen in the light of Jin Shengtan's creation of Shi Nai'an, whose authorial image is that of a reclusive genius who was able to create a novel that is clearly the "mode of expression of a single mind."⁸¹

Authorial Construction in the *Jiapi* Commentary

With this theoretical and historical background, we can now look at several sections of the text to see this sort of authorial creation in action, looking primarily at several *jiapi* sections of the commentary -- that is, where Jin Shengtan's running *jiapi* commentary is used, though it is also necessary to see at least one example of Jin's pre-chapter discussion commentaries (*zongpi*) as they are important in the construction of Shi Nai'an's authorial image.

The primary scene we shall be examining takes place in chapter 30 of the text. Wu Song 武松 has just escaped from a dastardly plot against him engineered by General Zhang 张都监, Commander Zhang 张团练, and Jiang the Door God 蒋门神. These three

⁸⁰ Wu, 96.

⁸¹ Andre Levy, "On the Question of Authorship in Traditional Chinese Fiction," *Chinese Studies (Hanyu yanjiu)*, 6.1 (June 1988), 254.

men have conspired against Wu Song to have both himself and his friend, Shi En, arrested in the hopes of removing any obstacles to maintaining their power in the town of Mengzhou 孟州. As the chapter begins, Wu Song is just about to start his assault on the compound where the three men are celebrating their supposed triumph:

It was already dusk when he entered the town. Wu Song went straight to a stable yard abutting the wall of General Zhang's rear garden and there concealed himself. The groom was still in the residence and had not yet returned.

Soon, a door near the corner of the wall squeaked open. The groom emerged carrying a lantern. Someone inside the residence closed the door. [*The first time someone has done something with a door, this time closing it.*] Hidden in the shadows, Wu Song heard the watchman's drum. It was the fourth interval of the first watch. [*The way this sentence comes out, it demonstrates the brilliance of the author's pen.*] The groom fed the horses, hung up the lantern [*first mention of the lantern*], spread his bedding, undressed and went to bed. Wu Song made a noise outside the stable door.

Wu Song leaned his halberd beside the door [*The first mention of Wu Song's halberd. It is a brilliantly written tactic that this blade is mentioned now, as it is the weapon that shall kill so very many people later on*], held his sword in his hand [*first mention of Wu Song's sword*], and rattled the door.⁸²

We can already see in these beginning paragraphs of this chapter the creation of the image of the author. While Jin's focus is generally concentrated on the repetition of

⁸² JPSH, 432-433. Appendix B, XIII.

certain nouns, or in narratological terms the "Frequency of Events," we can also see a glimpse of the brilliance that Jin accredits to Shi Nai'an. This can be seen in two different ways. The first comes in the fact that Jin writes that Shi was clever to make mention of the halberd in such a nonchalant manner. Rather than having Wu Song use the halberd -- his much bigger and nastier weapon -- Jin wants the reader to see that the author, Shi Nai'an, is building up the scene in such a way that the biggest and bloodiest fights are yet to come, and what we shall see at the beginning is nothing more than a precursor to what Wu Song will be doing. The second way we see Jin's appreciation of the author's genius is when Wu Song deciphers through the beating of the drums exactly what time it is -- the very beginning of the day. Not only does this allow the reader to create a mental image in their minds as to the setting of the scene, but it also ensures that the reader appreciates Shi Nai'an's attention to detail in ensuring that the scene would be set at an appropriate -- and dramatic -- time.

The construction of Shi Nai'an's authorial image is even more apparent later in the scene, where Wu Song has taken down his first opponent, who is pleading for mercy:

"Spare me," the man pleaded weakly.

"Do you know me?" Wu Song demanded.

The groom recognized his voice. [*Brilliant. Such great lengths has our author gone to create this scene with his brush!*]

"Brother," he said, "this has nothing to do with me! Spare my life!"

Wu Song snarled, "Then tell the truth! Where is General Zhang?"

The man cried, "With Commander Zhang and Jiang the Door God. The three of them have been drinking all day in the Duck and Drake Bower."

"Is that the truth?" Wu Song asked threateningly.

"May I die of boils if I'm lying!" [*I cannot help but laugh.*] squealed the man.

"If that's the case, then I can't spare you!" With one swift stab of his sword [*fourth time the side-sword is mentioned*], Wu Song slew the groom. [*First kill.*] He kicked the body aside [*detailed and subtle*] and slipped the sword [*fifth mention of the sword*] back into its sheath.⁸³

Again, more of Jin Shengtan's creation of Shi Nai'an's image is here, since Jin is commenting on the mimetic qualities in this scene. Since the groom is able to recognize Wu Song, the reader understands the interpersonal connection between the two characters. In addition, Jin's commentary on the "detailed and subtle" added use of kicking the lifeless body of the groom to the side only adds even more weight to the little aesthetic details that Jin values so highly. The commentary provides even more detailed examples below:

From the bundle around his waist, and under the light of the lamp [*Brilliant. Fourth mention of the lamp.*], he took the clothes Shi En had given him [*In the previous chapter Shi En gave Wu Song cotton-padded clothing, silver, three pairs of hemp shoes, and now these gifts have been suddenly brought to prominence in the scene for Wu Song to use in the beginning of*

⁸³ JPSH, 433. Appendix B, XIV.

the chapter, as well as for the end of this story arc. Despite being so very busy with one hundred other things to do, Nai'an goes to such great lengths with his pen in constructing this scene. Nai'an truly is such a genius of a man.], changed into them, and bound them tightly, and tucked the sheathed sword [*sixth time the sword is written about*] into his sash. He wrapped the two pieces of loose silver [*While being so busy with one hundred other things, it has been made certain by our author to put another mention of the two pieces of silver in the narrative. It is such a move of genius!*] in a coverlet, thrust the bundle into his bag, and hung the bag next to the stable entry. [*Remember this.*] He then removed one of the double stable doors from its socket, leaned it against the garden wall, went back in to blow out the lamp [*Detailed and subtle. Fifth mention of the lamp.*], then came out again. [*He again goes out.*] Grasping his halberd, he clambered up the door to the top of the wall [*Brilliant. Third mention of the halberd. This sentence also shows him entering something once again.*].⁸⁴

In this section, Jin makes the reader realize the culminating use of the gifts that were given to Wu Song in an earlier chapter. Wu Song decides to change into the clothes that were given to him in the previous chapter by Shi En. Not only are the clothes mentioned, but also three pairs of shoes, as well as two pieces of silver. The utilization of

⁸⁴ JPSH, 433-434. Appendix B, XV.

Jin's identified technique of "Advanced Insertion" 倒插法 can also be seen in this, since the gifts given by Shi En are obviously put to good use later on in Wu Song's story arc.⁸⁵ This constructs the image of an author who is obviously very talented and skilled in writing a story that demonstrates the care and attention necessary to write what Jin would so lavishly -- and regularly -- call a work of genius. Jin also wants the reader to remember the fact that Wu Song put away those two pieces of silver. The reader is obviously meant to understand that the silver will make an appearance and be of importance later on in the narrative.

A little later in the scene, Jin Shengtian makes several more mentions related to Shi Nai'an's authorial creativity. At this point in the narrative, Wu Song has come just outside to the door where the men he intends to kill are -- General Zhang, Commander Zhang, and Jiang the Door God. Wu Song barges in the door, preparing to exact his revenge on the men who betrayed him:

Jiang, seated in an armchair, was so startled at the sudden appearance of Wu Song that his heart flew into the clouds. Quicker than it takes to say, as the big man was scrambling out of his chair, Wu Song's sword [*Eleventh mention of the sword*] carved his face with such force that the chair split and overturned. Wu Song whirled, blade in hand, as General Zhang started to move [*Twelfth mention of the sword. With these movements, Wu Song is not only turning his body around to rapidly inflict punishment, but also for our author's pen to return the pen to his ink in a similar manner.*] Wu Song

⁸⁵ "Advanced Insertion" is when items or people that will be important in a later part of the book are inconspicuously inserted into the narrative ahead of the place where they take on real importance. See Appendix A for more information on Jin Shengtian's other *dufa* techniques.

swung his sword, gashing his neck just below the ear
 [*Thirteenth mention of the sword*]. The general fell heavily to
 the floor, and both victims struggled for their lives [*The end of
 a scene*].⁸⁶

Jin's commentary here provides the reader with a comparison between Wu Song's wielding of a blade, and the author's use of the ink, especially when seen in light of the speed that is being supposedly utilized by both Wu Song in quickly turning around, and of Shi Nai'an furiously writing the scene. The imagery is strangely exhilarating as the reader is eloquently persuaded by Jin to understand that Shi Nai'an must have had a lot of joy in writing the book, and that the reader should, therefore, be privy to this sort of joy as well.

The scene continues to provide more evidence of Jin's construction of Shi Nai'an's image, as the short clash between Wu Song and the last of the three men, Commander Zhang, is about to begin:

Commander Zhang was a trained military man
 [*Detailed and subtle*], and although he was totally drunk, he
 was no weakling. However, when he saw the other two men go
 down, he realized that there would be no possible means of
 escape for him. He picked up an armchair and raised it above
 his head. Wu Song stepped in to meet the charge and pushed
 [*Fast*]. Even if he had been perfectly sober, Commander Zhang
 would have proven no match for the mighty strength of Wu
 Song [*Truly a brilliant bit of writing*]. Commander Zhang
 buckled and fell onto his back. Wu Song lunged forward and,

⁸⁶ JPSH, 434. Appendix B, XVI.

with one powerful sweep of his sword [*Fourteenth mention of the sword*], cut off Commander Zhang's head. [*Fourth kill. Wu Song again cuts off someone's head, but as we shall see, he will kill the others in a slightly different way.*]⁸⁷

It is surprising that Jin does not comment on just how different the next two decapitations are going to be, since they are both quite distinct from the way that Commander Zhang is killed. Since both men have been beaten down by Wu Song, they do not present any sort of real challenge to him, though he still is planning on killing them, and this will make their deaths much quicker and less exciting to the overall narrative; however, the important thing for the reader to understand at this juncture is that they should focus on the small changes in detail throughout the narrative that Jin points out in his commentary and fully attributes to the genius of Shi Nai'an's writing abilities.

We can see the result of the attention Jin pays to decapitations immediately afterwards, as Wu Song is about to do away with his foes once and for all:

The powerful Jiang was struggling to pick himself back up, but Wu Song's left foot lashed out and kicked him back over. Holding Jiang down, Wu Song viciously decapitated him. [*Fifth kill. Wu Song again cuts off a head.*] Immediately afterwards, he turned around and lopped off General Zhang's head too. [*Sixth kill. Wu Song cuts off a head once more.*]⁸⁸

Wu Song then does something very strange. So strange, in fact, that Jin Shengtan's commentary is utterly in awe of it:

⁸⁷ JPSH, 434. Appendix B, XVII.

⁸⁸ JPSH, 434-435. Appendix B, XVIII.

On the table there was still meat and wine from the party the three men had been having. Wu Song seized a flagon and drained it, and then helped himself to three or four more full flagons [*Brilliant*]. He cut a strip of clothes from one of the dead men [*Delightful writing*], dipped it in his slain foes' blood, [*Some rather delightful ink!*] and wrote in large characters on the white calcimined wall [*Delightful paper*] this message:

"The slayer of these men is Wu Song the Tiger Killer!"
 [*Delightful writing. Delightful penmanship, delightful ink, and delightful paper, this writing has certainly been done in an exceptionally abnormal way. The language expressed here is very powerful and beautiful, though. We can see these sorts of words being written about Wu Song, and they are being used very well indeed, since they are only eight characters, but they express the power of fighting a tiger. It may only be eight characters, but there are two major differences in the brilliance outside of these characters, and it is certainly something of great importance between heaven and earth that this sort of writing is possible. According to Xie Dieshan's⁸⁹ example that he has set forth, this is a chapter that has been boldly and confidently written.*]⁹⁰

It is perfectly clear through Jin's commentary here just how exceptional this particular scene is. Wu Song's choice of paper, pen and ink are exceptionally creative and surprising to Jin, and demonstrate the artistic originality of the scene.

⁸⁹ Xie Dieshan 谢叠山 (1226-1289) was a Song Dynasty literary critic. See: "Xie Dieshan 谢叠山," Baidu Baike 百度百科, Accessed January 20, 2013. <http://baike.baidu.com/view/1447816.htm>.

⁹⁰ JPSH, 434-435. Appendix B, XIX. On an interesting side note, CT Hsia considers the scene of Wu Song's massacre at the Duck and Drake Bower to be one of the finest examples of descriptive narrative for an action scene in Classical Chinese vernacular literature, See C.T. Hsia, *The Classic Chinese Novel: A Critical Introduction*, New York: Columbia University Press, 1968, 96-102.

Authorial Conception in the *Zongpi* Commentary

As previously mentioned, Jin Shengtan's *jiapi* commentary only provides a partial explanation in regards to seeing Jin's views on creativity in action. For a more complete picture to be properly shown, we also need to examine briefly a portion of one of Jin Shengtan's pre-chapter commentary discussions, or *zongpi*. They are often a more condensed version of what Jin outlines in his running *jiapi* commentary, summarizing the ideas that Jin is trying to bring across in every chapter, and each *zongpi* is meant to entice the reader to look for the ideas, concepts, and details that Jin outlines in the upcoming chapter. An excellent example showing Jin's concentration on aesthetic creation comes in the *zongpi* of chapter 28, wherein Jin begins the chapter by discussing the differences between the idea of *shi* 史 versus *wen* 文. The dichotomy *shi* 史 versus *wen* 文 can be translated into the dichotomy between what Jin sees as "historical writing" (the general events that happen throughout the greater context of the plot) and "literary writing" (the story as actually told or the way in which the events are linked together) within the context of Jin Shengtan's commentary of the *Shuihu Zhuan*. It is also possible to see these two ideas as the differences between diegetic and mimetic writing, as we shall see further on.⁹¹ Jin starts off his discussion by criticizing the writing of *The New Book of Tang* 新唐书:

I must truly question why Song Zijing wrote *The New Book of Tang* in such a peculiar manner. Alas! Is it not an injustice?! For a compiler of history, this is a thing of the literati; for the writer, this is a thing of men of letters. It is

⁹¹ See Mieke Bal, *Narratology*, 5-8.

ultimately a thing of the nation, and it is more concerned with narrative history, and not concerned with the use of literature.⁹²

We see Jin's disdain for the writing style of this historical work, and we are introduced to how Jin differentiates between the ideas of authorship of literary and historical works; however, we are still unclear as to what Jin is specifically referring to when it comes to the roles that the authors of these two different kinds of works play. Jin then continues his discussion by expounding on Sima Qian's important historical work, *Shiji*:

If it is a thing of men of letters, it is not related to the concern of history; it is, in fact, most certainly a most important work of literature。 Like the book of Sima Qian's, it is Sima Qian's own choice about what he puts in his literary works. For Sima Qian's biography of Boyi, for instance, it is Sima Qian's retelling of Boyi, and is not necessarily Boyi's actual tale. This portion of Sima Qian's writing takes place in the "Merchant's Tales" and "Knight-errantry" section of his book, yet it is really about Sima Qian's intentions in writing. As for the royal biography of Emperor Wu of Han, while it is really a recording of Emperor Wu of Han, we cannot be certain that it is Emperor Wu of Han's actual record of his deeds as emperor. Does it have to do with intuition then? This literary writing is, in fact, truth. Sima Qian's book is, indeed, Sima Qian's literary writing for the sake of creativity. Inside Sima's book are the recounting of many historical things, but this material is all from Sima Qian's own creative writing that

⁹² JPSH, 407. Appendix B, XX.

utilizes the historical narrative. He uses the great events of importance of the era, like a strict imperial court session, an important record, a dangerous fight, a careful sacrifice, numerous pieces of accounting, and trials.⁹³

We see that, even in the context of so-called historical writing, Jin views creativity and literary aestheticism as the ultimate ideal to be upheld. Jin continues his discussion below:

These particular literary works are highly creative, and they are not the sort of stories that kings and officials have any real say in. Indeed, there is no power for the monarchs or officials here, as it is instead the opinion of the writer! If he is to act as if his brush were in control of the book, it is the right of a literatus. Although kings and officials are greatly respected, they are not able to write a single thing about themselves in the annals of history! There is no other way but for kings and officials to be written as fiction, and allow for the fictional narrative to give us an understanding of their lives at the time.⁹⁴

These sorts of ideas bring up the idea of *shi* 史, which in this case can be defined as simply "historical" writing, essentially the general story that is being told, the summary of the story being told in as quick a manner as is possible. More importantly, the differences between historical writing and fiction writing, which Jin refers to as *wen* 文, will come out, as Jin continues below:

⁹³ JPSH, 407. Appendix B, XXI.

⁹⁴ JPSH, 407. Appendix B, XXII.

Kings and officials use history for the purpose of recording their deeds for countless generations, yet it will only fade with time. For something to be continually loved and respected over time, that is the power of a great masterwork of literature, and the histories of kings and officials become remembered by association with that literary work. It is the reason Sima Qian writes literature, for I have seen some writers do large narratives that were nothing more than over-viewing rewrites, and I have also seen highly detailed works that discuss the tiniest of minutiae, or how he makes things that are utterly far-fetched in his tale real, as I have also seen where one has had a complete narrative, yet completely ignores it. It is not for the purpose of literature, nor for the purpose of true events.⁹⁵

We can henceforth see that Jin sees the narrative as having four particular features: Firstly, the narrated events in the text are the product of the text maker's imagination, not something that is completely based on reality. Secondly, the existence of a fictional text does not depend on the narrated events, but rather on the artistry inherent in their arrangement. Thirdly, fictional text becomes consequently the manifestation of its maker's aesthetic motivation and artistic design; its creation demands both innate genius and cultivated craftsmanship. Fourthly, a text thus conceived requires a special mode of reception -- for instance, Jin's running *jiapi* commentary -- that "directs the reader's attention toward the construction and the making mechanism of the text."⁹⁶ This is shown as Jin continues his *zongpi* commentary:

⁹⁵ JPSH, 407. Appendix B, XXIII.

⁹⁶ Wu, 125.

Only if literary writing is a true masterwork will it be passed onto the next generation. If one only decides to be confined by the chains of history, his work cannot in any way be a true masterwork. Therefore, how can history be passed onto the next generation? Mencius said: "This is the history of Lord Huan of Qi, and Wen of Jin, but only the literary work is able to truly become history." If an historical event is depicted in this manner, it does not become literature, and in fact cannot be passed onto the next generation, and Confucius has already spoken of it. Alas! The gentlemen of ancient times were commanded to use their brushes to record their times, and were still able to bring forth these splendid pieces of soulful gems of literary creativity, as they used their literary minds to transform history from something dry and dull into a lively literary work. Why can a novelist not write a fine literary work without being constrained by history, and how can a novelist say that he has nothing that needs recording? The novel should not necessarily follow history; rather, a novelist should devote his efforts to creating a true literary masterwork separate from mere historical records. If a novelist chooses to be confined by history, and continues to write in this way, then his writing is no better than the writing of Song Zijing and the "New Book of Tang!"⁹⁷

We can see through Jin's discourse here that the novelist, Shi Nai'an, does indeed proceed along these creative processes and forms a work that is his own creative construction, and we can also see through the ideas of *shi* and *wen* that the novelist in the context of the *Shuihu Zhuan* is the "creator" of *wen*. The story, in fact, becomes a product of authorial ordering. We can see through Jin's own writings in the *Shuihu Zhuan* that he

⁹⁷ JPSH, 407-408. Appendix B, XXIV.

believed that the events narrated in the fictional text were the product of the novelist's imagination but not something that had already happened. Indeed, Jin clearly states in the *dufa* section that since the narration and text itself is purely fictional, it need not require any sort of empirical validation, that it goes beyond mere historical events, and is therefore purely the product of the creator's imagination. Jin writes that Shi Nai'an simply "put pen to paper and started writing."⁹⁸ Jin also writes that the reader needs to "[p]ay attention to the artistic text, not the narrated events," something which is particularly pertinent when viewing the role of the author in the novel. Since Jin assigns the author to a greater position of prominence, his maker of the text is an immediate cause of the artistic work, and is henceforth responsible for concocting the text as well as making up the material of the text, which makes the writer a true "maker/creator" of the text.⁹⁹

We can see an excellent example of this as Jin continues his *zongpi* with comments on the events in chapter 28, specifically those revolving around the build-up in the narrative to Wu Song going and drunkenly brawling with Jiang the Door God in order to restore to Shi En the tavern that Jiang the Door God had taken away:

If, in this chapter, Wu Song's fighting Jiang the Door God for Shi En is the historical part of the text, then when Wu Song drinks wine is literary portion of the text; Wu Song's drinking, on the other hand, is exemplary of the very literary mind of Shi Nai'an. For there to be wine drunk, there needs to be someone who will drink the wine, and thus we have the *hao han* who fought the tiger on Jingyang Ridge, as he is the number one character who drinks wine for a thousand

⁹⁸ JPSH, 17-18.

⁹⁹ Wu, 97-105.

generations. For there to be wine drunk there needs to be a place where the wine is drunk, and thus, from the east gate of Mengzhou, fourteen or fifteen Li away lies the "Forest of Delights" Tavern, and this is the best place to drink wine for a thousand generations. For there to be wine drunk requires a time to drink wine, and thus it is the time that hot summer days have first appeared, and a golden wind blows as Wu Song unties the front of his robe as the gentle breeze blows onto his chest, and this is the best time for drinking wine for a thousand generations. For there to be wine to be drunk, there needs to be rules surrounding the drinking, and these are that Wu Song must stop at every tavern on his way to the "Garden of Delights" and drink three bowls of wine before continuing forward, and these are the number one rules for drinking for a thousand generations. In order for wine to be drunk, there needs to be a drinking inspector who rushes ahead of Wu Song and prepares the three bowls of wine in advance, and this is the number one drinking inspector for a thousand generations. In order for wine to be drunk, there needs to be proper preparation for the wine, and thus there are twelve or thirteen stores ahead that need to be prepared for Wu Song's arrival, and this is the number one preparation for a thousand generations. In order for wine to be drunk, the wine must be of a very powerful variety and its power recognized, and as Wu Song has already finished off three bowls, a man hurriedly goes along ahead of Wu Song to the next tavern for Wu Song, and this is the number one power of wine for a thousand generations. For there to be wine, there must be good side dishes to be had alongside the wine for an appropriate emotional reaction, and thus Wu Song sheds tears when he remembers his deceased brother, and he suddenly remembers the vile adulterous Pan Jinlian, as he beats

the table and shouts, and this is the number one side dish for a thousand generations. For there to be wine, there needs to be wine that stimulates thought, and thus Wu Song remembers Song Jiang's first meeting with him when they chatted and drank together, and this is the number one wine that stimulates thought for a thousand generations. For there to be wine, there needs to be talk of Wu Song's temperament after drinking the wine, as there is a short time where Jiang the Door God does not return to Mengzhou as a result of Wu Song's temperament, which is the number one temperament brought on by wine for a thousand generations. For there to be wine, there must be words to praise wine. Thus, there is the scene with the characters that say "the sun over the river, the wind beneath the moon" which means "within drunkenness are the fires of the universe, as within the pot of wine is the strength of the sun and moon." These words are the number one way to praise alcohol for a thousand generations. For there to be wine drunk, there needs to be appropriate scenery for the wine. Thus, there is the "Forest of Delights," which is the number one scenery for the wine for a thousand generations.¹⁰⁰

We can see very clearly from this long passage just how much Jin values the creativity and detail that is brought to literary writing -- *wen* -- in opposition to simply historical writing -- *shi* -- and how the narrative is slowly built-up piece by piece to create this scene. Jin's adoration of how his author construct, Shi Nai'an, focuses on Wu Song's drinking provides a fully-articulated example as to the breakdown of what -- for Jin -- is the ideal sort of *wen* in a text. Jin starts his breakdown of the scene by telling the reader that with the need for the "wine to be drunk," there is the addition of Wu Song, to which

¹⁰⁰ JPSH, 407- 408. Appendix B, XXV.

we then have the place where he will drink wine at, "The Forest of Delights" tavern, after which Jin continues to show us the build up and necessity of every single detail that is made up in the text. Jin also continually emphasizes the importance of these pieces in the mimetic process as he always says of each piece that it is the "number one" part that is fundamental to that particular piece "for a thousand generations."

Jin concludes his *zongpi* discussion on Shi Nai'an's authorial prowess by then providing us with a brief example of how the text would work if it were simply to follow the authorial style of the more historical writers:

All of these examples compose the literary aspect of this chapter, but not the history. If the intention of our author is simply for the sake of history, Shi Nai'an could just have simply followed Song Zijing's example and written down only one sentence, "Shi En goes with Wu Song to fight Jiang the Door God, and as they are on the road, Wu Song has thirty-five or thirty-six bottles of wine." How is it that Nai'an goes to such trouble to write this chapter? If there are no men of letters, what can we do? There will be no one who can understand Shi Nai'an's brilliance."¹⁰¹

We can conclude from this that the constructed authorial image of Shi Nai'an is of a complete genius of a man that was apparently able to figure fit in the most minute of details in the story, and bring to life a story that can be nothing other than, as Jin himself insists, a "work of genius."¹⁰²

Manufacturing "Genius"

¹⁰¹ JPSH, 408. Appendix B, XXVI.

¹⁰² JPSH, 17.

It should be noted that there is a lot of evidence to suggest that the "genius" that Jin Shengtan ascribes to Shi Nai'an is, in fact, due to Jin's own editing of the novel. In the case of this construction of Jin's ideal authorial image, we can see that Jin changed certain passages from earlier versions of the text to better create the image of a 'genius' authorial image for Shi Nai'an, and that Jin effectively "... substituted himself for the author" so that he could justify editing portions of the text, and cut out the last fifty chapters of the novel.¹⁰³ This idea that Jin is the "substitute" for the author is not the complete picture, however, as the more standard approach for fiction critics both before and after Jin was to position themselves as the *zhiji* 知己 -- a "bosom friend" -- of the author, and then discuss the target work in the way that they claim the author had originally intended the work to be read. This idea has been referred to as "intentionalism", which characterized all of the Chinese literary commentaries that followed -- and almost always copied -- Jin Shengtan's ground-breaking commentary ideas.¹⁰⁴ There are many examples where we can see Jin's editing of the text of the novel to suit his purposes, and so we will briefly look at an example to conclude this chapter by comparing Jin Shengtan's version of the *Shuihu Zhuan* with the original 120-chapter *fanben* 繁本 edition. To illustrate the differences between these texts, there is a short scene from chapter 5 -- or chapter 6 in the *fanben* -- where Lu Zhishen 鲁智深 is interrogating a monk at the Waguan monastery. This is how the scene reads in Jin Shengtan's edition:

The monk was startled when Lu Zhishen came along
[This has been written as if Lu Zhishen has just suddenly come

¹⁰³ Rolston, *Traditional Chinese Fiction and Fiction Commentary*, 115.

¹⁰⁴ James Liu, *Language-Paradox-Poetics: A Chinese Perspective*, Princeton: Princeton University Press, 1988, 95.

into the scene. While our author may only be using two brushes, it feels like he is sweeping his brushes from side to side with such force!]. Jumping to his feet, the monk said, "Please have a seat, brother. Have a cup with me!"

Grabbing his staff [*seventh mention of the Buddhist staff*], Lu growled, "Why did you give up the monastery?"

The monk said, "Sit down, brother and let me..." [*The sentence is interrupted here*]

"Out with it! Out with it!" [*With the four characters that make up what Lu said here, we can really see his anger.*]

Lu demanded and glared.

"...tell you." [*In the way the characters have spoken, we first see the monk talk, and normally where we first saw the monk talk, this would simply have continued into the monk finishing his sentence. However, we also see Lu Zhishen's anger and frustration on the other side of this conversation, and thus the result in the writing is that we are able to hear Lu demandingly saying "Out with it! Out with it!" in the way that we would hear a real conversation! Such a brilliant sentence construction has not been seen since ancient times!]*¹⁰⁵

Below is the same scene from the *fanben* text:

The monk was startled when Lu Zhishen came along. Jumping to his feet, the monk said, "Please have a seat, brother. Have a cup with me!"

Grabbing his staff, Lu growled, "Why did you give up the monastery?"

The monk said, "Sit down brother, and let me tell you."

¹⁰⁵ JPSH, 91. Appendix B, XXVII.

"Out with it! Out with it!" Lu demanded and glared.¹⁰⁶

It is immediately apparent that one of the sentence constructs that Jin so praises is nowhere to be found in the original version of the text. The division of the monk's line "Sit down brother, and let me tell you," is split into two by Jin, who has moved Lu Zhishen's line of "Out with it! Out with it!" into the middle, in an attempt to simulate a more realistic conversation, and as Jin himself comments, to better emphasize the "anger and frustration" felt by Lu Zhishen over the context of this scene. Jin's commentary sheds light on the importance of this little change when Jin exclaims that "Such a brilliant sentence construction has not been seen since ancient times," essentially attempting to make the reader realize that the "author" of this text is not just writing your standard sort of story, where the characters all talk in a very formulaic sort of way. Instead, this Shi Nai'an construct is attempting to simulate an actual conversation where Lu Zhishen's vexation and impatience is allowed to shine through in the dialogue, giving a much more entertaining scene for the reader, and reaffirming the apparent brilliance of Shi Nai'an. Furthermore, we can also see that this sort of narrative was so important to Jin that he included it in his list of fifteen techniques as "inserted speech" 夾敘法, where two people in great haste desire to speak simultaneously, and thus the author makes it appear as though they are speaking at the same time, which in Jin's view greatly helps to enliven the dialogue of scenes such as this.¹⁰⁷ From this example, we can see that Jin is often taking a more direct role in forming the ideal image of the author in the novel, in effect "manufacturing" the so-called "genius" of Shi Nai'an, and even going so far as to attribute

¹⁰⁶ Shi Nai'an 施耐庵, and Luo Guanzhong 罗贯中, *Shuihu Quan Zhuan* 水浒全传 (*The Complete Shuihu Zhuan*). Shanghai 上海: Shanghai Renmin Chubanshe 上海人民出版社, 1975, 77.

¹⁰⁷ JPSH, 21-22.

his own ideas and edits to this constructed image of Shi Nai'an, ensuring through his commentary that readers pick out these little added touches -- some of which were most certainly added by him -- to better appreciate the smallest of details in this sort of scene, and see the apparent "genius" of the Shi Nai'an image, and in fact making Jin Shengtan both a transmitter and -- even though Jin himself would never admit it -- a creator of the *Shuihu Zhuan*.

Conclusions

Through this chapter, we have been able to see how Jin Shengtan created this image of the author in the *Shuihu Zhuan*, taking the name of Shi Nai'an, and constructing this idealized image of a genius who had every last detail of the book planned down to the most minute aspect. Jin comments on these sorts of details, and the genius of Shi Nai'an, in both variations of his commentary, *jiapi* and *zongpi*.

In the case of the *jiapi* commentary, the commentary provides the reader with glimpses of examples from the text itself, as the continual commentary makes the reader stop and consider the genius of the author who has put the most careful thought and effort into the most insignificant of details within every scene.

The *zongpi* commentary, on the other hand, tackles larger theoretical issues that Jin sees as being relevant to the chapter at hand. In the case of the *zongpi* to chapter 28, this sort of idea deals directly with the notion of authorship and the importance of the author in creating a work. In the case of the *Shuihu Zhuan*, this means that the reader must never forget the unbridled ingenuity Shi Nai'an demonstrates in how he has made the *Shuihu Zhuan* into the work of genius that Jin says it is.

While Jin's commentary brilliantly constructs the image of this genius Shi Nai'an, we must also be aware that much of this so-called genius of Shi Nai'an that Jin Shengtan points out is actually a result of Jin Shengtan's own editing of the novel. Indeed, the true genius of the *Shuihu Zhuan* may very well be Jin Shengtan himself. Regardless, Jin's commentary meticulously creates the prominent image of an author of vernacular literature whose acumen is every bit the equal of the great authors of other forms of Chinese writing.

Chapter 3 - Juxtaposing Parallels: Jin Shengtan and his treatment of Heroism

Jin Shengtan's commentary on the *Shuihu Zhuan* is primarily concerned with aesthetic issues that, as we have seen in the previous two chapters, cover expansive frameworks for analysis. However, Jin's commentary can also be seen in a different light when looking at his treatment in of the ideals of knight-errantry, or *xia* 侠. The subject of heroism has been one of the most discussed topics in the scholarship related to the *Shuihu Zhuan*, with opinions ranging wildly regarding the interpretation of the actions and motives of the 108 heroes of Liangshan Marsh. Jin's commentary -- while mostly concerned with aesthetic principles in the novel -- provides his own creative interpretation on the subject of *xia* in the *Shuihu Zhuan* as well, as we will be able to see from examples in both Jin's *jiapi* 夹批 and *zongpi* 总批 commentaries.

The term *xia* is often used in the form of *youxia* 游侠 or "knight-errant." It is the idea of a powerful person -- generally a man -- wandering the countryside and enforcing rights and wrongs. While the term "knight-errant" can be used, that also does not mean that the men in Chinese literature were exactly like the idealized knights from Medieval European literature. Indeed, the kind of men who fall under the designation of *xia* encompass an extremely wide spectrum of personalities, and the only thing they often have in common is that they enforce rights or wrongs, and even then not in the same way. I feel it is also appropriate to discuss *xia* in terms of heroism, since the actions of these characters can be seen as heroic, a term that comes up frequently in my analysis, even though heroism is not a translation of *xia*.¹⁰⁸

¹⁰⁸ Heroism has been used to translate a number of Chinese words, such as *ying* 英, *xiong* 雄, *hao* 豪, and *jie* 杰; here, the word generally translates the Chinese *xia*. Also, the more modern term *wuxia* 武侠 can be used in this context, though this term wasn't created until the late-Qing Dynasty, and is therefore not

Rebellious Interpretations

Before beginning my own analysis, I will provide an outline of the history of how the concept of *xia* in the *Shuihu Zhuan* has been interpreted by other scholars both prior to and after Jin Shengtan's commentary on the subject. The concept of *xia* has a long history of interpretation, since *Shuihu Zhuan* is considered to be the father of all *wuxia* fiction 武侠小说 and "one of the best works of fiction, and the most outstanding piece of chivalric literature in Chinese."¹⁰⁹ One thing to understand about the interpretation of *xia* is its connection with the idea of loyalty, as this plays a central part in the development of its interpretation in the context of the *Shuihu Zhuan*. The term "loyalty" can be interpreted many different ways in the Chinese context. Depending on the dynasty or century, it can be seen as loyalty to the Emperor, loyalty to the imperial court, loyalty to the people, or even loyalty to the nation of China itself. This idea of loyalty stems from the Confucian concept of *zhong* 忠 written about by both Confucius 孔子 and Mencius 孟子.¹¹⁰ Even though the notion of loyalty evolved into nationalism and patriotism for the modern nation-state, that development did not come into being in China until the late Qing Dynasty 清朝 (1644-1912). The idea that the characters in the *Shuihu Zhuan* are "people's heroes" is an idea that has long since been contested by scholars;¹¹¹ however, this interpretation that the 108 heroes in the *Shuihu Zhuan* were bandits, yet were also

applicable here. See Helena Yuen Wai, "A Journey across Rivers and Lakes: A Look at the Untranslatable *Jianghu* in Chinese Culture and Literature," *452F Electronic Journal of Theory of Literature and Comparative Literature*, vol. 7 (2012), 64-65.

¹⁰⁹ James J.Y Liu, *The Chinese Knight-Errant*. Chicago: University of Chicago Press, 1967, 116.

¹¹⁰ See (Qing Dynasty) Jiao Xun Authors (清)焦循撰, *Mengzi Zheng Yi* 孟子正义 (Mencius), 北京: Zhong Hua Publishing Company, 1987, 538 五三八-608 六〇八 and Confucius, *Lun Yu*, Hong Kong: Confucius Publishing Company, 1985, Chapter 3: Eight Rows of Eight Dancers.

¹¹¹ Robert Hegel, *The Novel in Seventeenth Century China*, New York: Columbia University Press, 1981, 74.

heroic revolutionaries in their own right, is a theme that we shall see is maintained throughout the majority of the *Shuihu Zhuan's* history, but with some situational changes that occur in the different eras.¹¹²

The interpretation of heroism in the stories of the *Shuihu Zhuan* has a long history that actually existed far longer than the novel itself, dating all the way back to the novel's historical roots. During the Song Dynasty 宋朝 (960-1279), a bandit leader named Song Jiang 宋江 led a band of bandits at Liangshan Marsh in a revolt against the Song authorities from 1115 to 1121. Song and his band finally surrendered to the Song court in order to fight against an even larger rebellion that was going on in southern China led by a rebel named Fang La 方腊. The story of this rebellion was gradually mingled with a large variety of different stories by wandering story tellers, plays by dramatists, and a variety of folk tales, creating a pre-textual version of the *Shuihu Zhuan*.¹¹³ These tales gained particular prominence during the Mongol-controlled Yuan Dynasty 元朝 (1279-1368), since the tales were often interpreted by both the Chinese literati and the commoners as being a form of anti-Mongol propaganda meant to stir up Chinese feelings of loyalty towards the emperor in order to rid the Chinese of their Mongol rulers in favour of a true Chinese ruler.¹¹⁴

This loyalty-based view of *xia* in the *Shuihu Zhuan* developed further in its interpretation during the Ming Dynasty 明朝 (1366-1644), a time period which has been described as one of the most "abundant" times in Chinese history for the construction of

¹¹² Indeed, the rebellious nature of the *Shuihu Zhuan* has even gained it a Chinese proverb, which goes: "The young should not read the *Shuihu Zhuan*, and the old should not read *Sanguo Yanyi*." 少不读水浒, 老不读三国.

¹¹³ Lu Hsun, *A Brief History of Chinese Fiction*, Peking: Foreign Language Press, 1976, 400-403.

¹¹⁴ James J.Y. Liu, *The Chinese Knight-Errant*, 109.

xia in fiction.¹¹⁵ The *Shuihu Zhuan* played no small part in this interpretation, given that its mass publication as a written work during the Ming allowed the stories to become even more available both to the general public and the literati of China. Before Jin wrote his commentary on the *Shuihu Zhuan*, the literary figure Li Zhi 李贽 (1527-1602), was attributed to have written a commentary on the *Shuihu Zhuan* in a similar style to the running commentary that Jin Shengtan would produce almost a century later. In this commentary, Li Zhi highly praised the actions of the 108 heroes as heroic and daring, and was enamoured by the idea of a rebellion that would uproot the established -- and greatly corrupted -- hierarchy.¹¹⁶ This interpretation to revolt not only against a government and its corrupt officials and governments, but also to disregard any ideas of loyalty to the court, was not received with a lot of support from the Ming authorities, and Emperor Chongzhen 崇禎 (r. 1627-1644) had the book banned for a short duration before the collapse of the Ming Dynasty in 1644.¹¹⁷

Following the collapse of the Ming Dynasty, the novel did not receive any radically new interpretations on its heroes until the later years of the Qing Dynasty 清朝 (1644-1912). Scholars in the late Qing -- who had begun to incorporate the idea of China as a nation-state into their view of the world -- started to take the previously accepted interpretation of the heroic ideals of the *Shuihu Zhuan* as not merely fighting for an

¹¹⁵ Cui, Fengyuan 崔奉源. *Zhongguo Gudian Duanpian Xiayi Xiaoshuo Yanjiu* 中国古典短篇侠义小说研究 (*Research on Traditional Chinese "Xia" Fiction*). Taiwan 台湾: Lianjing Chuban Shiye Gongsi 联经出版事业公司, 1986, 93.

¹¹⁶ Lu, Tina. "Literature of the late Ming (1573-1644)," in Kang-I Sun Chang, ed., *The Cambridge History of Chinese Literature Volume II: From 1375*. Cambridge University Press, 2010, 79-82. Li Zhi's authorship of this commentary has been put into question, particularly by Lu Xun and other Chinese literati from the early twentieth century. See Lu Hsun, *A Brief History of Chinese Fiction*, Peking: Foreign Language Press, 1976, 178.

¹¹⁷ "Ming Dynasty Literature Lesson Plan, Chapter 2, *Shuihu Zhuan* (Part 1) 明代文学教案: 第二章《水浒传》(之一)." Sina, accessed January 3, 2013, http://blog.sina.com.cn/s/blog_476624c9010008qf.html.

emperor or a dynasty, but for the entire civilization and culture of China instead. Indeed, in a similar vein to how the original interpretation of the *Shuihu Zhuan*'s heroes in the Yuan Dynasty was seen as a pseudo-patriotic story to fight against the Mongol rulers of the dynasty, Qing literati saw the *Shuihu Zhuan*'s *xia* element as being a call for people to rise up against their Manchu rulers, as they were seen as increasingly incompetent in the face of the modern, and increasingly globalized, world.¹¹⁸ This interpretation continued into the Republican period, with scholars such as Hu Shi 胡适 and Lu Xun 鲁迅 continuing the strand of this interpretation, with Lu Xun referring to the Manchu as "foreign invaders."¹¹⁹

The next major change in the interpretation of *xia* occurred during the 1970s, where the interpretation of the *Shuihu Zhuan* took on a more Communist tone. Indeed, it was seen that the novel was, in fact, not really a novel about revolution, but rather, a novel about capitulation (*touxiang* 投降), where the heroes and their actions resulted in their humiliating submission to the backwards and corrupt Song officials. Indeed, there was even a campaign launched called "Criticize [*Shuihu Zhuan*], denounce Song Jiang" launched in 1975.¹²⁰ At the same time, however, Marxist scholars enjoyed analyzing the knight-errantry in the text in a manner that would ideally prove the revolutionary nature rather than the capitulation aspect of the novel.¹²¹

Outside China, there have also been several interpretations of the knight-errantry inherent in the novel. The first of these comes from the book *The Chinese Novel: A Critical Introduction*, by C.T. Hsia. Hsia's interpretation compares the knight-errantry in

¹¹⁸ Hegel, *The Novel in Seventeenth Century China*, 74-76.

¹¹⁹ Lu Hsun, *A Brief History of Chinese Fiction*, 400-403.

¹²⁰ Roderick MacFarquhar and Michael Schoenhals, *Mao's Last Revolution*. Cambridge, MA: Harvard University Press, 2006, 402-404.

¹²¹ Hegel, 76.

the novel with similar works of western fiction, particularly Don Quixote.¹²² Much of his analysis focuses on the relationship between Song Jiang and Li Kui, as the two characters are given the most attention in the narrative, and both are representative of such juxtaposed images of knight-errantry themselves, with Li Kui representing the more violent aspects of knight-errantry, and Song Jiang representing the more intellectual aspects. Indeed, Hsia views the relationship between the two as a master-servant relationship that dominates the latter half of the novel.¹²³

One of the most recent interpretations of heroism in the *Shuihu Zhuan* comes from the book *The Four Masterworks of the Ming Novel*, by Andrew Plaks, where he interprets the *Shuihu Zhuan* -- as well as *Romance of the Three Kingdoms* 三国演义, *Journey to the West* 西游记, and *Jin Ping Mei* 金瓶梅-- from the perspective that literati of the Ming Dynasty actually read the novel as ironic. In the context of the *Shuihu Zhuan*, this ironic interpretation can be boiled down to the idea that the 108 heroes of the text were actually demonstrative of the deflation of the very heroic ideals of knight-errantry that they were supposed to represent. Plaks gives credence to this theory through a highly detailed analysis of many of the major characters in the novel, as well as through a discussion of most of the important story arcs and events that occur throughout the breadth of the massive text.¹²⁴ While Plaks's interpretation is highly creative, and provides readers of the novel with a completely new way of reading classical Chinese

¹²² Hsia's usage of Don Quixote is rather ironic considering Don Quixote is actually a parody itself. See Roberto Gonzalez Echevarria, ed. *Cervantes' Don Quixote: A Casebook*. New York: Oxford University Press, 2005.

¹²³ See CT Hsia, *The Classic Chinese Novel: A Critical Introduction*, New York: Columbia University Press, 1968, 75-114.

¹²⁴ See Andrew Plaks, *The Four Masterworks of the Ming Novel*, 279-358.

literature, it also pushes aside centuries of prior interpretations regarding the ideals of heroism.

Parallel Heroism

The idea of knight-errantry in the *Shuihu Zhuan* can best be demonstrated through the parallels between many of the characters within the context of the novel.¹²⁵ As has been previously stressed, Jin's commentary is always concerned with the aesthetic and structural considerations of the novel; however, Jin Shengtan's views on the heroes and their actions on the novel can be plainly seen, especially if the heroes are seen in parallel pairs with one another. Indeed, Jin so valued this idea of parallels in the *Shuihu Zhuan* that he included it in two separate variations in his *dufa* 读法 list of fifteen techniques, the first as "Direct Repetition of Topic," and the second as "Incomplete Repetition of Topic."¹²⁶ Indeed Jin views parallels as so necessary to understanding the novel that he writes rather extensively about it. For example, Jin begins his *zongpi* to chapter 11 by discussing his feelings on the use of parallels in a narrative:

I find that writers today often blather on about how they are aware of how to avoid keeping on writing about the same topic again and again, which is fine, but I know for sure that this is not the writing of a true genius. In writing written by a

¹²⁵ It is also possible to use the term 'parallelism' or the term *shenli*, which is discussed in far greater detail by Laura Wu in the third chapter of her doctoral dissertation, called "Chapter 3: Parallelism, the Shenli or "Divine Principal." See Wu, pp. 125-201. For the purposes of this chapter, I shall refrain from using either the term "parallelism" or the term *shenli*. I feel 'parallelism' is too constrictive a term to adequately encompass the full breadth of meaning that *shenli* has to offer. Laura Wu quotes the Chinese poetry scholar JF Davis as saying that parallelism "pervades [Chinese] poetry universally," and thus can be applied to Chinese vernacular literature. (See: JF Davis, *On the Poetry of the Chinese*, London: Royal Asiatic Society, 1829, 32.) I feel that there is too much of a difference between the structures of Chinese vernacular fiction and Chinese poetry to apply what is supposed to be a closely-contained study of the parallels in a few lines of text to be an adequate translation for the larger narrative implications of the *shenli*.

¹²⁶ JPSH, 22.

genius, it is not only rare to avoid repetition, but also goes out of its way to repeat subjects even where it could have been avoided! Works such as these attain variation in similarity through repetition. This is nothing but a truly gifted writer who is using the secret of avoidance of repetition in order to show people how repeat but not just simply how to avoid. If one repeats and then tries to avoid duplicating exactly what you have already written, will you then understand what you should avoid. Thus, the secret of writing is not how to avoid repetition, but how to use repetition.¹²⁷

We can easily see from this *zongpi* excerpt that Jin views parallels as not only a great part of any narrative, but a necessity if a work is to be truly a "work of genius" in the eyes of Jin Shengtian. It should be obvious to the reader, then, that for Jin the concept of parallels is central to any great work of literature. Jin Shengtian puts it very well in the *zongpi* of chapter 11 when he says:

It is necessary to repeat a particular topic in order to avoid duplication. To repeat a certain topic to the extent that there is simply no need to avoid any sort of duplication, then people all over the world will be able to acknowledge the unfathomable skills of a true genius of a writer.¹²⁸

We can see this treatment of knight-errantry in several ways in the *Shuihu Zhuan*, one of which is seen via the perspective of characters' relations and parallels to one another, and of how Jin Shengtian views these similar characters. This idea of parallels

¹²⁷ JPSH, 161. Appendix B, XXVIII.

¹²⁸ JPSH, 161. Appendix B, XXVIII.

between the characters can be looked at via a comparison through pairs of characters in the novel, including, but not limited to: Lu Zhishen 鲁智深 and Wu Song 武松, Lin Chong 林冲 and Yang Zhi 杨志, and Li Kui 李逵 and Song Jiang 宋江, among many other examples. The parallels between these characters provide a large pool from which to draw in order to properly discuss the differences in how Jin Shengtan treats the ideas of knight-errantry in the novel.

To begin, one of the most prevalent parallels we can see throughout the course of the novel is the brotherly connections that the heroes feel for each other. Indeed, this connection of brotherhood between the characters is so great that one of the very first English translations of the novel -- by Pearl Buck in 1933 -- chose to make the *Shuihu Zhuan*'s English title *All Men Are Brothers* rather than using a more direct translation of the name.¹²⁹ The primary reason for the heroes' perceived brotherhood comes from their shared connection in coming from the imagined landscape known as the "Rivers and Lakes," or *jianghu* 江湖¹³⁰ which describes this particular landscape of "inns, highways, and waterways, deserted temples, bandits' lairs, and stretches of wilderness at the margins of settled society" where these sorts of heroes come from. Indeed, it was in the *Shuihu*

¹²⁹ See Shi, Nai'an. *All Men Are Brothers*. Translated by Pearl S Buck. USA: Moyer Bell, 1933. It may also have been the case that Pearl Buck simply did not want to do a direct translation of the mundane sounding Chinese name.

¹³⁰ *Jianghu* does not have a single accepted English translation. For example, the Sidney Shapiro translation of the *Shuihu Zhuan* refers to *jianghu* as "the gallant fraternity." See Shi, Nai'an. *Outlaws of the Marsh*. Translated by Sidney Shapiro. Beijing: Foreign Language Press, 2001. I will simply refer to it by its Chinese name *jianghu* in my analysis, and as "Rivers and Lakes" in my translations of the *Shuihu Zhuan* text. The term *jianghu* is generally regarded as being "untranslatable" by most scholars, and covers a wide variety of more modern meanings beyond what I have stated in this chapter, though are not applicable to the context of the *Shuihu Zhuan*. See: Yuen Wai, Helena, "A Journey across Rivers and Lakes: A Look at the Untranslatable *Jianghu* in Chinese Culture and Literature," *452F Electronic Journal of Theory of Literature and Comparative Literature*, vol. 7 (2012), pp. 58-71.

Zhuan that the term *jianghu* first came into use.¹³¹ There are examples spread throughout the *Shuihu Zhuan* that show that even when two of these heroes meet, that they can often distinguish each other from this select group of people from *jianghu*, for example, when Shi Jin 史进 meets Lu Zhishen. This meeting between Lu Zhishen and Shi Jin occurs in chapter 2, after Shi Jin has come to the town of Weizhou 威州 in search of his old instructor, Wang Jin 王进, and decides to go to a small tea house to rest. When Lu Zhishen enters the scene:

Shi Jin quickly rose to his feet and bowed. "May I invite you to some tea, sir? Please join me."

The officer saw that Shi Jin was a big stalwart fellow who seemed a man of valour. He walked over and returned his greeting. [*He sees that Shi Jin is a "haohan", a man of valour, and then salutes him back. Heroes return their salutes to one another. If petty people everywhere were to give salutes, what would we make of this occurrence?*] Then the two sat down together.

"May I be so bold as to ask your name, sir?" Shi Jin asked.

"I'm called Lu Zhishen. I'm a major in this garrison, ...and who are you, brother?"¹³²

While Jin Shengtian does not mention this fact in his commentary, this sort of greeting scene is very common in the *Shuihu Zhuan*, with essentially every character having this sort of introduction when he meets another character in a tavern or inn. These sorts of meetings are important to Jin Shengtian from the perspective of their similarities,

¹³¹ John Christopher Hamm, *Paper Swordsmen: Jin Yong and the Modern Chinese Martial Arts Novel*. Honolulu: University of Hawai'i Press, 2005, 17.

¹³² JPSH, 40. Appendix B, XXIX.

and ensure that the characters are all working within the confines of a proper *xia* construct. A slightly different version of this meeting can be seen in Wu Song's story arc, which has a similar beginning to Lu Zhishen's, in chapter 22. In the prior chapter, Song Jiang has fled for his life after killing his adulterous mistress, Yan Poxi 阎婆惜, and has come to the home of Chai Jin 柴进 in Cangzhou 沧州 for temporary sanctuary. In Chai Jin's home, Song Jiang begins talking with another guest who is staying with Chai Jin for sanctuary. The conversation between the two quickly turns very friendly as the two realize they are both men who hail from the *jianghu*, and it is at that point in time that they formally introduce one another:

Chai Jin supplied Song Jiang's answer as to who this big fellow was: "He's called Wu Song. He's from Qinghe county, and is the second son in his family. He's been at my home for a year."

Song Jiang excitedly responded, "I've heard many great things about the name of Wu Song from the "Rivers and Lakes", and I never thought I'd run into him today! How fortunate a day it is!"¹³³

We can also see this same sort of brotherly affection paralleled in any of the scenes where the 108 heroes have to part, and give their farewells. For example, at the end of Wu Song's introductory meeting with Song Jiang in chapter 22 and their subsequent revelry, the narrative darts ahead as Wu Song bids a tearful farewell to Song Jiang and his younger brother, Song Qing 宋清, before heading off to visit his brother,

¹³³ JPSH, 310. Appendix B, XXX.

Wu the Elder. In the *jiapi* commentary of this scene, Jin Shengtan pays particular attention every time Song Qing's name is mentioned, to which Jin has some enlightening commentary immediately following Wu Song's departure:

It is true that Wu Song shed tears because he felt grateful to Song Jiang, though Wu Song shed them far more because of the presence of Song Qing, which serves as a sorrowful reminder for Wu Song, since he was keen on visiting his own brother, but at the moment what he saw was the Song brothers being together. Even if he had a heart of iron, how could he bear the sight? This significance will be become obvious when seeing the words "said goodbye" immediately followed by "left alone." While reading, one must always set about discovering the underlying ordering principles of a scene. If one only parrots the view of others, what is the use of reading?¹³⁴

We can see through this that even the mere mention of Song Qing's name stands to mean a "meaning-laden sign of brotherly love," because Wu Song missed his own brother, which is an aspect we must understand when dealing with heroism in the *Shuihu Zhuan*.¹³⁵

One of the best comparisons of heroes comes from the two characters Wu Song and Lu Zhishen, who in some ways are more representative of the *xia* ideals in the novel than any of the other characters -- at least until the band is fully formed and the narrative switches to Song Jiang and Li Kui. Lu Zhishen's story arc, which spans chapters 2-6, and

¹³⁴ JPSH, 418. Appendix B, XXXI.

¹³⁵ Wu, 132.

Wu Song's, which spans chapters 22-31, have some very pointed parallels both in terms of their respective characters and the actual stories themselves, both of which Jin Shengtan eagerly commentates on. To start, Lu Zhishen and Wu Song are very similar in their personalities, both are prone to violence and drunken behaviour. Both characters also end up becoming Buddhist monks as well, earning their respective Buddhist names *Hua Heshang* 花和尚, literally meaning "Tattooed Priest," for Lu Zhishen, and *Xingzhe* 行者, meaning "Pilgrim," for Wu Song. Women are also involved in key parts of their stories, though Jin himself points out in the *zongpi* to chapter 4 that while "Lu Zhishen saved a lot of women, Wu Song killed many women."¹³⁶ Jin Shengtan explains this himself in his *zongpi* to chapter 4:

The stories of Lu Zhishen and Wu Song, which are very far apart in terms of the number of chapters that separate them, have been designed by our author to show us an excellent comparison, and their stories can also be seen as if their separate stories are offsetting one another within the narrative. For example, Lu Zhishen saves many women, and Wu Song kills many women; Lu Zhishen gets drunk and beats up Jin Gang, Wu Song gets drunk and beats up Jiang the Door God; Lu Zhishen kills Zhen Guanxi, while Wu Song kills Ximen Qing; when Lu Zhishen is in Waguan Monastery he takes a Buddhist staff, and after Wu Song has committed his massacre at the Duck and Drake Bower he takes a Buddhist dagger; when Lu Zhishen fights Zhou Tong he first drinks before heading into battle, and when Wu Song fights Jiang the Door God he gets drunk beforehand as well; when Lu Zhishen is on

¹³⁶ JPSH, 71.

Peach Blossom Mountain, he drinks some flasks of wine which he has proceeded to conceal on his way down the mountain, when Wu Song is in the Duck and Drake Bower, he proceeds to drink some flasks of wine as well which he takes with him as he makes his way down the Bower. The differences and striking similarities between the two characters' story arcs are counterbalanced by the sheer number of chapters in between them, and the reader is none the wiser!¹³⁷

Indeed, the similarities between the two characters allow for some rich comparisons into how Jin Shengtan treats Lu Zhishen's and Wu Song's less-than heroic actions -- for example, the times when both characters get into brawls while in a drunken haze, which occurs in chapter 3 for Lu Zhishen, and chapter 28 for Wu Song. In the case of Lu Zhishen, he is seeking refuge in a Buddhist temple on Mount Wutai, and has been made a monk himself, which forces Lu Zhishen -- a meat-eating, wine-drinking man of valour by nature -- to follow the rules of never eating meat or drinking alcohol. These are rules that Lu Zhishen finds hard to keep for long, as he pines for meat and wine. As luck would have it, one day a man carrying two covered buckets happens to be passing nearby where Lu Zhishen is resting at the moment, singing a song about wine. We will be able to see from Jin Shengtan's *jiapi* that Jin does not have any qualms about Lu behaving in this fashion, and in fact finds delight and humour in the situation:

Lu Zhishen watched the man carrying the buckets as he approached the pavilion Lu Zhishen was at. The man then entered the pavilion and put down his load.

Lu Zhishen then asked, "Hey there, my good man! What have you got in those buckets?" [*We do not know the*

¹³⁷ JPSH, 71-72. Appendix B, XXXII

person that Lu Zhishen is asking, nor do we know the story of the wine that is in the buckets. Lu must ask for there to be a story.]

"Some fine wine" [*The characters that make up this are but one sentence, but they provide us with massive amounts of knowledge, since one character is about "fine" and the other about "wine". The man has already spoken, and what he has said about the wine cannot be understated.*], the man replied.

"How much for a bucket?" [*He is really salivating over that bucket, and it is not about whether it is good or not, but just a question of price, and he really desires it so. It has been written that heroes often miss the opportunity to find a greater meaning in something, and there is a poem that goes: "Hunger drives me to go, and knocks away my humble words" and this is that sort of situation.*] Lu Zhishen inquired.

The man stood there and replied "Monk [*The way this sentence is written, it really lightens the mood, and is very funny*], are you screwing around with me?"

Lu Zhishen responded, "Why would I do such a thing?"¹³⁸

Lu Zhishen then proceeds to convince the man to give him both buckets of wine, which Lu Zhishen quickly downs before heading back to the monastery. The monks at the gate see that Lu is drunk, however, and do not wish him to enter. Lu Zhishen starts to get violent to the point where more men are called, and we can see that Jin Shengtan finds this whole situation absolutely delightful:

¹³⁸ JPSH, 60. Appendix B, XXXIII.

The supervisor had summoned the cooks, the caretakers, the janitors, and the sedan-chair carriers -- close to thirty men! Armed with staves, they all poured out of the western gate of the cloister and rushed to stave off the drunken Lu. Lu saw them, however, and let out a thunderous roar [*Delightful!*] before rampaging his way towards them. The men going towards Lu didn't realize that he had been an army officer with the rank of Major. [*Such delightful penmanship, and doing such a wide turn for the author to write about Lu's past is a genius thing to do.*] Lu charged at them so fiercely that they all fled with confusion into the sutra hall and closed the latticed door. [*Written that everybody ran in!*] Lu Zhishen sprinted up the steps, and with one big punch [*Sounds painful*], and one big kick, [*The outburst of Lu Zhishen's temper is not from his sprinting up the steps, but rather his punch and kick, for in those characters we see Lu beat up the door itself. When he suddenly and unexpectedly uses his fist, he hurts it, and so Lu switches it up and uses his foot, for it is written that a drunken man really loses control when he is fighting, which is really like a living picture!*]...¹³⁹

We can see that Jin is not particularly interested in any sort of moral questions that this scene brings up, but rather finds the entire situation delightful and fascinating. While Jin does somewhat question the heroism of Lu when Lu is asking for the wine, the commentary indicates that Jin is more delighted by Lu's actions than anything else. Jin Shengtan's reaction to Wu Song drunkenly brawling in a tavern called the "Forest of Delights" 快活林 in chapter 28 is almost identical. Indeed, Jin himself makes reference to

¹³⁹ JPSH, 61. Appendix B, XXXIV.

another time that Lu Zhishen got drunk and beat up someone in a similar style, saying in his *jiapi* commentary:

*This scene is truly the Forest of Delights, for the reader is able to remember a previous scene about the brilliance of wine, for nowhere is there not wine. When Lu Zhishen beats up the butcher in an earlier chapter, he eats a piece of meat, for nowhere is there not meat. When Wu Song beats up Jiang the Door God here, he splashes down wine, for nowhere is there not wine here. It is the same kind of delightful and brilliant writing.*¹⁴⁰

There are other parallels between the two cycles that are not related solely to the structure of the narrative that can tell us more about Jin's treatment of heroism. For instance, in chapter 2, at the beginning of Lu Zhishen's story cycle, the reader is introduced to a character named Jin, who in turn introduces his daughter named Jin Cuilian 金翠莲, to Lu and his companions. In the *jiapi* commentary of this chapter, Jin contends that the mention of this character was actually a foreshadowing of Pan Jinlian 潘金莲, a major female character in Wu Song's story cycle:

The author of this novel intends to have Lu Zhishen's and Wu Song's stories resonate together, even though they are separated by many chapters. Therefore the episodes narrated

¹⁴⁰ JPSH, 416. Appendix B, XXXV.

*are analogous...and the reader should be very aware of the similarities between the former part and the latter part of the story.*¹⁴¹

We can see the parallels here as well, foreshadowing certain relevant aspects that they shall play in their respective story arcs, though the females admittedly play vastly different roles in their respective story arcs. Jin Cuilian's character functions simply as a damsel in distress who is trying to avoid further suffering for herself and her father at the hands of the local butcher, Zheng, and begs Lu Zhishen for his aid. Pan Jinlian's character is far more developed and openly devious, playing a larger direct role in Wu Song's story arc as his sister-in-law.

On the scale of a single character story arc, we can also see parallels for single characters and their heroic actions in chapter 23, as Jin Shengtan points out in his *jiapi* commentary. In this scene, Pan Jinlian has accidentally knocked over a broom onto a gentleman who is passing by. The two lock eyes, and are instantly attracted to one another. The narrator then puts the entire story on hold to tell the reader about this character, Ximen Qing 西门庆. As we shall also see, Jin's *jiapi* adds a parallel that will become relevant later in terms of Wu Song's actions later on in his story arc:

Do you know, dear reader, what the name of that man is, and where he lives? He was a wealthy man of Yanggu Prefecture, but now his property was ruined. At the present, he owned a small drug store [*This is a foreshadowing for the reader to notice the white arsenic that shall be used to poison Wu the Elder.*] on the opposite side of the street from the local

¹⁴¹ JPSH, 43. Appendix B, XXXVI.

yamen. In his youth he had been a ne'er do well, and was skilled with using his fists and staves. [*This is also a foreshadowing, this being of his injuring Wu the Elder with a kick, and then fighting against Wu Song a little later.*] Now he had gathered some influence and wealth, and was presumed to be a fellow who could settle any sort of litigation disputes that came to the local yamen. He was always making even more trouble with his own petty quarrels; and had handily bribed all of the local officials in the yamen. [*Yet another foreshadowing, this time of his intimate connection with the people who work in the yamen.*] Everybody throughout the county treated him with careful deference. [*A foreshadowing of the fear felt by He Jin, who is haunted by his conscience about conspiring in Wu the Elder's murder, yet is afraid of Ximen Qing.*] His family name was Ximen, and his given name Qing. Being the oldest son of his family, he had been known as Ximen the Elder, but now that he was wealthy again, people referred to him as Right Honourable Ximen.¹⁴²

We can see in this description the narrator gives of Ximen Qing that there are many parallels that take place even in the context of this scene. Indeed, many of the most prominent events and details that occur throughout the next three chapters in Wu Song's story arc are foreshadowed right in this very description. First is the fact that Ximen Qing owns a drug store foreshadows that arsenic will be used to murder Wu the Elder 武大郎, which is what allows Ximen Qing and Pan Jinlian to continue with their affair. Second, the mentioning that Ximen is well-versed in the use of staves and fighting with his fists is a foreshadowing of his deadly blow to Wu the Elder, as well as the fact that he will fight

¹⁴² JPSH, 336. Appendix B, XXXVII.

Wu Song even later on. Third is his bribing of the local officials, which foreshadows his own connections with the yamen when he needs to ensure that the officials do not conduct any sort of investigation into the causes of Wu the Elder's death. The fourth and final piece of foreshadowing can be seen in how the county treats Ximen Qing, which foreshadows the fear that the mortician He Jin feels when he wants to tell Wu Song about how Wu the Elder was poisoned, but is scared that Ximen Qing will find out and possibly have him severely punished. All of these four parallels are connected with the idea of *xia* as well, as we are able to see the idea of loyalty demonstrated through them --particularly how Wu Song will be forced into this situation through the evil actions that were not his own.

These sorts of parallels that further the idea of heroism also work in a referential sense to events that have already happened and characters that have already come and gone. An example of this sort can be found in chapter 29, where Wu Song is introduced to a girl named Yulan 玉兰. In this scene, Wu Song is celebrating with General Zhang 张都监, who is urging Wu Song to drink as much as he wants:

Wu Song drank several flagons, and by the time the moon was shining in the east windows he was at least half drunk. Foregoing his manners, Wu Song continued to drink steadily.

General Zhang then called out one of his maidservants named Yulan [*Yulan is such a brilliant name because it is a reminder of the two characters that make up the name of Jinlian,*¹⁴³ *and these two women serve as key connections in the*

¹⁴³ Yulan (玉兰) can be translated as "Jade Orchid", and Jinlian (金莲) can be translated as "Golden Lotus."

ten-chapter story arc of Wu Song! Wu Song's story begins with his killing of Jinlian, and ends with his killing of Yulan. They are stupendous parallels!] of whom he was extremely fond, to sing a ballad.¹⁴⁴

The parallels between the two characters are fascinating. The fact that their respective killings serve as a starting point and an ending point for Wu Song's narrative is an enlightening structural find, as Jinlian's killing effectively ends the first portion of Wu Song's story arc revolving around his brother, and Yulan's killing ends Wu Song's story arc with Shi Jin 史进 and his time in Mengzhou 孟州. Furthermore, Jin points out, even the names of Yulan and Jinlian serve as a "reminder" of one another, since both of their *mingzi* are composed of a character couplet that starts with a valuable mineral -- *yu* (jade) and *jin* (gold) -- and ends with a flower -- *lan* (orchid) and *lian* (lotus). This serves as a hint to allow the reader to pick up on this connection between the two women. Another point is that both Yulan and Jinlian worked in a very similar employment as maidservants, since Jinlian did so before she was married off to Wu the Elder, and Yulan was working as a maidservant for General Zhang. What is revealing about this is how Jin treats the two females' deaths as effectively beginning and ending Wu Song's story arc, and does not care about their treatment in any way beyond that. Indeed, when it comes to their respective killings, both girls' deaths are treated in the same manner by Jin, which is to praise them both for developing Wu Song's character.

Song Jiang and Li Kui: Juxtaposing Heroism

Song Jiang and Li Kui are representative of the later juxtaposition of Jin's feelings towards their desires for rebellion after their initial meeting in chapter 37, showing both

¹⁴⁴ JPSH, 422. Appendix B, XXXVIII.

his love of the heroes, yet also his disdain for their disloyalty to the imperial court. Indeed, these characters quickly become the focus of the entire novel after their introductions, where the narrative is almost never focused away from one or the other. Song Jiang's and Li Kui's relationship is, therefore, one of the principal relationships of the novel.

Jin Shengtan's condemnation of the heroism of the 108 heroes in the *Shuihu Zhuan* can best be represented through the leader of the Liangshan Bandits, Song Jiang. Song Jiang is certainly one of the most important characters in the entirety of the novel, if not the central figure of the entire novel. Not only does he have the single largest character story arc in the book (eleven chapters divided between chapters 16-21, and 35-42), but he is also the only character in the *Shuihu Zhuan* that has any connection -- as has been mentioned earlier in the chapter -- to a real historical person.¹⁴⁵ Indeed, once the majority of the 108 heroes are gathered at Liangshan Marsh -- which also occurs during Song Jiang's storyline -- the primary narrative rarely veers away from Song Jiang's character and his dominant position in the Liangshan band.

If one were to read the original 120-chapter *fanben* 繁本 version of the *Shuihu Zhuan*, one would be hard-pressed to see Song Jiang as anything more than a filial, compassionate, analytical, and surprisingly understated character for a person who was supposedly the leader of a large group of bandits. His character in the book is generally seen as one of the finest and most upright individuals in the world of the *Shuihu Zhuan*, as his name is constantly praised throughout the *jianghu*. Indeed, it is often because of Song Jiang's good name that his life is saved on a good number of occasions in the novel.

¹⁴⁵ Gao Qiu 高球 was also mentioned in historical records, but little beyond his title is known. Also, while the rebel Fang La was a real historical person, the chapters concerning the Liangshan Bandits and their campaign against him was cut by Jin Shengtan from his version of the novel, and thus does not figure into the volume of the *Shuihu Zhuan* that I am utilizing. Please see the Introduction.

Jin Shengtian, however, is determined in his commentary to twist Song Jiang into something much more devious and nefarious.

Song Jiang is first seen as described by Jin Shengtian in the *zongpi* to chapter 17, which is also the first chapter to introduce him to the reader. The manner in which Jin writes about Song Jiang is as uncomplimentary as possible, as we can see below:

In this chapter we begin to touch on the story of Song Jiang. Song Jiang is the chief of the bandits at Liangshan Marsh, and for this reason his crimes are always one degree greater than the others. It has ever been the case, however, that readers of the *Shuihu Zhuan* often praised Song Jiang's righteousness and loyalty too much, and as though this righteousness and loyalty made them want to meet him on any given day or night. This is not because these people would like to be friends with the bandits; instead, they simply cannot comprehend the hidden meaning of what they are reading in the novel. In my view, the reason Song Jiang's crime is greater than that of any of the other bandits is not so much because he wrote a seditious poem, but rather because he sets Chao Gai free. Why do I think that? After Chao Gai was freed, he led and assembled a large variety of dissidents, and brought nothing but disorder to the imperial court. All of the real trouble from the Liangshan band was started here. If Song Jiang had been a truly loyal and righteous man, he would have most certainly not freed Chao Gai. It follows then that since Song Jiang did free Chao Gai, he could not have therefore been a loyal and righteous person. This is the beginning of Song Jiang's biography, but the author first writes nothing but of how Song Jiang secretly sets Chao Gai free. So very immense is this

crime of Song Jiang's that even the author of this work cannot conceal it for him!¹⁴⁶

We can see from this *zongpi* that Jin is attempting to make the reader lower his seemingly high opinions of the "righteousness and loyalty" that he says most readers misperceive as Song Jiang's true nature. Moreover, we can see Jin's reasoning behind his disdain for Song Jiang, as Song disobeys imperial law and frees Chao Gai 晁盖 from his imprisonment, which makes Chao Gai flee to the bandits of Liangshan, which Jin points out is what starts "all of the real trouble for the Liangshan band" that the imperial court suffers from when the Liangshan bandits begin gaining too much power and prove a serious threat to theirs. Rather, Jin writes that a seemingly truly "loyal and righteous" man would have never allowed Chao Gai to escape and create such problems for the imperial court.

This sort of criticism also brings to light one of Jin Shengtan's primary criticisms about the bandits, which is the fact that they are rebelling against the authority of the state. This is primarily because when Jin was writing his commentary edition of the *Shuihu Zhuan*, the Ming Dynasty was close to collapse because of a series of rebellions that was plaguing the dynasty at the time from a variety of individuals including Li Zicheng 李自成 (c.1605-1645) and Zhang Xianzhong 张献忠 (1605-1647).¹⁴⁷ It is understandable, therefore, that Jin Shengtan would want to condemn and twist any potentially heroic actions of Song Jiang into acts of banditry, rebellion, and deviousness in order to show his own devotion to the then collapsing Ming Dynasty.

¹⁴⁶ JPSH, 237. Appendix B, XXXIX.

¹⁴⁷ Robert Hegel, *The Novel in Seventeenth-Century China*, 77.

The scene Jin references in his *zongpi* to chapter 17 regarding Song Jiang's writing of a seditious poem is also one of the most pertinent in Jin's argument that Song Jiang is very devious and worthy of only scorn from the reader. Indeed, Jin wholeheartedly believes that the reader can see Song Jiang's true character and personality in one particular scene that occurs in chapter 38. In this chapter, Song Jiang is sitting alone in a tavern called the Xunyang Pavilion 浔阳楼, which is situated near the Xunyang River 浔阳江, drinking a lot of wine, when he suddenly decides to write a poem:

Seated beside the railing, Song Jiang steadily drank. Gradually, without his becoming aware of it, Song Jiang became drunk, in a surge of melancholy, he thought: [*This writing is delightful and unexpected. It has been written that Song Jiang has been devious and sly his whole life, but now that he is drunk his true heart is truly being revealed here to us; it is truly a ghastly and cold pen that wrote this!*] "I was born in Shandong Province, and raised in the town of Yuncheng. I am a clerk by profession, and know many *haohan* from the "Rivers and Lakes." I also have developed and earned something of a good reputation for my name. However, while I am over thirty years of age, I haven't yet made my own name for myself, or done anything truly outstanding. Instead, I have got the tattoo of a criminal on my cheek, and am forced to live in exile. Who is to know when I'll see my honourable father and brother again?"

The wine went to his head, and he wept, being very depressed. Suddenly, Song Jiang made the decision to write a poem. [*The writing in this scene will bring out Song Jiang's innermost feelings and emotions, and is delightfully unexpected*

at this point.] Song Jiang ordered the waiter to bring a brush-pen and an ink-stone, and then rose and gazed appreciatively at what the other writers had first written on the white calcimined walls. [*The writing is like a picture.*] "Some day, when I've earned my place in the world, [*Would people want to take this subject out of its context? It is written that Song Jiang harbours disloyalty inside of himself, and the ink he is about to use here is truly a lens to understand Song Jiang's true character.*], I'll come here and read it again, and think back on my present misery." [*The poor scholar really has pitiable circumstances; this writing makes people want to weep.*]¹⁴⁸

We see that Jin Shengtian's *jiapi* commentary is focusing the reader on the "unexpected" nature of this scene, as a drunken Song Jiang is behaving in a very uncharacteristic sort of way. What Jin Shengtian wants the reader to see through his commentary is that Song Jiang's true personality is going to be revealed, as the alcohol has temporarily removed any sort of barriers for Song's behaviour, which is in a way that not only goes against the manners of the ways of *xia*, but also completely contradicts them. Indeed, Jin's commentary is attempting to demonstrate to the reader that the apparent heroism of Song Jiang is nothing more than a facade. As Song Jiang begins to write out his poem, Jin adds more of his own commentary to fill out this idea that Song Jiang's heroism is nothing more than a mask to hide his true intentions:

Stimulated by the wine, Song Jiang ground a thick mixture of ink, soaked his brush-pen in it, and wrote on the white wall:

¹⁴⁸ JPSH, 551. Appendix B, XL.

Since I was a child, I studied the classics and history,
and grew up both shrewd and intelligent. / [*This shows us Song
Jiang's political trickery, a theme that permeates the whole of
his biography.*]

Today, a tiger enduring in the wilderness,
I crouch with tooth and claw, intent.
A criminal's tattoo upon my cheek,
An unwilling exile in far Jiangzhou,
I shall have my revenge someday,
And dye red with blood the Xunyang's flow. [*It is written that
this poem is the inner working of Song Jiang's heart, and this
makes people better understand Song Jiang. It is not known
who Song Jiang's enmity is for, and we also do not know for
what incident the Xunyang River will be dyed red with
blood.*]¹⁴⁹

Even from just the first two lines, Jin's commentary is fixated on the fact that Song Jiang describes his own personality as "shrewd and intelligent." This particular wording is of paramount importance for Jin, as he latches onto this terminology to state outright that this is absolute proof that Song Jiang is filled with nothing but "political trickery", and that any sort of heroism or *xia* he may claim to uphold is facetious. At the tail end of the poem, Jin comments that this poem is what the reader should really see as being Song Jiang's representative personality, that it shows us "the inner working[s] of Song Jiang's heart." It is also worthwhile noting that, while Jin is completely sure that Song Jiang is devious, he is not sure when this enmity Song Jiang is holding is going to be lashed out against, especially given Song's ominous desire for revenge and claim that

¹⁴⁹ JPSH, 551. Appendix B, XLI.

he shall "dye red with blood the Xunyang's flow." The poem -- and Jin's commentary on it -- are not quite at an end yet, however, as the narrative continues:

Song Jiang laughed uproariously, delighted with his effort, and he drank several more cups of wine. [*This is very unexpected and free from any sort of restrictions that Song Jiang may previously have had.*]. By now he was dancing for joy, and then he again brought up his pen and wrote four more lines: [*Again, we can see that this is very unexpected behaviour for Song Jiang and that it is free from any sort of restrictions.*]

Heart in Shandong, and my body in Wu,
 Drifting, I breathe sighs into the air.
 If I achieve my lofty aim,
 No rebel chief will with me compare! [*What he is saying here is very surprising, and it utterly startles people.*]

At the bottom, with very large script, he then wrote, "by Song Jiang of Yuncheng," [*Very unexpected and free from any restrictions.*] and subsequently tossed the pen onto the floor. He then sang the verses of the poem he just wrote, and downed a few more cups of wine. [*Very unexpected and free from any restrictions.*] He was very, very drunk. [*It is written that when Song Jiang is drunk that he is also like this, and this is really something that has been borrowed from his true nature.*] Song Jiang asked for the bill and paid, and told the waiter to keep the change. Brushing smooth his long sleeves, he staggered down the stairs and returned to his prison, went to his room and collapsed on his bed.

He slept straight through until the following dawn, and when he awakened, he remembered nothing of having written a poem in the Xunyang Pavilion. [*Song Jiang is a politically tricky person, and this is really leaked out through our author's pen and Song Jiang's poem, very brilliant.*]¹⁵⁰

Jin's commentary continually reminds the reader that because of Song Jiang's drunken haze, we can really see his true, "politically tricky" personality coming out from him, and that we can see his aspirations for not only leadership, but also rebellion against the established authority. The fact that Song Jiang is acting completely out of character -- and never again acts this way throughout the remainder of the narrative-- is indicative that this is the only time where Jin believes that readers have caught a glimpse of the true Song Jiang -- a case of the Latin phrase *in vino veritas*¹⁵¹ -- and that this sole scene gives absolute credence to Jin's desire for the reader to see that Song Jiang's seemingly heroic actions are not heroic whatsoever.

This brings us then to Li Kui, whose character provides us with the other portion of Jin's interpretation of heroism post-chapter 38. Li Kui is one of the most violent, if not the very most violent of any of the characters in the entirety of the novel. He singlehandedly kills more people than any other character prior, and regularly gets into fights at the slightest provocation. He is unruly, mean-spirited, and loves the fact that he is rebelling against any and all authority.

One would expect Jin Shengtan to loathe his character, or at least to lump him in with the other 107 heroes; however, Jin instead has an unfettered adoration for Li Kui's character and personality. Indeed, he considers Li Kui to be a most marvellous character,

¹⁵⁰ JPSH, 551-552. Appendix B, XLII.

¹⁵¹ The term translates to "in wine, there is the truth."

ranking him as one of the greatest characters in the entire novel. Jin writes in his *dufa* that Li Kui is a "creature of great simplicity without a speck of guile in his body" and that his absolute devotion to Song Jiang is greatly admirable. Jin applies a quote from Mencius to Li Kui's loyalty and guilelessness, saying that "Wealth and honour cannot lead him to immoderation, poverty and obscurity cannot change his purpose, external authority cannot force him to kneel down."¹⁵² Also of interest is Jin's picking up on the connection between Song Jiang and Li Kui, writing:

Isn't it true that every episode about Li Kui is absolutely marvellous writing? Yet few notice that all these episodes come right after events dealing with Song Jiang, and this is why they are so unbelievably marvellous. Because our author vehemently hates Song Jiang's deceitfulness, after each and every episode about him there always follows another one about Li Kui's guilelessness to form an unflattering contrast. Although our author's purpose here was to reveal the wicked nature of Song Jiang, he has also unexpectedly brought out the wonderfulness of Li Kui. This is like stabbing with a spear -- your main purpose is to kill someone, and yet in the process you display the technique of your school of spear fighting.¹⁵³

We can see from this that Jin Shengtan considers Song Jiang' and Li Kui's characters to be inexorably interconnected, with Song Jiang being the more "wicked" character, and Li Kui being the unbelievably "wonderful" character. It is indeed true that the characters are interconnected from the very beginning, and in fact are rarely apart

¹⁵² JPSH, 19-20.

¹⁵³ JPSH, 20. Appendix B, XLIII.

once both characters have been introduced. In fact, Jin Shengtan picks up on an especially fascinating point in the *Shuihu Zhuan's* construction, which is that both characters have stories that often are back-to-back with one another, and which is so crucial to Jin Shengtan that he designed one of his fifteen *dufa* techniques around it, called "Whitening the Background to Bring out the Foreground," 背面铺粉法.¹⁵⁴

Chapter 37, where Li Kui and Song Jiang meet, is seen by Jin as a turning point in the novel as well, and it is also where we can look at one of the very best examples of parallels in terms of Jin's treatment of heroism. Indeed, Jin wrote that this chapter was the "waist" of the whole novel.¹⁵⁵ What is meant by this is that, before Chapter 37, all of the chapters were comprised of the individual stories of characters gathering at Liangshan Marsh by methods of direct or indirect persecution. After Chapter 37, however, the narrative of the novel stylistically and structurally changes to multi-character storylines, and the Liangshan band has become so very strong, that it is able to challenge the power of the entire Song Dynasty, as is shown in the chapters following 37. The most significant fact here is the introduction of Li Kui's character, which is made even more intriguing because it happens in the middle of Song Jiang's character arc, showing the interconnectedness of the two, something which Jin writes about in the *zongpi* to the chapter:

It is written that after Song Jiang uses his money to make friends, he suddenly changes his ways for an Iron Ox of an older brother. This is truly brilliantly written, for this makes Song Jiang seem like a refined and wonderful person before

¹⁵⁴ JPSH, 22.

¹⁵⁵ JPSH, 569.

making Li Kui ashamed, which is better than insulting, and better than fighting, and better than killing. It looks like Li Kui is wanting to use Song Jiang's money on a gamble in order to take both Song Jiang and Dai Zong out to lunch; it also looks like Li Kui wishes to give Song Jiang fish, in order to make him happy. If this is a thing between heaven and earth, it does not matter if the people of heaven and earth are common. This is not to believe that the world has no miserly people, nor is it for the belief that there are generous people in the world. It is also not to say that favours for money are done out of kindness, nor is it to say that favours for money are done out of resentment. Instead, it is to demonstrate to us Song Jiang's political trickery in his meeting of fine people.¹⁵⁶

When the two characters meet in the actual chapter itself, we can see even more of Jin's juxtapositional love of Li Kui and hatred for Song Jiang:

Dai Zong asked, "Who is that raising all of that ruckus downstairs?" The waiter replied, "That's Brother Li, the man called Iron Ox, who we see you with so very often! [*Brother Li -- Li Kui -- has come in late to the story, which makes the reader wish to kill!*] He's busily trying to borrow money from the host." [*The discussion about Li Kui trying to borrow money is brilliant. Song Jiang is always using money for various things, so with Li Kui entering the book to ask both Dai Zong and Song Jiang about borrowing money, the author has especially designed it so that these two men -- Song Jiang and Li Kui -- would meet at this exact point in the middle of the text, it is indeed testament to the brilliance of the author's brush.*]

¹⁵⁶ JPSH, 532. Appendix B, XLIV.

Dai Zong laughed and said, "It's that fool up to his typical mischief again." He then said to Song Jiang, "You sit right here, brother; I'll go and call Li over here."

Dai Zong went down the stairs and soon returned with a big dark and severe fellow [*The characters that make up this description are few in number, but it is truly like a picture is being formed from this.*] Song Jiang was greatly surprised by the appearance of the man, [*The characters that make up "dark and severe" are not just used to describe Li Kui, they also show that he is quick to notice things, and shows off his temper, as well as Li Kui's character. The sentence with Song Jiang being surprised shows us that Li Kui's character is one that is oblivious to others, will not accept flattery, nor will he be intimidated, nor is he one to care about name or title, not flexible, nor will he be outsmarted. Song Jiang is surprised by this, really surprised, since his character thrives on these.*]...¹⁵⁷

Li Kui's character can be very accurately described through reading Jin's commentary as a strong-willed, powerful person, who is the sort of individual who is "neither [an] intellectual[] nor [a] politician[], but [a man] of strong will and simple faith, who lived and died the way [he] wanted."¹⁵⁸ Indeed, Li Kui is more representative of Jin's prior treatment of heroism that we saw Jin Shengtan commenting on in Lu Zhishen's and Wu Song's story arcs, while Song Jiang is heavily criticized for any of the rebellious and terrible sins that the Liangshan bandits commit. Hu Shi said it very well when he wrote that "[Jin Shengtan] lived during an age when bandits were rising everywhere. He

¹⁵⁷ JPSH, 533. Appendix B, XLV.

¹⁵⁸ Liu, *The Chinese Knight-Errant*, 13.

witnessed the depredations of brigands like [Zhang Xianzhong] and [Li Zicheng], and felt that they should not be encouraged but condemned in literature."¹⁵⁹

Conclusions

Jin Shengtian treats heroism in the *Shuihu Zhuan* in a unique way for its time. While the rebellious nature of the 108 heroes has long been one of the most discussed themes of the novel, Jin's commentary provides the reader with an interpretation that is juxtapositional in its praising of the heroic actions of the characters, yet condemning their rebellion against the imperial court.

In the earliest chapters of the novel, Jin's commentary on the heroes' actions is unflinching positive in its scope. Lu Zhishen's and Wu Song's character story-arcs provide the reader with the perfect examples of this favourable interpretation, since their character arcs parallel one another in so many regards. Indeed, there are scenes in both character arcs where both Lu Zhishen and Wu Song engage in very un-heroic activities, yet Jin Shengtian is unshakable in his adoration for both characters.

The later chapters display Jin Shengtian's more juxtapositional views towards the heroes when Jin comments on the characters of Song Jiang and Li Kui. Song Jiang's seemingly noble and heroic actions are interpreted by Jin Shengtian as demonstrative of Song Jiang's political trickery, and Jin takes every opportunity in his commentary to ensure that the reader is made aware of Song Jiang's duplicitousness. While Song Jiang's character is transformed into a vile villain, Jin's commentary subsequently builds the violent and cruel Li Kui into a paragon of virtue -- an interpretation more in line with Jin's treatment of the heroes in the earlier portions of the novel -- whom Jin uses to make Song Jiang's evil even more obvious to the reader.

¹⁵⁹ Lu Hsun, *A Brief History of Chinese Fiction*, 402.

Because of Song Jiang's position as leader of the Liangshan bandits -- and the fact that he is the one who is truly revolting against the imperial court -- Jin transforms Song Jiang into this sacrificial lamb who pays for all of the sins of the 108 heroes, becoming the focal point for any of Jin Shengtan's criticism of the heroes and their actions.

Conclusion

Jin Shengtian wrote in his *dufa* commentary:

I hate those young people who, when they read a piece of writing, ignore the complexity and artistry of the writing itself. As long as they can remember several incidents from the book, they consider themselves to have fully read and understood it.¹⁶⁰

Jin's own commentary could not have rung more true, as Jin utilizes his commentary to point out every single complexity and wonder of artistry that the *Shuihu Zhuan* has to offer. Jin Shengtian's commentary of the *Shuihu Zhuan* covers a wide variety of topics that not only provides the reader with greater understanding of the text itself, but also provides the reader with a series of new perspectives that would not be possible if he had not read Jin Shengtian's commentary. One could, in fact, say that Jin Shengtian's commentary is not merely the vehicle through which the reader is able to understand these fascinating themes and ideas, but that the Jin has commentated the *Shuihu Zhuan* into a unique image of his own.

We have seen through this thesis that the varieties of commentary (*dufa*, *jiapi*, and *zongpi*) provide a veritable cornucopia of insight into this work of literary genius, showing us how similar Jin's textual focuses are to the more modern theory of Narratology, how Jin's commentary brings the authority and unparalleled writing skills of the author to a never-seen-before level in Chinese vernacular literature, and finally how the characters of the novel are re-envisioned through Jin Shengtian's commentary.

¹⁶⁰ JPSH, 21. Appendix B, XLVI.

While this thesis has covered a fair amount of territory into the ideas that Jin Shengtān's commentary of the *Shuihu Zhuan* has to offer, there are still avenues for future research to be made in the study of Jin Shengtān and his commentary, two of the most important of which I shall briefly outline. First and foremost is the completion of a full English translation of the commentary alongside the *Shuihu Zhuan*, as it will make the novel much more open and available to future English-language students who are interested in vernacular Chinese literature. Another route for further exploration comes from a point that I briefly discussed at the end of Chapter 2, which revolves around the differences between the Jin Shengtān commentary text and the older versions of the text, both 100 and 120-chapters versions. A more detailed and comprehensive analysis of the differences between these versions would bring more discussion as to who the true genius of the *Shuihu Zhuan* is -- whether or not it is Jin Shengtān's editing of the original text that should be regarded as the true work of genius.

Bibliography

- Adams, Hazard, ed. *Critical Discourse and Theory Since Plato*. San Diego and New York: Harcourt Brace Jovanovich, 1971.
- Allan, Graham. *Roland Barthes*. New York: Routledge, 2003.
- Altenburger, Roland. *The Sword or the Needle: The Female Knight-errant (xia) in Traditional Chinese Narrative*. Bern: Peter Lang, 2009.
- "Ba Yi," Chinese Text Project, accessed April 2, 2013, <http://ctext.org/analects/ba-yi>.
- Bai, Juyi 白居易. *Bai Juyi Ji* 白居易集 (*The Works of Bai Juyi*). Beijing 北京: Zhonghua Shuju 中华书局, 1979.
- Bal, Mieke. *Narratology: Introduction to the Theory of Narrative*. Toronto: University of Toronto Press, 2009.
- Barr, Allan H. "The Sword or the Needle: The Female Knight-Errant (xia) in Traditional Chinese Narrative (review)." *Harvard Journal of Asiatic Studies*, vol. 71 (2011), pp. 142-148.
- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester, United Kingdom: Manchester University Press, 2009.
- Beijing Daxue Zhongwen Xi 北京大学中文系. *Zhongguo Xiaoshuo Shi* 中国小说史 (*A History of Chinese Vernacular Fiction*). Beijing 北京: Renmin Wenxue Chubanshe 人民文学出版社, 1978.
- Berling, Judith A., "Taoism in Ming Culture," in Denis Twitchett and Fredrick W. Mote, Eds., *The Cambridge History of China: The Ming Dynasty 1398-1644 Part 2*. Cambridge, United Kingdom: Cambridge University Press, 1998, pp. 953-986.
- Bishop, John L., ed. *Studies in Chinese Literature*. Cambridge, MA: Harvard University Press, 1966.
- Booth, Wayne. *The Rhetoric of Fiction*. Chicago: University of Chicago Press, 1983.
- Bordahl, Vibeke. "The Man-Hunting Tiger: From "Wu Song Fights the Tiger" in Chinese Tradition," *Asian Folklore Studies*, vol. 66 (2007), 141-163.
- Brook, Timothy. *The Confusions of Pleasure: Commerce and Culture in Ming China*. Berkeley: University of California Press, 1998.
- Brook, Timothy. *The Troubled Empire: China in the Yuan and Ming Dynasties*. Cambridge, MA: Belknap Press, 2010.

Button, Peter. *Configurations of the Real in Chinese Literary and Aesthetic Modernity*. Leiden, Netherlands: Brill, 2009.

Chang, H.C. *Chinese Literature: Popular Fiction & Drama*. New York: Columbia University Press, 1973.

Chang, Kang-I Sun. "Literature of the early Ming to mid-Ming (1375-1572)," in Kang-I Sun Chang, ed., *The Cambridge History of Chinese Literature Volume II: From 1375*. Cambridge, United Kingdom: Cambridge University Press, 2010, pp. 1-62.

Chen, Pingyuan 陳平原. *Qian Gu Wenren Xia Ke Meng 千古文人俠客夢 (Literati's Dream of the Chinese Knight-Errant Over a Thousand Years)*. Beijing 北京: Beijing Daxue Chubanshe 北京大學出版社, 2010.

Chuang-tzu 莊子. *The Complete Works of Chuang Tzu*. Translated by Burton Watson. New York: Columbia University Press, 1968.

Confucius 孔子. *Lunyu Quanjie 论语全解 (The Complete Analects)*. China 中国: Zhongggguo Zixue Mingzhu Jicheng Bianyin Jijinhui 中国子学名著集成编印基金会, 1975.

Confucius. *Lun Yu*. Hong Kong: Confucius Publishing Company, 1985.

Cui, Fengyuan 崔奉源. *Zhongguo Gudian Duanpian Xiayi Xiaoshuo Yanjiu 中国古典短篇侠义小说研究 (Research on Traditional Chinese "Xia" Fiction)*. Taipei 台北, Taiwan 台湾: Lianjing Chuban Shiye Gongsi 联经出版事业公司, 1986.

Dardess, John W. *A Ming Society: T'ai-ho County, Kiangsi, in the Fourteenth to Seventeenth Centuries*. Berkeley: University of California Press, 1996.

Donoghue, Denis. *Ferocious Alphabets*, New York: Columbia University Press, 1982.

Echevarria, Roberto Gonzalez, ed. *Cervantes' Don Quixote: A Casebook*. New York: Oxford University Press, 2005.

Fisk, Craig, "Literary Criticism," in William Nienhauser Jr. ed., *The Indiana Companion to Traditional Chinese Literature*. Bloomington: Indiana University Press, 2001, pp.49-58.

Fitzgerald, John. "Continuity within Discontinuity: The Case of Water Margin Mythology," *Modern China*, vol. 12 (1986), pp. 361-400.

Ge, Liangyan, "Authoring "Authorial Intention:" Jin Shengtan as Creative Critic," *Chinese Literature: Essays, Articles, Reviews (CLEAR)*, vol. 25 (2003), pp. 1-24.

Genette, Gerard. *Narrative Discourse: An Essay in Method*. Translated by Jane E. Lewin. Ithaca, New York: Cornell University Press, 1979.

Genette, Gerard. *Narrative Discourse Revisited*. Translated by Jane E. Lewin. Ithaca, New York: Cornell University Press, 1988.

Gu, Ming Dong, "Mimetic Theory in Chinese Literary Thought," *New Literary History*, vol. 36 (2005), pp. 403-424.

Gu, Ming Dong, "Theory of Fiction: A Non-Western Narrative Tradition," *Narrative*, vol. 14 (2006), pp. 311-338.

Hamm, John Christopher. *Paper Swordsmen: Jin Yong and the Modern Chinese Martial Arts Novel*. Honolulu: University of Hawai'i Press, 2005.

Hegel, Robert E. *The Novel in Seventeenth Century China*. New York: Columbia University Press, 1981.

Hsia, C.T. *The Classic Chinese Novel: A Critical Introduction*. New York: Columbia University Press, 1968.

Huang, Martin Weizong, "Dehistoricization and Intertextualization: The Anxiety of Precedents in the Evolution of the Traditional Chinese Novel," *Chinese Literature: Essays, Articles, Reviews (CLEAR)*, vol. 12 (1990), pp. 45-68.

Huang, Ray. *1587, A Year of No Significance: The Ming Dynasty in Decline*. New Haven: Yale University Press, 1981.

Hung, Eva, ed. *Paradoxes of Traditional Chinese Literature*. Hong Kong: The Chinese University Press, 1994.

Kao, Yu-Kung and Mei, Tsu-lin, "Syntax, Diction, and Imagery in T'ang Poetry." *Harvard Journal of Asiatic Studies*, vol. 31 (1971), pp. 49-136.

Keith, McMahon. *Causality and Containment in Seventeenth Century Chinese Fiction*. Leiden, Netherlands: Brill, 1988.

Lacoue-Labarthe, Philippe and Nancy, Jean Luc. *The Literary Absolute: The Theory of Literature in German Romanticism*. Albany, New York: State University of New York Press, 1988.

Lao Tzu 老子. *Tao Te Ching: The Classic Book of Integrity and the Way*. Translated by Victor Mair. New York: Bantam Books, 1990.

Laughing Scholar of Lanling 兰陵笑笑生. *The Plum in the Golden Vase or Chin P'ing Mei, Volume One: The Gathering*. Translated by David Tod Roy. Princeton, New Jersey: Princeton University Press, 1993.

Lee, Junghwan, "Wang Yangming Thought as Cultural Capital: The Case of Yongkang County," *Late Imperial China*, vol. 28 (2007), pp. 41-80.

Levy, Andre, "On the Question of Authorship in Traditional Chinese Fiction," *Chinese Studies (Hanyu yanjiu)*, vol. 6.1 (1988), pp. 249-268.

Levy, Dore J., "Literary Theory and Criticism," in Victor H. Mair ed., *The Columbia History of Chinese Literature*, pp.916-39.

"Li Lou II," Chinese Text Project, accessed April 1, 2013, <http://ctext.org/mengzi/li-lou-ii>.

Li, Wai-ye. "Full-length Vernacular Fiction," in *The Columbia History of Chinese Literature*. Edited by Victor H. Mair. New York: Columbia University Press, 2010, pp. 621-658.

Lin, Tsung-Cheng. "Time and Narration: A Study of Sequential Structure in Chinese Narrative Verse" PhD Diss., University of British Columbia, 2006.

Liu, James J.Y. *Chinese Theories of Literature*. Chicago: University of Chicago Press, 1975.

Liu, James J.Y. *Language-Paradox-Poetics: A Chinese Perspective*. Princeton: Princeton University Press, 1988.

Liu, James J.Y. *The Chinese Knight-Errant*. Chicago: University of Chicago Press, 1967.

Liu Xie 劉勰. *The Literary Mind and the Carving of Dragons* 文心雕龙, Translated by Vincent Shih. Hong Kong: Chinese University Press, 1983.

Lu, Hsiao-peng. *From Historicity to Fictionality: The Chinese Poetics of Narrative*. Stanford: Stanford University Press, 1994.

Lu, Hsun. *A Brief History of Chinese Fiction*. Peking, Foreign Languages Press, 1976.

Lu, Tina. "Literature of the late Ming (1573-1644)," in Kang-I Sun Chang, ed., *The Cambridge History of Chinese Literature Volume II: From 1375*. Cambridge University Press, 2010, pp. 63-151.

Luo Guanzhong. *Three Kingdoms*. Translated by Moss Roberts. Beijing: Foreign Language Press, 1994.

Ma, Y.W. "Fiction," in William Nienhauser Jr. ed., *The Indiana Companion to Traditional Chinese Literature*. Bloomington: Indiana University Press, 2001, pp. 31-32.

Ma, Y.W., "The Knight-Errant in 'hua-pen' Stories." *T'oung Pao*, Second Series, vol. 61 (1975), pp. 266-300.

Ma, Youyuan 马幼垣. *Shuihu Lun Heng 水浒论衡 (Critical Essays on the Shuihu Zhuan)*. Beijing 北京: Sanlian Shudian 三联书店, 2005.

MacFarquhar, Roderick and Michael Schoenhals. *Mao's Last Revolution*. Cambridge, Mass: Harvard University Press, 2006.

Mair, Victor H, "The Narrative Revolution in Chinese Literature: Ontological Presuppositions." *Chinese Literature: Essays, Articles, Reviews (CLEAR)*, vol. 5 (1983), pp. 1-27.

"Ming Dynasty Literature Lesson Plan, Chapter 2, *Shuihu Zhuan* (Part 1) 明代文学教案: 第二章《水浒传》(之一)." Sina, accessed January 3, 2013, http://blog.sina.com.cn/s/blog_476624c9010008qf.html.

Miyazaki, Ichisada. *China's Examination Hell*. Translated by Conrad Schirokauer. New Haven: Yale University Press, 1976.

"Narratology," Signo: Theoretical Semiotics on the Web, accessed January 1, 2013, <http://www.signosemio.com/genette/narratology.asp>.

Peterson, Willard J., "Confucian learning in late Ming thought," in Denis Twitchett and Fredrick W. Mote, Eds., *The Cambridge History of China: The Ming Dynasty 1398-1644 Part 2*. Cambridge, Cambridge University Press, 1998, pp. 708-788.

Peterson, Willard J. and Plaks, Andrew, ed. *The Power of Culture: Studies in Chinese Cultural History*. Hong Kong: Chinese University Press, 1994.

Plaks, Andrew H., Ed. *Chinese Narrative: Critical and Theoretical Essays*. Princeton: Princeton University Press, 1977.

Plaks, Andrew H. *The Four Masterworks of the Ming Novel: Ssu Ta Ch'i-Shu*. Princeton: Princeton University Press, 1987.

Plaks, Andrew H., "Shui-hu Chuan and the Sixteenth-Century Novel Form: An Interpretive Reappraisal," *Chinese Literature: Essays, Articles, Reviews (CLEAR)*, vol. 2 (1980), pp. 3-53.

Porter, Deborah, "Setting the Tone: Aesthetic Implications of Linguistic Patterns in the Opening Section of Shui-hu chuan," *Chinese Literature: Essays, Articles, Reviews (CLEAR)*, vol. 14 (1992), pp. 51-75.

Prince, Gerald. *A Dictionary of Narratology*. Lincoln, Nebraska: University of Nebraska Press, 1987.

Qian Bocheng 钱伯城. *Guwen Guanzhi Xinbian* 古文观止新编 (*Writings on Classical Literature*). Taipei 台北: Qiye shuju 企业数据, 1976.

(Qing Dynasty) Jiao Xun Authors (清)焦循撰, *Mengzi Zheng Yi* 孟子正义 (*Mencius*), 北京: Zhong Hua Publishing Company 中华书局, 1987.

Rolston, David L., ed. *How to Read the Chinese Novel*. Princeton: Princeton University Press, 1990.

Rolston, David L., "'Point of View' in the Writings of Traditional Chinese Fiction Critics," *Chinese Literature: Essays, Articles, Reviews (CLEAR)*, vol. 15 (1993), pp. 113-142.

Rolston, David L. *Traditional Chinese Fiction and Fiction Commentary: Reading and Writing Between the Lines*. Stanford, CA: Stanford University Press, 1997.

Rolston, David L., "Traditional Fiction Commentary," in *The Columbia History of Chinese Literature*. New York: Columbia University Press, 2001, pp.940-9.

Santangelo, Paolo. *Sentimental Education in Chinese History: An Interdisciplinary Textual Research on Ming and Qing Sources*. Leiden: Brill, 2003.

Shi, Changyu. "Wang Yangming's neo-Confucian school of mind and the growth of ancient Chinese popular novel," Translated by Zhenjun Yao. *Frontiers of Literary Studies in China*, vol. 3 (2009), 195-217.

Shi, Liang. *Reconstructing the Historical Discourse of Traditional Chinese Fiction*. Lewiston, NY: Edwin Mellen Press, 2002.

Shi, Nai'an. *All Men Are Brothers*. Translated by Pearl S. Buck. New York: Moyer Bell, 2004.

Shi, Nai'an 施耐庵, and Jin Shengtian 金圣叹, ed. *Jin Pi Shuihu Zhuan* 金批水浒传 (*Jin Shengtian Commentary Edition of the Shuihu Zhuan*). Xi'an 西安: Sanqin Chubanshe 三秦出版社, 1998.

Shi, Nai'an. *Outlaws of the Marsh*. Translated by Sidney Shapiro. Beijing: Foreign Language Press, 2001.

Shi, Nai'an 施耐庵 and Luo Guanzhong 罗贯中. *Shuihu Quan Zhuan* 水浒全传 (*The Complete Shuihu Zhuan*). Shanghai 上海: Shanghai Renmin Chubanshe 上海人民出版社, 1975.

Shi, Nai'an. *The Broken Seals: Part One of the Marshes of Mount Liang*. Translated by John and Alex Dent-Young. Hong Kong: Chinese University Press, 1994.

Shi, Nai'an. *The Tiger Killers: Part Two of the Marshes of Mount Liang*. Translated by John and Alex Dent-Young. Hong Kong: Chinese University Press, 1997.

Shi, Nai'an. *The Gathering Company: Part Three of the Marshes of Mount Liang*. Translated by John and Alex Dent-Young. Hong Kong: Chinese University Press, 2001.

Shi, Nai'an. *Iron Ox: Part Four of the Marshes of Mount Liang*. Translated by John and Alex Dent-Young. Hong Kong: Chinese University Press, 2002.

Shi, Nai'an. *Scattered Flock: Part Five of the Marshes of Mount Liang*. Translated by John and Alex Dent-Young. Hong Kong: Chinese University Press, 2003.

Waley, Arthur. *Three Ways of Thought in Ancient China*. Stanford: Stanford University Press, 1939.

Wang, David Der-Wei and Wei Shang. *Dynastic Crisis and Cultural Innovation: From the Late Ming to the Late Qing and Beyond*. Cambridge, Mass: Harvard University Press, 2005.

Wang, John C.Y. *Chin Sheng-t'an*. Boston: Twayne, 1972.

Wang, Yichuan, "Modern Characteristics in Modern Chinese Literary Theory," *Wenxue Pinglun*, vol. 5 (2007), pp. 175-180.

Widmer, Ellen. *The Margins of Utopia: The Shui-hu hou-chuan and the Literature of Ming Loyatism*. Cambridge, Mass: Harvard University Press, 1987.

Williams, Raymond, Ed. *Keywords: A Vocabulary of Culture and Society*. Glasgow, United Kingdom: William Collins Sons, 1976.

Wong, Timothy C, "Commentary and Xiaoshuo Fiction," *Journal of the American Oriental Society*, vol. 120 (2000), pp. 400-409.

Wu Ch'eng-en 吴承恩. *Journey to the West: Volume 1*. Translated by Anthony C. Yu. Chicago: University of Chicago Press, 1977.

Wu, Chengxue, "*Siku Quanshu* and the Study of Commentary," *Frontiers of Literary Studies in China*, vol. 4 (2010), pp. 138-159.

Wu, Laura. "Jin Shengtan (1608-1661): Founder of a Chinese Theory of the Novel" (PhD diss., University of Toronto, 1993).

Wu, Yenna. "Outlaws' Dreams of Power and Position in *Shuihu zhuan*." *Chinese Literature Essays, Articles, Reviews (CLEAR)* 18 (1996): 45-67.

"Xie Dieshan 谢叠山," Baidu Baike 百度百科, Accessed January 20, 2013.
<http://baike.baidu.com/view/1447816.htm>.

Yu, Anthony C., "History, Fiction and the Reading of Chinese Narrative," *Chinese Literature: Essays, Articles, Reviews (CLEAR)*, vol. 10 (1988), pp. 1-19.

Yü, Chün-fang, "Ming Buddhism," in Denis Twitchett and Fredrick W. Mote, Eds., *The Cambridge History of China: The Ming Dynasty 1398-1644 Part 2*. Cambridge, Cambridge University Press, 1998, pp. 893-952.

Yuen Wai, Helena, "A Journey across Rivers and Lakes: A Look at the Untranslatable *Jianghu* in Chinese Culture and Literature," *452F Electronic Journal of Theory of Literature and Comparative Literature*, vol. 7 (2012), pp. 58-71.

Zhang, Jiong 张炯, ed. *Zhonghua Wenxue Tong Shi, Di San Juan: Yuan Ming Wenxue* 中华文学通史, 第三卷: 元明文学 (*Chinese Literary History Volume 3: Yuan and Ming Literature*). Beijing 北京: Huayi Chu Banshe 华艺出版社, 1997.

Zhao, Yiheng. *The Uneasy Narrator: Chinese Fiction from the Traditional to the Modern*. Oxford: Oxford University Press, 1995.

Appendix A - List of the fifteen techniques in Jin Shengtan's "How to Read" *dufa*

1. "Advance Insertion/Prestatement" 倒插法 - This technique can be seen when items or people that will be important in a later part of the book are inconspicuously inserted into the narrative ahead of the place where they take on real importance.
2. "Simultaneous Narration/Inserted Speech" 夾敘法 - Can be seen when two people in great haste want to speak at the same time, and the author must make it seem as if they are speaking at the same time, which in Jin's view greatly helps to enliven the dialogue of certain scenes.
3. "Snake in the grass or discontinuous chalk line/The Grey Line of a Grass Snake/Incremental Repetition" 草蛇灰线法 - This technique is best described as a combined metaphor meaning the continual use of a certain word in a part of the narrative that is a "connecting thread" which draws the whole sequence together. This technique is shown very clearly in some of the liveliest scenes of the novel.
4. "Detailed and extended narration/Writing with Sweeping Strokes" 大落墨法 - A carefully plotted and greatly detailed sequence that reaches its climax slowly while informing the reader of everything there is to know (moments of careful construction). There are several outstanding examples in the *Shuihu Zhuan*, and makes a notable comparison for Genettian narratology.
5. "Needles wrapped in cotton and thorns hidden in mud/Subtle Satire" 棉针泥刺法 - This technique is understated satire that is usually brought out through contradictions between a character's actions in different situations. This technique covers a wide variety of subjects, far beyond what the units of narratology are generally used for.

6. "Whitening the background to bring out the foreground/Emphasis Through Contrast" 背面铺粉法 - This is a technique that is seen when certain characters are made to have traits that seem even worse -- or much better. What Jin is specifically talking about is the differences between two of the major characters in the novel, Song Jiang and Li Kui. Jin believes that this complementarity between Li Kui and Song Jiang is so important that the two can simply not be pulled apart. Jin goes so far as to attack an author who took all of Li Kui's passages and made them into a separate volume. While there are other characters that can possibly be contrasted in this manner, the fact is that this technique was especially designed for Li Kui and Song Jiang.
7. "Displaying the Bait/Getting Into a Major Topic Gradually 弄引法 - When there is an important section of writing in the book, rather than starting abruptly, there will be a passage of minor importance that is similar to the important part that will quickly lead into the greater, more important scene, thus giving people a preview of what is to come. Jin quotes the Daoist philosopher Zhuangzi for further understanding, writing "The wind begins at the tips of the green duckweed and becomes strong at the mouth of the big cave."¹⁶¹
8. "The Otter's Tail" 獭尾法 - After every major episode in the novel, the story does not simply end. Instead, there are 'after-ripples' caused by the main story that allow the story to taper-off to a proper conclusion. This technique overlaps in its use with Jin's thirteenth technique called "New Twists in the Narrative just as it is about to end."
9. "Direct repetition of topic/ Major Violation" 正犯法 - The author deliberately repeats a previously used storyline in a slightly different way, thus making us look for and

¹⁶¹ JPSH, 22.

appreciate the subtle differences between the two, with Jin commenting that "truly, he [the author] is bursting with methods and techniques."¹⁶² This technique speaks more to the structure of the story as opposed to the narrative.

10. "Incomplete repetition of topic/ Minor Violation" 略犯法 - Deals with the repetition of parts of themes within the novel, and according to Jin sets off the relationship between the widely separated parts of the whole story. It is the counterpart of "Direct Repetition of Topic," once again commenting on the structure of the story.

11. "Extreme avoidance of narrative frugality/ Roundabout Writing" 极不省法 - Jin writes that this technique revolves around setting up a climactic scene in great detail beforehand. There are several outstanding examples of this located throughout the novel.

12. "Extreme narrative frugality/Expeditious Writing" 极省法 - This technique can be seen when the author is apparently allowing the reader not to be bored by the small, unimportant scenes, or to put it differently, getting to the point of the narrative really fast and not spoiling the speed of the story by bogging down the narrative with pointless meandering.

13. "New twists in the narrative just as it is about to end/Releasing a thing with a view to recapturing it or post-climactic suspense" 欲合故縱法 - This technique is generally seen through the addition of smaller fight sequences that are added on to the end of a much grander fighting sequence, which occurs occasionally in the novel. As previously mentioned, this technique overlaps with Jin's eighth technique, "The Otter's Tail."

14. "Clouds cutting the mountains in half/ Lateral Intersecting a Mountain or Digression to bring relief from a long plot line" 横云断山法 - This is the insertion of a small,

¹⁶² JPSH, 22.

completely unrelated narrative in the middle of a much longer narrative, so as to avoid making the reader bored. Jin is greatly concerned with narrative construction in this technique, and there are several instances of this technique being present in the text.

15. "Joining a broken zither string with glue/Expediting meetings between heroes from different biographies" 鸞膠續絃法 - This technique is seen in a text when "through meticulous planning, two separate narratives of different characters are ingeniously brought together."¹⁶³ This technique is primarily concerned with the structure of the novel, and has a variety of examples throughout the text.

¹⁶³ JPSH, 23.

Appendix B - Original Chinese Text of the *Shuihu Zhuan* translations

I. 王婆笑道：【夹批：第二十八笑。】“大官人却又慌了；老身那条计是个上著，虽然入不得武成王庙，端的强似孙武子教女兵，十捉九著！大官人，我今日对你说：【夹批：不容易请教。】这个人原是清河县大户人家讨来的养女，却做得一手好针线。大官人，你便买一匹白绫，一匹蓝绣，一匹白绢，再用十两好绵，都带来与老身。【夹批：积世虔婆，趁火打劫之计，令我绝倒。】我却走过去，问他讨个茶吃，却与这雌儿说道：‘有个施主官人与我一套送终衣料，特来借历头。央及娘子与老身拣个好日，去请个裁缝来做。’他若见我这般说，不睬我时，此事便休了。【夹批：先用一反。】他若说，‘我替你做，’不要我叫裁缝时，这便有一分光了。【夹批：第一段。○每一段用两他若，一反一正，绝代奇文。】我便请他家来做。他若说，‘将来我家里做，’不肯过来，此事便休了。【夹批：反。】他若欢天喜地地说，‘我来做，就替你裁。’这光便有二分了。【夹批：第二段。】

II. 若是肯来我这里做时，却要安排些酒食点心请他。第一日，你也不要来。【夹批：妙。】第二日，他若说不便当时，定要将家去做，此事便休了。【夹批：反。】他若依前肯过我家做时，这光便有三分了。【夹批：第三段。】这一日，你也不要来。【夹批：妙。】到第三日晌午前后，你整整齐齐打扮了来，咳嗽为号。你便在门前说道：‘怎地连日不见王干娘？’我便出来，请你入房里来。若是他见你来，便起身跑了归去，难道我拖住他？【夹批：妙。】此事便休了。【夹批：反。】他若见你入来，不动身时，这光便有四分了。【夹批：第四段。】坐下时，便对雌儿说道：‘这个便是与我衣料的施主官人，亏杀他！’我夸大官人许多好处，你便卖弄他的针线。若是他不来兜揽答应，此事便休了。【夹批：反。】他若口里答应说话时，这光便有五分了。【夹批：第五段。】我却说道：‘难得这个娘子与我作成出手做。亏杀你两个施主：【夹批：合，称妙。】一个出钱的，一个出力的。【夹批：分疏，又妙。】不是老身路歧相央，难得这个娘子在这里，官人好做个主人，替老身与娘子浇手。’你便取出银子来央我买。若是他抽身便走时，不成扯住他？此事便休了。【夹批：反。】他若是不动身时，这光便有六分了。【夹批：第六段。】我却拿了银子，临出门，对他道：‘有劳娘子相待大官人坐一坐。’他若也起身走了家去时，我也难道阻挡他？此事便休了。【夹批：反。】若是他不起身走动时，此事又好了，这光便有七分了。【夹批：第七段。】等我买得东西来，摆在桌上时，我便道：‘娘子且收拾生活，喝一杯儿，难得这位官人坏钞。’他若不肯和你同桌吃时，走了回去，此事便休了。【夹批：反。】若是他只口里说要去，【夹批：贼人语。○绝倒。】却不动身，这事又好了。这光便有八分了。【夹批：第八段。】待他吃的酒浓时，正说得入港，我便推道没了酒，再叫你买，你便又央我去买。我只做去买酒，把门拽上，关你和他两个在里面。【夹批：绝倒。】他若焦躁，跑了归去，此事便休了。【夹批：反。】他若由我拽上门，不焦躁时，这光便有九分了。【夹批：第九段。】——只欠一分光了便完就。【夹批：忽然一顿。】

III. 这一分倒难。【夹批：忽然一颩。○一顿一颩，使读者茫然。○上来一反一正，共有十八段，已近急口令矣。得此一顿一颩，政使文情入变，譬如画龙，鳞爪

都具，而点睛，直是令人痒杀。】大官人，你在房里，著几句甜净的话说将入去；你却不可躁暴；便去动手动脚，打搅了事，那时我不管你。【夹批：此处已是最后一光矣，又戒不可动手动脚，打搅了事，然则如之何耶？奇绝之笔。】先假做把袖子在桌上拂落一双箸去，你只做去地下拾箸，将手去他脚上捏一捏。他若闹将起来，我自来搭救，【夹批：绝倒。】此事也便休了，再也难得成。【夹批：反。○又加一句。】若是他不做声时，这是十分光了。这时节，【夹批：二句六字，声情孝绝。婆子至此，亦绝倒矣，何况西门，何况读者。】十分事都成了！——这条计策如何？”【夹批：第十段。】

IV. 武松叫士兵取过纸墨笔砚，排好了桌子；【夹批：妙。】把刀指著胡正卿道：【夹批：妙。】“相烦你与我听一句，写一句。”胡正卿（月答）（月答）抖著说：“小……小人……便……写……写。”【夹批：妙。】讨了些砚水，【夹批：妙。百忙中偏有此闲笔。】磨起墨来。【夹批：妙，尚无可写，便用磨墨，真是活画。】胡正卿拿著笔拂那纸，道：“王婆，你实说！”【夹批：妙妙，活是等写之语。○四家邻舍中，只胡正卿插口说一句，妙。】

V. 那一阵风过了，只听得乱树背后扑地一声响，跳出一只吊睛白额大虫来。【夹批：出得有声势。】武松见了，叫声“阿呀”，从青石上翻将下来，【夹批：有此一折，反越显出武松神威。不然，便是三家村中说子路，不近人情极矣。】便拿那条哨棒在手里，【夹批：哨棒十四。○拿着哨棒，第八个身分。】闪在青石边。【夹批：一闪…】

VI. 那大虫又翦不著，再吼了一声，一兜兜将回来。【夹批：虎。】武松见那大虫复翻身回来，双手轮起哨棒，【夹批：轮起哨棒，第九个身分。○哨棒十五。】尽平生气力，只一棒，从半空劈将下来。【夹批：人。○此一劈谁不以为却大虫矣，却又变出怪事来。】

VII. 只听得一声响，簌簌地，将那树连枝带叶劈脸打将下来。定睛看时，一棒劈不著大虫，【夹批：尽平生气力矣，却偏劈不着大虫，吓杀人句。】原来打急了，正打在枯树上，【夹批：百忙中又注一句。】把那条哨棒折做两截，只拿得一半在手里。

VIII. 那大虫咆哮，性发起来，翻身又只一扑，扑将来。【夹批：虎。】武松又只一跳，却退了十步远。【夹批：人。】那大虫恰好把两只前爪搭在武松面前。【夹批：虎。】武松将半截棒丢在一边，【夹批：了却哨棒。○哨棒十七。】

IX. 武松放了手来，松树边寻那打折的哨棒，拿在手里；只怕大虫不死，把棒槌又打了一回。【夹批：哨棒十八。○哨棒余波。】眼见气都没了，方才丢了棒，【夹批：哨棒此处毕。】

X. 武松自心中想道：“我本要回清河县去看望哥哥，谁想倒来做了阳谷县都头。”自此上官见爱，乡里闻名。又过了三二日，那一日，武松走出县前来闲玩，只听得

背后一个人叫声：“武都头，你今日发迹了，如何不看觑我则个？”【夹批：谁耶？】武松回头来看了，叫声：“阿呀！”【夹批：阿呀者，惊心动魄之声。篇中截止松凡叫三个阿呀，一是青石上陡然见虎，一是下冈时误认猎户是虎，一是县前撞见此人也。入后回说出其姓名，方显武松真有大过人者，今且留之。】你如何却在这里？”不是武松见了这个人，有分教：阳谷县中，尸横血染；直教：钢刀响处人头滚，宝剑挥时热血流。毕竟叫唤武都头的正是甚人，且听下回分解。

XI. 话说当日武都头回转身来看见那人，扑翻身便拜。【夹批：奇。】那人原来不是别人，正是武松的嫡亲哥哥武大郎。武松拜罢，说道：“一年有余不见哥哥，如何却在这里？”【夹批：此句在后想你文中，不答而答。】武大道：“二哥，你去了许多时，如何不寄封书来与我？我又怨你，【夹批：句。】又想你。”【夹批：句。○六个字隐括全部北西厢记。武大口中有此妙句。○想伊已自不能闲，又那得工夫怨你，可为武大作一转句。】武松道：“哥哥如何是怨我想我？”

XII. 武松一夜辛苦，身体困倦；棒疮发了又疼，那里熬得过。望见一座树林里，一个小小古庙，武松奔入里面，把朴刀倚了，【夹批：十四写朴刀。】解下包裹来做了枕头，【夹批：闲细。】扑翻身便睡。却待合眼，只见庙外边探入两把挠钩把武松搭住。两个人便抢入来将武松按定，一条绳绑了。【夹批：闲细。】那四个男女道：“这鸟汉子却肥！好送与大哥去！”武松那里挣扎得脱，被这四个人夺了包裹朴刀，【夹批：十五写朴刀。】却似牵羊的一般，脚不点地，【夹批：好笑。】拖到村里来。

XIII. 话说张都监听信这张团练说诱嘱托，替蒋门神报仇，要害武松性命，谁想四个人倒都被武松搠杀在飞云浦了。当时武松立于桥上寻思了半晌，踌躇起来，怨恨冲天：“不杀得张都监，如何出得这口恨气！”便去死尸身边解下腰刀，选好的取把来跨了，【夹批：一写腰刀。】【眉批：一路看他写刀，写角门，写灯，写月。】拣条好朴刀提著，【夹批：一写朴刀。○妙在即以彼家之刀，杀彼家之人。】再迳回孟州城里来。进得城中，早是黄昏时候，武松迳去张都监后花园墙外，却是一个马院。武松就在马院边伏著。听得那后槽却在衙里，未曾出来。正看之间，只见呀地角门开，【夹批：一写角门开。】后槽提著个灯笼出来，【夹批：一写灯。】里面便关了角门。

XIV. 口里只叫得一声“饶命！”武松道：“你认得我么？”后槽听得声音方才知是武松；【夹批：妙。○有此闲笔。】便叫道：“哥哥，不干我事，你饶了我罢！”武松道：“你只实说，张都监如今在那里？”后槽道：“今日和张团练、蒋门神——他三个——吃了一日酒，如今兀自在鸳鸯楼上吃哩。”武松道：“这话是实么？”后槽道：“小人说谎就害疔疮！”【夹批：绝倒。】武松道：“恁地却饶你不得！”手起一刀，【夹批：四写腰刀。】把这后槽杀了。【夹批：杀第一个。】一脚踢开尸首，【夹批：闲细。】把刀插入鞘里。【夹批：五写腰刀。】

XV. 就灯影下【夹批：妙。○四写灯。】去腰里解下施恩送来的绵衣，【夹批：前文施恩送棉衣、碎银、麻鞋三件，今忽将两件插在前边，一件插在后边，为百忙

中极闲之笔，真乃非常之才。】将出来，脱了身上旧衣裳，把那两件新衣穿了，拴缚得紧缚，把腰刀和鞞跨在腰里，【夹批：六写腰刀。】却把后槽一床单被包了散碎银两【夹批：百忙中插出施恩银两，非常之才。】入在缠袋里，却把来挂在门边，【夹批：记着。】却将一扇门立在墙边，先去吹灭了灯火，【夹批：闲细。○五写灯。】却闪将出来，【夹批：又出去。】拿了朴刀，【夹批：妙。○三写朴刀。○此句下又入来。】从门上一步步爬上墙来。

XVI. 蒋门神坐在交椅上，见是武松，吃了一惊，把这心肝五脏都提在九霄云外。说时迟，那时快，蒋门神急要挣扎时，武松早落一刀，【夹批：十一写刀。】劈脸剁著，和那交椅都砍翻了。武松便转身回过刀来。【夹批：不惟转身回刀甚疾，其转笔回墨亦甚疾。○十二写腰刀。】那张都监方才伸得脚动，被武松当时一刀，【夹批：十三写腰刀。】齐耳根连脖子砍著，扑地倒在楼板上。两个都在拚命。【夹批：顿一句。】

XVII. 这张团练终是个武官出身，【夹批：闲细。】虽然酒醉，还有些气力；见剁翻了两个，料道走不迭，便提起一把交椅轮将来。武松早接个住，就势只一推。【夹批：疾。】休说张团练酒后，便清醒时也近不得武松神力！【夹批：真正妙笔。】扑地望后便倒了。武松赶入去，【夹批：句。】一刀【夹批：句。○十四写腰刀。】先割下头来。【夹批：杀第四个，又割头，与杀别个不同。】

XVIII. 蒋门神有力，挣得起来，武松左脚早起，翻筋斗踢一脚，按住也割了头；【夹批：杀第五个，亦割头。】转身来，把张都监也割了头。【夹批：杀第六个，也割头。】

XIX. 见桌子上有酒有肉，武松拿起酒钟子一饮而尽；连吃了三四钟，【夹批：妙。】便去死尸身上割下一片衣襟来，【夹批：奇笔。】蘸著血，【夹批：奇墨。】去白粉壁上【夹批：奇纸。】大写下八字道：“杀人者，打虎武松也！”【夹批：奇文。○奇笔奇墨奇纸，定然做出奇文来。○脚试掷地，当作金石声。○看他者字也字，何等用得好，只八个字，亦有打虎之力。○文只八字，却有两番异样奇彩在内，真是天地间有数大文也。○依谢叠山例，是一篇放胆文字。】

XX. 尝怪宋子京官给椽烛修《新唐书》。嗟乎！岂不冤哉！夫修史者，国家之事也；下笔者，文人之事也。国家之事，止于叙事而止，文非其所务也。

XXI. 若文人之事，固当不止叙事而已，必且心以为经，手以为纬，踌躇变化，务撰而成绝世奇文焉。如司马迁之书，其选也。马迁之传伯夷也，其事伯夷也，其志不必伯夷也；其传游侠货殖，其事游侠货殖，其志不必游侠货殖也；进而至于汉武本纪，事诚汉武之事，志不必汉武之志也。恶乎志？文是已。马迁之书，是马迁之文也。马迁书中所叙之事，则马迁之文之料也，以一代之大事，如朝会之严，礼乐之重，战陈之危，祭祀之慎，会计之繁，刑狱之恤，供其为绝世奇文之料，而君相不得问者。

XXII. 凡以当其有事，则君相之权也，非儒生之所得议也。若当其操笔而将书之，是文人之权矣；君相虽至尊，其又恶敢置一未喙乎哉！此无他，君相能为其事，而不能使其所为之事必寿于世。

XXIII. 能使君相所为之事必寿于世，乃至百世千世以及万世，而犹歌咏不衰，起敬起爱者，是则绝世奇文之力，而君相之事反若附骥尾而显矣。是故马迁之为文也，吾见其有事之巨者而隳括焉，又见其有事之细者而张皇焉，或见其有事之阙者而附会焉，又见其有事之全者而辄去焉，无非为文计，不为事计也。

XXIV. 但使吾之文得成绝世奇文，斯吾之文传而事传矣。如必欲但传其事，又令纤悉不失，是吾之文先已拳曲不通，已不得为绝世奇文，将吾之文既已不传，而事又乌乎传耶？盖孔子亦曰：其事则齐桓晋文，其文则史。其事则齐桓晋文，若是乎事无文也；其文则史，若是乎文无事也。其文则史，而其事亦终不出于齐桓晋文，若是乎文料之说，虽孔子亦早言之也。呜呼！古之君子，受命载笔，为一代纪事，而犹能出其珠玉锦绣之心，自成一篇绝世奇文。岂有稗官之家，无事可纪，不过欲成绝世奇文以自娱乐，而必张定是张，李定是李，毫无纵横曲直，经营惨淡之志者哉？则读稗官，其又何不读宋子京《新唐书》也！

XXV. 如此篇武松为施恩打蒋门神，其事也；武松饮酒，其文也。打蒋门神，其料也；饮酒，其珠玉锦绣之心也。故酒有酒人，景阳冈上打虎好汉，其千载第一酒人也。酒有酒场，出孟州东门，到快活林十四五里田地，其千载第一酒场也。酒有酒时，炎暑乍消，金风飒起，解开衣襟，微风相吹，其千载第一酒时也。酒有酒令，无三不过望，其千载第一酒令也。酒有酒监，连饮三碗，便起身走，其千载第一酒监也。酒有酒筹，十二三家卖酒望竿，其千载第一酒筹也。酒有行酒人，未到望边，先已筛满，三碗既毕，急急奔去，其千载第一行酒人也。酒有下酒物，忽然想到亡兄而放声一哭，忽然恨到奸夫淫妇而拍案一叫，其千载第一下酒物也。酒有酒怀，记得宋公明在柴王孙庄上，其千载第一酒怀也。酒有酒风，少间蒋门神无复在孟州道上，其千载第一酒风也。酒有赞酒，“河阳、风月”四字，“醉里乾坤火，壶中日月长。”十字其千载第一酒赞也。酒有酒题，“快活林”其千载第一酒题也。

XXVI. 凡若此者，是皆此篇之文也，并非此篇之事也。如以事而已矣，则施恩领却武松去打蒋门神，一路吃了三十五六碗酒，只依宋子京例，大书一行足矣，何为乎又耐庵撰此一篇也哉？甚矣，世无读书之人，吾末如之何也！

XXVII. 智深走到面前，那和尚吃了一惊，【夹批：写突如其来，只用二笔，两边声势都有。】跳起身来便道：“请师兄坐，同吃一盏。”智深提著禅杖道：【夹批：禅杖七。】“你这个如何把寺来废了！”那和尚便道：“师兄，请坐。听小僧．．．”【夹批：其语未毕。】智深睁著眼道：“你说！你说！”【夹批：四字气岔如见。】“．．．说．．．在先敝寺【夹批：说字与上听小僧，本是接着成句，智深自气忿忿在一边，夹着你说你说耳。章法奇绝，从古未有。】

XXVIII. 吾观今之文章之家，每云我有避之一诀，固也，然而吾知其必非才子之文也。夫才子之文，则岂惟不避而已，又必于本不相犯之处，特特故自犯之，而后从而避之。此元他，亦以文章家之有避之一诀，非以教人避也，正以教人犯也。犯之而后避之，故避有所避也。若不能犯之而但欲避之，然则避何所避乎哉？是故行文非能避之难，实能犯之难也。譬诸奕棋者，非救劫之难，实留劫之难也。将欲避之，必先犯之。夫犯之而至于必不可避，而后天下之读吾文者，于是乎而观吾之才、之笔矣。犯之而至于必不可避，而吾之才、之笔，为之踌躇，为之四顾，砉然中窾，如土委地，则虽号于天下之人曰：“吾才子也，吾文才子之文也。”

XXIX. 那人见史进长大魁伟，像条好汉，便来与他施礼。【夹批：象条好汉，方与施礼，甚矣，英雄之异施礼也。若小人处处施礼，这次独何哉？】两个坐下。史进道：“小人大胆，敢问官人高姓大名？”那人道：“洒家是经略府提辖，姓鲁，讳个达字。．．．你姓什么？”

XXX. 柴进指著道：“这人是清河县人氏。姓武，名松，排行第二。已在此间一年了。”宋江道：“江湖上多闻说武二郎名字，不期今日却在这里相会。多幸！多幸！”

XXXI. 堕泪自感宋江，固也，然多半亦为宋清在旁，刺心刺眼。盖武二一心只在哥哥，却见他人兄弟双双如此，自虽金铁为心，正复如何相遣。看上三个字，下自去字，明明可见。读书固必以神理为主，若曹听曹说，无谓也。

XXXII. 鲁达、武松两传，作者意中却欲遥遥相对，故其叙事亦多彷彿相准。如鲁达救许多妇女，武松杀许多妇女；鲁达酒醉打金刚；武松酒醉打大虫；鲁达打死镇关西，武松杀死西门庆；鲁达瓦官寺前试禅杖，武松蜈蚣岭上试戒刀；鲁达打周通，越醉越有本事，武松打蒋门神，亦越醉越有本事；鲁达桃花山上，踏匾酒器，揣了滚下山去，武松鸳鸯楼上，踏匾酒器，揣了跳下城去。皆是相准而立，读者不可不知。

XXXIII. 鲁智深观见那汉子挑担桶上来，坐在亭子上看。这汉子也来亭子上，歇下担桶。智深道：“兀！那汉子，你那桶里甚么东西？”【夹批：不得不问者，桶盖之故也。必问者，旋子之故也。】那汉子道：“好酒。”【夹批：只二字作一句，却有两段惊天动地文字在内，一是酒，一是好。○汉子差矣，说是酒已当不起，况加之以好耶？】智深道：“多少钱一桶？”【夹批：流涎极矣，不好便吃，只得问价，其实身边无线也。极力描写英雄失时意思。陶诗云：饥来驱我去，叩门拙言词，是此一句矣。】那汉子道：“和尚，【夹批：亦只二字作一句，写得又好气，又好笑。】你真个也是作耍？”智深道：“洒家和你耍甚么？”

XXXIV. 监寺得门子报说，叫起老郎、火工、直厅、轿夫，三二十人，各执白木棍棒，从西廊下抢出来，却好迎著智深。智深望见，大吼了一声，却似嘴边起个霹雳，【夹批：奇语。】大踏步抢入来。众人初时不知他是军官出身，【夹批：好笔，安闲宽转，具觚史才。】次后见他行得凶了，慌忙都退入藏殿里去，便把亮桶

关了。【夹批：写众人活是众人。】智深抢入阶来，一拳，【夹批：痛矣。】一脚，【夹批：性发不在上二字，正在下二字，盖此四字，是打藏殿亮榻也。陡然一拳，拳痛矣，接连便是一脚，写醉人失手，真乃如画。】

XXXV. 真正快活林。○读此句，始知前文泼酒之妙，真是无处不是酒。○鲁达打郑屠，下了一阵肉雨，便无处不是肉。武松打蒋门神，泼了一个酒地，便无处不是酒。一样奇绝妙绝之文。

XXXVI. 看他有意无意将潘金莲三字分作三句安放入，后武松传中忽然合拢将来，此等文心都从契经中学得。

XXXVII. 你道那人姓甚名谁？那里居住？原来只是阳谷县一个破落户财主，就县前开著个生药铺。【夹批：伏砒霜。】从小也是一个奸诈的人，使得些好拳棒；【夹批：伏踢武大，踢武二。】近来暴发迹，专在县里管些公事，与人放刁把滥，说事过钱，排陷官吏。【夹批：伏官吏通线。】因此，满县人都饶让他些个。【夹批：伏何九忌怕。】那人覆姓西门，单讳一个庆字，排行第一，人都唤他做西门大郎。——近来发迹有钱，人都称他做西门大官人。

XXXVIII. 武松吃得半醉，却都忘了礼数，只顾痛饮。张都监叫唤一个心爱的养娘，叫做玉兰，【夹批：玉兰名字妙，与前金莲二字遥遥相望，为武松十来卷一篇大文两头锁钥也。○武松一篇始于杀金莲，终于杀玉兰，金玉莲兰，千古的对矣。】出来唱曲。

XXXIX. 此回始入宋江传也。宋江，盗魁也。盗魁，则其罪浮于群盗一等。然而从来人之读《水浒》者，每每过许宋江忠义，如欲旦暮遇之。此岂其人性喜与贼为徒？殆亦读其文而不能通其义有之耳。自吾观之，宋江之罪之浮于群盗也，吟反诗为小，而放晁盖为大。何则？放晁盖而倡聚群丑，祸连朝廷，自此始矣。宋江而诚忠义，是必不放晁盖者也。宋江而放晁盖，是必不能忠义者也。此入本传之始，而初无一事可书，为首便书私放晁盖。然则宋江通天之罪，作者真不能为之讳也。

XL. 独自一个，一杯两盏，倚栏畅饮，不觉沉醉；猛然蓦上心来，思想道：【夹批：奇文突兀。○写宋江平生狡狴，却于醉后露真心，极严极冷之笔。】“我生在山东，长在郓城，学吏出身，结识了多少江湖好汉；虽留得一个虚名，目今三旬之上，名又不成，利又不就，倒被文了双颊，配来在这里！我家乡中老父和兄弟如何得相见！”不觉酒涌上来，潸然泪下，临风触目，感恨伤怀。忽然做了一首西江月词，【夹批：写出宋江言发于衷，奇文突兀。】便唤酒保，索借笔砚来，起身观玩，见白粉壁上多有先人题咏。【夹批：画。】宋江寻思道：“何不就书于此？倘若他日身荣，【夹批：公欲以何科目出身？写宋江内蓄异心，笔墨如镜。】再来经过，重睹一番，以记岁月，想今日之苦。”【夹批：寒士真有此兴，写来欲哭。】

XL I. 乘著酒兴，磨得墨浓，蘸得笔饱，去那白粉壁上便写道：自幼曾攻经史，长成亦有权谋。【夹批：表出权术，为宋江全传提纲。】恰如猛虎卧荒邱，潜伏爪牙忍受。不幸刺文双颊，那堪配在江州！他年若得报冤仇，血染浔阳江口！【夹批：写宋江心事，令人不可解。既不知其冤他为何，又不知其何故乃在浔阳江上也。】

XL II. 宋江写罢，自看了大喜大笑；一面又饮了数杯酒，【夹批：突兀淋漓之极。】不觉欢喜，自狂荡起来，手舞足蹈，又拈起笔来，去那西江月后再写下四句诗，【夹批：突兀淋漓之极。】道是：心在山东身在吴，飘蓬江海漫嗟吁。他时若遂凌云志，敢笑黄巢不丈夫！【夹批：其言咄咄，使人欲惊。】宋江写罢诗，又去后面大书五字道：“郓城宋江作。”【夹批：突兀淋漓之极。】写罢，掷笔在桌上，又自歌了一回，再饮数杯酒，【夹批：突兀淋漓之极。】不觉沉醉，力不胜酒；便唤酒保计算了，取些银子算还，多的都赏了酒保，【夹批：写宋江醉中亦如此，真是久假成性。】拂袖下楼来，踉踉跄跄，取路回营里来。开了房门，便倒在床上，一觉直睡到五更。酒醒时全然不记得昨日在浔阳江楼上题诗一节。【夹批：宋江权术人，何至有漏特补一笔，甚妙。】

XL III. 只如写李逵，岂不段段都是妙绝文字，却不知正为段段都在宋江事后，故便妙不可言。盖作者只是痛恨宋江奸诈，故处处紧接出一段李逵朴诚来，做个形击。其意思自在显宋江之恶，却不料反成李逵之妙也。此譬如刺枪，本要杀人，反使出一身家数。

XL IV. 写宋江以银子为交游后，忽然接写一铁牛李大哥。妙哉用笔，真令宋江有珠玉在前之愧，胜似骂，胜似打，胜似杀也。看他要银子赌，便向店家借；要鱼请人，便向渔户讨。一若天地间之物，任凭天地间之人公用之。不惟不信世有吝啬之人，亦并不信世有慷慨之人；不惟与之银子不以为恩，又并不与银子不以为怨。夫如是，而宋江之权术独遇斯人而穷矣。

XL V. 戴宗问道：“在楼下作闹的是谁？”【眉批：自此去入李逵传。】过卖道：“便是时常同院长走的那个唤做铁牛李大哥，【夹批：李大哥来何迟也，真令读者盼杀也，想杀也。】在底下寻主人家借钱。”【夹批：二字妙绝。宋江处处以银子为要务，李逵却初入书便是借钱，作者特特将两人写在一处，中间形击真假，笔笔妙绝。】戴宗笑道：“又是这厮在下面无礼。我只道是甚么人。——兄长少坐，我去叫了这厮上来。”戴宗便起身下去；不多时，引著一个黑凛凛大汉【夹批：画李逵只五字，已画得出相。】上楼来。宋江看见，吃了一惊，【夹批：黑凛凛三字，不惟画出李逵形状，兼画出李逵顾盼，李逵性格，李逵心地来。下便紧接宋江吃惊句，盖深表李逵旁若无人，不晓阿谀，不可以威劫，不可以名服，不可以利动，不可以智取，宋江吃一惊，真吃一惊也。】。。。

XL VI. 吾最恨家子弟，凡遇读书，都不理会文字，只记得若干事迹，便算读过一部书了。