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Investiture of the gods ("Fengshen yanyi"): Sources, narrative structure, and mythical significance

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University of Washington, 1987

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Investiture of the Gods (Fengshen yanyi 封神演義):
Sources, Narrative Structure, and Mythical Significance

by

PIN PIN WAN

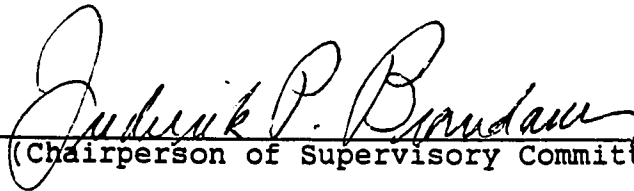
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Abstract

INVESTITURE OF THE GODS (FENGSHEN YANYI 封神演義):
SOURCES, NARRATIVE STRUCTURE, AND MYTHICAL SIGNIFICANCE

by Pin Pin Wan

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This dissertation is a literary analysis of Fengshen yanyi, which is a popular Chinese classical novel depicting the fantastic adventures of Jiang Ziya and the military campaigns between the last evil king of the Shang dynasty, King Zhou, and the sagacious founders of the Zhou dynasty, King Wen and King Wu. The main objective of this study is to examine the various sources used in the composition of the novel, and then to explore the narrative structure and the embodied meanings in the novel.

To prepare the way for an analysis of the novel, Chapter One introduces the novel and the methodologies of analysis. The basic concepts and approaches are taken from structuralistic theories of narrative, mainly from Seymour Chatman's Story and Discourse. Chapter Two examines the various sources of the novel from a diachronical point of view. The author's intention as well as his devices in selecting material and organizing the narrative elements are demonstrated by comparing the stories from a variety of sources. It is evident that the author utilized many

stories from the sources, however, in composing a compelling story he deleted irrelevant incidents and expanded the others into a well developed form.

Chapter Three is a microstructural analysis which focuses on the internal relationship of the narrative elements. The first part discusses the form of discourse, that is, the communication between the narrator and the reader and by what manner the narrator tells his story. The second part examines the form of story--how the disclosure plot is moved forward and how the two kernel events and the other satellite events are linked to form a sequential narrative flow to present the characters and make use of the settings.

Chapter Four is a macrostructural analysis which adopts the archetypal pattern as an imposed structure to test against the novel. The archetypal patterns used are from Frye and Campbell's schemes of the quest myth. The detailed examination of the heroes and the structural patterns of the novel reveals that, not only are the features of the heroes similar to the mythical models, but the the whole structure of the novel matches each stage in the pattern of quest myth. The themes of "de passage" and birth-death-rebirth recur along the process of the investiture. The final scene is particularly significant in that the investiture of the gods on the altar symbolizes the total harmony gained in the quest. The conclusion suggests that although Fengshen yanyi itself is not a myth, the implied pattern and the process of the investiture make it a mythopoeic work which correlates to the universal quest themes in the world literature.

As no translation of Fengshen yanyi exists, included as an appendix to this dissertation is a complete summary of the novel.

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Acknowledgments

I wish to express my sincere gratitude to Professor Frederick P. Brandauer for his assistance and guidance. He read the prospectus, corrected the manuscript, and offered valuable suggestions and insightful criticism. Without all these, this dissertation could never have been completed.

I am also grateful to Professor David Knechtges and Professor Ching-hsien Wang, not only for their reading of the final draft, but for their inspiring instruction. Without the knowledge I have gained from them, I would not have reached the stage of writing this dissertation. In addition, I am indebted to Professor Jerry Norman and Mrs. Stella Norman, who read the manuscript and corrected the pinyin. I would like to express my appreciation for the friendly encouragement of Professor Ann Yu Hashimoto, from whom I learned to become a professional language teacher.

I owe very deep gratitude to my wife, Yu Kuang-huei, whose warm encouragement and support over so many years have helped me to overcome the frustrations and difficulties. Her writing of Chinese characters and strenuous typing and re-typing definitely have made the process of writing the dissertation easier. I would also like to thank my friends Kay, Bob, Mary and Lari, who expended great effort in reading the manuscript.

Finally, needless to say, I am the one who is responsible for the mistakes and defects that remain in this dissertation.

CHAPTER ONE

INTRODUCTION

I. The Author, the Novel, and the Commentary

Fengshen yanyi 封神演義 (Romance of the Investiture of the Gods, hereafter FSYY), is a Chinese classic novel in one hundred chapters, also known by two other titles: Fengshen bang 封神榜 (Roster of the Investiture of the Gods) and Fengshen zhuan 封神傳 (Elaboration of the Investiture of the Gods). This novel is a generic amalgamation of fictionalized-historical romance and fantastic-legendary tales; its main plot assumes a framework loosely based on the chronological accounts in the official history Shi ji 史記 by Sima Qian 司馬遷 (145--86 B.C.). However, its content covers not only the rise of the Zhou 周 dynasty and the fall of the Shang 商 dynasty, but also the wondrous adventures of Jiang Ziya 姜子牙 as well as the fictitious battles between evil beings aligned with the Shang House and good, divine beings who assist the Zhou House. The conflict is resolved with the final victory of the Zhou House and the restoration of order and peace in both the mundane and celestial worlds. The novel concludes with Jiang Ziya's canonization of the dead in the Taoist pantheon under a

celestial hierarchy and with King Wu's confirmation of the official titles to his subordinate feudal lords.

It is believed that the novel first appeared during the second half of the sixteenth century or earlier, but not later than 1623.¹ The commentary to the novel attached to the Shu Zaiyang 舒載陽 edition was written by a scholar who completed this and other commentaries in the year 1623. In 1695, Chu Renhuo 褚仁獲 (fl. 1650--1700), the compiler of Sui Tang yanyi 隋唐演義, wrote a preface to FSYY and published his own Sixue caotang 四雪草堂 edition of the novel. After this publication, Chu's version became the one most commonly read. Although many modern editions have been printed by different publishers, they are all based either on Shu Zaiyang or on Chu Renhuo's edition, and there are no significant differences in the texts of various editions.

Further evidence that the novel was written during the Ming comes from miscellaneous notes of a Qing scholar who commented on the long period of familiarity with the novel evident in his local area.² Recent investigations into the history of popular religion in the Ming Dynasty show that many of the gods who appear in the novel were worshiped in North China only after the stories had become popular.³

The novel has been attributed to Xu Zhonglin 許仲琳, a Ming scholar with the pen name Old Recluse of Zhong Mountain 鐘山逸叟. However, in 1923, when Sun K'ai-ti

was in Japan searching for some of the lost Chinese fictional works, he found an item recorded in a Yuan drama collection, Chuangqi huikao 傳奇彙考, which indicated that the author of FSYY was a Taoist named Lu Xixing 陸西星 who lived during the Yuan Dynasty.⁴ However, when Hu Shi 胡適 was presented with this evidence, he argued that the reference was anachronistic because it did not accord with the evolution of fiction in Chinese literary history. Later, Hu's student, Zhang Zhenglang 張政烺, claimed-- though without further evidence--that the Chinese character Yuan 元 was mistakenly written for the character Ming 明.⁵ Following Zhang's proposed explanation of the date of authorship, Liu Ts'un-yen 柳存烟 continued his own research on the authorship of the novel. In 1965 he published his doctoral dissertation, in which he compared FSYY to Lu Xixing's works in terms of elements of popular Taoist and Buddhist thought, names and titles used for gods, as well as historical and social features in the writings. Basing his views on the similarities found in FSYY and Lu Xixing's works, as well on information about Lu recorded in the gazetteers of the Xinghua 興化 district, Liu concluded that Lu Xixing was indeed the genuine author.⁶ At the present time scholars generally agree that Lu Xixing is the most plausible candidate for the author of FSYY, however, they still leave the question open to further investigation.⁷

Despite the fact that the novel is set in an historical time period, that several of the protagonists are drawn from the official history Shi ji, and that its title shares the term yanyi with many other works designated as historical novels, FSYY can hardly be considered an historical novel.⁸ In his effort to clarify and identify the characteristics of Chinese traditional novels, C. T. Hsia has placed FSYY and several other novels in the subcategory of military romance. Hsia designates the military romances as novels which "tell of an individual, a family, a brotherhood, or a new dynastic team engaged in a large-scale campaign or a series of such campaigns."⁹

The novel has been criticized as a work which combines three-tenths historical fact and seven-tenths fabrication.¹⁰ This criticism uses as its basis the standard of, and requirements for, historical and realistic novels. Rating the degree of historical truth in the Chinese novel has been a common practice in discussions of novels of the yanyi type. For example, Sanguo yanyi 三國演義 is rated by the Qing scholar Zhang Xuecheng 章學誠 as seven-tenths historical fact and three-tenths fictitious fabrication.¹¹ Yet from the point of view of literary studies, others claim that Sanguo yanyi follows history too closely to be a good novel.

In Sanguo yanyi, not only are the characters drawn from history, but numerous literary pieces such as the well known Chushibiao 出師表 " can also be found in the official history and in the Six Dynasties literary anthology Zhaoming wenxuan 昭明文選.¹² However, the statement "too close to history" can never be applied to FSYY. As was recognized by Chu Renhuo, FSYY was not written for the purpose of teaching history to common people or for any other didactic purpose. Regarding the fantastic nature of the novel, Chu makes a comment that FSYY is as much a "swindle" as Shuihu zhuan 水滸傳, Xiyou ji 西遊記, and Pingyao zhuan 平妖傳.¹³ Chu further states that FFYY should be read for relaxation and entertainment and for preventing one from falling asleep during a long and hot summer day. It is also appropriate for Lu Xun 魯迅 to categorize FSYY in the section of novels about gods and devils, shenmo xiaoshuo 神魔小說.¹⁴ Strictly speaking, if the truth-or-fabrication arguments were examined using a critical historiographic standard, the novel would not be considered a work which possesses even three-tenths fact. However, use of the historical time setting and the appearance of several real historical personages in the novel certainly increases the plausibility of the story.

After its publication, FSYY first drew the attention of scholars in the early decades of the seventeenth century--a

time during which the writing of commentaries on classical novels began to emerge as a common practice in Chinese literary circles. The scholar who wrote the commentary on FSYY was Zhong Xing 鍾惺 (1580 -1650?), courtesy name Zhong Bojing 鍾伯敬. Zhong was eminent as one of the leaders of the Jingling School 竟陵派 of poetry, which was paired with the equally well-known Gong'an School 公安派 led by the famous three Yuan brothers.¹⁵ Zhong's commentary on FSYY assumes a traditional format, that is, all the comments are posted at the end of each chapter (hui 回) of the novel, under a title zongping 總評 or zongpi 總批. However, at times, additional comments are written under the title youping 又評 or youpi 又批. A close reading indicates that the major concern in the commentary is with the characters and their moral behavior as presented in the novel. Only a few comments are devoted to composition and plotting techniques. In most cases Zhong expresses his own appreciation of the writing and his emotional response to the story. However, since the commentary is the earliest and most closely related material regarding the novel, it provides some valuable information for understanding the novel.

II. Prior Studies

In addition to research on authorship and related

problems, academic attention has been devoted recently to the novel itself. Recent studies can be divided into two types: (1) studies on historical content and relation to sources (2) studies on ideological and popular religious features of the novel.

In 1960 Professor Wei Juxian 衛聚賢 published his Fengshen bang gushi tanyuan 封神榜故事探源 (A Search for the Origin of the Stories in 'Roster of the Investiture of the Gods'). His purpose in writing this book is, as stated in the preface to the second volume, to use FSYY as the material to illustrate his approaches to historical studies.¹⁶ The reason for choosing FSYY is that FSYY is a popular novel and easier to read than the classics such as Zuozhuan 左傳, Guoyu 國語, and Shanhai jing 山海經. Professor Wei's book consists of four sections: (1) the contrast between FSYY and "history"; (2) the demons and immortals found in earlier historical writings; (3) the undistorted historical accounts of King Wu's conquest of King Zhou; and (4) the time and background of the writing of FSYY.¹⁷ In each section, all events and figures chosen from FSYY, either real or fictitious, are listed as entries and topics for discussion. The term "history" in Wei's book seems to be understood in a traditional and broad sense as "all the materials written by literary men in the past,"

including anecdotal materials and miscellaneous notes. Corresponding to the four sections in his book, Wei's study, as he has claimed, results in four conclusions. First, all the listed characters taken from FSYY and discussed in the book can be found in "history;" the author of the novel did not fabricate much. Second, the conquest of King Zhou is not a battle carried out with benevolence and justice, but a political struggle between two tribes. Third, The author of the novel is Xu Zhonglin. However, instead of identifying Xu as a Ming scholar, Wei claims that he is actually a scholar of the Qing dynasty; consequently, the novel was written in the Qing dynasty and should be dated after 1695. Fourth, the entire novel is an allegorical work written in a patriotic spirit in order to condemn the Manchu imperial house. Wei has gone so far as to assert that the author implicitly correlates some of the characters in the novel with contemporary personages. For example, King Zhou is correlated with Qing Shengzu 清聖祖, King Wen with Wu Sangui 吳三桂, King Wu with Wu Shifan 吳世蕃, and Nezha with Shang Zhixin 尚之信.¹⁸

Some Marxist critics have also devoted their studies to the topics of history and ideology in FSYY. In addition to uncovering the fabricated episodes, they have, on the one hand, condemned the useless dregs of feudalistic ideas, such as fatalism, superstition, and religion, which are expressed

in the novel. On the other hand, they have praised the revolutionary ideas such as opposition to the ruling class and the feudalistic system. When the Marxist scholars criticize what they see as the undesirable elements of the thought in the novel, some touch very briefly on the hidden meaning of the supernatural episodes and the artistic descriptions of the characters. They have either praised the supernatural episodes as one of the most creative aspects of the novel or have criticized them as nonsense and superstition representing the naive religious beliefs of the lower class.

The cycle of mythic stories in the novel is a mixture of legends and folklore from popular Taoist religion and ancient myth. It is the most interesting aspect of the novel--and an aspect which has attracted the attention of many scholars in various disciplines. Both Sir J. C. Coyajee and Paul Brewster claim that the Persian epic Shahnameh has its counterpart of the myth cycles and figures which can be found in FSYY. They also claim that the latter has had some possible influences upon the former.¹⁹ Although their arguments may not be totally convincing, they certainly point to the fact that myth and folklore have their universality in world literature and reveal a common experience shared by different peoples. Another article on the mythical feature is written by C. J. Wivell. Wivell

takes Wu Wang fa Zhou pinghua as his material to examine the ritual pattern in the story and its corresponding meanings. His analysis takes Gaster's four elements of seasonal rituals as the framework: namely, mortification, purgation, invigoration, and jubilation. In his conclusion, Wivell points out that All Men Are Brothers also uses the motif of the "baleful stars" as a framing device and a symbol for the return of a restored order.²⁰ Despite its somewhat oversimplified inference, his analysis surely sheds light on the possibility of applying ritual theory to Chinese oral literature.

The particular meaning of the term fengshen has been considered as ritual extended from fengshan 封禪, a rite led by the emperor in ancient times, which consisted in worshiping heaven and earth. The main purpose of fengshan is said to consolidate the ruling authority by connecting the religio-political system to a divine supra-system.²¹ In addition to the derivative relationship between fengshan and fengshen, the function of the fictional world in FSYY, especially the interaction between men and gods, has been illustrated in terms of tianming 天命, or heavenly-determined destiny.²²

Few of the studies mentioned above are concerned with literary analysis. In the preliminary stage of literary interpretations and evaluations, there exists a considerable

amount of divergence and confusion. Many scholars of Chinese fiction credit the author of FSYY with vivid descriptions and skillful organization of scattered stories into a well-structured novel. Yet, they also criticize the author for his bizarre accounts of the historical events and for his emphasis on superstitious practices and supernatural beings. These divergent opinions can be seen in the statements made by two well-known Chinese scholars.

Lu Xun in his A Brief History of Chinese Fiction classifies FSYY in the category of "novels about gods and devils." After quoting a couplet from a gushi 古詩 style poem in the opening lines of FSYY, he says:

This [the couplet] suggests that the book is a historical romance, but it contains many elements of the supernatural and is largely fictitious, merely using the fact of the overthrow of the Shang dynasty as the theme for an imaginary tale. As it lacks the realism of Shuihu zhuan and the imaginative brilliance of the Pilgrimage to the West it has never been ranked equal with these romances."²³

Lu Xun's remarks contain criticism of the novel's unrealistic manner and supernatural dimension. However, another scholar, Hu Shi, in a letter to a student which was published in the Duli pinglun 獨立評論, expresses an opposite opinion:

I told you in the classroom that the rewritten edition of Fengshen [referring to FSYY] is better than the original versions [referring to Wu Wang fa Zhou pinghua 武王伐紂平話 and the first juan of Lieguo zhizhuan 列國志傳], simply because the author [of FSYY] is a

real novelist. Based on his imagination, he fabricated a Grand Tutor Wen 聞太師 and consequently added to King Zhou's side much more splendid vividness. He also created a Shen Gongbao 申公豹 who provokes ill-will of two sides and incites the demonic beings to join and fight for the evil King Zhou. By adding these, the novel presents many marvelous episodes of the thirty-six routes battling against Xiqi 三十六路伐西岐. It seems that the thirty-six routes battling against Xiqi is inspired by the eight-one ordeals in Xiyou ji 西遊記 and that the Investiture Roster is born from the stone tablet in Shuihu zhuan 水滸傳. Yet the thirty-six battles is organized in such a way that before one route of battle has finished, the new battle has already begun--the Ten Extinction Deployments have not yet been thoroughly destroyed, the demonic hero Zhao Gongming 趙公明 and his sisters have already appeared. Its structure contains turns and twists and ups and downs, and is superior to that in Xiyou ji.²⁴

While Yang's translation of the Lu Xun passage contains the words, "lacks the realism ...and the imaginative brilliance of...", the original Chinese text literally means "defect [in terms] of baselessness 失之架空 " and "inferiority [in terms] of grandness 遜其雄肆 ." It seems that Lu Xun is criticizing the content of story and the style and thought in FSYY, and that Hu Shi is emphasizing the narrative techniques and structure. Although sketchy in nature and divergent as they may be, the views expressed in the above statements point to critical issues in interpreting the novel which require further investigation.

III. Scope, Methodology, and Procedure

The primary goal of this study is to analyze and interpret the novel Fengshen yanyi as an artistic object, focusing on the novel's literary features. Three major topics will be analyzed in order to resolve questions regarding the sources, structure and meaning of the novel: (1) How does the author interweave fantastic tales with historical events in a manner which prompts later critics to designate it as "unrealistic?" What are the sources used in creating the novel, and how are they selected and reorganized? (2) In writing a yanyi type of novel, how does the author arrange his narrative elements and contrive a structure to elucidate the meanings? (3) What is the significance of the fantastic tales? How can they be "read out?"²⁵

Although the sources of the novel are discussed in detail in order to present a thorough analysis, the discussion is limited to the literary use of the sources. Efforts are made neither for textual verification by comparing several versions of the novel, nor for religious or ideological studies of the sources. Moreover, the identification of the author has been a major topic in scholarly discussion since the early period of research on the novel, but as yet the question of authorship has not been resolved. In the recently revised edition of his

bibliography, Professor Sun K'ai-ti still considers Lu Xixing to be merely a tentative candidate for the authorship. This study will not continue research on the problem of authorship or attempt to solve it. There are two reasons for this: first of all, to reach a decisive and final conclusion on the problem of authorship, new evidence is needed, yet no new evidence seems forthcoming at the present time. Second, in a formal-structural literary analysis, authorship has only minimal influence on one's findings.

This study applies both formalistic and structuralistic methodologies as the basic approaches for its analysis. Theoretically these two approaches rest on the same fundamental concepts; the approaches are not only compatible but also complementary. They are compatible in that both of them take the form of a literary work as the main concern and focus on the relationship between the elements and whole and between the structure and meaning. However, structuralism proposes well defined concepts which allow the user to penetrate deep into the structural relationship of literary elements--particularly in the study of narrative--while formalism, in complement, offers better treatment of theme by emphasizing the relationship between the form of a specific genre and its embodied meaning. Together, they combine to form a methodology which leads to various levels

of interpretation and understanding. At the most abstract level, formalism takes mythic form as a universal form, and structuralism considers archetype an ultimate macrostructural typology.

The three studies chosen from among current theoretical works and which form the conceptual framework for this study are Seymour Chatman's Story and Discourse, Jonathan Culler's Structural Poetics, and Tzvetan Todorov's Poetics of Prose. This choice is based on three facts: first, all three works deal with extensive narrative texts, not just short stories; second, their theoretical analyses include both syntactic/semantic and macrostructure/microstructure dimensions; third, they integrate their theories with American formalistic criticism, thus the scope of applicability is enriched and broadened. Chatman's work, like others based on structuralistic theory, focuses on the form, the form of "discoursed story." In Chatman's analytic scheme, a narrative is first divided into two parts: story (histoire) and discourse (discours). "Story" includes the content of event (actions, happenings) and existents (characters, items of settings). "Discourse" refers to the devices by which the content is communicated; it is sometimes called "expressions."²⁶ Furthermore, using the well-known linguistic schematic divisions of substance/form and content/expression, Chatman divides a narrative into

four components: (1) the substance of content (story)--people, things in real and imagined worlds; (2) the substance of expression (discourse)--communicative media such as the verbal signs in a narrative; (3) the form of content (story)--story components including events, existents and their connections; (4) the form of expression (discourse)--the structure of narrative transmission.²⁷

This dissertation contains five chapters. Chapter One is an introduction which presents the general background of the novel and the method and process of analysis.

Chapter Two deals with sources, presenting an analysis of the relationship between the antecedents and the novel's composition. According to the structuralist's point of view, a literary work--a novel in this case--can never be simply a completely new piece created out of the author's personal inspiration. It must, to some extent, be related to the literary tradition from the past. Structuralists always observe a novel from two aspects simultaneously. Diachronically considered, a novel shares conventions with all literature in that particular system. It is not only an individual product of that system, but is also a transformed entity. Synchronically considered, a novel has, in addition to its own features, some properties which it shares with

all works in a certain genre group in its contemporary literary period.

Since the cycles of King Wu's story and Ziya's legend have been transmitted in different sources through a long tradition, in order to clarify the transition and obtain a better understanding of FSYY, it seems appropriate to first compare and examine the various forms of the sources. This examination of sources is the major topic of Chapter Two in this thesis.

The first section of Chapter Two will treat historical sources and compare them with the novel's composition. The historical sources include those found in the official history Shiji by Sima Qian and in some related philosophical works. The stories of King Wu and King Zhou in the philosophical works are all fragmentary and brief, sometimes comprised of only one or two sentences. It is unlikely that the author of FSYY could have used these fragments to form a well structured plot. However, these sources provide abundant information which can be used for character portrayal. Regarding the author's utilizing and organizing these historical events to form and fit the plot of his novel, the following problems are to be examined: (1) The unification of the narrator's point of view and the insertion of the author's comments; (2) the invention of new plots and new characters; (3) interest in historical

verisimilitude to add credibility to the novel; (4) utilization and development of the major characters.

The second section of Chapter Two will focus on the sources found in Lieguo zhizhuan. The historical romance of the fall of the Shang dynasty and the rise of the Zhou dynasty is in the first juan which is divided into nineteen episodes each with a "topic note" inserted at the beginning. Among all the extant sources, Lieguo zhizhuan is the one most closely related to FSYY. Their similarity can be found in their narrative format, the storyteller's formulaic phrases, the insertion of poems, and the author's comments. However, despite these similarities, the works differ in many ways. Therefore, the discussion will be directed to the comparison of the authors' intentions and the way they deal with the historical facts, character portrayal, as well as the adoption and development of incidents in FSYY.

The third section of Chapter Two will center on the relationship between Wu Wang fa Zhou Pinghua and FSYY. On the basis of textual evidence, it has been proved that the Pinghua first appeared between 1321--1323 (the zhizhi era of Yuan dynasty). There are some obvious characteristics in FSYY which are derived from the storyteller's manner and the stock phrases that he uses. These characteristics will be discussed together with the events recounted in both works. The contrast between the

novel and the pinghua reveals some features of the author's manner of selecting and organizing materials. Incidents added or deleted by the author will be identified in the process of contrasting the two works.

The fourth section of Chapter Two traces the original concept and the background of the Investiture of the gods. The analysis will be based on the comparison between the episodes and characters in FSYY and the biographical accounts in the Sanjiao yuanliu sou shen daquan 三教源流搜神大全 and the Yuan drama.

Chapter Three in this thesis is a microstructural analysis--that is, the focus is on the internal relationship between the structural elements. According to structuralistic theory, every narrative has its structure and every structure contains the necessary components of story and discourse. The substance of story is the people and the activities in the world in which we live; the substance of discourse refers to the tool or device of the medium in a narrative work, such as language, cartoon or film. The major concern in structural analysis is the form of story and discourse. Therefore, it is proper for the first section to begin with the problems of the form of discourse. This section is divided into two parts: (1) the narrator

and mediated transmission and (2) narrative and point of view.

In structuralism, a novel is viewed as a communication following a flow from the author to the reader. Most authors of the modern novels prefer complex plots, thus creating multiple dimensions of communication and intricate relationships in the author-narrator-narratee-reader formula. In the case of FSYY, as well as in most Chinese and Western classical novels, the communication situation is very explicit: except for the dialogue articulated by the characters, there is no "unnarrated" story. This means that there is no event which is not explicitly told by the narrator. Moreover, the narrator in the novel is identified with the author; he is in an overt situation and he is always present. The reader can sense that the narrator is "telling" the story. In most cases, the "overt narrator" does not present the events as if everything is directly overheard by the reader. Instead he tells the stories and expresses his viewpoint directly to the reader through communication by various detectable devices.

Regarding the narrator and the device of communication, the first focus will be the "imitated storyteller" style and its related features. In FSYY, there are numerous formulaic phrases such as huashuo 話說, qieshuo 且說, hua fen liangtou 話分兩頭 which are used at the beginning of a

new event. Also there are several introductory phrases such as zen jiande you shi wei zheng 怎見得, 有詩為證 and kanguan 看官 . These are inserted wherever a static description or an authorial announcement is to be added. The function of these phrases will be illustrated with examples. The second feature worthy of investigation is the comments of the narrator. In addition to providing a great deal of explanations, the narrator also frequently gives static descriptions of a scene or of a character's appearance. The interesting aspect about this feature is that in the novel the interpretative or explanatory comments often appear with incidents which are likely to be unfamiliar to the reader, usually with an event concerned with the preternatural stories. The pure descriptions cannot carry thematic significance or plotting effect, yet they can create a mood or atmosphere for the setting and sometimes impose an effect on the character's emotional reaction. Scrutiny of these devices and effects certainly can shed light on the interpretation of the novel.

The second section of Chapter Three will deal with the form of story, including the disclosure plot and the existents (character and setting). The first part of this section analyzes the disclosure plot. It is often said that Chinese novels are episodic--their plots contain neither probability nor necessity in the sequence of their episodes.

This is a criticism based on traditional Western theory and concepts. Traditionally, the events in a narrative are required to be coherent and sequential; furthermore, the sequences are expected to be not only linear, but also causative. E. M. Foster as well as the other critics have considered causality to be the most essential element to distinguish "story" from "plot."²⁸ Therefore, the concept of plot in most literary theories is considered dynamic: a plot has phenomenal causality and coherent sequence, it follows a temporal order to develop the events and characters, and finally, by applying various linking techniques, it reaches its conclusion with necessity. But in general, FSYY does not follow this formula.

The plot in FSYY is a static plot, or, as many formalists prefer, a disclosure plot. A disclosure plot does not develop in linear order with causality, yet it is propelled by consecutively linked events which depend on something logical yet uncertain. The distinction is that the development in the dynamic plot is an unraveling; in the static plot, it is a displaying. When a static plot moves forward, each sequence adds some accumulative elements for the display. Furthermore, in analyzing the way in which the author correlates the sequences, a new structuralistic concept, "embedding", will be used. This concept forms a pair with the one called "linking."²⁹ The structural terms

embedding and linking are inspired by the linguistic binary "coordination /subordination" concepts. They explain how the author can unite the events and develop the plot without using phenomenal causality. The relation between event and sequence will be discussed in terms of "kernel" and "satellite." A kernel is the essential action or happening which can advance the plot; a satellite is the minor event which cannot advance the movement of the plot, but can only fill in, elaborate or complete the kernel. If a kernel is deleted, the logical order of the plot will be interrupted, but a satellite, if deleted, will not disturb the plot at all. These two concepts will also be adopted to explain why FSYY--with its crowded characters and events, can still maintain a functional plot and not fall apart.

The second part of this section discusses character and setting. The traditional critics have used dichotomous sets, such as dynamic/static, round/flat, and major/minor, to define characters. When they analyze a novel, classical or modern, they prefer dynamic (or round) characters because these characters are fully individualized and delineated figures with physical and psychological uniqueness. But this method of perceiving character can hardly be applied to interpret a Chinese classical novel like FSYY. Regarding character analysis, the structuralists have not developed a full-fledged theory, but they have suggested a number of

principles. The method applied in this chapter is based on a synthesis of Todorov and Chatman's concepts of character. Each character, major or minor, possesses certain traits which can provoke actions or influence the happenings. In FSYY the character traits are revealed through a process of accumulation: each time the character acts or talks, his or her traits are exposed. The process will be examined in detail. Since the characters in FSYY are too numerous for a collective analysis, the focus will be directed to the main protagonists and antagonists. The secondary characters will be discussed only when they have an integral function in the plot or a contributory function toward the relevant main character. Some functional characters are considered to be settings by the structuralists. Characters which serve as settings will be discussed together with the formal settings in FSYY according to their type and function and to their contribution to the mood or atmosphere of the novel.

Chapter Four of this thesis is an examination of the macrostructural dimension of FSYY. A structural-typological theory will be applied and tested against the novel's mythic plot and theme.

The first section of Chapter Four discusses the theoretical underpinning and the applicability of the structuralistic typology and the archetype. As some

structuralists and formalists have pointed out, to clarify the structure and the relationship between elements in a novel is only half of the task of interpreting a literary work. Although theme is considered as a term assigned to the forms of unity, the unity does not present the meaning automatically. To understand and grasp the theme, one should complete the thematic extrapolation--a way of symbolic reading. Up to the present time, structuralists have not succeeded in offering a complete system for distinguishing acceptable and unacceptable symbolic reading. However, they do suggest some formal devices on which the symbolic reading can be carried out.

At the most abstract macrostructure level--the general design for universal plots--structuralists consider it theoretically possible to obtain a universal typology. Some critics such as Propp, Todorov, and Barthes, have achieved some success in the initial stage. Theoretically, according to structuralists, the final goal and universal models cannot be obtained until all literary genres are analyzed and until most, if not all, cultural codes and symbols are interpreted. Nevertheless, they have praised scholars, such as Ronald Crane and Northrop Frye, who have formulated some archetypal patterns based on formal and structural concepts. These archetypal patterns serve as models which govern the

organization of plots and connect the kernels in a novel to make the structural unity thematically relevant.

The mythic quality presented in FSYY can be discerned by comparing its episodes with those in Shi ji, Wu Wang fa, Zhou pinghua, and Lieguo zhizhuan. It is obvious that the author intentionally blends the legendary tales and mythic figures with the historical accounts. It is also apparent that he does not treat the historical facts as actions between humans, but depicts divine beings and demons as involved in human affairs. Yet, since there are not many intact cycles in Chinese mythology from which writers may draw prefigurations, it seems difficult to impose a particular myth on the novel's structure to illustrate their parallels and meanings. Even when one finds an applicable archetypal or ritual pattern which bears the nature of universality, it is still necessary to take precautions against the fallacy of putting the novel in a Procrustean bed.

The novel is considered to be mythical work not simply because it contains many divine beings or mythic figures, but because it has mythic elements--the "mytheme", to use Levi-Strauss' term. The main task in the first section of this chapter is to find these displaced elements and to identify the protagonists by using Frye's character mode.

The second section will deal with the mythical pattern and archetypal meaning. The novel is divided into three parts: the first part (chapters 1-11 and 19-26) tells the story of King Zhou's fall initiated by his writing a flirtatious poem which blasphemed the Earth Mother Nügua; the second part is concerned with Ziya and Nezha's separation from Kunlun Mountain and with stories after their descent; the third part recounts the predestined retribution as the cause of the battles and the investiture in Ziya's adventure as the effect. To analyze the above cycles, the theoretical basis is taken from Joseph Campbell's "separation--initiation--return" pattern with necessary modification in accordance with Frye's theory.³⁰ The corresponding archetypal meanings will be traced simultaneously and their interpretation will be guided by the structural principles on symbolic reading in Culler's work and in Todorov's Poetics of Prose.

The other topic concerned with the mythic pattern is the birth--death--rebirth theme and other related aspects. The ritual pattern applied to test against the mythic plots is from Weisinger's The Agony and the Triumph. The analyses include the following elements in his reconstructed pattern: (1) the indispensable role of the divine king; (2) the combat between god and an opposing power; (3) the suffering of the god; (4) the death of the god; (5) the resurrection

of the god; (6) the symbolic recreation of the myth of creation; (7) the sacred marriage; (8) the triumphal procession; and (9) the settling of destinies.³¹

In Chapter Five, the final chapter, a summary of the above discussion and the final conclusions regarding the interpretation of FSYY are presented. Also a complete summary of the one hundred chapters of the novel is attached as an appendix.

CHAPTER ONE

NOTES

1. According to Sun K'ai-ti, the commentator Zhong Xing wrote his commentary for FSYY in 1623 A.D.; the novel must have been published before that year. Both Lu Xun and Meng Yao claim that the novel's first publication was between 1567-1619 A.D.. See Sun K'ai-ti 孫楷第, Riben Dongjing suo jian Zhongguo xiaoshuo shumu 日本東京所見中國小說書目 (Shanghai: Shangza chubanshe, 1953), pp. 147-148; also see Lu Xun, Zhongguo xiaoshuo shilue 中國小說史略 (Hong Kong: Jindai tushu gongsi, 1965), p. 176, and Meng Yao, Zhongguo xiaoshuo shi 中國小說史 (Taipei: Zhuanji wenxue chubanshe, 1980), p. 346.

2. Kong Lingjing 孔另境, Zhongguo xiaoshuo shiliao 中國小說史料 (Shanghai: Gudian wenxue chubanshe, 1957), pp. 90-92.

3. Liu Shide 劉世德, "Fengshen yanyi de sixiang neirong he yishu miaoxie 封神演義的思想內容和藝術描寫" in Ming Qing xiaoshuo yanjiu lunwen ji 明清小說研究論文集 (Peking: Renmin wenxue chubanshe, 1959), p. 248.

4. See Sun K'ai-ti, Zhongguo tongsu xiaoshuo shumu 中國通俗小說書目, revised edition (Taipei: Muduo chubanshe, 1983), pp. 196-197.

5. Duli pinglun 獨立評論, no. 209 (June, 1936), pp. 20-21.

6. Liu Ts'un-yan, Buddhist and Taoist Influence on Chinese Novels, Vol. 1: The Authorship of the Feng-shen yen-i (Wiesbaden: Harrassowitz, 1962), p. 291.

7. See Sun K'ai-ti, Zhongguo tongsu xiaoshuo shumu, p. 197. In his recently revised edition of his bibliography, Sun still considers Lu to be a tentative candidate for authorship.

8. When he categorizes Chinese historical novels, Y. W. Ma excludes Fengshen yanyi from his list. See Y. W. Ma, "'The Chinese Historical Novels: An Outline of Themes and Contexts,'" Journal of Asian Studies, XXXIV, no. 2. (February, 1975), pp. 277-294.
9. C. T. Hsia, "The Military Romance: A Genre of Chinese Fiction," in Studies in Chinese Literary Genres, ed. by Cyril Birch (Berkeley: University of California Press, 1974), p. 339.
10. Huang Qiuyun 黃秋云 "Lue tan 'Fengshen yanyi,'" in the Preface of Fengshen yanyi (Guangdong: Renmin chubanshe, 1980), p. 2.
11. Zheng Xuecheng, Bingchen zaji 丙辰劄記 in Liu Shiheng 劉世珩, comp., Juxuexuan congshu 聚學軒叢書 (Taipei, 1970), Vol. 16, p. 63/b.
12. Kong Ming's 孔明 memorial to Liu Houzhu 劉後主 is found in Luo Guanzhong 羅貫中, Sanguo yanyi 三國演義 (Beijing: Renmin wenxue chubanshe, 1979), p. 787. Also see Xiao Tong 蕭統 comp. Zhaoming wenxuan 昭明文選 (Taipei: Yiwen yinshuguan, 1959), pp. 340-341.
13. See Robert E. Hegel, The Novel in Seventeenth Century China (New York: Columbia University Press, 1981), p. 224. The term "swindle" used by Hegel to translate "diaogui 吊詭" in Chu Renhuo's Preface is borrowed from Burton Watson's translation of Zhuangzi in Complete Works of Chuang Tzu, p. 48.
14. Lu Xun, A Brief History of Chinese Fiction, trans. by Yang Hsien-yi and Gladys Yang (Peking: Foreign Languages Press, 1976), p. 187.
15. For the literary movement led by Zhong Xing and his colleague Tan Yuanchun, see Liu Dajie 劉大杰 Zhongguo wenxue fada shi 中國文學發達史 (Taipei: Huazheng shuju, 1976), pp. 857-868.

16. Wei Juxian, Fengshen bang gushi tanyuan (Hong Kong: Weixing yinwusuo, 1960), Vol. 2, Preface.
17. Ibid.
18. Ibid.
19. See Sir J. C. Coyajee, Cults and Legends of Ancient Iran and China (Bombay: Jehangir B. Karani's Sons, 1929), pp. 1-44. Paul G. Brewster, "Some Parallels between the Feng-shen yen-i and the Shahnameh and the Possible Influence of the Former upon the Persian Epic," Asian Folklore Studies, 31, no. 1 (1972).
20. C. J. Wivell, "Myth and Ritual Patterns in King Wu's Campaign Against King Chou," Asian Folklore Studies, 30, no. 1 (1971), p. 37.
21. Shen Shufang 沈淑芳, "Fengshen yanyi zhong 'Fengshen' yiyi de tantao 封神演義中, '封神' 意義的探討," Zhongguo gudian xiaoshuo yanjiu zhuanji (Taipei: Lianjing chuban gongsi, 1981), vol. 3, pp. 221-236.
22. Gong Pengcheng 龔鵬程 "Yi Nezha wei dingwei kan Fengshen yanyi de tianming shijie 以哪吒為定位看封神演義的天命世界" Zhongguo wenxue Vol.9, no. 3 (August, 1980), pp. 18-39.
23. Lu Xun, A Brief History of Chinese Fiction, p. 209.
24. Duli pinglun, no. 209 (June, 1963), pp. 20-21.
25. Seymour Chatman, Story and Discourse: Narrative Structure in Fiction and Film, p. 42. He defines the term as a process of "decoding" from surface to deep narrative structures.
26. Ibid., p. 24.

27. Ibid., p. 26.
28. E. M. Forster, Aspects of the Novel (New York: Harcourt, Brace and Company, 1927), p. 130.
29. See Tzvetan Todorov, The Poetics of Prose (Ithaca: Cornell University Press, 1977, pp. 70-79.
30. Joseph Campbell, The Hero With a Thousand Faces (New York: Meridian Books, 1956), p. ix-x; and Northrop Frye, Anatomy of Criticism (Princeton: Princeton University Press, 1957), especially the "Third Essay: Archetypal Criticism: Theory of Myth." pp. 131-239.
31. Herbert Weisinger, The Agony and the Triumph (Michigan: Michigan State University Press, 1964), p. 97.

CHAPTER TWO

SOURCES AND COMPOSITIONAL DEVICES

I. Shi ji and Philosophical Works

As two narrative forms in literature, history and fiction have long maintained a close affinity. Although, in theory, history tends to make inquiries and explanations based on factual material and historical hypotheses while fiction tends to entertain readers by using made-up characters and fictive stories, they nonetheless share some substantial elements in form as well as in content. As narrative, both of them have to arrange relevant events in sequence, contain unity and causality, maintain a structure and deal with meanings of human existence. In China, the affinity between history and fiction is particularly close. In recent studies, one scholar has claimed that Chinese historiography is equivalent to the epic in Western literature and has served as the "conceptual model" for Chinese fictional writing.¹ Traditionally, however, Chinese literary men have never ranked fiction and history as equally important and relevant subjects. They have placed a higher value on historical writing and depreciated fictional writing. Their views have persisted even though in the

course of literary evolution a great number of Chinese fictional works have blended history with the fictional elements of legend and anecdotes and fused them into fictional form. This fusion was present in early short stories and particularly evident in the full-length novel (changpian xiaoshuo 長篇小說). Ever since the emergence of the novel in Chinese literary history, authors have had a tendency to take actual historical figures and events and incorporate them into fictional works. For example, Sanguo yanyi, one of the most popular novels, has been said to contain seven-tenths historical fact and three-tenths fictional elements.² Other minor historical romances, such as Sui Tang yanyi and Lieguo zhizhuan have been criticized for either violating historical facts or following history too closely to be considered creative works.³ Even novels which are not categorized as historical romances or popular historical novels often appropriated their major characters and some episodes from historical materials or documentary records. For example, Xiyou ji 西遊記 uses the figure of Xuanzang 玄奘 from the Da Tang Xiyu ji 大唐西域記; and Shuihu zhuan adopts the character Song Jiang 宋江 from the Da Song xuanhe yishi 大宋宣和遺事.⁴

Although, in most novels, the historical materials do not necessarily constitute the major theme or serve as the sole source, the use of historical accounts can certainly

add verisimilitude and a plausibility to the fictional works --thus tending to convince the readers that what is told is true. In Chinese historical accounts, factual events and fictive elements are often blended. Recent studies show that in the official history of the Ming Dynasty (Ming shi 明史), which was completed in 1739, there is much fictive writing, most of it relating to the interaction between the human and supernatural worlds.⁵ Among the various elements fused in Chinese fictional works, history drew much scholarly attention in the late Qing dynasty. However, it was not until recently, when scholars initiated investigations into the generic origin and classification problems related to Chinese fiction, that the intimate relationship between Chinese historical and fictional narrative was brought under serious scrutiny and proved to be substantial and unique.⁶

In the early studies of the novel FSYV, scholars speculated on what might be the basis of the story and tried to trace its origin to the Wu Wang fa Zhou pinghua and Lieguo zhizhuan. In their conclusions, they drew a linear and neat genealogical line to show an historical development from pinghua to zhizhuan to yanyi.⁷ However, in their research, two important aspects were ignored: first, the original sources in Shi ji were excluded; second, generic evolution in the history of Chinese fiction was

oversimplified. The first omission resulted from the traditional view toward both subgenres. In China, historical writing, which has been considered to be the true and factual record, and fictional writing, which has been viewed as a trivial practice, have never been taken as two equal objects of comparison. A comparison between a novel-- especially one replete with supernatural episodes-- and a work known as an official history would not have been considered a suitable form of research. The second weakness in early research is not only that it oversimplified the generic evolution of the novel,⁸ but that it viewed the content and the devices of composition of FSYY as nothing more than a process of cutting and pasting together materials from Wu Wang fa Zhou pinghua and Lie guo zhizhuan.⁹

The reasons for the approaches of these earlier studies are understandable. For centuries the classics (jing 經) and history (shi 史) were valued by scholars not only as the sources for their moral norms and political arts but as the practical tools needed for passing the civil examination and entering officialdom. On the other hand, fictional writing, including composition of chuanqi 傳奇 and later short stories, were considered a minor practice (xiaodao 小道) similar to trivial talk and hearsay on the street. From the time of Ban Gu's 班固 compilation of the "yiwenzhi 藝文志"

in the Han shu 漢書, until the time of pioneer critics such as Li Zhuowu 李卓吾 and Jin Shengtan 金聖嘆, fictional writing had no strong legitimate position. Jin's placement of Shuibu zhuan side by side with Zhuang zi 莊子 and Shi ji (to form his selected "six books of genius 六才子書") was a clear departure from traditional literary criticism.¹⁰

It is the purpose of the following section to compare FSYY and Shi ji to examine the manner in which sources are used as well as to illustrate the devices of composition used in organizing the novel.

For the purpose of investigation, the stories in FSYY can be conveniently divided into two parts: the first is the historical part, which contains the decline of the evil King Zhou and the military triumph of the sagacious King Wen; the second is the fictive part, which includes the adventures of Jiang Ziya and the investiture of the gods in eight departments in a Taoist hierarchy. The sources of the first part are largely taken from the historical accounts in Shi ji. Therefore it is proper to begin with an investigation of Shi ji itself.

Although the Sima family, according to Sima Qian's autobiography, had for several generations served as the Grand Historian (taishi 太史) at the court, the materials in the imperial library and their family library were obviously insufficient for the task of historical

compilation. Some scholars have claimed that numerous works were lost in Qin Shihuang's burning of books. The lack of historical material is especially apparent if we look at the first section of Shi ji, the "Basic Annals" (benji 本紀). Among the twelve "Basic Annals", the first five cover the period from the legendary Five Sage Kings to the Qin dynasty.¹¹ Even if one does not count the legendary annals, the time covered is approximately one thousand and five hundred years. Yet all together these five "Basic Annals" comprise only half of the content of the whole "Basic Annals" section. This fact indicates that the historical records of the earlier dynasties in Shi ji are comparatively brief and not detailed.

To most Chinese scholars, Shi ji is not only a great historical work which establishes a prototype of historiography for later historians, but also a great literary work and a model for prose writing.¹² But as a great narrative and model for prose writing, praise should be given only to its "Individual Biographies" (liezhuan 列傳), with the exception of the "Basic Annals" of two well-known heroic figures--Liu Bang 劉邦 and Xiang Yu 項羽, (in Gaozu benji 高祖本紀 and Xiang Yu benji 項羽本紀).¹³ In the liezhuan section, one can see that Sima Qian's narrative techniques are carried out with utmost literary skill. There are various heroes and villains, princes and recluses who are

brought to life with blood and tears, sorrow and joy. Sima Qian also projects his personal likes and dislikes as well as his emotional attachment to the characters he has created. The famous assassin Jing Ke 荆軻, the heroic and chivalrous Four Princess 四公子, and the witty consultants have all become among China's traditional favorite figures over the course of centuries.¹⁴ However, lively portrayals and vivid descriptions are not seen in the "Basic Annals" which record the early dynasties. In the "Basic Annals of Yin" and the "Basic Annals of Zhou", the tone is impersonal and indifferent, characters are rather flat and vague with few vivid descriptions to enliven them, and events are rather plain and straightforward. Even though the "Basic Annals" are praised for their objective writing and factual presentation, they are still inferior in terms of literary creation.

It seems proper to adopt an impersonal and indifferent tone in a historical account which, by nature, intends to prove or explain an hypothesis through objective observation and inquiry based upon the writer's knowledge from available documentary sources. The degree to which Sima Qian's Shi ji meets these requirements and the strength of his historical vision as a whole are not the concerns of this discussion, but of the historiographer. However, as a narrative account to be comprehended by others, both historical and fictional

writing must conform to two basic principles: coherence and plausibility.

Usually when an author of a fictional work adopts historical sources, he does not copy them verbatim, but either condenses the events taken from the sources and coordinates them in a good order, or expands one or a limited number of events and characters into a long, yet organized, plot. In other words, he must do two important things simultaneously: selection and organization. However, the process is highly detailed and complex. The author may utilize only certain personages or events and construct a long episode, or he may omit all the details in a long time span and use a one-sentence summary to cover them. No matter what the author chooses, the processes certainly reveal his devices of composing and his techniques of narrating the story.

In order to examine the relationship between the accounts in Shi ji and the historical framework of FSYY and to assess the changes and contributions made by the author of FSYY, one reliable method is to compare the events and characters. It is a fact that Shi ji provides some real personages and events for FSYY as its basis for constructing a story. But in narrating a sequence of events, the general form used by Sima Qian for the "Basic Annals" and the "Hereditary Houses" basically follows a chronological order

and, in this respect, differs from FSYY. As a general pattern, Sima Qian starts with the genealogical tracing of the earliest recorded ancestors, usually accompanied by mythical legendary stories. After the derivation of family line is clarified, the narrative follows chronological order and presents the major events under each reign of the kings (emperors) or princes. In this case, King Zhou is at the end of the "Basic Annals of Yin", King Wen and King Wu are at the beginning of the "Basic Annals of Zhou", and Jiang Ziya is at the beginning of the "Hereditary House of Qi".¹⁵ Apparently, in Shi ji the chronological arrangement serves as a thread to link and align all the events--such as war and political struggle--as well as to relate characters--such as emperors, princes and warlords. Some of the events are even labeled with a definite date using the Ten Celestial Branches 天干 and Twelve Terrestrial Branches 地支 system. For example, in the "Basic Annals of Zhou" it says,

In the ninth year, King Wu held a sacrifice at Bi. . . . On the wuwu day of the twelfth month in the eleventh year, all the armies crossed [the Yellow River] at Meng Ford and the feudal lords all assembled.¹⁶

九年，武王上祭於畢。 . . . 十一年十二月戊午，師畢渡盟津，諸侯咸會。

This method of dating time and locating place certainly provides the reader with a clear guideline regarding when

and where an event occurred. It is necessary information for historical investigation and inquiry. From the point of view of narrating a story or an event, this method, as used in the "Basic Annals" and the "Hereditary Houses" creates an impression of plot movement, if not development. In certain stories, it is often difficult for the reader to determine the cause and effect of the action. In some other cases, causes of certain events are stated, but more often than not, they are either oversimplified or otherwise explained by an implicit moralism. This type of explanation consistently appears in Shi ji.¹⁷ In addition to the cause-and-effect problem, there is another flaw evident in the three biographical accounts of King Zhou, King Wen and Jiang Ziya. In dealing with a huge number of documents and numerous entries regarding states and persons, Sima Qian has to write of one figure at a time in order to present a neat and clear explanation. This division creates a particular drawback in the accounts of the "Basic Annals": there is no cross reference linking the supposedly unified and interrelated events and no unified point-of-view to hold them together. Each section of the "Basic Annals" focuses only on the subject figure while the narrator's point-of-view and tone vary in each section. Although the narrator's tone generally remains impersonal and indifferent throughout the accounts of King Zhou, King Wen and Ziya, the point

of view nonetheless varies from time to time. For example, in the "Basic Annals of Yin", King Wen is addressed consistently as Duke of the West, Xibo 西伯. Yet in the "Basic Annals of Zhou," he is addressed as King Wen, Wen Wang 文王. Also, in the "Basic Annals of Yin", the military actions launched by the feudal lords are termed rebellion, pan 畔 (same as 叛). Obviously, the account is from the court's point-of-view.¹⁸ Yet in the "Basic Annals of Zhou", the term for the above military campaigns is fa 伐, punitive attack, a term which arises from the author's moralizing point-of-view.¹⁹ This type of careful use of diction in historical writing is understood as the "rule of pen in the Chunqiu classic, Chunqiu bifa 春秋筆法), an historical writing style.²⁰ This style, when adopted for writing history, has proven to be suitable and justified; it represents the author's keen vision and stern attitude toward praise and condemnation. But, as a narration, it is inconsistent and confusing, especially when the same event is narrated in two or three different "Basic Annals." For example, Jiang Ziya, in both the "Basic Annals of Zhou" and the "Hereditary House of Qi," is presented as a great hero who plays an important and decisive role in the campaign against the evil King Zhou. Not once does Sima Qian mention that all the strategies originate from Jiang Ziya and that it is Jiang Ziya's achievement which expands King Wen's

territory to include two-thirds of China proper. In both accounts, Jiang's military title is Military Commander, shi ; however, in the "Basic Annals of Yin", Jiang Ziya's name is not even mentioned. This is what Watson has criticized regarding the form of Shi ji.²¹ The style and format of the "Basic Annals," considered as a narrative, not only create a disintegration of the story, but make it a cluster of plain recorded facts without any descriptive effect.

In Shi ji, King Zhou's story appears at the end of the "Basic Annals of Yin;" it begins with his ascension to the throne and ends with his self immolation on the Deer Terrace. The entire cycle is contained in only four paragraphs. The first paragraph mentions that Zhou is a talented and sharp-minded person, yet at the same time he is haughty and proud. He is said to like wine, music, and women, and is especially partial to his favorite concubine, Daji 妲己. He levies very heavy taxes on people in order to build gorgeous palaces, luxurious pavilions and a private hunting park. He is negligent toward ancestors and spirits, but enjoys the entertainment of naked men and women dancing and running through the "Forest of Meat 肉林" and in the "Pond of Wine 酒池".

The second paragraph focuses on King Zhou's ill treatment of his vassals. When people start complaining and

loyal servants present admonitions to King Zhou, he enacts harsh punishments and uses the inhumane Burning Furnace as a death penalty. He has beheaded two grand dukes, making their flesh into dry meat and minced paste. When King Zhou is informed that Duke of the West has sighed in grief and lamented the death of the other Dukes, he imprisons Duke of the West at Youli 羑里. Later, King Zhou releases Duke of the West only because he has received beauties and precious jewels from Duke of the West's servants. He shows favor to two wicked servants, Fei Zhong 費仲 and E Lai 惡來, who are adept at flattering the king and slandering the other officials in the court. Consequently King Zhou gradually loses the loyalty of his servants and pushes them to the edge of rebellion.

The third paragraph emphasizes King Zhou's neglect of the heavenly mandate 天命. After Duke of the West has returned to his fief from Youli, he quietly and unobtrusively cultivates his virtues and provides benevolent welfare for people. As a result, many commoners and feudal lords come to join Duke of the West. When King Zhou is informed of Duke of the West's expansion and advised to take action, he cleverly strikes back by asking a counter-question: "Wasn't I born with the heavenly mandate?" From that time on, King Zhou's vassals never present advice again. After Duke of the West has died, and

his son King Wu has initiated an expedition to punish King Zhou, eight feudal lords join him at Meng Ford 盟津 . However, when all the feudal lords urge King Wu to attack, King Wu cancels the military action, claiming that the omen from heaven has not yet appeared.

The last scene in the cycle is the fatal decline of King Zhou. Disregarding the advice of all of his close family relatives, King Zhou persists in living a debauchery life and continues to treat his vassals cruelly. Bigan is executed by having his chest cut open; Jizi is frightened and pretends himself mad; and two Grand Tutors hold the ceremonial instruments and flee to King Wu's state. Only then does King Wu think that the time is ripe for action. He launches a grand scale military campaign eastward. The armies of the two sides meet at Muye 牧野 on the day of jiazi 甲子 ; King Zhou is totally defeated. He dons a jade-covered gown and immolates himself on the top of the Deer Tower. King Wu orders the beheading of King Zhou and Daji and commands that their heads be hung on two white banners. After King Wu becomes the son of heaven, he releases all prisoners and installs deserving feudal lords.

A comparative reading reveals that the author of FSYY used the entire historical event of King Zhou as part of his framework for the novel. Besides the borrowing of historical figures and events, the direct connection between

Shi ji and FSYY can be confirmed by two pieces of evidence. The first is that the genealogical lineage at the beginning of the novel is completely identical to that in Shi ji; titles and feoffs conferred on the relatives and feudal lords are taken from Shi ji. The second is that the places and dates of wars are identical with Shi ji, except for those between supernatural beings and demons which are apparently created by the author.

However, this adoption of historical material from Shi ji should not give the impression that the historical accounts in FSYY are taken from and limited to the materials in Shi ji. As a matter of fact, the author uses a great number of incidents and expands them in a number of ways. As far as the cycle of King Zhou is concerned, the author has painted him even darker by using material other than that found in Shi ji. From the historian's point of view, King Zhou's image as the last evil king had been exaggerated and distorted. As early as the period of Warring States, Xunzi 荀子 and Zigong 子貢 had pointed out the distortion.

In the ancient time Jie and Zhou. . .lost their lives and their States fell; they were greatly ridiculed by everyone. When later generations spoke of evil deeds, they always used them as an illustration.²²
古者桀紂....身死國亡, 為天下大僂, 後世言惡, 則必稽焉。

Zhou's evil deeds were not so heinous as that [as people said]. Therefore, a

gentleman dislikes to be in a downstream position where all the world's evils are attributed to him."²³

紂之不善不如是之甚也！是以君子惡居下流，天下之惡皆歸焉。

Whether these two passages are true, or how much they are based on historical fact, is very difficult to assess. However, from the comparison between Shi ji and FSYY, it is very clear that the author of FSYY has added new incidents in order to present the evil King Zhou.

For example, in the "Basic Annals of Yin" there is no record of the incidents that tell of King Zhou chopping off the legs of men who are fording the river so that he can examine their bone marrow or of his cutting open the abdomen of pregnant women to see if the embryo is male or female. In FSYY this crime is initiated by Daji. On a snowy day, King Zhou and Daji are enjoying themselves, drinking and appreciating the scenes of the silver world. Suddenly, King Zhou sees an old man fording a stream with no hindrance, while a young man is troubled by the cold water. King Zhou is curious and asks about it. Daji explains that because the old man was born when his parents were young, he received sufficient blood and vital marrow; the young man's case was just the opposite. King Zhou does not believe this, so he orders soldiers to bring the two men and chop off their legs. Seeing that it is exactly as Daji has predicted--the old man's marrow is full, the young man's

shallow--King Zhou praises Daji for her intelligence. Then Daji boasts that this is the simplest of her witchcraft. She says she can even tell whether the baby in a pregnant woman's womb is a male or a female. So three pregnant women are brought in and their abdomens cut open; Daji predicts correctly each time. King Zhou is surprised and pleased. When Jizi 箕子 and Weizi 微子 come to advise King Zhou, King Zhou feels that his pleasure has been spoiled, so he accepts Daji's suggestion to demote Jizi to a slave. Weizi and his two sons, after hearing of this sentence, take the Shang ancestor's ceremony tablet and escape to become recluses. Accounts of these two incidents are also found in Han fei zi 韓非子 and Lü shi chungiu 呂氏春秋, as well as other later writings.²⁴ However, texts closest in content and style to FSY are found in Shuijing zhu 水經注 and Taiping yulan 太平御覽.

An old man was to cross a river, yet was hesitating and having difficulty. King Zhou asked the reason. His attendant answered, saying, "The old man's marrow is not solid, therefore he feels cold in the morning." King Zhou then cut [the old man's] calves and examined his marrow.²⁵

老人晨將渡水而沈吟難濟。紂問其故，左右曰：「老者髓不實，故晨寒也。」紂乃斷脛而視髓。

Because the cook did not roast the bear meat well, King Zhou was angry and executed the cook. [He] cut off the calves of a man who was crossing the river in the morning. [He]

cut open pregnant women's abdomen to examine the embryo."²⁶

以醢熊踏不熟，紂怒，殺宰人。斮朝涉之脛而視其髓；剖孕婦之腹而觀其胎。

Viewed from the point of view of cause and effect, these incidents are necessarily used by the author. He has created the figure Daji in the previous chapters as an important and causative factor to carry out the manifestation of Nügua's punishment for King Zhou's insult. The author, although not intending to write a popular history, still adheres closely to historical fact for plausibility of his stories. At the end of that episode, the author quotes Confucius' saying "Weizi was exiled, Jizi became a slave and Bigan died because of his admonition. Yin had three benevolent men 微子去之，箕子為之奴，比干諫而死，殷有三仁焉."²⁷ Since the author has already incorporated Bigan's episode into his story, he uses this anecdotal incident to conclude Jizi's fate in order to be consistent with the historical facts. As for the novel itself, these episodes continue the theme of "woman-trouble maker" and correlate with the presentation of Daji's demonic nature by showing her eating human flesh and marrow to nourish her spirit.²⁸

Regarding the expansion in FSYY of King Zhou's cycle from Shi ji; generally speaking, both major and minor incidents are expanded to some extent. The following two

examples will illustrate how the author constructs the expansion of episodes.

Bigan is an historical personage who represents the popular prototype of the loyal official in Chinese history. His personal background and stories about him exist in many Pre-Qin philosophical writings, but most accounts are brief and fragmentary. In Shi ji, Bigan's incident is recorded with only two lines. After Weizi and two musicians have escaped, Bigan decides it is time to present his admonition. He brings his memorial to King Zhou disregarding King Zhou's unwillingness to listen to him. His excessive admonition causes King Zhou become angry. The king finally says, "I have heard that the sage's heart has seven cavities." "He then cuts open Bigan's chest and examines his heart 紂怒曰：吾聞聖人心有七竅，剖比干，觀其心。"29

In FSYY, Bigan's death is caused by a direct conflict with Daji, not simply by his admonition. Daji has lied to King Zhou that she is a fairy from heaven and she has many beautiful sisters and friends. This exaggeration has slipped out of her mouth without much thought and she has not expected King Zhou to take it seriously. One day King Zhou suddenly remembers that Daji has promised him that he can see her fairy sisters and immortal friends, so he asks Daji to make an arrangement. Having no alternative, Daji flies to see her cousins, sisters and the younger generation

of foxes, asking them to transform themselves into beautiful fairies or immortals and come to the Star-plucking Tower for an imperial banquet on the full-moon evening of the fifteenth day. That evening, when the time for the banquet comes, various kinds of fairies and immortals descend from the sky. King Zhou has been told by Daji not to disturb them otherwise they will be frightened away, so King Zhou hides himself in a dark shadow on the Tower. Bigan is the one chosen as the host because of his immeasurable capacity for wine drinking. Even though all the foxes have been transformed into human shape, the stinking odor from their bodies arouses Bigan's suspicion. After three big goblets have been drunk in toasts, some of the young foxes become drunk. Being intoxicated, they can not maintain their magic and their tails are revealed hanging down from the chairs. Seeing this, Bigan hastens to see Huang Feihu after the last toast. Huang orders soldiers to guard all four city gates closely. Past midnight, some of the foxes cannot ascend their flying cloud because of drunkenness. The soldiers follow them to a huge tomb named Xuanyuan 軒轅墳. The next day, Huang orders his soldiers to block all exits and set fire to burn the caves. All of the foxes, old and young, are killed by the fire or suffocated by the smoke. After several hours of burning, soldiers dig open the tomb. Bigan chooses some of the foxes which are still in good

condition and strips the skin to make a fox fur overcoat for King Zhou. King Zhou is very pleased. But Daji's heart is broken upon seeing the fur coat made from the skins of her sisters and descendants. She persuades King Zhou to put it aside and not to wear it, saying that a king's noble body should not be covered by the skin of an animal like the fox. Several days later, Daji pretends to have a pain in her heart and faints away. King Zhou is worried and inquires about her condition. Daji's intimate friend, another concubine, Hu Ximei (the Pearl Pheasant Spirit), says that the pain in Daji's heart is due to an old illness; that it is very serious and could be fatal. King Zhou asks what kind of medicine can cure her illness. Hu Ximei says the only thing which can cure Daji's heart condition is a piece of a delicate human heart called linglong xin 玲瓏心. When asked who has it, Hu pretends to use her magic to search and then says that Bigan is the only one near the capital who has it. King Zhou immediately summons Bigan. Upon seeing King Zhou, Bigan angrily criticizes King Zhou for his cruelty and wanton behavior. When guards are ordered to kill Bigan, Bigan himself takes a sword, cuts his chest open and takes the heart out. He throws the heart on the ground and mounts a horse, galloping out. Because he has a spell placed on his back, his chest does not bleed; only his face has changed to a light gold color. When he

meets a woman peddler who is selling the empty-heart vegetable 空心菜, Bigan asks her, "If a man has no heart, what happens?" The woman says, "If a man has no heart, he will die." Hearing these words, Bigan falls from his horse and dies.³⁰

King Wen's biography in Shi ji is shorter than those of Jiang Ziya and King Zhou. It begins with his ascension to the throne and ends with his death after he moves the capital to Feng. King Wu is the successor of King Wen and his biography follows that of King Wen. King Wen's biography is shorter but replete with numerous incidents which follow each other in rapid movement. For example, the fourth paragraph reads,

The next year he conquered Quanrong. The following year he conquered Mixu. In the next year, he defeated the state of Qi. Zuyi of Yin was afraid when he heard of these campaigns, and he reported to Emperor Zhou. King Zhou said "Don't I have the heavenly mandate? What can he do?" The next year [Duke of the West] conquered Xu. The next year he conquered Chong Houhu, established the city of Feng, and then moved the capital from Qixia to Feng. The next year Duke of the West died; Crown prince Fa was erected as the ruler, and was known as King Wu.³¹

明年伐犬戎。明年伐密須。明年，敗耆國。
殷之祖伊聞之，懼，以告帝紂。紂曰：「不有天命乎？是何能為！」明年伐邶。明年伐崇侯虎，而作豐邑，自岐下而徙都豐。明年，西伯崩，太子發立，是為武王。

This passage is typical of the style in the "Basic Annals" section. The language is brief, dense, and few details are provided for each event. However, passages such as this are precisely where the author of FSYY exerts himself to create his stories without being limited by the sources. The following episode about defeating Chong Houhu is a good example.

In Shi ji, Chong Houhu is lord of a small state named Chong. Although Sima Qian does not make clear why Chong Houhu has slandered Duke of the West and caused him to be imprisoned at Youli, he makes it clear that he is not a righteous man.³² In FSYY, Chong is presented as Duke of the North, a very mean person who is good at flattering the king and assisting him to do evil things. The well known phrase "zhu Zhou wei nue 助紂為虐" is coined in the novel as a general remark of Chong's misdeeds.³³ He joins the clique headed by Daji and the two evil officials Fei Zhong and You Hun. When Daji presents her scheme for preventing Duke of the East from avenging the death of his sister, Queen Jiang, King Zhou is persuaded by her to summon all four major Dukes to the capital. Duke of the East, Jiang Huanchu, and Duke of the South, E Chongyu, are arrested in the court and executed.

The first direct conflict between Chong Houhu and Duke of the West is told in the incident about Su Hu. Su Hu is a

loyal, upright and just man. When King Zhou asks him to send his daughter Daji as a tribute to the palace, he refuses and eventually rebels against King Zhou. Chong Houhu and Duke of the West are assigned the task of subduing Su Hu. Chong Houhu hurries to Su's feoff, intending to accomplish the task and please the king. Duke of the West, on the other hand, is thinking that the war will bring great disaster to the people, so he does not launch an attack on Su. Instead he writes a letter to persuade Su Hu. Unexpectedly, Chong Houhu is thoroughly defeated. He thus holds a grudge against Duke of the West for not dispatching troops to assist him. He is also jealous of Duke of the West's success in persuading Su Hu to send Daji to King Zhou. Because of his good relations with Daji and Fei Zhong, Chong Houhu is not only pardoned, but is assigned the task to build the Deer Tower for the king. In order to fulfill his selfish desire to complete the construction and receive a reward, he demands heavy taxes and labor from the people. Thus, the people are deprived and oppressed. Some leave their homes and others die on the construction field. Chong Houhu's crimes are so serious that after Ziya has been appointed the Prime Minister of Xiqi, he takes it as the first priority to eliminate Chong Houhu.

King Wen is finally convinced to eliminate this evil man when he hears that doing so will rank him as an equal

with sages Yao and Shun. However, when Ziya's troops defeat Chong several times and besiege Chong city, King Wen changes his mind for the sake of the innocent people in the city. He insists that the city not be attacked. Ziya then writes a letter to Chong Houhu's younger brother Chong Heihu, who is a righteous man and has a strong sense of justice. When Heihu receives Ziya's letter, he quickly leads his guards to Chong city. In a successful ambush, Heihu captures his brother and sends him to Ziya. Ziya immediately beheads Chong Houhu fearing that King Wen might release him. Then, the heads of Chong Houhu and his son are presented to Ziya and King Wen. King Wen is so frightened that he later becomes ill because of a dream he has of Chong Houhu crying before him.³⁴

In this episode, the author's additions and expansion certainly give more twists and turns to the monotonous outline in Shi ji. Further, by adding a cause to the events, he tightens the isolated events into a better organized plot.

Regarding King Wu's stories, the historical events recorded in Shi ji are less utilized in comparison with those in the King Wen account. This fact is somewhat surprising. A comparison between King Wu's biography and the episodes in FSYY reveals two possible reasons for not using the source. First of all, there are several long

oaths in King Wu's biography and, secondly, there are few conflicts to be developed into long episodes. The oaths and speeches in King Wu's biography are either quoted from Mushi 牧誓 or Taishi 泰誓 (or 太誓) in the Book of History Shangshu 尚書, or made up by Sima Qian. The style of these oaths or speeches is indeed very elegant and refined, but they are not consistent with the language used in the novel. Moreover, even if the author had rewritten them, they would not have added significant action to the novel. As for the actions in King Wu's biography, there are only two major ones: the battle at Muye and the final conferment of the feudal lords. From the viewpoint of plot development in FSYY, up to the episode of King Wen's death, almost all the major events borrowed from Shi ji have been utilized. Furthermore, since the author has added the task of investiture in the previous chapter as one of Ziya's main tasks in the novel, he has to add the battles between the immortals and the demons. He does not expand the Muye battle to the degree of narrating the other battles between immortals and demons, such as the Ten Extinctions Deployment and the Myriad Immortals Deployment. The description of the battle at Muye in the novel is as static as that in Shi ji. The other minor incidents such as the white fish omen, the assembling at Meng Ford, the result of the battle and the

feoffs of the lords are all mentioned, but not dramatized or developed into an intricate plot.

Regarding Ziya's historical account in Shi ji, the "Hereditary House of Qi" begins with a short review of Taigong Wang's ancestors. The second and third paragraphs tell how Lü Shang meets King Wen. The fourth, fifth and sixth tell how the Xiqi's territory has been expanded and how he has planned to conquer Shang troops at Muye. The last two paragraphs are the aftermath relating how Lü Shang rules and makes Qi state a powerful and strong state in charge of supervising the other feudal states; they are not related to the stories in FSYY and are not used.

Lü Shang's (or Taigong Wang, or Jiang Shang) biography is filled with more legendary and anecdotal sources than those of King Zhou and King Wen. Sometimes even Sima Qian himself is not sure which story to follow. In two short paragraphs he uses four times the phrase "some said 或曰 ". He concludes with an uncertain statement: "Although all these sources talking of how Lü Shang has come to serve the Zhou [court] are different from each other, nonetheless, he is King Wen and King Wu's military commander. 言呂尚所以事周雖異,然要之為文武師."35

As for how Jiang Shang meets Duke of the West, Shi ji gives three different accounts:

- (1) Lü Shang had lived in want and poverty. When he

was aged, as a fisherman he sought contact with Duke of the West of Zhou. When Duke of the West was to go on a hunt, a divination was made saying "What you will get is neither a dragon nor a unicorn; neither a tiger nor a bear. What you will get is an assistant for a hegemon." Therefore Duke of the West of Zhou went out; as expected, met Taigong on the southern bank of Wei River and felt pleased after talking with him. Then Duke of the West said: "Long ago, my ancestor Taigong said 'A sage will enter Zhou and Zhou will be prosperous because of him.' Are you really the one? My Taigong had been expecting you for a long time. Thus [Duke of the West] gave him a courtesy name "Taigong Wang," took him home in his own chariot, and appointed him military commander.

- (2) Others said that Taigong was a man of great learning who once served King Zhou. But because King Zhou did not administer according to the proper Way, he left. He became a persuader who talked to several feudal lords, but met no worthy one. Finally he went west to Duke of the West of Zhou.
- (3) Or, some others said that Lü Shang was a layman living as a recluse at the seashore. When Duke of the West was imprisoned at Youli, San Yisheng and Yao Hong knew him, so they recruited Lü Shang, Lü Shang said: "I have heard that Xibo is a worthy and is good in taking care of senior people. Why should I not go to him." These three people sought beauties and rare items to bring as tribute to King Zhou, as ransom for Xibo. Because of this, Duke of the West was released and returned to his state.³⁶
- (1) 呂尚蓋嘗窮困，年老矣，以漁釣奸西伯。西伯將出獵，卜之曰「所獲非龍非麇，非虎非羆；所獲霸王之輔。」於是西伯獵，果遇太公於渭之陽，與語大說，曰：「自

吾先君太公曰：『當有聖人適周，周以興。』
子真是邪？吾太公望子久矣。」故號之曰
「太公望」，載與俱歸，立為師。

(2) 或曰，太公博聞，嘗事紂。紂無道，去之，游說諸侯，無所遇，而卒西歸周西伯。

(3) 或曰，呂尚處士，隱海濱。周西伯拘羑里，散宜生，闞天素知而招呂尚。呂尚亦曰：「吾聞西伯賢，又善養老，盍往焉。」三人者為西伯求美女奇物獻之於紂，以贖西伯。西伯得以出，返國。

These sources do not provide a clear profile of Jiang Shang; the author of FSYY obviously has adopted other anecdotal sources to create his Jiang Ziya. But two things are closely related to the sources in Shi ji. The first is that he is a recluse 隱士 or layman 上人; the second is that he is the most important figure in the process of overthrowing the Shang and establishing the Zhou. In a later paragraph Sima Qian mentions that

. . . he was the military commander of King Wen and King Wu.

Duke of the West escaped from Youli. He and Lü Shang set up a strategic schemes and cultivated virtue in order to overthrow the Shang court. What they planned was mostly military strategy and uncanny schemes.

Therefore, when later generations talked about the military strategy and schemes of Zhou, they all took Taigong as the model.

. . . The fact that two-thirds of the entire country submitted to the Zhou court was primarily because of Taigong's schemes.

. . . [They] Removed the Nine Tripods, improved the administration and let the people recover. Most of these schemes were made by Shangfu, the military commander.³⁷

..... 為文武師。

周西伯之脫羑里，與呂尚陰謀修德以傾商政，其事多兵權與奇計，故後世之言兵及周之陰權皆宗太公為本謀。

..... 天下三分，其二歸周者，太公之謀計居多。

..... 遷九鼎，脩周政，與天下更始，師尚父謀居多。

In FSYY, the author consistently uses Jiang Ziya as Taigong Wang's name. His presence is very much dramatized. When he is first shown on the stage, he is in Kunlun Mountain, summoned by his master to receive the tasks of the investiture of the gods and establishing the Zhou House. Later when Jiang's friend goes to the match-maker, the author introduces Ziya as "a man from Xu Zhou in the East Sea area; his family name is Jiang and named Shang. He has a courtesy name Ziya and a studio name Flying Bear. 此人乃東海許州人，代姓姜名尚，字子牙，別號飛熊."³⁸ The author adopts Shi ji information to present him as a recluse and Taoist

cultivator. As for the manner in which he meets King Wen, the author uses two of Sima Qian's records. Jiang Ziya is portrayed as a seventy-two year old man who has cultivated the Tao for forty years. He is not recruited by San Yisheng and Yao Hong but invited by King Wen himself. The author adopts Shi ji's material, but he fabricates a story which tells that Ziya serves at King Zhou's court and later escapes from the court. Ziya finally comes to the Pan river where he becomes a recluse and meets King Wen.

Generally speaking, the source in the "Hereditary House of Qi" is the least utilized one among the three historical accounts in Shi ji. In FSYY, Ziya is created as the most important character, the one who is assigned by the Taoist Hierarch Yuanshi Tianzun 元始天尊 to accomplish the most important two tasks. The tasks correspond to the two main plots of the framework. His role is as the military strategist of King Wen as well as the representative of the Hierarch. From the beginning of the novel, Ziya is continually presented as the most active figure and as the main focus of the author. In the biographical account in Shi ji, although he is said to be the major strategist who has planned the great scheme to defeat King Zhou, he is still presented as a follower of King Wu. Besides, the accounts in his biography for the most part overlap with those in the "Basic Annals of Zhou" and contain few

dramatized actions. In order to cover both his two tasks and double role, the author has had to create more stories, many of which are related to supernatural beings and magic combats, and are borrowed from sources other than Shi ji.

II. Liequo zhizhuan

Liequo zhizhuan, Romance of the Feudal States (hereafter LGZZ), is a novel which covers a long time span in Chinese history. The period is from 722 B.C. to 211 B.C., generally termed the Chunqiu Zhanguo 春秋戰國 Period. The novel is written in twelve juan. Each juan contains between fifteen to twenty-five episodes, yet there is no numbered chapter title designated for each of the episodes or for a specific historical period. Some scholars have claimed that this novel was written by Yu Shaoyu 余邵魚 (fl. 1522--1566), but others believe that Yu Shaoyu was only the compiler.³⁹ According to Sun K'ai-ti, the earliest edition of the novel was published in 1606 by Yu Xiangdou 余象斗 who was the grandnephew of Yu Shaoyu and a well-known Fujian publisher at that time. Though LGZZ is now out of print, it is believed that it was once circulated among literary men and that it drew much attention. Feng Menglong

馮夢龍 (1580--1644) wrote a revised version of the novel. He deleted some absurd legendary tales, corrected the errors violating historical facts, and polished the language. After his revision, he published his own edition under the title Xin Lieguo zhi 新列國志, Newly Revised Romance of the Feudal States, containing one hundred and eight hui. In the Qing dynasty, Cai Yuanfan 蔡元放 added a commentary to Feng's edition and published his Pingben xin Lieguo zhi 評本新列國志, Newly Revised Romance of the Feudal States with Commentary, which has been the one in circulation since that time.

The story of the decline of the Shang dynasty and the rise of the Zhou dynasty was originally placed in the first juan of LGZZ, but because Feng Menglong completely deleted the first juan, the later Cai Yuanfan edition did not contain it. Therefore, the relation between FSYY and LGZZ was not noted until Hu Shi 胡適 and other scholars conducted research on the original sources of Chinese vernacular fiction.

Since the earliest version of LGZZ is not available and the first juan is excluded from the current version of the Xin lieguo zhizhuan, it would be convenient to have the list of the titles of the episodes for discussion and comparison.

FIRST JUAN:

1. Su Daji Is Haunted at the Hall of the Post Station

蘇妲己驛堂被魅

2. Yunzhong zi Presents a Sword to Subdue the Demon
雲中子進劍斬妖
3. Duke of the West Adopts Lei Zhen While
Traveling to the Shang Court
西伯入商得雷震
4. Duke of the West is Imprisoned at Youli
西伯陷囚羗里
5. King Zhou Constructs the "Wine Pond" and the
"Meat Forest"
紂王立酒池肉林
6. Duke of the West Escapes From Prison and
Returns to Qi Province
西伯脫囚歸岐州
7. Duke of the West Constructs the Altar and
Digs the Pool
西伯建臺鑿沼
8. Ziya Escapes From King Zhou and Becomes a Recluse
at the Pan River
子牙避紂隱磻溪
9. Ziya Releases Wu Ji from a Disaster
子牙代武吉掩災
10. Duke of the West for the first Time Invites
Lü Shang for Service
西伯侯初聘呂尚
11. Duke of the West Again Invites Ziya for
Service
西伯侯再聘子牙
12. Ziya defeats Chong Houhu
子牙收服崇侯虎

13. King Wu and Ziya Plan to Conquer Shang
武王子牙議伐商
14. Ziya Summons Yin Jiao to Assist in the Battle
子牙檄殷郊助戰
15. Ziya Captures Luoyang City
子牙收服洛陽城
16. In the Meng Jin River, a White Fish Jumps into the Ship
孟津河白魚入舟
17. Taigong Leaves a Scheme to Defeat the Five Generals
太公遺計收五將
18. King Zhou Appoints a General to Launch a Westward Expedition
紂王拜將西征
19. Taigong Destroys the Shang and Brings Prosperity to the Zhou
太公滅紂興周

From the titles listed above, it is evident that the content in the first juan of LGZZ is basically focused on the historical figures Duke of the West, Ziya and King Zhou; among the nineteen episodes, there are sixteen which concern them. Further comparison with the biographies of these three figures in Shi ji shows that most of the stories in LGZZ are expanded from the accounts in Shi ji. This close relation to history is one of the unique features of LGZZ, and differentiates it from Wu Wang fa Zhou pinghua and FSYY.

Although the straightforward and plain reporting-style in the three accounts of the figures in Shi ji is not seen in LGZZ, the content of the account is fully utilized by the author of LGZZ. This is not accomplished casually, but is largely the result of the author's intention and purpose in writing the novel. His intention seems to be the major factor determining the form and content of LGZZ, including the first juan at issue.

There are two documents attached to the Ming edition preserved in the Japanese Cabinet Library: the first is a preface by Chen Jiru 陳繼儒 (courtesy name Chen Meigong 陳眉公) and the second is a general introduction by Yu Shaoyu, the compiler. Yu's introduction presents his reasons for editing the novel as well as remarks on what he believes to be the intention in writing the novel. At the very beginning of the Preface, he claims that

The Romance of the Feudal States is the work which illuminates the meaning of history on the basis of Zuo's Commentary. . . . The language in the Chunqiu Classic is the words of historians of that time, however, Confucius changed and improved it in order to convey praise and condemnation. If one is not a man of broad learning he cannot even comprehend its profound meaning. Therefore, Zuo Qiuming wrote his Commentary based on the classic; only then was the profound meaning elucidated. However, it is impossible that a shallow and vulgar person, like myself, can comprehend thoroughly the evaluation of historical figures, the ups and downs of the states, and the gains and losses in military action in the several hundred years [of the Chunqiu period].

Nonetheless, I, the vulgar man Shaoyu, disregard my shallowness and try to elucidate the meaning based on Zuo's Commentary. I dare not intend to present the strange and bizarre [events], but want to let the common people know the past events in that period.⁴⁰

春秋列國志傳者，因左氏傳記而行其義也。……春秋之文雖是當時史語，但孔子筆削其義以定褒貶，然非富學之士不能少達其旨，故左丘明因經而作傳，大義明矣。然其數百年間人物臧否，國勢強弱，併吞得失，又非淺夫鄙民如邵魚者所能盡知也。邵魚是以不揣寡昧，又因左丘明氏之傳以演其義，非敢獻奇搜異，蓋欲使淺夫鄙民盡知當世之事跡也。

This general introduction is placed before the table of contents. It is printed in characters with the same style and size of the woodblock of the text, except for the two places where the edition and Yu Shaoyu's name appear. This indicates that the general introduction is an integral part of the version. The paragraph quoted above clearly presents the author's intention of writing a popular history to retell the story and explain the hidden meanings to common people. It is not difficult to see that his basic principle of writing is to imitate that of the Zuo zhuan tradition.⁴¹

The intention of writing an explanatory popular history is stated so clearly in the Preface that when his grand-nephew published the novel, Chen Jiru immediately recognized this fact and singled it out in his Preface. Chen twice

compares LGZZ to a big accounting book of the whole country, by which he seems to mean that it tends to record accurately every single detail of the various aspects of human history.

The Preface says,

It is actually because the time and people [in the historical records] are in the remote past, and the state affairs are [as complicated] as a chess game. The old documents, such as the Zuo zhuan and the Guo yu are indeed fine and elegant, yet the historical facts between the lines are sometimes omitted and sometimes ambiguous. There are places in the writing which are not noticed by the officials and scholars, yet the fiction writers and the unofficial historians recorded them. . . . This indicates that we can not attach importance only to the classics and neglect history; nor can we believe in the history only and disregard the commentary.

This Liezhuan . . . its factual events are examined and detailed; its language is common and yet clear. . . . Even though it was compiled by common people and is close to every-day life and gossip, and though it does not contribute to national affairs; nonetheless, its pragmatic manner of accuracy can supplement that which the classics and histories have not included. This is similar to the way the head of a household searches in his accounting records and thus knows clearly and accurately of his ancestors' properties. This Liezhuan is like a big accounting book for the country. Considered from this point of view, it is quite conceivable that the Liezhuan can be transmitted together with the classics and histories.⁴²

顧以世遠人遐，事如碁局，左國之舊，文彩陸離，中間故實，若存若滅，若晦若明，有學士大夫不及詳者，而稗官野史述之……此不可執經而遺史，信史而略傳也。

列傳.... 事覈而詳，語俚而顯.... 即野修無係，
 朝常巷議，難忝國是，而循名稽實，亦足補
 經史之所未賅。辟諸有家者，按其成簿，則先
 世之產業釐然，是列傳亦世宙間之大帳簿也。
 如是，雖與經史並傳可也。

This passage makes it very clear that the writing of LGZZ is to continue the historical tradition of understanding the human experience in the past and making historical events comprehensible to common people. As a result, this intention leads the author to adopt and often follow closely the legitimate history, Shi ji. From time to time, the author of LGZZ even imitates a historian's manner to present his novel as a "history." His imitation can be illustrated by three features in comparing it to FSYY. The first feature is that he assumes a historian's persona to present his comment. Sima Qian's famous phrase "Taishigong yue 太史公曰" later became not only his personal hallmark, but also a convention in Chinese historiography. When the author of LGZZ presents his own comment, he uses "Shichen you shi yue 史臣有詩曰", the historian has a poem saying, "Shichen ping yue 史臣評曰", or "Shichen zan yue 史臣贊曰", the historian comments, saying." For example, in an episode in which Ziya captures Luoyang city and King Wen dies, the author makes the comment:

Moreover, the historian comments on it,

saying, "King Wen was born in an era of injustice, yet he carried out a benevolent administration. Although he possessed two-thirds of the entire state, he still served the Yin. When Confucius says, 'The virtue of Zhou is indeed the greatest,' and when the Book of Odes says, 'King Wen is a person with greatest circumspection,' they refer exactly to this. Furthermore, Master Cheng says, 'King Wen's virtue is like that of Sage Yao and Sage Shun.' He also refers to this. "43

又史臣評曰：文王生無道之世，大修仁政，天下三分而有其二，以服事殷，孔子曰：周之德，其可謂至德也已矣。詩云，惟此文王，小心翼翼，此之謂也。程子又曰：文王德似堯舜，是也。

Most of the time, the author applies a verse to express his comment, for example, at the end of episode seven, it says

Later, the historian had a poem which said:
 The teaching imperceptibly reaches from afar
 to the people;
 The wind blows, grasses sway and all are
 cultivated through benevolence.
 In the morning the phoenix chirps on Qi Mountain;
 The auspicious omens reveal the great sage. 44

後，史臣有詩云：
 教化默然遠國民，風行草動總歸仁；
 朝鳴彩鳳岐山下，靈瑞須昭大聖人。

Comments which use the persona of a historian and a serious tone certainly incline the reader to identify with the historical sense in the novel, and especially with the morality implied in the historical event.

The second feature is that the author often quotes the poems of famous literary men to intensify the sense of reality. These quoted verses are all consistent with the disguised historian's tone and viewpoint. In the above example, Confucius and Master Cheng are quoted. Other famous men quoted include Han Yu 韓愈 and Su Dongpo 蘇東坡. The following poem is from Su Dongpo.

I have heard that the Pan River Rock;
Still exists at the head of the Wei River.
Although there are the dark blue traces;
Great fishing originally requires no
crooked hook. 45

聞道磻溪石，猶存渭水頭；
蒼蒼雖有跡，大釣本無鉤。

The author not only uses the poem to identify himself with a great poet, but adds significance by the poetic implication. In the preceding episode, after King Wen has dreamt of a flying bear, which is an omen of obtaining a worthy one, he decides to seek the sage. When he hears an elegant chanting of poetry, he asks the singer who has taught him the song. The man tells King Wen that the song has been taught by a fisherman whose fishing pole has no bait and who uses a hook that is not crooked, because he does not want to catch fish but to "fish" up a king or duke. By using the image of the crooked hook, Ziya's dignity of not approaching a superior in a crooked way is skillfully presented.

The third feature is textual borrowing in presenting his characters. In a short paragraph, for example, the author presents King Zhou to the reader, saying that

King Zhou was clever and brave. His talent and strength exceeded those of the common man. He could fight fierce animals with his bare hands and could mount and ride a spirited horse. His wisdom was sufficient to reject the admonition of servants; his speech could hide and gloss over his faults. He always thought that all people in the world were inferior to him.⁴⁶

紂王為人聰明勇猛，才力過人，手能格猛獸，身能跨駿馬，智足以拒諫，言足以飾非，常自以天下之人皆出己下。

Comparing this passage with the original one in Shi ji, the similarities are apparent.

King Zhou was endowed with a sharp mind and high intelligence. His strength exceeded that of common men. He could fight fierce animals with bare hands. His wisdom was sufficient to reject a servant's admonition; his speech could hide and gloss over his faults. He boasted of his talent to his servants and to people whom he thought were all inferior to him.⁴⁷

帝紂資辨捷疾，聞見甚敏，材力過人，手格猛獸；知足以拒諫，言足以飾非，矜人臣以能，高天下以聲，以為皆出己之下。

As for a popular history, quoting historical facts or adding

an excerpt from history certainly increases its plausibility and realistic image. But sometimes the author made mistakes by misreading history. For example, when the author of FSYY gives an account of the ancestors of King Wen, he says:

Duke of the West had the surname Ji and personal name Chang; his ancestors were emperor Gu's descendants. Gu's nickname was Qi who served Tang Yao and was very good at agriculture. Yao appointed him to be the master of Houji, with a courtesy name of Houji. . . . Gongliu was the one who succeeded the career of Houji.... Gugong Zhanfu accumulated his virtue and behaved benevolently; most of the people in the country came to him.⁴⁸

西伯侯姓姬名昌，其先帝嚳之后，嚳小名棄，事唐堯，善稼穡，堯封為農師，號曰后稷.... 公劉者，修后稷之業..... 古公亶父者積德仁，國人多歸之。

The ancestor of the House of Zhou is Gu, according to the legendary tale which Sima Qian incorporated in Shiji.⁴⁹ But here the author of LGZZ takes Gu as Qi, which is obviously a mistake. Qi's story is recorded in the Book of Odes, a well-known myth about the birth of Houji, and Gu is actually Qi's father.⁵⁰

The author of FSYY, however, does not intend to use these historical facts in an historical manner. As counterparts for the presentation regarding King Zhou, the two passages from Shi ji and LGZZ quoted above are almost identical. But in FSYY this part, for example, is entirely

different: the author creates a dramatized scene to give the reader an impression of King Zhou's strength and bravery.

King Yi once had leisure time in the imperial garden; together with the military and civil officials, he appreciated the peony blossoms. When the Flying Cloud pavilion collapsed, Prince Shou held the main beam and let the pillar be changed; he exhibited his unsurpassable strength. Thus, later, when King Yi died, . . . they immediately established Prince Shou as the Son of Heaven, giving him the reign title King Zhou.⁵¹

帝乙遊於御園，領眾文武玩賞牡丹，因飛雲閣塌了一梁，壽王託梁換柱，力大無比。後帝乙崩... 隨立壽王為天子，名曰紂王。

The significant point is that the author of FSYY did not use what is recorded in Shi ji, but used the comments attached to that biography. The above passage is quoted from Chronological Annals of Kings and Emperors, Diwang shi ji 帝王世紀. This indicates that the author is not interested in following history and would rather use the anecdotal materials.⁵²

Following the first scene introducing King Zhou, the author FSYY continues to reveal King Zhou's eloquence and talent by other dramatized scenes. When the court attendant reports to King Zhou that the following day is the day of the full moon in the third month, the birthday of the goddess Nügua, he decides to go with the Queen to burn

incense at the Nügua temple. When a sudden wind blows up the drapery of the sanctuary, King Zhou sees the image of the goddess, which is that of a very beautiful and charming woman. He is so attracted that he cannot but write a poem to express his desire of having her as a concubine. Upon seeing the poem, the Prime Minister Shang Rong advises King Zhou to wash it off the wall of the temple, but King Zhou glosses over his misbehavior in a devious way, saying

I saw that Nügua's appearance has no equal in the world. Therefore, I wrote a poem to praise her. How could I have had any other intention? You don't have to say more. Moreover, I am the majestic sovereign. I will leave the poem to let people see it, so that they will know Madam's beauty and see my writing.⁵³

朕看女媧之容，有絕世容姿，因作詩讚美之；
豈有他意，卿毋多言，況孤乃萬乘之尊，當與萬
姓觀之，可見娘娘貌美絕世，亦見孤之遺筆耳。

King Zhou's response immediately counters the Prime Minister's advice, and no other servant dares to say any more. In Shi ji and LGZZ, except for the single line which describes King Zhou's talent and courage, there is no other portrayal of King Zhou's character. But in FSYY, King Zhou is presented in a more detailed manner by using static description and dramatization. When Su Hu refuses King Zhou's request to have his daughter as a concubine, and

eventually rebels, the author presents King Zhou as a haughty man who intends to show his military talent by leading the troops to attack Su Hu. He often refuses to listen to his servants and acts arbitrarily. In the last scene, when Jiang Ziya leads troops to enter the capital, four of his generals surround King Zhou and fight very valiantly, but still cannot defeat King Zhou. Through the entire novel, the author has used dramatized action as well as static description, step by step, to present the image of King Zhou as a haughty and brave ruler. Regarding the author's inclination to deviate from history, Chu Renhuo, the compiler of the Si xue caotang version, wrote a preface to FSYY. In his Preface, he reminds the reader that

In the punitive campaign against King Zhou, [King Wu's] armies were dignified and awesome. How could they have used dark schemes and tricks like those recounted in the Fengshen yanyi?⁵⁴

其伐紂也，為堂堂正正之師，何嘗有陰謀詭秘之說，如封神演義一書所云者？

Although mild in tone, this passage implicitly criticizes the author of FSYY for distorting the facts and damaging King Wu's image of a sage king. It also implies that the schemes used by Ziya are not recorded in history and are not real. He also comments on the bizarre and strange stories in FSYY and advises the reader just to enjoy its novel and enchanting stories and not to bother about investigating

whether it is true or not. He claims that the bizarre events in FSYY are similar to those in Shuihu zhuan, Xiyou ji, and Pingyao zhuan.⁵⁵ Because the author of FSYY has a different intention, FSYY as a whole is presented in a completely different way as compared with LGZZ.

To say that these two authors have different intentions in writing their novels is not to say that their novels do not have any relationship. On the contrary, there is much evidence to show that the author of FSYY must have borrowed some ideas and sources from LGZZ. The first type of evidence is the textual borrowing of the poetry in LGZZ. In both novels there are many poems inserted between lines or at the end of an episode. These poems are used by the authors to praise or condemn the conduct of characters, to lament certain misfortune, or to express grief or stirred emotion. In general, the poems contain authorial comments. In FSYY, there are three types of poems: first, the traditional five characters poem and seven characters poems, which are usually used to evaluate the characters' morality in the novel; second is the gu shi style poems, which are used to narrate a special event; third is the qu 曲 poems, which are used to describe a scenic view or a battle. But in LGZZ there is only the first type of poem. A careful observation by comparison shows that the author of FSYY created most of the poems for the new episodes he added to

the novel. However, for some of the first type of poems, especially those inserted in the episodes of King Wu and Ziya's meetings, he copied from LGZZ.

Among all the poems copied from LGZZ there are several copied nearly verbatim. For example, a poem in chapter twenty-four reads:

Seeking the worthy, I come to the stream;
I do not see the worthy, but only the
fishing pole.
A bamboo rod with emerald thread dangles
beneath the green willow tree;
With the red sun shining over the river,
the waters flow in vain.⁵⁶

求賢遠出到溪頭，不見賢人只見鉤；
一竹青絲垂綠柳，滿江紅日水空流。

Other poems the author borrows with only a slight change of one or two characters.

Spring waters flow slowly and vast, spring
grasses grow splendidly
Having not caught the gold fish, I become a
recluse at Pan Stream.
Common people cannot understand the worthy's
ambition;
They see me as an old fisherman sitting on
the rock.⁵⁷

春水悠悠春草奇，金魚未遇隱磻溪；
世人不識高賢志，看作溪傍老釣磯。

In this poem the last line 看作溪傍老釣磯 is changed from the original 只作溪邊老釣磯, yet nothing

significant or changed is added, not even the tone and rhyme. Another example reveals this type of slight change in the poetry.

Manipulating the state and setting a long-range scheme;
The great worthy's ambition can be applied as strategy.
I come but see no old fisherman;
When can people's sorrow be released?⁵⁸

宰割山河布遠猷，大賢抱負可充謀；
此來不見垂竿老，天下人愁幾日休。

All poems copied into FSYY are to some extent changed or polished by the author. But if one reads and compares those poems in both FSYY and LGZZ, one can see that the author only copied the poems which either describe the character's state of mind or the scenic view associated with it. As for those poems which present moral evaluation, the author did not adopt them. In LGZZ, at the end of episode five, after King Zhou's villainous servants have built the most luxurious Deer Tower for entertainment, the narrator says

They had not realized that until the people's wealth had been exhausted and their labors become bitter toil, would the tower be completed. How do I know? Because someone later wrote a four-and-six character lyric piece to satirize them which says ". . . The Tower is piercing the sky and the pavilion is as high as the cloud; . . . the embroidered cloth and flowery mat have exhausted the weaving women's loom; the music performed by the various instruments has become the cries of the wandering people.

Truly they use all the people in the world to serve a single man. Seeing this, we believe the tyrant has oppressed people." 59

然不知乃焚燎天下之財，疾苦萬民之力，始能成就。怎生見得，后人曾有四六之詞一篇以譏之云……臺高插漢，榭聳凌雲，……綺羅錦席，空盡織女機杼，絲竹絃歌，變作野夫啼哭，真箇以天下奉一人，須始信獨父殘百姓。

The second type of evidence to prove the relationship between LGZZ and FSYY is the non-textual borrowing. In the non-textual borrowing, although there may or may not be an identical or similar passage directly copied from LGZZ, there is always a character or similar events which resemble those in FSYY's episodes.

The title of Chapter Five in FSYY is "Yunzhong zi jin jian chu yao" (雲中子進劍除妖，Master Yunzhong Presents a Sword to Subdue the Evil,) which is similar to the second episode title in LGZZ "Yunzhong zi jin zhan yao jian 雲中子進斬妖劍，Master Yunzhong Presents the Demon-Exorcising Sword." Not only the title and the name of the Taoist are the same, but the basic story is also similar. A Taoist cultivator from Zhongnan Mountain one day sees a demonic aura piercing the sky. He then uses a piece of dead pine tree thousands of years old to make a sword, which can be used to kill the old Fox Demon, who is also thousands of years old. After the Taoist has a conversation

with King Zhou, the latter is convinced and orders the sword to be hung at the gate of an inner palace. When Daji sees the sword, she becomes ill. Upon inquiry, she tells King Zhou that she has not been accustomed to seeing weapons since she was a child, therefore she is afraid of any kind of weapon. King Zhou then removes it and eventually orders soldiers to burn it. On his way back to the Zhongnan Mountain, Yunzhong zi sees the demonic aura again; he knows that his plan has failed. Therefore, he writes a poem on the wall as a warning and revelation to people. The poem in FSYY reads,

The demonic force brings chaos and
 debauchery to the palace,
 The Sage's virtue has been spread to
 the western area;
 If you want to know when Zhaoge will
 be covered by blood,
 It is the jiazi day in the wuwu year.⁶⁰

妖氛穢亂宮廷，聖德播揚西土；
 要知血染朝歌，戊午歲中甲子。

The first two sentences of the poem are completely identical with those in LGZZ. In the second stanza, only two characters are changed by the author of FSYY. The character "染" is changed from "浸"; and 戊午 is changed from 戊寅. This copied poem, together with the story, certainly proves the fact that the two episodes are very closely related. However, the one in FSYY is greatly expanded and is tightly

woven into the structure and theme of the entire novel . In LGZZ, after Yunzhong zi has left Zhaoge, he never appears in any of the later episodes and has no connection whatsoever with the other characters. In ESYY, the reason for the Taoist's effort to subdue the demon is connected to the major task of Ziya's canonization. Yunzhong zi is one of the senior immortals of the Chan School which is headed by Lao zi 老子 and the Heavenly Honorable Hierarch of Great Origin 元始天尊 . He reappears in later chapters to adopt Lei Zhen as his disciple and kills Grand Tutor Wen Zhong by using his magic fire. In the novel, what foreshadows the predetermined fate and the investiture is the fact that in the last fifteen hundred years, the Taoist immortals and demigods violated the prohibition of killing; so at the present time they are all doomed to be involved in bloody disasters as a retribution. Yunzhong zi's intention in killing the Fox Demon is to try to change this fate. His failure to do so is only one outcome of the efforts by the immortals to do the same. Every immortal, in one way or another, tries to rescue someone or to stop the irreversible fate, but in the end, they are all trapped in the Yellow River Deployment 黄河陣 and lose their immortality.⁶¹

Fate is one of the themes in the novel. Its dominant power, as presented by the author, is overwhelming. It is beyond any effort by human or supernatural beings to change

it. Anyone who intends to act against it will eventually fail and must accept the final consequence of his or her actions. For example, Chijing zi 赤精子 and Guangcheng zi 廣成子, have rescued the two princes Yin Jiao and Yin Hong from the execution ground. They expect that these two can assist Ziya in the battle against King Zhou's troops. They teach these two princes martial arts and magic. However, after they have learned everything and descended from the mountains, they are persuaded by Shen Gongbao to turn their backs on their masters. Finally, they are killed in two battles: Yin Jiao's head is cut down by a spade and Yin Hong is burnt into ashes by a magic Taiji Painting.

Basically, when the author of FSYY adopts a character or an event from the sources, he always develops the materials into a larger scale story and organizes them to fit the plot of the novel, so that no event in FSYY is discrete. The following episode can further illustrate his skill in developing and organizing minor stories.

In Shi ji, it is not even mentioned where and how King Zhou recruited Daji to become his concubine. Sima Qian gives only one line for this matter: "愛妲己，妲己之言是從。 [He] favors Daji and listens only to her words."⁶² Daji's background is seen in the commentary which associates her with a family surnamed Su, yet no further information is given. In the Guo yu 國語 and in the later anthology

Taiping yulan 太平御覽 , it is recorded that she is sent to King Zhou as tribute from a defeated small state named Su.⁶³ FSYY's author makes a story out of it. King Zhou loves women and wanton musical entertainment. He orders all feudal lords to offer beauties to him in the number of fifty. Duke of the North, Chong Houhu, reports to King Zhou that Su Hu has a beautiful young daughter who might be the best candidate. Therefore King Zhou orders Su Hu to send his daughter to the palace. Su Hu refuses and does not attend the audience for one year. King Zhou then orders Duke of the North and Duke of the West to attack Su Hu. Duke of the West is a benevolent sage, he stops Chong Houhu and sends San Yisheng to convince Su Hu. Finally Su Hu decides to do what King Zhou has asked. On his way to the capital Zhaoge, when Su Hu and his family servants are resting at a post station, the Fox Demon kills Su's daughter and adopts her form. No one knows this has happened, so the fox demon is sent to the palace. Later, when Daji murders Queen Jiang, King Zhou is worried about revenge from the Queen's brother, Duke of the East, Jiang Huanchu. Daji then offers a very malicious scheme to kill all four dukes. Only Duke of the West, Ji Chang, is saved by King Zhou's brothers and uncles. After the audience, the two wicked servants urge King Zhou to execute Ji Chang, but King Zhou hesitates to do it. After Duke of the West has set off, these two

offer another trap. They go to join the farewell party held for Duke of the West. They wait until Duke of the West is a bit intoxicated and then they ask him to predict fortunes for them and for King Zhou. Because of his intoxication, Duke of the West tells the truth to them, saying that King Zhou will be burnt to death in twenty years. His prediction is reported to King Zhou, so Duke of the West is imprisoned at the small town Youli.

The background of Daji and how she entered the palace seems to have been a question as early as the writing of Shi ji. This leaves the authors of the later generation an opportunity to use their imagination. It is an unknown question when Daji had become a Fox Demon. However, down to the Ming dynasty, or even as early as the Yuan dynasty, it seemed to have become a popular and well-known legendary tale that she was a Fox Demon. She appears in three fictional works: Wu Wang fa Zhou Pinghua, LGZZ and FSYY. However, in the former two, there is no further development on the Daji story, except that the Fox Demon kills Daji and occupies her body to become King Zhou's concubine. The Fox Demon is not active and not very functional in Wu Wang fa Zhou Pinghua and LGZZ. Neither her magic power nor her wicked nature is extensively developed. But in one particular account, there is evidence showing that the author of FSYY must have used LGZZ as his jumping-off point

for fabricating the story. In both FSYY and LGZZ, when San Yisheng is sent by Duke of the West to persuade Su Hu to send his daughter Daji to King Zhou, San Yisheng (in FSYY, Duke of the West's letter) says, "your daughter will receive the King's exclusive favor, and you will become a relative of the noble family. 女受掖庭之寵，公為椒房之貴。"⁶⁴

However, the flaw in LGZZ is not only that the Fox Demon has no motivation for killing Daji and corrupting King Zhou, but also that there is no evident cause for her conflict with the other protagonists. Without cause and conflict, this legendary story of the Fox Demon seems to become an isolated incident without any correlation with the other episodes. Precisely in this area, the author of FSYY has demonstrated his ability in adding vivid episodes and organizing the story.

First of all, in FSYY, the Fox Demon does not simply appear out of nowhere; she is summoned by the goddess Nügua to corrupt King Zhou as a punishment for his sin of blasphemy. In recounting Daji's entering the palace, neither LGZZ nor Wu Wang Fa Zhou pinghua used any sources other than Shi ji, in which Daji is a female slave sent as tribute to King Zhou. Although the author of LGZZ arranges her entrance as a result of the suggestion from Chong Houhu, still, he has not given the reason why Chong wants to harm Su Hu or why King Zhou wants to select more beauties as his

concubines. FSYY provides causes and makes the action more logical and convincing as a natural development. First King is attracted by the image of the goddess Nügua, so he writes a poem to insult the goddess. He does this without knowing that he could receive a punishment for such blasphemy. In FSYY it is not Chong Houhu but Fei Zhong, a flatterer and corrupted servant who always asks for bribes from the officials who come to see the King. But Su Hu is by nature an upright person with a quick temper. Because he refuses to pay the bribe, Fei Zhong and You Hun slander him and persuade the king to ask for his daughter as a concubine. Chong Houhu is another character created by the author to move the plot in a more complex manner. He is a wicked person; when he receives the order to attack Su Hu, he quickly marches to Su's territory, yet he is roundly defeated. He rebukes Duke of the West for his defeat, because the latter did not send troops to rescue him. So a grudge is held against Duke of the West, and a conflict between the two is created. In a later chapter, Chong is described as the one who places a heavy tax on the people and tortures them as they build the Deer Tower for the king. After Jiang Ziya is appointed Chief Commander, his first work is to eliminate this wicked person. Also, in FSYY, the one who slanders Duke of the West and urges King Zhou to imprison him, to kill Jiang Huanchu and to behead E Chongyu

is not Chong but Fei Zhong. Fei Zhong is worried that Duke of the West might raise armies to attack the capital, so he goes to the farewell party held for Duke of the West and presents a big goblet of wine to him. When Duke of the West is asked about King Zhou and their own fate, he predicts that King Zhou will be burnt to death and they will be frozen to death. This prediction, as the narrator's intrusion tells the reader, is a foreshadowing of later episodes and the end of these two evil servants.

Regarding the adding of the Fox Demon story, it is the purpose of the author of FSYY to create numerous conflicts among Daji and the court officials and others. The first conflict to be narrated is her wanton behavior which causes Queen Jiang to criticize her relationship with King Zhou. In response, Daji schemes to implicate Queen Jiang in an assassination plot. As a consequence, Queen Jiang is tortured to death. Her death in turn causes the rebellion of the Jiang family, which has a fiefdom in the eastern area. After Queen Jiang's death, Daji plots to eliminate the second favorite concubine Huang by creating a fight between King Zhou and Huang. Huang is thrown from a high tower following the heated quarrel. Furthermore, she takes advantage of a festival when all the officials bring their wives to the capital to attend an audience at the palace. She tells King Zhou how beautiful Prince Huang Feihu's wife

is, and she sets up a trap for Huang's wife: First Daji leads the woman to a tower to view the sights, then leaves her alone there. Next, she goes to King Zhou to persuade him to go up. When King Zhou goes up and asks for a intimate relationship with Huang's wife and tries to embrace her, the woman jumps over the barriers to escape the insult. The death of Madam Huang causes the rebellion of her husband, Prince Huang Feihu.

After the deaths of those two opponents, the power of the inner palace falls into Daji's hands. She forms a clique with the two wicked attendants Fei Zhong and You Hun. At this stage in the development of the story, King Zhou is completely isolated from his loyal servants. The only powerful one, Grand Tutor Wen, is far away from the court launching a campaign against the eastern rebels. Duke of the West is in prison at Youli.

As for the part of the story dealing with the canonization, the author creates an event in which Jiang Ziya is assigned two tasks by Hierarch Yuanshi: the investiture of the gods and establish the Zhou House. He also develops the plot with various twists and turns to create conflicts between Daji and Jiang Ziya. After Jiang Ziya descends from Kunlun Mountain and fails in managing several business, he finally opens a fortune-teller's studio. It happens that one day Daji's sworn sister, the

Jade Zither Demon, visits her and has a very happy meeting and enjoys eating human flesh. As she is flying on a cloud back to her cave, she sees people crowded around Ziya's studio, and decides to test his ability. She transforms herself into a beautiful young woman to go and ask her fortune. Ziya recognizes that she is a demon and finally kills her by his magic fire. His killing of the demon earns him an official position at the court, yet also causes Daji's hatred and desire for revenge. She draws a design of a huge and high tower and persuades King Zhou to assign the building task to Ziya. Her plan is to wait till Ziya fails to accomplish the job, at which point she can have an excuse to kill him. Ziya does not fall into her trap, but takes the opportunity to send an admonishment to King Zhou to advise him. His memorial causes great fury from King Zhou. When the soldiers are ordered to execute him, Ziya escapes with his magic. He is forced to flee to Duke of the West's state where he eventually meets King Wen and becomes the military Chief Commander.

Actually, the author has created many minor plots. But even from the above discussion, it is clear that, in addition to adopting incidents from LGZZ, FSYY's author has expanded many details from the sources. Moreover, his techniques are demonstrated in creating conflicts, in interweaving all minor incidents and in organizing them into

a well constructed story that flows smoothly and sequentially.

III. Wu Wang Fa Zhou Pinghua

The complete formal title of this pinghua is Newly Printed and Completely Illustrated Pinghua of King Wu's Punitive Conquest of King Zhou: Lü Wang Brings Prosperity to the Zhou [Dynasty] (Xin kan guanxiang Wu Wang fa Zhou pinghua: Lü Wang xing Zhou 新刊全相武王伐紂平話 :呂望 與周 hereafter Fa Zhou pinghua). The original Yuan version is preserved in the Japanese Cabinet Library, but a phototype edition is now available, and a modern printed edition is popular.⁶⁵ Each page of the original version has a picture which takes up one-third of the page, the other two-thirds of the page are the text. The Fa Zhou pinghua does not have a table of contents printed on the first page; instead, the picture on each page has a "picture-subject, huati 畫題," which describes the picture and sums up the story. These picture-subjects are irregular in length, ranging from four characters to ten characters, but most are eight characters. The entire Fa Zhou pinghua is divided into three juan: the first juan has fifteen pictures, hence

fifteen picture-subjects, the middle juan also has fifteen, and the last juan has twelve. Since these picture-subjects are not long, it is worth listing and translating them for convenient reference.

FIRST JUAN:

1. King Tang Prays for Netting
湯王祝網
2. King Zhou Dreams of the Jade Lady Giving him a Sash
紂王夢玉女授玉帶
3. The Nine-tailed Fox Substitutes For Daji's Soul and Spirit
九尾狐換妲己神魂
4. King Zhou Receives Daji [as a concubine]
紂王納妲己
5. The Magic Sword Frightens Daji
寶劍驚妲己
6. King Wen Meets Leizhen zi
文王遇雷震子
7. The Eight Dukes Construct the Tower and Pavilion
八伯諸侯修臺閣
8. Duke of the West Admonishes King Zhou
西伯諫紂王
9. Duke of the West's Bracelet Frightens Daji
西伯寶劍驚妲己

10. At Star-Plucking Tower, [King Zhou] Throws Queen Jiang Down to her Death
摘星樓推殺姜皇后
11. The Wine Pond and the Scorpion-Snake Pit
酒池薑盆
12. The Paoluo, a Brass Pillar-like Furnace
炮烙銅柱
13. Using the Gold Goblet, the Prince Strikes Daji
太子金盞打妲己
14. Hu Song Attacks the Execution Spot and Rescues the Prince
胡嵩劫法場救太子
15. Yin Jiao Dreams that A God Gives Him the "Hatchet for Defeating King Zhou"
殷郊夢神賜破紂斧

MIDDLE JUAN:

16. [King Zhou] Cuts Open Pregnant Women's Abdomen
剖剔孕婦
17. King Zhou Cuts Open [People's] Calves
紂王斫脛
18. A Black Hawk Scratches Daji
皂鵝爪妲己
19. King Wen Is Imprisoned at Youli Town
文王囚羑里城
20. [King Zhou] Bestows On King Wen His Son's Flesh Paste
賜西伯子肉醬

21. Duke of the West Vomits His Son's [Flesh]
that Transforms into Rabbits
西伯吐子肉成兔子
22. Leizhen Defeats Three Gu Generals
雷震破鼓三將
23. King Zhou Bestows on Huang Feihu His Wife's
Flesh
紂王賜黃飛虎妻肉
24. Taigong Captures Huang Feihu
太公捉黃飛虎
25. Fei Lian and Fei Meng Chase Taigong
飛廉費孟追太公
26. Bigan Shoots the Nine-tailed Fox
比干射九尾狐狸
27. King Zhou Cuts Open Bigan's Chest
剖比干之心
28. [King Zhou] Cuts Jizi's Hair
剪箕子髮
29. Taigong Abandons His Wife
太公棄妻
30. King Wen Dreams of A Flying Bear
文王夢飛熊

LAST JUAN:

31. King Wen Searches for Taigong
文王求太公

32. Taigong Descends the Mountain
太公下山
33. King Wu Appoints Taigong The Chief Commander
武王拜太公為將
34. Nangong Lie Kills Feida
南宮列殺費達
35. Li Lou and Shi Kuang Fight With Two Generals,
Gao and Qi
離婁師曠戰高邴二將
36. Boyi and Shuqi Admonish King Wu
伯夷叔齊諫武王
37. Taigong Has Five Generals Drawn
太公水滄五將
38. Taigong Defeats King Zhou's Troops
太公破紂兵
39. The Eight Dukes Assemble At Meng Ford
八伯諸侯會孟津
40. Taigong Burns the Jingsuo Valley and Defeats
Wu Wenhua
太公燒荊索谷破烏文畫
41. [Taigong] Boils Fei Zhong to Death
烹費仲
42. King Wu Beheads King Zhou and Daji
武王斬紂王妲己

The existence of this Fa Zhou pinghua was not known until the 1940's when Chinese scholars began to revive the

literary works from the old tradition. Up to the present time, no first hand materials directly related to the pinghua group have yet been found. The emergence of the five Yuan Quanxiang pinghua has been considered by scholars to be a significant event. From the point of view of literary evolution, the pinghua are seen as a literary generic form to fill the gap between the Song Huaben and the Ming/Qing novel.⁶⁶ Traditionally, this Fa Zhou pinghua, as well as the other four extant pinghua, which were published in the same period and are of the same nature, have been designated storyteller's promptbooks. Presumably, they were used by professional storytellers as summaries or notes for the live performance of telling stories on the street-side or at the market place. However, in recent studies, some scholars have claimed that these pinghua are not actually promptbooks for storytelling, but historical textbooks used by the noble families of the Mongolian ruling class.⁶⁷ Moreover, the direct generic connection and the literary impact exerted from the pinghua on the later Chinese novels has also been challenged by scholars in the field of Chinese fiction.⁶⁸ Nonetheless, upon careful investigation, the formal features of the storyteller manner and some relationship in content can still be found between Fa Zhou pinghua and FSYY.

The first feature to be considered is the formal features and structure of Fa Zhou pinghua. The imitation of the storyteller's manner found in Chinese fictional works may sometimes seem monotonous, but for creating a smoothly flowing narrative and for connecting two episodes or making a split from the main narrative stream, the storyteller's stock phrases, such as qieshuo 且說, hua fen liangtou 話分兩頭, or qie ting xiahui fenjie 且聽下回分解, certainly serve these functions well.

Many of the formal characteristics of Chinese fiction, which are generally designated as the storyteller's manner, are not found in this Fa Zhou pinghua. First of all, as mentioned earlier, there is no chapter (hui) division between two stories. There are forty-two "picture-subjects" which, according to one scholar, might as well be taken as chapter title (huimu 回目).⁶⁹ But the problem is that among the forty-two subjects, many refer to a single event which can hardly be taken as a chapter, or even as an episode. For example, numbers twenty-eight and forty-one have only the following passages.

King Zhou ordered a banquet to be set for court officials. [An attendant] reported that King Zhou's elder brother Jizi came to present admonition. King Zhou would not listen. Daji ordered soldiers to have Jizi's hair cut and demoted him as a slave.⁷⁰

紂王又宣文武選，宣有紂王兄箕子來諫紂王，
紂王不從，妲己教把箕子剪髮為奴。

Fei Zhong fought with Yin Jiao. Yin Jiao stretched his arms and waved his hatchet to cut down the head of the horse Fei was riding; Fei Zhong was captured and brought to see Taigong. Taigong and his generals and soldiers hated him. Taigong ordered them to slice off Fei's flesh at the battle field. They boiled the flesh in the tripod and ate it.⁷¹

有費仲與殷郊相敵，被殷交引臂展手一斧，斫費仲馬頭落地，活捉費仲，推見太公。太公并衆將士恨之，令於陣中割肉，去九鼎鑊內烹而食之。

These two passages are under the picture-subjects number twenty-eight and number forty-one. They are not developed and have no connection with the previous stories, they become two completely discrete incidents.

This discreteness occurs not only when the event is isolated from the others, but in most of the cases when the author fails to maintain cause-and-effect relationship in order to develop his stories into a well organized whole. This is not to say that the author lacks a sense of making a good story, but rather that his technique of transmitting the message in the narrative to the reader is not a very effective one. In fact, it is observable that in some places the author has attempted to make his story more organized and interesting. Though not proficient yet, he seems to realize that there must be some kind of order to

follow and he applies certain techniques to try to integrate the story. In certain places, he uses "the story goes, huashuo 話說" and "let's only mention this, gueshuo 却說" to serve as pivot-points to make a turn from one event to another. These methods certainly connect events to form a better organized story. Another example, at the beginning of the second juan, when it is necessary to switch from the event of chasing the escaped prince to the situation at the court, the author uses a unique phrase, "let's skip the uninteresting part, hua shuo lengdan chu chi guo 話說冷淡處持過, which more or less equivalent to the stock phrase used in later Chinese novels, "For the time being, not to mention this, qie an xia bu biao 且按下不表)"⁷² This kind of narrative technique has been developed in the later fictional works, especially the full-length novel, as a conventional style; but in Yuan times it was a new invention in narrative. Besides these few formulaic phrases, the author also gives attention to the order and clarity of his narration. In one place, after Jiang Shang's story has been concluded, the author inserts a phrase "the fisherman's [story] has been told, [next is] King Wen, 漁公志過, 文王 ".⁷³ This might be just a note for the author to remind himself about what to say next, but it also indicates the author's effort to arrange the stories and to place them in good order. As a matter of fact, the entire episode of

how Jiang Shang has been forced to become a fisherman and how he saves Wu Ji's life and meets King Wen is the best organized cluster of stories in the entire Fa Zhou pinghua and the only whole piece adopted by the author of FSYY to develop into three chapters.⁷⁴ Also, in order to keep a character's identities clear and consistent, in several places the author of Fa Zhou pinghua even inserts some fine notes to explain the switch from a previous name to the present one. For example, the clause "Ji Chang ascends the horse 姬昌上馬" is followed by a note in half-size characters "this is king Wen, 是文王也". And, in another place, when Jiang Shang goes to see the commander of Tong Pass 潼關, the phrase "to see the commander of the pass Jiang, the brother of king's wife, 去見關主姜國舅", is followed by the half-size note "This is Queen Jiang's elder brother, 此是姜皇后之兄也."⁷⁵

Besides these innovations, the author of Fa Zhou pinghua has also created a great number of characters, thus adding to the original historical cycle and making up most of the stories. The characters created by the author are of two kinds: one is taken from other previously existing sources and the other is created by himself. For example, in Shi ji, the wicked servant Fei Zhong is the one close to King Zhou and good at flattering the king and slandering others. The author of Fa Zhou pinghua adds a brother named

Fei Meng 费孟, who's name is obviously made out of the most common way of naming brothers in order of Meng 孟, Zhong 仲, and Ji 季. In some cases the made-up name is probably taken from a Mongolian name. The four generals sent by King Zhou to search for the escaping prince Yin Jiao are Xia Hou 蝦吼, Ji Liuliu 佶留留, Wei Sui 魏蒧 and Wei Gui 魏鬼; none of these is a common name, but the second one is probably not a Chinese name.⁷⁶ The characters taken from history are those which either have become popularly known or have mysterious stories associated with them. For example, Li Lou 離婁 and Shi Kuang 師曠 are two popularly known characters in history. The former is known for his sharp eyes and the latter for sensitive ears.⁷⁷ The author of Fa Zhou pinghua identifies them with Qianli yan 千里眼 and Shunfeng er 顺风耳, who are two legendary gate-guards standing in front of the altar or beside the gate of a temple.

Accompanying the created character are many events either expanded from the traditional King Zhou--King Wu--Jiang Ziya cycle or made up to add some entertaining stories to the work. These events, together with the characters, are usually not seen in FSYY.

To identify the relationship between a source work and FSYY, the important premise is to identify the positive evidence. By careful textual comparison, there is no evidence showing that the author of FSYY has copied verbatim

any of the text of Fa Zhou pinghua into his novel. However, there is reliable evidence indicating a certain connection in content between these two works. The first is connection found in the chronicle of King Zhou's reign. In FSYY, the year in which the story begins is "second month of spring in the seventh year of King Zhou 紂王七年春二月,"⁷⁸ and in the next year Daji is sent to the palace. These two dates match the dates in Shi ji. In the same chapter in FSYY, Nügua intends to punish King Zhou but cancels her plan when she realizes that King Zhou still has twenty-eight years in his determined fate. According to history, the Shang dynasty ends in the thirty-third year of King Zhou's reign; if both the first and the last year are counted, it is exactly twenty-eight years. This indicates that as far as the time framework is concerned, the author of FSYY intends to match the dates in history and make his story correspond with a "real" time. Again, according to the calendar, the thirty-third year, jimao 乙卯, is used by the Zhizhuan's author as the date of the beginning and end of his first juan. However, by letting a conflict of date go unnoticed, the author of FSYY reveals his use of the text in Fa Zhou pinghua. In Chapter Six of FSYY Yunzhong zi writes a poem to reveal the date of the decline of Shang; the second stanza says "[If] one wants to know the day of blood shedding at Zhaoge; it will be the jiazi day in the wuwu

year. 要知血染朝歌，戊午歲中甲子 "79 The day of jiazi is consistent with the other sources. The year, according to Sima Qian, is the twelfth year of King Wu, which is wuyin 戊寅; but according to Zhang Shoujie's 張守節 Zhengyi 正義 Commentary, it should be the thirteenth year, jimao 乙卯 .80 Neither of them claim that the year of wuwu as the last year of King Zhou. The author of FSYY has mistakenly adopted wuwu as the year that Zhaoge is conquered. This is a conspicuous mistake, because one calendar cycle contains the permutation of sixty combinations without repetition. The nearest previous wuwu year is the twelfth year of King Zhou; if wuwu is the year of King Zhou's decline, it will be the seventy-second (60 + 12) year of King Zhou's reign. But King Zhou died in the thirty-third year of his reign; the date in FSYY is forty years late. However, the author probably adopted his information from Fa Zhou pinghua in which a poem says

On the day of wuwu, armies approached
 Meng River Bridge;
 Feudal lords and upright generals all came
 to pay audience.
 [The campaign] conforms with Heaven's wish and
 accords with people's hearts;
 On the day of jiazi, blood will flow like water.81

戊午兵臨孟水橋，諸侯烈士盡來朝；
 天心合與人心順，甲子朝歌血水流。

In this poem wuwu and jiazi are not designated as years but as days; wuwu is six days before jiazi. It seems that when the author of FSYY copied the story from Fa Zhou pinghua, he took wuwu as the year by mistake.

Besides this connection, there are several events which are exclusively used in Fa Zhou pinghua and adopted by the author of FSYY. The first is one concerning formal features as well as content. The Fa Zhou pinghua begins with a poem

Three Sage Kings, Five Emperors and Xia,
Shang, Zhou;
Qin and Han and then Three Kingdoms of Wu,
Wei and Liu.
Jin, Song, Qi and Liang for the history of
the Southern and Northern dynasties;
After Sui, Tang and Five Dynasties, it ends
with Song and Jin.⁸²

三皇五帝夏商周，秦漢三分吳魏劉；
晉宋齊梁南北史，隋唐五代宋金收。

This is a poem also seen in other imitations of huaben works. Because Fa Zhou pinghua was written in the Yuan dynasty, it is proper for the poem to end with Song and Jin dynasties. However, while it is suitable for an oral performance, it does not fit well into King Wen and King Zhou's stories. FSYY also begins with a poem, only it is a gushi style poem, containing sixty lines. Also, the author of FSYY has expanded the content by mentioning the era from the mythical figure Pangu through the Three Sage Kings and Five Emperors to king Zhou's time. Besides the different

technique of poetry, the content suits the novel more properly. The significant evidence is that both FSYY and Fa Zhou pinghua, but not any other sources, exclusively follow the poem with the story of King Tang (Yin Tang 殷湯 or Cheng Tang 成湯). Except for the difference in diction and style, both works narrate two particular events in King Tang's background story of releasing the net and praying for rain. As the text for these two events, Fa Zhou pinghua reads

(1) Seeing that [people] had set up a net at all four sides to [trap] the beasts, [he] ordered them to release three sides and keep only one side. This meant that it would only capture those that fell into it by themselves. All the feudal lords praised his virtue; thirty-six states all became subordinates.⁸³

(2) There had been a draught for seven years. [He] blamed himself for six mistakes and burnt himself at the wilderness of Sanglin. Heaven then let rain fall and the state become peaceful.⁸⁴

(1) 見張網四面口獸，令去三存一，仍取
自犯者，諸侯嘆德，三十六國來歸。

(2) 天旱七年，以六事自責，焚身於桑林之野。
天降甘雨，天下太平。

The same events are used by the author of FSYY; however the text is elucidated. The text in FSYY reads,

Later Tang was set free from prison and returned to his state. He went out to the outlying areas and saw people setting up nets along four sides and praying: "Those that drop from the sky, those that come out from the earth and those that come from all four directions, all should be trapped in the nets." Tang released three directions of the nets and prayed: "Those that want to go left, go left; Those that want to go right, go right; Those that want to go high, go high; Those that want to go down, go down; Only those who do not act in accord with the mandate should enter my nets." Hearing this, the Hannan people praised King Tang, saying, "Tang's virtue is the greatest." Feudal lords who came to subordinate themselves to him numbered forty odd."⁸⁵

後湯得釋而歸國，出郊見人張網四面而祝之曰：从天墜者，从地出者，从四方來者，皆羅吾網，湯解其三面，更祝曰：欲左者左，欲右者右，欲高者高，欲下者下，不用命者，乃入吾網。漢南閩之曰：湯德至也，歸之者，四十餘國。

Because of Jie's injustice, there had been seven years of severe draught. Cheng Tang prayed at the Sanglin, and then heaven let fall a heavy rain.⁸⁶

因桀無道，大旱七年，成湯祈禱於桑林，天降大雨。

King Tang's releasing of the nets is also mentioned in Shi ji, but not his praying for rain. The cumulative evidence of events mentioned above, points to the fact that the author of FSYY must have used some of the sources in Fa Zhou pinghua. The purpose of using this famous historical figure is to lead the narration to relate to King Zhou, who is the

descendant of King Tang, and to intensify the artistic effect by contrasting of the heritage of virtue with the evil and injustice of King Zhou's later action.

The second piece of that FSYY uses the content of Fa Zhou pinghua as source material is Jiang Ziya's background and previous experience. None of the historical sources contain the records of Jiang Ziya's wife or child, nor his experience of being a fortune teller. Both Fa Zhou Pinghua and FSYY assign a wife by the last name of Ma to Ziya and add the role of fortuneteller to him.

Ziya and his wife's story comprises one of the picture-subjects in Fa Zhou Pinghua, but it contains only a very brief passage.

Formerly, the works planned and managed by Jiang Shang were all unsuccessful; his lot of fate was still an unfavorable one. [He] had a wife named Ma who now abandoned him and asked for a divorce in order to leave him. Ziya did not detain her, but divorced her and let her go.⁸⁷

从前姜尚所圖經紀道路，皆無勝心，運命不通。有妻馬氏，遂棄之索休而去，子牙亦不苦留，與休了教去。

This short passage can by no means stand as an episode in a novel. As for the fortuneteller story in Fa Zhou pinghua, it is nearly as short. It is told by a servant of King Zhou and is not a dramatized story.

One day when King Zhou held audience, a court official reported to him, "Your Majesty, today there was an old man selling divinations on the street, and a girl came to buy a divination. The old man calculated and said, "The girl is not an ordinary person. She is actually Venus from heaven." Hearing this, the girl transformed herself into a golden flash and vanished. All the people crowded around to watch and all said it was unusual. Having seen this strange thing, I came especially to report to Your Majesty." Listening to the official's report, King Zhou was very impressed and said, "How can there be a man who knows Yin and Yang so well?" He then ordered them to summon the fortuneteller.⁸⁸

紂王有一日升殿而坐，有近臣奏曰：“臣啟陛下如今街上有一老人鬻卜。有一女子來買卦，先生算道‘此女子不是凡人，像是上界金星也。’女子見道，化金光去了。萬民盡看，言道好希。差臣見奇異，特來奏我王。”紂王聞奏，言聲道奇：“怎有如此陰陽之人？”令左右去宣賣卜先生。

After Jiang Shang has been summoned to the court, King Zhou tests his skill of divination by hiding three items behind the curtain. Jiang Shang accurately tells what these items are without seeing them. Then King Zhou asks him about his capability for commanding troops, and Jiang Shang immediately writes a military strategy on the scene. King Zhou is very pleased and appoints him to an official position. The author of FSYY takes this fortuneteller event, but develops it into two full chapters with many

twists and turns and creates many conflicts between Daji and Jiang Shang.⁸⁹

The last connection which points to the relationship of these two works is the basic idea of fengshen, the investiture of the gods. When discussing the idea of fengshen, scholars usually trace its origin to the Book of History and Shi ji. The "Wucheng 武成" chapter in the Book of History says,

You have your gods who would be able to assist you to relieve those thousands of millions of people.⁹⁰

惟爾有神尚克相與，以濟兆民。

This is probably the earliest source which connects King Wu with the gods. Jiang Shang's role as the one in charge of the canonization task is first found in the "fengshan shu 封禪書" in Shi ji. It says

The eight spiritual generals had existed since ancient times. Some said they were made to be worshiped since Taigong. The reason that Qi, the state, was so called was because it was located at the center, like the naval of heaven. The ceremony of worship had been abolished, It is not clear when it began. The eight gods were as follows: The first was the Lord of Heaven; his temple was located at Tianqi....The second was the Lord of Earth; his temple was located at Liangfu of Tai Mountain.... The third was the Lord of War, Ci You was worshiped....The fourth was the Lord of Yin; his temple was located at San mountains.... The fifth was the Lord of Yang; his temple was located at Zhifou....The sixth was the

Lord of Moon; his temple was located at the Lai Mountain....The seventh was the Lord of Sun; his temple was located at the Cheng Mountain....The eighth was the Lord of Four Seasons; his temple was located at Langye.⁹¹

八神將自古有之，或曰太公以來作之，齊之所以為齊，以天齊也。其祀絕，莫知起時。八神：一曰天主，祠天齊。……二曰地主，祠泰山梁父。……三曰兵主，祠蚩尤。……四曰陰主，祠三山。……五曰陽主，祠之罘。……六曰月主，祠之萊山。……七曰日主，祠成山。……八曰時主，祠琅琊。

These gods obviously are not identified with any specific divine beings, but are generally referred to as the spirits with supreme power over one aspect of the universe. The author of *FSYY* might be inspired by Sima Qian, but it is hard to draw a connection between these two works. Besides, Sima Qian in this passage does not use an affirmative tone to assert his statement. (It is a convention in *Shi ji* that when Sima Qian has doubt about the sources, he applies the phrase *huoyue* 或曰). As for the sources that first mention the concrete events of Jiang Ziya's canonization of the gods, it seems to be attributable to popular religious belief and to *Fa Zhou Pinghua*. There are two pieces of evidence in *Fa Zhou Pinghua* that can prove this. First, there are already quite a few characters with god-titles seen in several different stories. However, the stories are all short and not developed at all; the duties of the

gods are not clearly assigned. The following is the list and the context in which they appear.

One day, Queen Jiang gave birth to a prince named Prince Jingming, courtesy name Yin Jiao. Because the king [King Zhou] struck the Jade Lady, heaven sent down this person. This person is the god of the Great Cycle.⁹²

有一日姜皇后降生一太子，名之曰景明王，號為殷俊，只因王打玉女，天降此人，此人便是太歲也。

. . . Hu Song, he was the god of the Roaming Spirit. Xia Hou was the god of Great Exhaustion. The Right General Ji Liuliu was the god of Minor Exhaustion. King Zhou also ordered the two Super Attendants of the Four Gates Wei Gui and Wei Sui, who were the gods of Swords and the gods of Killing.⁹³

... 胡嵩，此人是遊魂神，緞吼是大耗神，右將軍佶留[留]，此人是小耗神。紂王又教四門都檢點魏鬼，魏歲，此二人是劍殺二神也。

Also there was the magistrate of this prefecture, who was the god of Mourning, . . .⁹⁴

亦有本州太守，此人是吊客神也。

Fei Zhong said, "[Your Majesty] should appoint Chong Houhu the Chief General and Xue Yantuo the Deputy General who was canonized as the god of the White Tiger. Wei Chihuang was canonized as the god of the Black Dragon. Yao Laigong was canonized as the god of the Road. Shen Tubao was canonized as the god of the Leopard Tail. Wu Geng was canonized as the god of the Year.⁹⁵

費仲曰：交榮侯虎為大將，教薛延陀為副將，此人封為白虎神，尉遲桓，此人封為青龍神。要來攻，此人封為來往神。申屠豹，此人封為豹尾神。戊庚，此人封為太歲神。

Taigong ordered [soldiers] to construct the execution ground. The executioner beheaded Chong Houhu and presented the head to King Wu; he was canonized as the god of the Night Spirit....The executioner received the order and beheaded Fei Lian to present the head to King Wu; he was canonized as the god of the the Great Generals.⁹⁶

太公教建法場，劊子蒙令，斬了崇侯虎，獻首級武王，封為夜靈神也....劊子蒙令，斬飛廉首級獻武王，封為大將〔神〕。

These characters' names and their god-titles, except for Chong Houhu who is a real historical figure, are all fabricated by the author of Fa Zhou Pinghua. Although the stories of these canonized gods are very sketchy and brief, barely mentioning their names and titles, the basic idea of canonization after their death is made very clear. It seems that the author of FSYY has taken the idea from here and greatly expanded the stories to include the three hundred and sixty five gods in the eight departments (八部三百六十五位正神). He has also created a great number of interesting episodes in which the gods exert their powerful weapons and magic to fight each other in fierce combats.

The other piece of evidence to prove the connection between FSYY and Fa Zhou pinghua is found in the names of three canonized gods, Shen Tubao, Yin Jiao and Zhao Gongming. Shen Tubao, god of the Leopard Tail, is the most

active of the generals in Fa Zhou Pinghua in comparison. His name in FSYY is Shen Gongbao 申公豹, which is obviously changed from Shen Tubao. The active role of Shen Tubao might have inspired the author of FSYY to create a major antagonist. In FSYY Shen Gongbao is a jealous traitor who intends to block Jiang Ziya's task of canonization because his master would not assign the task to him. He is also a cunning and eloquent persuader, who incites many demons and spiritual beings to help King Zhou fight the immortals on King Wu's side. In terms of structural function, his role as the major antagonist serves as the linking element which completes the recruitment of the three hundred and sixty five gods to receive their destined fate and titles.

The presence of these two figures in the King Zhou-King Wu-Jiang Ziya cycle is first utilized by the author of Fa Zhou Pinghua in which Yin Jiao is created as the son of King Zhou, and Zhao Gongming is created as the chief general in King Zhou's camp. In Fa Zhou pinghua, Yin Jiao's mother, Queen Jiang, is murdered by King Zhou. Ying Jiao therefore seeks to avenge his mother's death, and at the end of the story he beheads his father by using a hatchet received from a god worshiped in a local temple. His legendary accounts have connection with the story of Nezha, which will be illustrated in the next section.

Zhao Gongming is popularly known as Chinese Mammon, caishen 財神 , god of wealth, also known by his divine title as Zhao Xuantan 趙玄壇 . According to popular Taoist religious literature, his original duty is to take charge of funerals and death.⁹⁷ In later religious books, he becomes a chief general leading several thousands of ghostly soldiers to search and arrest those who are doomed to die. In the Yuan period, he was described as a person from Zhongnan Mountain 終南山 . He was a Taoist cultivator who lived the life of a recluse in the mountain because the chaotic world was in the midst of war. In the Han period, as the story goes, he was summoned to serve as the guard of the elixir altar of the Taoist hierarch Zhang Daoling 張道陵. For this service he was rewarded with a position in the heavenly court; his title was Zhengyi xuantan yuanshuai 玄壇元帥 . His power and duties, according to the biography in the Taoist record, were to be

in charge of thunder and lightning. He could summon the rain and the wind and protect people from illness and disaster. His contribution was indeed very great. Regarding the expression of injustice and oppression , he could help people explain matters clearly and obtain justice. For those who managed a fair business, he could help assist them to have profit and smooth procedures. Whenever there were affairs concerning justice, [people] could pray to him and receive what they wanted.⁹⁸

驅雷役電喚雨呼風，除瘟剪瘧，保病禳災，元帥之功莫大焉。至如訟寃伸抑，公能使之解釋公平，

買賣求財，公能使之宜利和合。但有公平之事，
可以對神禱，無不如意。

This is the origin of his standing as the god of wealth; the source has been used by the author of FSYY. At the end of the novel Zhao Gongming is canonized as the Xuantan zhenjun 玄壇真君, who has four followers in charge of wealth and good fortune. He is in charge of "receiving good luck and wealth and searching and arresting the wanted criminals." These four followers are added by the author of FSYY, but their duties are clearly derived from the biography in Taoist literature. In FSYY, Zhao's attire and appearance are identical with the descriptions in San jiao yuanliu sou shen daquan: an iron helmet, a black iron whip as his weapon, black face with thick beard, and black tiger mount. Zhao's martial arts and magic power are so powerful that the warriors in Jiang Ziya's camp can not match him. Ziya is once beaten to death by his magic whip; this is one of Ziya's three death disasters. The most significant connection between FSYY and Fa Zhou pinghua, regarding Zhao's story is the final battle scene. In FSYY, it is not until a Taoist named Lu Ya comes to the rescue that Ziya is able to win the battle. Lu teaches Ziya to build an altar and make a straw man with Zhao's name on it; He then puts one lamp on the head of the straw man and one at his feet.

Every third day Ziya goes to the altar to perform witchcraft to summon his soul and spirits. After twenty days, Zhao's soul and spirits all have left his body. Then Ziya uses a peach wood bow and arrows to shoot at Zhao's two eyes and heart on the straw man. This soul-summoning magic has its derivation in the lost book Taigong jingui 太公金匱, in which the story is not about Zhao, but about Ding Hou. It says,

When King Wu attacked King Zhou, Marquis Ding would not come to pay audience. Shangfu then drew his picture on the wood board and shot it every ten days. Marquis Ding became ill and asked the diviner to explain. The diviner said the evil spirit was from Zhou. Marquis was frightened, so he dispatched an envoy to see King Wu, he surrendered and asked to be the subordinate to the Zhou house. Shangfu then pulled out the arrow from the head on the day of jiazi, the arrows in the eyes on the day of bingding, the arrow on the stomach on the day of wuji, the arrows on the legs on the day of gengxin, the arrows on the feet on the day of rengui. Then Marquis's illness was healed. All the barbarians who heard this were afraid, and they sent tribute according to their status. 99

武王伐紂，丁侯不朝，尚父乃畫丁侯於策，三旬射之，丁侯病大劇，問卜者，占云：榮在周。丁侯恐懼，乃遣使者詣武王，請舉國為臣虜。尚父乃以甲乙日拔其頭箭，丙丁日拔其目箭，戊己日拔其腹箭，庚辛日拔其股箭，壬癸日拔其足箭，丁侯病癒。四夷聞之皆懼，各以其職來貢。

The similarities in these two passages illustrate the way the author of FSYY utilizes the related sources and makes them into a splendid story. Also they indicate that in organizing and selecting the sources, the author tends to use the legendary and popular religious sources which have highly evocative effects and always bring some interesting stories to the reader.

Generally speaking, all the stories corresponding to the picture-subjects are included in the first one-third of FSYY, with the exception of the final event: of the beheading of King Zhou and Daji. This appears in the last two chapters. The list of Fa Zhou Pinghua's picture-subjects may indicate which chapter of FSYY contains the stories, but in terms of one-to-one correspondence, there is really no comparison between these two works, because the stories in FSYY are much more refined, expanded, and well-organized. However, as a whole it is possible to determine from an examination of characters and events what changes have been made by the author of FSYY in terms of utilizing, deleting and developing the stories.

The author has abandoned the stories which violate well-known facts, no matter how interesting these stories are in themselves. There are two kinds of stories that the author has cast away: stories which are against well-known facts in history and stories which do not fit the plot. For

example, Boyi 伯夷 and Shuqi 叔齊 are two famous figures from Chinese history and the classics. According to their biography in Shi ji and other works, when King Wu launches armies on his way to attack King Zhou, these two brothers block King Wu's way and present their admonition to persuade him not to kill the ruler. However, King Wu will not listen to them. Therefore, after King Wu has taken over the state, they escape to Shouyang Mountain to become recluses. Because they feel ashamed to eat the millet grown in King Wu's land, they eventually die of starvation. In Fa Zhou Pinghua, the end of this episode is very astonishing. It reads,

King Wu was furious, so he sent them into exile. They went to the Shouyang Mountain and did not eat the millet of Zhou. They only plucked ferns to eat; they starved to death and were transformed into stone statues.¹⁰⁰

武王大怒，遂貶二人，去首陽山下，不食周粟，採薇蕨草而食之，餓於首陽山下，化作石人。

The author of FSYY eliminates the fantastic aspect of their being changed into stones. Instead, he uses the poem written by these two brothers to illustrate their dignity.

Another example shows the same manner of deletion. Fei Zhong is the most wicked character in King Zhou's court; his name can be found in Shi ji also. In Shi ji, Sima Qian does not give the details of how and why he dies after Zhaoge has

been taken over by King Wu. In Fa Zhou Pinghua his role is the same as that in Shi ji, but at the end he is boiled in a tripod and his flesh is eaten by Jiang Shang and his soldiers. Jiang Shang hates him very deeply because he has murdered his mother; the eating of his flesh is Jiang Shang's revenge. In FSYY this cruel and unhuman ending is deleted. The author creates a battle episode in the previous chapter in which Fei Zhong is frozen to death in a sudden and drastic weather change caused by Jiang Ziya's magic.

Jiang Ziya is the major character in the novel; stories about him are seen in many other anecdotal and legendary materials. Under the number thirty two picture-subject of Fa Zhou Pinghua, it is mentioned that after King Wen has invited Jiang Shang to his court, he appoints him Hengtan gong 恆檀公, Marquis of Hengtan. One night King Wen has a dream; in the dream he sees a beautiful woman crying in front of Hengtan Gong and saying,

I am the daughter of the Dragon King of the East Sea and have married the son of the Dragon King of the West Sea. Because my in-laws are very stern, I asked for leave to see my parents, and thus have come to the district of Hengtan gong. I am a dragon, and wherever I go, I bring storm and heavy rain with me. Hail will strike the rice seedlings and wind will blow the grains. These please my heart. But when I come to the district of Hengtan, I dare not let the hail and rain pour down. That is why I am crying. ¹⁰¹

我是東海龍王之女，嫁與西海龍王之子為妻，今為舅姑嚴惡，請假去觀雙親，到恆檀公境內，我是龍身，去處有狂風暴雨，雹打田禾，風吹稼穡，以此悅我心中，今到恆檀公之境內，不敢降雹注雨，故以此悲啼。

The story in this quoted passage does not correspond to the content of the number thirty-two picture-subject of Fa Zhou Pinghua; it is a discrete event. As an interval, it may add to the story some interesting things about Jiang Shang's talent and virtue. But considered from the whole development of the story, it interrupts the plot and becomes isolated. Furthermore, because it is copied from Sou shen ji 搜神記 without significant change, it does not fit with Jiang Shang's other episodes well. The original text reads

King Wen appoints Taigong the Prefect of Guantan. After one year, the wind does not blow hard even to whistle in the branches. King Wen dreams of a very beautiful woman who is blocking his way and crying. [King Wen] asks what is the reason for your crying. She says, "I am the daughter of the Tai Mountain [god] and am married to the East Sea [god]. I am on my way home, but the Prefect of Guantan, who is a virtuous man, is blocking my way. When I move, there must be heavy wind and fierce rain, that will damage his virtuous reputation." King Wen wakes up and summons Taigong to inquire about it. On that very day, there really was a heavy wind and storm passing through the area outside Taigong's district. King Wen then appointed Taigong the Grand Military Commander.¹⁰²

文王以太公為灌壇令，期年，風不鳴條。文王夢

一婦人，其麗，當道而哭，問其故，曰：「吾泰山之女，嫁為東海婦，欲歸，今為灌壇令當道有德，廢我行，我行必有大風疾雨，是毀其德也。」文王覺，召太公問之，是日果有疾雨暴風，从太公邑外而過，文王乃拜太公為大司馬。

The direct transfer from Sou shen ji to Fa Zhou pinghua is clear; the author has simply changed guantan ling 灌壇令 into Hengtang gong, Taishan zhi nu 泰山之女 into Dong hai longwang zhi nu 東海龍王之女, and dong hai fu 東海婦 into xi hai fu 西海婦. The entire story remains the same. This story, though interesting and bizarre enough to satisfy the audience's curiosity, does not fit well into the plot and Ziya's background and could be deleted.

The most significant aspect of adopting the sources from Fa Zhou pinghua does not lie in deletion or change, but in the reorganization, expansion and development of the stories. Because FSYY is such a long novel, it is not possible to cover all the minor details here; the analysis of the following major episodes can serve as examples for illustration.

The Fox Demon is a major character borrowed from Fa Zhou pinghua. In Fa Zhou pinghua, it simply happens that when Su Hu escorts his daughter on the way to the palace, the Fox Demon kills Daji and dwells in her body. There is no incident, before and after, to reveal the motive or cause

for the Fox Demon to do so. But in FSYY the Fox Demon is one of the female spirits who are summoned by Nügua to carry out her punishment of King Zhou's licentious act of blasphemy. Nügua, as portrayed in the novel, is a powerful goddess with a position ranking almost equal to the highest Taihao shangdi 太昊上帝. The Fox Demon cannot but obey Nügua's order to cause King Zhou to become infatuated with her and to bring about the decline of the Shang court. Furthermore, because the Fox Demon (Daji) needs human flesh and blood to nourish her demonic spirit, slaughtering is necessary. Thus, in FSYY, she has a strong motive for acting in an evil manner from the beginning to the end.

In Fa Zhou pinghua, Daji is not presented as a very active, malicious and dominant character. But in FSYY, soon after she enters the palace and becomes a concubine, she exerts her black magic to make herself more charming and seductive. And after she has captured King Zhou's heart, she forms a clique with Fei Zhong and You Hun to murder Queen Jiang, so that she is given the title of legitimate wife. Her murder of Queen Jiang directly causes the death of Duke of the East Jiang Huanhu, the imprisonment of Duke of the West and the rebellion of other minor feudal lords. These events, caused by her ambition and scheming, bring about other results: the death of Duke of the West's son, Bo Yikao, the death of loyal court officials, and the eventual

war between King Wu and King Zhou. Viewed from any aspect, she is the most malicious figure in the novel and plays fully the role of femme fatale. It is she who teaches King Zhou to adopt the most cruel methods of punishment: the Brass Fire Furnace and the Snake-Scorpion pit; it is she who advises King Zhou to build the "Meat Forest" and "Wine Pond" and to enjoy wanton entertainment; it is she who seduces Bo Yikao and kills other innocent people for her nourishment; and it is she, of course, who causes the Shang court to decline. By expanding and organizing these events, the author presents the woman-as-trouble-maker theme.

While the plot is moving forward, the author of FSYY also borrows some unfinished incidents from Fa Zhou pinghua and connects them to events in his plot in order to create conflicts and organize complete episodes. Analysis of two incidents begun but not fully developed in Fa Zhou pinghua, but completed in FSYY can serve to reveal the author's skill. The first is King Zhou's knocking down the statue of the Jade Lady. At the end of that incident, Fa Zhou pinghua mentions that heaven has sent Yin Jiao, the god of Great Cycle, but there are no further developments of the Jade Lady and few of Yin Jiao. The second is the story of the sister of Daji. When Daji is struck by the magic flash of the precious bracelet, she dashes away to avoid it. Later, when King Zhou asks her the reason, she replies that she did

not run away, but intended to go to her sister's party. She further tells King Zhou that her sister is the fairy in the moon, much much more beautiful than herself. In the story, King Zhou seems to be aroused by curiosity and wanton desire and asks how he can see the fairy. Daji tells him to construct two high towers, a Moon-playing Tower 觀月台 and Star-plucking Tower 摘星樓 . In the full moon night, if King Zhou can prepare and set out a banquet, the fairy will descend to join. So the eight major dukes are summoned and given orders to construct these two towers. Up to this stage, the story moves smoothly and is very interesting. However, it ends at this point. No further episode continues this plot; there is no more Jade Lady, no more fairy and nothing after the construction of the towers. In FSYY, the author substitutes Nügua for the Jade Lady and King Zhou's wanton desire causes punishment through Daji, as has been discussed above. But after making this change, the author does not delete the fairy and tower construction incidents. On the contrary, he carefully interweaves them into the major plot and uses related episodes to present the theme of revenge. The author of FSYY first changes Daji's rather naive excuse of running to see her fairy sister in order to escape from the magic bracelet. He then creates a sworn sister for Daji, the Zither Demon, to serve as the method of introducing the fairy episode. After Daji has

gained complete control over the inner palace, she invites her sworn sister to the palace to enjoy human flesh and blood. The next day, when Zither Demon flies back to her cave, she sees Ziya doing his fortuneteller business. She goes down to test his skill. Ziya recognizes her demonic spirit in a female form; he catches her and brings her to King Zhou. Upon inquiry by King Zhou, Ziya burns the Zither Demon to death by emitting a magic fire. This is the first step used to connect the two minor episodes. As the story develops, Daji swears to take revenge on Ziya. She draws a picture of two towers and persuades King Zhou to order Ziya to build them in a short period. She knows it is not possible for Ziya to complete the construction in such a short time and that she will thus have the chance to execute Ziya. Unexpectedly, Ziya escapes from the palace and goes to Xiqi to be a recluse. The construction task therefore is assigned to Chong Houhu. (Later Chong Houhu is killed by Ziya, because he levies heavy taxes for the construction and causes people to suffer bitterly.) After the towers are built, King Zhou one day suddenly recalls that Daji has promised him to see the beautiful fairies on the tower. In order to cover up her lie, Daji then invites all her sisters and descendants to come to the party. Bigan is chosen to accompany them. The young Fox Demons can not bear the drinking of wine, which is proposed as a toast by Bigan, who

has a very large capacity for drinking. After the foxes are intoxicated, they reveal their true form. Bigan and Huang Feihu send soldiers to follow them to their cave, and the next day, they burn and kill all of the foxes. With the fox fur, Bigan makes a fur coat for the king. Upon seeing the fur coat, Daji's heart bleeds and she swears revenge on Bigan and Huang Feihu. Later, Bigan's chest is cut open and Huang Feihu's wife is killed by Daji's scheme. Huang, who is a very loyal prince and a relative of King Zhou, finally is forced to rebel. His rebellion causes the suspicion of Grand Tutor Wen, who is created as the major opponent of Ziya, one very well cultivated in Taoist magic. Grand Tutor Wen decides to investigate by capturing and taking Huang back to the court. Grand Tutor Wen's action brings him into combat with the army from Xiqi, and of course, Ziya is the chief Commander and Strategist. Subsequently, a conflict between King Wu and King Zhou is successfully created. This conflict continually develops into many sub-conflicts and many episodes because Grand Tutor Wen has many friends who are invited to assist in the combat. Ziya, too, has many colleagues and two masters. Each time after a demigod or immortal has been involved in the combat and defeated, he or she returns to seek help from one who is stronger. Eventually, all the supernatural beings are involved in the

war; many of them die because of their fate and are canonized as gods after death.

From the above analysis, it is very clear that, when creating his novel, the author of FSYY not only used a cutting and pasting method, but that he devoted great effort to the organization of the incidents in the source material. Even when he has borrowed events and characters from the sources, he either expands them or develops them into organized forms and effective structures.

IV. Popular Religious Literature And Yuan Drama

In FSYY, the supernatural beings, including immortals, gods, demons and monsters, are derived mostly from popular Taoist religious literature. A few can be found in Yuan drama and other miscellaneous writings. As mentioned in the preceding section, the author of FSYY has incorporated historical accounts and fantastic stories of Ziya's canonization into his novel. The preceding sections have identified the sources of the historical accounts and the relationship of gods between FSYY and Fa Zhou pinghua. This section will focus on the supernatural beings and the stories about them. The term supernatural beings refers to the immortals, demi-gods and spirits or demons in the novel.

Unlike the situation with historical figures, the stories regarding these supernatural beings are not found in legitimate history, but are derived from earlier literature in the zhiguai 志怪 category, which, according to Hu Yinglin's 胡應麟 classification, includes works such as Soushen ji 搜神記, Shuyi ji 述異記, Xuanshi zhi 宣室志 and Youyang zazu 酉陽雜俎.¹⁰³ The accounts of supernatural beings in these zhiguai works were later adopted to fit into the popular religious and legendary literature. Also, some of these characters and events were adapted by playwrights for performances on stage. The author of FSYY has continued the zhiguai tradition by including supernatural stories in the novel.

Among the three hundred and sixty five gods canonized at the end of the novel, there are two hundred and eighty five star-gods, both benevolent and malevolent, who are the subordinates of the head of the Department of Big Dipper, doubu 斗部. These star-god subordinates do not have specific duties assigned to them and many of them are not even seen in the novel but are created to fill the positions in the canonization.¹⁰⁴ Their names and stories are not found in the antecedent material. What is found in the source material is either those gods who head a department and those of their subordinates entrusted with specific

duties, or those who attain their godhood without going through the process of birth--death--rebirth.

These gods and stories about them (called biographies in the religious works) can be seen in the zhiguai works from the Southern Dynasties, Sui and Tang periods. The major source is in the Sanjiao yuanliu soushen daquan, (The Complete Collection of Gods and the Origins of Three Religions, hereafter SSDQ). This book was published by a well-known person named Ye Dehui 葉德輝, a jinshi 進士 during the Qing Dynasty who excelled in studies of Chinese philology and bibliography. He was also a book collector noted for his collections of rare books. According to his preface to SSDQ, this book is a Ming edition which has maintained the original pictures and the same content of the Yuan edition; however the book title has been changed from Soushen guangji 搜神廣記, An Extensive Record of the Gods Searched, to SSDQ by an anonymous Ming Person. Ye says he changed only the obvious writing errors when he published the revised edition in 1909.¹⁰⁵

SSDQ is in seven juan and has no table of contents and no punctuation in the text. It has one hundred and twenty seven entries, each entry is preceded by a picture and covers the biography of one god or a group of gods in charge of the duties in the same category, such as the gods of Five Mountains 五嶽 and the gods of Four Rivers 四瀆. The first

three entries are the origin of the Confucian School, the Buddhist School and the Taoist School, followed by the first entry of a single god, Yuhuang Shangdi 玉皇上帝, the Jade Emperor. Since each entry focuses on one god or one group of gods only and is in a biographical form, there is no story which combines two gods from different entries, except for the hierarch or head of a school who may appear in several different stories. Moreover, the biographies are usually not very long, except for those of the famous gods or goddess such as Guanyin 觀音, Zhuang zi 莊子 and Xuantian Shangdi, 玄天上帝. Thus the connections between FSYY and the sources in SSDQ are to be identified mostly by the titles, events and short passage from stories in SSDQ. All the sources to be discussed below have either the name and title or the story in the biography, with sufficient evidence to prove a relationship with FSYY.

The first interesting finding is the time setting and background of FSYY. King Zhou is a monarch; even as early as Mencius' time, he had already become the image of a prototype of the last evil king. However, there is no record in history indicating that all evil spirits and demons appeared in King Zhou's time or even at his court. What is the basis for the author to choose his era as the time setting and background? Why is Daji, an historical

figure, portrayed as Fox Demon in FSYY? Some of the sources reveal the reason.

In SSDO, the Yin Dynasty is described as a world of injustice and evil after the deluge which is referred to in Xia Yu's 夏禹 time and is similar to that in the Bible. The story reads,

When it came to the era of the Five Sage Kings, it was contemporary in time with the second disaster of Longhan in heaven. In the mundane world, the deluge had just been controlled and people had begun to plant grains. Zhou, the ruler of Yin, was a wanton tyrant and had insulted gods and spiritual beings in heaven. It just approached a time to have sufficient clothes and food, and the ruler deviated from the legitimate Tao. He committed sin every day and his evil misdeed became wild. As a result, it caused the demonic kings from the Sixth Heaven, leading their subordinates spirits and evil beings, to come to harm people in the mundane world. The evil air was accumulated so much and dashed into space. At that time, Yuanshi tianzun was lecturing on principles at the divine Yuding Palace. The heavenly gate was shaken open, and he saw that evil air was permeating the entire universe. Upon the True Man Miaoxing's appeal to rescue the people, Yuanshi then ordered Yuhuang shangdi to send an edict to Ziwei Palace. [His actions] were to be carried under the name of King Wu's conquering King Zhou and pacifying the state; but the real intention was to order the God of the Dark to subdue the demons and separate human from evil spirits. . . . 106

至五帝世來當上天龍漢二劫下世，洪水方息，人民始耕，殷紂主淫心失道，矯侮上天，生靈方足衣食，心救正道，日造罪孽，惡毒自橫，遂感六天魔王，引諸神鬼傷害衆生，毒氣盤結，上衝太空，是時元始

天尊說法於玉清聖境，天門震開，下見惡氣彌塞
天口，於是妙行真人叩誠求請，願救群黎。元始乃
命玉皇上帝降詔紫微，陽則以周武伐紂，平治社稷，
陰則以玄帝收魔，間分人鬼----。

Another passage in SSDO also describes King Zhou's era in a similar way.

In the last years of the Yin dynasty, the demonic kings were present in the world. Those who possessed evil spirits were born into the world to cause harm to the state; those who acted maliciously were transformed into human shape to haunt in the steep mountains and deep rivers. They appeared from time to time, so the evil air filled the universe. The Jade Emperor, after listening to the True Man Taiyi's memoir, summoned Liuding to be born by a woman named Yan at Stone city. He had a mother but no father, therefore he took Iron as his family name and Head as his given name. He was born on the seventh day of the fifth month in the year of bingwu in the Shang King Xin's reign. . . . He slaughtered the Dark Rabbit at the south of the Ying River and subdued the Fire Horse at the north of the Yin Mountain. He killed the demons and ghosts at the Wild Fire Temple and captured the demonic fox at the Purple Vanity Tower. . . .¹⁰⁷

維殷末世魔王現世負靈者胎生版蕩于中華，恣毒者以幻化險穢於谿谷出沒盤結妖帳太虛，玉帝聞太乙真人奏詔六丁入胎於石城顏氏之夢，有母無父，因以鉄為姓，而頭其名，生于高辛丙午年五月七日，...殺鳧兔于水鏡之陽，降火馬于陰山之北，殲魔鬼於野火廟中擒妖狐於紫虛樓下。

These two passages, although they appear in different biographies of two different gods and possess minor differences, are certainly very significant. They describe

King Zhou's time in a similar way. As far as FSYY is concerned, the most significant points are: (1) the subduing demons and King Wu's punitive campaign are related to each other for the first time; and (2) among the evil spirits and demons, the demonic Fox is singled out. These, added together with Ziya's somewhat mysterious connection with gods recorded in the "Fengshan shu" and the inspiration from the god titles in Fa Zhou pinghua, seem to form a basic conceptual framework for the fabricated supernatural stories of investiture in FSYY.

As to the Fox Demon, Daji, Shi ji does not include supernatural incidents about her, and Sima Qian only holds her responsible for King Zhou's decline. That she is said to be a Fox Demon can be traced to the early Taoist literature. In Baopu zi 抱朴子, the fox is said to have the magic to transform itself into human form, if the fox lives long enough.¹⁰⁸ In FSYY, Daji is referred to as a fox which is a thousand years old. Later works even related Daji directly to a Fox Demon and a beautiful woman. In Gujin shiwu kao 古今事物考, the Identification of Things and Affairs in Old and Present Time, it says,

Daji of Shang was a Fox Demon. Some said she was a pheasant demon. Because she had not yet been able to transform her feet [into human's], she wrapped them in cotton cloth. The Palace [ladies] all imitated her.¹⁰⁹

商妲己狐精也，亦曰雉精，猶未變足，以帛

衰之，宮中皆效焉。

In the Xuan Zhong ji 玄中記 Records of the Mysterious, it also says that

When foxes reach the age of fifty they can transform into women. When they are one hundred years old, they can be a beautiful woman; they can make a man become infatuated with them and lose his mind.¹¹⁰

狐五十歲能變化為婦人，百歲為美女，能使人迷惑失智。

It may be too subjective to say that the author of FSYY was inspired by these sources only, but it is certainly safe to say that he had some basic ideas derived from these sources.

The second episode in SSDO which may have served as source material for FSYY is the stories of Nezha and Yang Jian.

Nezha is one of the most intriguing figures adopted by the author of FSYY. Nezha's incarnation and transformation into a lotus-essence body and his combat in subduing the demons is one of the most vivid and interesting stories in the novel. Yang Jian is one of the other most capable immortals, he and Nezha serve as the two vanguards of Jiang Ziya, they endure numerous major and minor battles in order to protect Ziya and other generals. It is logical to discuss Nezha and Yang Jian as a pair.

The names of Nezha and Yang Jian appear in several early miscellaneous records, but only in fragmentary form. In FSYY, Nezha is depicted as a demigod with powerful magic, who can transform himself into a body which has three heads and six arms. He has several famous magic weapons: a pair of Wind-Fire wheels, Feng-Huo lun 風火輪 ; a Fiery-sharp spear, Huo jian qiang 火尖鎗 ; and a Qiankun bracelet 乾坤圈 . The earliest record of Nezha is probably the one in Song Gaoseng zhuan 宋高僧傳 Biographies of Superior Monks of the Song Dynasty. The text reads,

When Master Xuan walked on a path in Ximing monastery, his one foot slipped off one step. There was something holding him. [Although] he had missed one flight, he did not fall and get hurt. He looked around carefully, it was a young man. Frightened, Xuan asked, "Who is here at midnight?" The young man said, "I am not a common person. I am Nezha, the son of Vairavana. I protect monks."¹¹¹

宣律師於西明寺夜行道，足跌前階，有物扶持，履空無害，熟顧視之，乃少年也。宣遽問曰：「何人中夜在此？」少年曰：「某非常人，即毗沙門天王之子哪吒也，擁護和尚。」

But in this religious work, it appears that Nezha is only a guard of monks and does not possess powerful magic. However, the account does contain a few descriptions of Nezha's character; he is a young god and his father is Vairavana. Later, in Records on Heaven Opening and Belief

Transmission, Kaitian chuanxin ji 開天傳信記, a similar story is recorded with only a few different characters.

Another contemporaneous document, Yijian zhi 夷堅志, has preserved one more piece of information regarding Nezha. It says,

. . . . [Master Xuan] encountered a black thing like a bell, shooting out from the forest. He knew it was a rock spirit, so he chanted the Nezha Fire-bolt spell. After a while he saw a fire-bolt come out from himself and crush the black thing.¹¹²

值黑物如鐘，從林間直出，知為石精。遂持哪吒火球咒，俄而見火球自身出，遂與黑塊相擊。

This brief account gives a description of how Nezha, when a spell is chanted, can come to rescue a monk's life. The description of the Fire-bolt is one step closer to the Wind-fire Wheels described in FSYY.

In the religious works of the Yuan Dynasty, Nezha's stories are more common and more detailed. He becomes the son of Li Jing and his stories are often combined with those of Yang Jian. His birth episode is seen in the "Biography of Prince Nezha 那吒太子" in SSDQ. The story reads,

Originally Nezha was an immortal of the Majestic Jade Emperor. He was sixty feet tall and had a gold halo on his head. He had three heads, nine eyes and eight arms; he could exhale dark-green vapor and stepped upon a rock. With spell and charmer in hands, when he yelled aloud the cloud gathered and the rain dropped down, heaven and earth shook.

Because there were a great number of Demon kings in the mundane world, the Jade Emperor ordered him to descend to the world. Therefore, he was incarnated in the Pagoda King Li Jing's [house]. His mother was Madame Suzhi; she had given birth to an eldest son Junzha, the second son was Muzha and third one was Nezha. On the fifth day after his birth, Nezha took a bath in East Sea. Trampling on the Crystal Palace, he flew straight up to the Pagoda Palace. Because Nezha stepped on the the Palace, the Dragon king was furious and challenged him to fight. On the seventh day [after birth] the Commander [Nezha] could engage in combat; he killed nine dragons. The Old Dragon [king] had no alternative, but to appeal to the [Jade] Emperor. The Commander [Nezha] knew it, he intercepted him at the Heavenly Gate. The Dragon king was killed. It happened that Nezha ascended to the [Jade] Emperor's altar and lifted the Rulai bow and arrow; he shot and killed Madam Shiji's son, so Shiji launched an attack. The Commander took his father's Demon-Subduing Club to fight Westward and killed [Shiji]. His father was angry with his killing Shiji and causing the demons' followers to come, because Shiji was the leader of demons.

The Commander then cut his own flesh and bones to return his father's favor of giving birth to him. Then he appealed to Buddha. Thinking that he could subdue demons, Buddha broke the lotus bud to form his bones, the rhizome to form his flesh, the stalk to form his calves, leaves to be used as his clothes. Finally Buddha restored his life. He also taught Nezha the secret principle of dharma-cakra and bestowed on him [a name] with three characters, Muzhang zi. Thereafter, [Nezha] could transform himself into huge and into small items. He could penetrate into the river and sea and remove the stars and constellations....Therefore all the demons, such as the Demon king, the Lion Demon king, the Elephant Demon king,...were all subdued [by him]. He even subdued the Red Monkey and evil dragon.... The Jade Emperor appointed him the chief Commander of thirty-six Heavenly generals, and made him the leader who guarded the Heavenly Gate forever.¹¹³

那吒本是玉皇駕下大羅仙，身長六丈，首帶金輪，三

頭九眼八臂，口吐青雲，足踏盤石，手執法律，大
 噉一聲，雲降雨從，乾坤燦動。因世間多魔王，玉帝
 命降凡。以故托胎於托塔天王李靖，母素知夫人生下
 長子軍吒，次子木吒，三胎那吒。生五日化身浴於東海，
 腳踏水晶殿，翻身直上寶塔宮。龍王以踏殿故，怒而索戰。
 帥時七日即能戰，殺九龍。老龍無奈而哀帝，帥知之載於
 天門之下，而龍死焉。不意時上帝壇，手搭如來弓箭，射死
 石記娘娘之子，而石記與兵。帥取父壇降魔杵，西戰而
 戮之。父以石記為諸魔之領袖，怒其殺之以惹諸魔之
 兵也。帥遂割肉刻骨還父，而報真靈求全於世尊之側，
 世尊亦以其能降魔故，遂折荷葉為骨，藕為肉，象為脛，葉
 為衣而生之。授以法輪密旨，親受木長子三字，遂能大能小，透
 河入海，移星轉斗...盡為所降，以至於東赤猴，降孽龍...玉帝
 即封為三十六員第一統領使，天帥之領袖，永鎮天門也。

In the episodes of the novel which recount supernatural events, the author of FSYY is primarily dealing with three major events: the canonization of the gods, the recruitment of all the gods, and the battles between immortals and demons. A careful comparison between this biography and the three chapters (12, 13 and 14) of FSYY reveals that the author utilized the outline of the above story and added to it very few incidents. For example, in chapter twelve, which is titled "At Chentang Pass Nezha was incarnated to this world," 陳塘關哪吒出世 , it says: "Nezha was born at Li Jing's residence, he had two brothers Jinzha 金吒 and Muzha 木吒 ." His eldest brother's name Jinzha is obviously borrowed from Junzha 軍吒 , for even the sounds are similar.

His mother's name in FSYY is Madame Yin 殷夫人 and in SSDQ is Madame Suzhi 素知夫人 . The difference is

understandable because FSYY's historical setting is in the Shang dynasty; the surname of the ruling house is Yin. Using Yin as Li Jing's wife's name certainly impresses the reader with this realistic connection.

Both FSYY and SSDQ contain the incidents of offending the Dragon king and killing the dragon(s). However, the story in SSDQ tells that Nezha took a bath in the East Sea on the fifth day after his birth and fought with the Dragon King on the seventh day. This, though fantastic and proper in a legendary tale, is a little beyond comprehension, so the author of FSYY changed "seventh day" into "seven years old."

The name of the magic bow and arrow is changed from Rulai gongjian 如來弓箭 into Zhentian jian 震天箭, and the one who is killed by the shooting is changed from Shiji's son into her disciple, but it is clear that the change from Shiji 石記 to Shiji 石磯 is not difficult to trace.

Both SSDQ and FSYY have the enmity between Nezha and his father revealed in the story; the former gives only one sentence, but the latter expands it into a complete story. Also, both passages contain the incident of Nezha's committing suicide by dismembering his body to return it to his parents; both present the episode of his appealing to the Superior gods after his death. Although in FSYY Nezha

appeals to his master Taiyi and in SSDQ to the Buddha, the restoration of life is almost identical: the lotus, symbol of Buddhist purification, is used to build up his body. In SSDQ the Buddha gives a name 木長子 to the resurrected Nezha. This is also utilized by FSYY's author. However, the author of FSYY, in order to avoid contradictions in the novel, has to change 木長子 into 靈珠子 and refer to it as Nezha's courtesy name in his previous life.

These similarities all point to the fact that the relationship between these two books, particularly between the stories concerning Nezha, is very close. The most striking point is not the incidents mentioned above, but the idea of using Nezha as one of the major warriors in combat against the demonic figures. Although FSYY's author waits until chapter fourteen to add more powerful weapons and the capability of transforming into a creature with three heads, nine eyes, and eight arms, the martial arts and magic power of Nezha are described similarly in both. In SSDQ the listing of the fierce demonic kings must have inspired FSYY's author to develop many episodes in which Nezha fights and kills numerous demons. His role as the vanguard of Ziya is as important as that of Yang Jian; in fact, Nezha and Yang Jian in FSYY are two of the most capable figures assisting Ziya to accomplish his task.

An interesting point which might be worth noting is that Nezha has a counterpart Honghaier 紅孩兒 in Xiyou ji; but in the Xiyou ji he is the enemy of Yang Jian. Honghaier is the son of the Demon Ox King and Tieshan gongzhu Iron Fan Princess 鐵扇公主. The process by which Nezha and Yang Jian become as close as brothers should be traced.

Yang Jian in Chinese legendary works is also a popular god and has been mentioned in many different sources. Basically, these sources can be divided into two groups: one takes Yang as Zhao Yu 趙昱, the other takes him as Li Bing's son. In FSYY, Nezha and Yang Jian belong to a special group in which they all become immortal without ridding their body of mortal flesh; the process is termed 肉身成聖, a mortal body becomes an immortal sage.

Although the early sources identify Yang Jian differently, they all share some basic features which allow us to assert that they refer to the same legendary figure. The features found in those sources include: first, he is generally addressed as Erlang shen 二郎神 who has been connected with water, namely building a dam to eliminate floods and killing a flood dragon; second, he has very powerful magic which enables him to transform himself into any substance or form of entities. However, in the Yuan religious writing and drama, he is identified with Yang Jian 楊戩 and a Taoist divine title Qingyuan miaodao zhenjun 清源

妙道真君 . Although in Xiyou ji Erlang shen is only given a surname and called Erlang zhenjun, it is evident that Erlang zhenjun is Yang Jian in FSYY. Similarities in the two novels are numerous. He is given a surname Yang; he can transform himself into an unlimited number of forms; he uses the same weapon, ji戟 ; he has a dog named Xiaotian quan哮天犬 Heaven Barking Dog; and he has a close relationship with Seven Demons from Mei Mountain 眉山七怪 . It seems very likely that both Xiyou ji and FSYY have used the same source from SSDO, or have at least derived ideas from the legendary stories which are basically the same as those in SSDO. The story in SSDO says,

Qingyuan miaodao zhenjun had a surname of Zhao and given name of Li. He followed the Taoist Li Yu to become a recluse on Qingcheng Mountain. Emperor Yang of the Sui dynasty knew of his talent and appointed him Prefect of Jia State. There were two rivers Ling and Yuan to the east of his prefect, and an old flood dragon from Jianwei dwelling in them. In spring and summer the flood dragon caused disasters, the water raised up, flooded and killed people. Li was very angry about this. On a day in the fifth month, [he] equipped seven hundred warships and led several thousands of armed soldiers to the river bank. Tens of thousands of people, along the two river banks, beat drums to make noise so loud that it shook heaven and earth. Li, holding a blade, dove into the water. After a while, the water turned red and the echo burst like thunder among the cliffs on two sides of the river. Li, with the blade in his right hand and the dragon head in his left, shot out from the waves. At that time there were seven people who assisted Li and dove into the water; they were seven demigods.... People appreciated

his benevolence and built a temple at the mouth of Guan river to worship [him]. He was commonly named Erlang from the Guan river. [Song] Taizong enfeoffed him with the title of Spiritual and Courageous Great General. When [Tang] Minghuang was stationed in Shu, he added a title Red In Song Zhenzong's reign, the State of Yi was in a chaotic situation, the Emperor dispatched Zhang Guaiyai to enter Shu and rule [the area]. Zhang visited the temple and pleaded for assistance. As expected, [He] then sent a memorial to the court to add a divine title Qingyuan miaodao zhenjun.¹¹⁵

清源妙道真君，姓趙名昱，從道士李珣隱青城山；隋煬帝知其賢，起為嘉州太守，郡左有冷源二河，內有犍為老蛟，春夏為害，其水汎漲漂海傷民，昱大怒，時五月間設舟船七百艘，率甲士千餘人，民萬餘人夾江鼓譟，聲振天地；昱持刃入水，有頃，其水赤，石崖奔吼如雷，昱右手持刃，左手持蛟首，奮波而出，時有佐昱入水者七人，即七聖是也。……民感其德，立廟於灌江口奉祀焉，俗曰灌口二郎。太宗封為神勇大將軍，明皇幸蜀，加封赤口。宋真宗朝，益州大亂，帝遣張乖崖入蜀治之，公詣祠下求助於神，果口口口，奏請於朝，追尊聖号曰：清源妙道真君。

In SSDQ, the seven demigods are addressed as Erlang's seven sworn brothers from Mei Mountain 梅山. This change is found in two Yuan dramas. In fact, it is the sources in Yuan drama which incorporate Yang Jian and Nezha into a story that is adopted by FSYY's author as the basis of his stories in chapter 92 titled, "Yang Jian and Nezha Subdued Seven Demons 楊戩、哪吒收七怪." An interesting finding

is that although the title contains two names, Nezha only battles with the leader, Yuan Hong 袁洪 ; it is Yang Jian who actually kills the seven demigods. This conflict between chapter title and content might mean that when the author tried to expand the episode of the subduing of the seven demigods, he had to include the two heroes in the title as well as in the content. Because in the preceding chapter he had already assigned Nezha as the vanguard of Ziya, he had to remain consistent. However, the popularity of the stories in the original source might have made him hesitate to differ from the source, so he finally wrote two battles between Nezha and Yuan Hong and then still adhered closely to the original sources to credit Yang Jian as the one who kills all the seven demigods.

The relationship between Yang Jian and Nezha is also evident in two dramas which are believed to be written in the Yuan dynasty. The earlier one has a title "Erlang shen zui she suo mo jing 二郎神醉射鎖魔鏡 "; the later one is named "Erlang shen she suo mo jing zaju 二郎神射鎖魔鏡雜劇 ." In addition to the evidence in Yeshi Yuan gujin zaju mulu 也是園古今雜劇目錄 ,¹¹⁶ the relationship of these two dramas can be proved by their titles and content. There are only three added characters 醉 and 雜劇 , which do not change the content significantly. The earlier one is shorter and the later one is a revised final edition of the

former. Neither of them has a title on the front page; but on the last page of each drama, there is a timu 題目 and zhengming 正名 (subject and formal title) The earlier one has

題目 三太子大鬧黑風山 The Third Prince Creates Great Havoc in Black Wind Mountain.

正名 二郎神射鎖魔鏡 Intoxicated, Erlang God shoots the Demon-Imprisoning Mirror.¹¹⁷

The later one has

題目 都天大帥降妖怪 Dutian Chief Commander Subdues the Monsters.

正名 二郎神射鎖魔鏡 Erlang God shoots the Demon-imprisoning Mirror.¹¹⁸

Regarding the content, the changes made in the later one are all minor. For example, the later one changes the Meishan 眉山 into Meishan 梅山, a homophonic borrowing. The only obvious change is that the later one changes the four acts of the earlier one, which was the standard form of the Yuan drama, into three acts. The content of the later one is longer because it adds an introduction in monologue form to the Master of the Evil-exorcising Temple 驅邪院主, Four Demonic Deities 四魔女 and Seven Demigods 七聖. The additions are only monologues for the performance and add no development to the plot; the basic plot and events in them are the same. The story is rather simple: one day Erlang, on his way back from an audience, pays a visit to Nezha who is the chief Commander at the Jade-knots Interlocked

Fortress 玉結連環寨. They enjoy drinking wine and dancing. Erlang asks Nezha to demonstrate his martial arts and archery; Nezha then practices and shoots three arrows which all hit the middle of the red circle on target. Erlang then intends to show off, so he shoots. Accidentally, the arrow flies into the air; only when he hears an explosion does Nezha gaze afar to see that the Demon-Exorcising Mirror has been broken. The Mirror is one of the three hanging on the Heavenly Prison 天獄, used to subdue and confine all kinds of devils, demons and evil spirits. After the accident, Nezha and Erlang (together with Seven Demigods in the revised drama) are ordered by the Master of the Evil-Exorcising Temple to capture them and bring them back. Through bitter fighting, Erlang and Nezha capture all demons and thus atone for their misbehavior; they are pardoned by both the Jade Emperor and the Master of Demon-Exorcising Temple.

The connection between the Erlang episodes in FSYY and the Yuan drama is significant and obvious. It is very likely that the author of FSYY adopted the plot in the revised drama to assign the Seven Demigods as coming from Meishan 梅山 instead of from Meishan 眉山. The combined force of Erlang and Nezha in combating demons inspired him to create a role of vanguard for Nezha and Yang Jian. In both of the two Yuan dramas, the Seven Demigods are without

names. When presenting themselves, they identify themselves as the First Demigod 頭聖, the second Demigod 二聖 . . . and so on. The author of FSYY, by using homophonic association, gives each of them a name. They are: Yuan Hong 袁洪 (袁 = 猿 yuan, the Monkey Demigod), Wu Long 吳龍 (吳 = 蜈 Wu, the Centipede Demigod). Zhu Zizhen 朱子真 (朱 = 猪 zhu, the Swan Demigod.) Yang Xian 楊顯 (楊 = 羊 yang, the Goat Demigod), Chang Hao 常昊 (常 = 長 chang, the Snake Demigod. Also 長山 is always paired with 大蛇); only the Dog Demigod named Dai Li 戴禮 and the Ox Demigod Jin Dasheng 金大升 have no association with their original demonic identity.¹¹⁹

The fighting between Yang Jian and each of these seven is one of the vivid highlights in FSYY and, based on the similarities of the nature and manner of the fighting with the Xiyou ji, scholars have suspected that Xiyou ji's author might have been inspired by FSYY.¹²⁰ In the battle with the Snake, when the Snake transforms into his original form, a huge white snake, to swallow Yang Jian, Yang transforms into a Centipede and uses two clips to cut the snake into pieces. In the battle with the Centipede, Yang transforms into a huge rooster to peck him to death; the rooster is traditionally considered to be the rival and subduer of the Centipede.

Yang's trick used to subdue the Pig Demigod certainly reminds the reader of the same trick used by the Monkey Sun

Wukong 孫悟空 in Xiyou ji to force the Iron Fan Princess to lend her magic fan. In FSYY Yang is swallowed by the Pig Demigod. When the Pig Demigod celebrates his triumph with his colleagues, Yang is in his abdomen pulling his liver and intestines. The unbearable pain compels the Pig Demigod to appeal for mercy. Yang orders him to transform back to his original form and kneel down before Ziya. When the creature does what Yang has said, Yang yells to Ziya to behead the Pig Demigod.¹²¹

The last scene in the subduing episode is the magic fighting between the Monkey Demigod and Yang Jian. The Monkey Demigod is very good at magic transformation. However, every time the Monkey Demigod transforms into something, Yang can transform into something superior. For example, when the Monkey Demigod transforms into a rock, Yang then transforms into stone mason, using a chisel to drill the rock. But the Monkey Demigod has thousands of young monkeys to assist him, so at the end Yang Jian cannot win. In Xiyou ji it is the Buddha who finally comes to subdue Sun Wukong and imprison him beneath the Five Elements Mountain 五行山 ; in FSYY it is Nügua who comes to help Yang. Nügua gives Yang a magic painting named Mountain and River Painting 山河社稷圖 , which can be used to transform into a huge mountain. Yang then pretends to be defeated and flees into the mountain, then jumps out from it

by chanting a spell. When the Monkey Demigod enters the mountain, his mind is controlled by hallucinations; whatever he is thinking of appears as a reality to him. He is so absorbed that he does not even realize that he has transformed into his original monkey form. Suddenly he sees a peach tree and a big ripe peach hanging down from a branch. He plucks and eats it. While he is resting, Yang Jian comes. The Monkey Demigod intends to get up to fight, but cannot even stand up. When Yang Jian brings him back to the execution ground to behead him, his head is chopped off, but a white lotus blossom rises from the neck and turns into a monkey head. After several heads have come forth, Yang reports the problem to Ziya. Ziya uses a magic Flying Blade which can lock up one's spirit so that one cannot use magic to escape. The Flying Blade circles two or three times around the monkey's neck, then its head drops to the ground and the monkey is dead. 122

There is additional evidence indicating that other stories or titles of the gods in SSDQ have a direct connection with FSYY. The episodes of Yin Jiao 殷郊, for instance, show this fact clearly.

The legitimate history does not include the figure Yin Jiao. According to Shi ji, King Zhou has two sons Wugeng 武庚 and Lufu 祿父. In both the "Basic Annals of Yin" and the "Basic Annals of Zhou", King Wu enfeoffed them to

continue the Yin family line.¹²³ Yin Jiao is seen in SSDO under the entry "Taisui the Chief Commander Yin 太歲殷元帥."

The Chief Commander was King Zhou's son. One day when his mother, Queen Jiang, was entertaining herself in the palace garden, she saw a giant's footprint on the ground. When she stepped on it, she became pregnant. When the Chief Commander was born, he was a lump wrapped in a flesh ball. The concubine Daji, who was the king's favorite woman, reported it [to the king], saying, "The legitimate wife gave birth to a monster." The king ordered that the flesh ball should be abandoned in the small back alley. Horses and cows saw it yet did not trample on his body. The king then ordered that it be left to die in the wilderness, yet the crows covered the sun and a white deer came to feed him milk. Coincidentally, the True Man Shen, a Gold Tripod transformed [immortal], passed by [the place]. He saw the auspicious clouds and purple colored vapor floating around and dazzling rays radiating in all directions. The True Man walked close and looked carefully. Seeing it was a flesh ball, he said, "This is a spiritual embryo." He cut it open by using his sword and got a baby from it. He brought the baby to Water Fall Grotto and asked the deity He to rear him. His religious name was Yin Dingnao and formal name Yin Nezha. Furthermore, because he had been abandoned in the wilderness, his nickname was Yin Jiao. When he was about seven years old, [one day] he and his wet nurse were roaming in the back yard. His wet nurse said, "You are not my son, but King Zhou's. Because [King Zhou] listened to his favorite concubine Daji's words, he [considered] you as a demon. Your [real] mother fell down from a tall building and died." The Chief Commander was moved and cried. He eventually went to see the True Man and expressed his intention of taking revenge on [the matter of] killing his mother.The True Man also instructed him to go to the Bloom Mountain to subdue twelve robbers, only then he could go to attack Shang. The Chief Commander did not know that the twelve

robbers were Twelve Crying Skeleton spirits. He went and killed all of them. Wearing their skulls on his neck, he returned in triumph. When he arrived [at the grotto], the True Man said, "These Skulls are something that can assist you in battle. Once you knock on them, ghosts and gods will be scared and crying, humans will feel dizzy and weak, they become unable to fight but withdraw." Then [the True Man] instructed the Chief Commander to assist King Wu in conquering King Zhou. When he arrived at Muye, he led Leizhen and the others to be the vanguards and showed their power to kill Shang soldiers. The front troops [of Shang] turned their weapons and killed their own soldiers; so much blood was shed that it floated the pestles. [The Chief Commander] first rushed to the Star Plucking Tower, there he saw Daji, who was originally a demonic pheasant intending to cause the state's decline, who [allured the king and] absorbed his vital force in the day time and drank men's blood in the night. Seeing that King Zhou's defeat was imminent, Daji intended to use magic to flee, but was frightened by the Chief Commander and changed to her original form. She was captured to see [King Wu]. King Wu gave the order to execute her. However Da [ji] greatly exerted a charming and bewitching appearance, and no one could steel his heart and kill her. The Chief Commander, driven by his upright and filial nature, and not tempted by the sexual allurements, waved his hatchet and executed her. The demonic [woman] dispersed into rays and then disappeared as stream of black smoke.¹²⁴

帥者紂王之子也，母皇后姜氏一日后遊宮園，見地巨人足跡，后以足踐之而孕，降生帥也，肉毬包裸其時生下被王寵愛，妃名妲己，冒奏王曰：正宮產怪，王命棄之狹巷，牛馬見而不敢踐其體，王又命投之于郊，烏鴉蔽日，白鹿供乳，適金鼎化身申真人經過，但見祥雲縹緲，紫氣騰騰，毫光四起，真人近而視之，乃一肉毬曰：此仙胎也，將劍剖毬，得一嬰兒，即抱歸水濂洞，求乳母賀仙姑哺而養之，法名唵叮呶，正名唵哪吒，又緣其棄郊之故，而乳名殷郊，年將七歲，同乳母後園遊觀，母曰：汝非吾子，乃紂王子，因聽信偏妃妲己之言，將汝為

妖，汝母墜樓而死，帥感泣，竟見真人具道欲報殺母之仇....真人又命再往掃帚山收得十二強人，方可征商帥不知強夥乃十二喪門哭鬼骷髏神，帥即往盡戮之。懸首掛頸胸而回，真人曰：此骨非他也。能助陣，一敲鬼哭神驚，人頭皆闕手軟，不戰自退，於是指帥助武王而伐紂，至牧野，率雷震等前鋒頸威殺商士前徒倒戈自戮，血流標杵，當先趕至摘星樓上，正值妲己元是妖雉亡國，日迷主精，夜吃人血，後見紂敗，欲顯聖化去，被帥威嚇欲形，擒見周王，命戮，妲己挺妖容炫目無忍殺者，帥抱忠憤孝養，不荒於色，劈斧誅之，妖散光化道黑烟而沒。

This biography is one of the longest and it reveals several important facts regarding the composition of FSYY. The first four lines about Yin Jiao's birth legend are copied from the myth of Houji 后稷 in "Shengmin 生民" of The Book of Odes, which later was used by Sima Qian in tracing the origin of the Zhou house in the "Basic Annals of Zhou". Neither source is as long as the above one. Shi Ji says,

Jiangyuan went out to a wilderness and saw a giant's footprint. Her heart felt delighted and happy, intending to step on it. After she stepped on it, her body trembled just like a feeling of pregnancy. When the time came, she gave a birth to a son. But she considered it as inauspicious, so she abandoned him in a narrow alley. All the horses and oxen that passed by did not trample on him. [They] moved him to a forest. It happened that there were many people there, and [they again] moved him. They dumped him on the ice in a small water canal, and the flying birds covered and cushioned him with wings. Jiangyuan then thought he was a divine being. Therefore she took him back and reared him. [Because] originally she intended to

abandon him, she named him abandonment.¹²⁵

姜原出野，見巨人跡，心忻然悅，欲踐之，踐之而身動如孕者，居期而生子，以為不祥，棄之隘巷，馬牛過者皆不踐。徙置之林中，適會山林多人，遷之，而棄渠中冰上，飛鳥以其翼覆薦之。姜原以為神，遂收養長之，初欲棄之，因名棄。

The poem "Shengmin" says,

The one who first bore our (people =) tribe was (lady) Yuan of Kiang; how did she bear the (people =) tribe? She (was able =) understood well to bring yin and si sacrifices, (in order to eliminate her having no child =) that she might no longer be childless; she trod on the big toe of God's footprint, she became elated, she was (increased =) enriched, she was blessed; and so she (was moved =) became pregnant, and (it was soon =) it came about quickly (a); she bore, she bred: that was Hou Tsi (Prince Millet). . . . They laid him in a narrow lane, the oxen and sheep (at their legs =) between their legs nurtured him; they laid him in a forest of the plain, he (met with =) was found by those who cut the forest; they laid him on cold ice, birds covered and protected him;. . . .¹²⁶

厥初生民，時維姜嫄，生民如何，克禋克祀，以弗無子，履帝武敏歆，攸介攸止，載震載夙，載生載育，時維后稷。——誕置之隘巷，牛羊腓字之。誕置之平林，會伐平林，誕置之寒冰，鳥覆翼之。——

The comparison of these three accounts shows that when the author of SSDQ wrote the biography of the god Yin Jiao, he intended to use any sources that could add mystery or fantasy to his object. However, in this case, he incorporated a myth from a classic into a fictive figure's biography. The author of FSYY did not include this birth

scene of Yin Jiao from SSDQ, and the reason might be simply because the story is too farfetched. However, the significant point is that, despite the misplaced birth myth at the beginning, he adopted most of the other details to interweave with Nezha's story in his novel. First, the name Yin Nezha and the flesh ball certainly inspired him to create the vivid birth scene for his hero Nezha. Second, he still used the elements in SSDQ to present Yin Jiao as the God of the Annual Cycle 太歲 and as the son of Queen Jiang and King Zhou. Not only did he do so, he also created a younger brother for Yin Jiao, named Yin Hong 殷洪; they are two of the three hundred sixty five canonized gods and are the two first mentioned in chapter one of the novel.

The author of FSYY expanded the Yin brothers' story in great detail. Both Yin Jiao and Yin Hong are Queen Jiang's sons. Queen Jiang is set up by Daji and Fei Zhong, and is accused of the crime of plotting to assassinate King Zhou and of conspiracy to rebel with her elder brother, Duke of the East, Jiang Huan. After she has been tortured with brutal punishments, such as scooping her eyes out and ironing her hands, she dies.¹²⁷ Upon hearing of their mother's death, these two brothers bring swords and rush to the palace to kill Jiang Huan, who has been bribed by Fei Zhong to make a false statement proving Queen Jiang's intent to rebel. When Daji and Fei Zhong report their action to

King Zhou, the king orders two generals to arrest the Yin brothers. However, Fang Xian and Fang Bi, two giant warriors, rescue them at the moment of execution. When the two Fang brothers carry the two princes to a fork-branched road, they let them go by themselves. Eventually, the two Yin brothers are brought back by Zhao Tian and Zhao Lei.¹²⁸ When the Yin brothers are taken to the market to be executed, two immortals send two hercules gods to rescue them. In a later development, the two brothers descend from the mountains to join King Wu's military forces. But on their way to Ziya's camp, they are persuaded by Shen Gongbao and change their minds. Instead of going to King Wu, they go to help King Zhou's generals. At the end, Yin Jiao is beheaded by a spade, the manner of death which has been stated in his oath; Yin Hong is burnt to ashes by his Master Chijing zi¹²⁹. Such a tragic ending is inevitable because the author of FSYY, though adopting material from the legends, would not intend to violate the historical facts blatantly. Because in Shi ji, these two brothers are not included, neither King Zhou nor Daji is executed by Yin Jiao. Only Fa Zhou pinghua and SSDQ contain the ending in which Yin Jiao executes his father King Zhou and Daji.

To keep a balance between historical facts and legendary fantastic elements is one of the principles held by the author of FSYY in composing his novel. If a

fantastic incident can fit into the plot well, he never hesitates to use it. Two other minor elements in the Yin Jiao biography quoted above can further prove this.

Firstly, the dried skulls of the Twelve Crying Skeleton Spirits are the prototype of the Spiritual White Bone Banner 幽魂白骨幡 used by Bian Ji. This banner is described as a powerful evil witchcraft; whoever comes close to it would feel dizzy and weak, and then eventually lose consciousness. In FSYY, the banner is used to capture many of Ziya's capable warriors. If there had not been a traitor in King Zhou's camp, the banner would never have been destroyed.¹³⁰

Secondly, another figure which appears exclusively in SSDQ is Lei Zhen; in FSYY the name is changed to Leizhen zi 雷震子, a very obvious borrowing. The author made a story out of the figure and used him to prepare for the later episode of rescuing King Wen from danger. When King Wen is summoned to Zhaoge by King Zhou, midway through his journey he predicts that there will be a thunderstorm and a Martial Star will be born. As he has predicted, a boy is found in an old tomb. King Wen adopts him as his one-hundredth son. A Taoist Master Yunzhong zi appears to ask to have the boy as his disciple. When King Wen asks him what the name should be, the Taoist says, "Since he appeared after the thunder storm, you will later meet him by the name of Thunder Bolt."¹³¹ In Chapter 21, when King Wen is assisted

by Huan Feihu to escape from Zhaoge, a troop is sent by King Zhou to capture him. At the critical moment, a monster-like man, with a blue face, bird-beak-like mouth, and two wings on the sides of his arms, flies to rescue him. After Leizhen zi escorts King Wen to his own territory, he returns to the mountain. In Chapter 43, he comes down to assist King Wu and wins many battles. In the last scene, he and the other six demigods become gods with their human bodies intact.¹³²

Thus the author of FSYY shows his inclination of using the fantastic incidents in the legendary and popular religious works. He utilizes every minor detail as long as it can be incorporated into the plot. However, while he is making interesting stories out of these sources, he also intends to maintain a balance between historical sources and the supernatural sources. He abandons any incident which might go beyond the limit of plausibility and push the reader to the edge of his willing suspension of disbelief.

CHAPTER TWO

NOTES

1. Andrew H. Plaks, "Towards a Critical Theory of Chinese Narrative," in Chinese Narrative: Critical and Theoretical Essays, ed. by Andrew H. Plaks (Princeton: Princeton University Press, 1977), p. 134.
2. Zhang Xuecheng 章學誠, Bingchen zaji 丙辰劄記, in Liu Shiheng 劉世珩, comp., Juxuexuan congshu 聚學軒叢書 (Taipei, 1970), vol. 16, p. 63/b.
3. In his "Dufa 讀法" on the front page of Xin Lieguo zhi 新列國志, Cai Yuanfang criticizes Lieguo zhi for recording factual events saying that it is not creative and is inferior to fictive works. Quoted in Meng Yao 孟瑤, Zhongguo Xiaoshuo shi 中國小說史 (Taipei: Zhuanji wenxue she, 1971), p. 347.
4. For the discussion of the relationship between the sources and the novels, see Glen Dudbridge, The Hsi-yu chi: A Study of Antecedents to the Sixteenth Century Novel (Cambridge: Cambridge University Press, 1970), and Richard Gregg Irwin, The Evolution of a Chinese Novel: Shui-hu chuan (Cambridge: Harvard University Press, 1953.)
5. Wu Han 吳晗, "Lishi zhong de xiaoshuo 歷史中的小說," in Wenxue 文學 II:6, pp. 1201-1217.
6. Andrew Plaks discusses from the generic point of view how Chinese historiography has influenced Chinese fictional writing. See his "Towards a Critical Theory of Chinese Narrative," in Chinese Narrative: Critical and Theoretical Essays, ed. by Andrew H. Plaks (Princeton: Princeton University Press, 1977), pp. 310-325. For the fictional works which embody "a core of historically factual material and their themes," see Y. W. Ma, "The Chinese historical Novel: An Outline of Themes and Contexts," Journal of Asian Studies, XXXIV (February 1975), pp. 277-293.
7. Among these scholars, Meng Yao is the one who has made a clear declaration that "Because Huaben's language is very coarse, they are not the best novels; but they are the ancestors [generic prototype] of vernacular novels. 話本由

于文字的粗疏，自不是最好的白話小說，但却是白話小說之祖。” See Zhongguo Xiaoshuo shi (Taipei: Zhuanji wenxue she, 1971), p. 149. Lin Ts'un-yan also takes the Wuwang fa Zhou pinghua as the "Story-teller's manuscript," and in addition, he advocates that Lieguo zhizhuan "filled up the gaps" between the Wuwang fa Zhou pinghua and the FSYY. See his Buddhist and Taoist Influence on Chinese Novels: The Authorship of the Feng Shen Yen I, (Wiesbaden: Otto Harrassowitz, 1962), p. 6 and pp. 76-80.

8. See Plaks "Towards a Critical Theory of Chinese Narrative," in Chinese Narrative, p. 327. He says, "In general, we must be careful to avoid the common idealization we find in many recent critical writings, according to which the oral storytelling situation--in which narrator and audience meet face to face--is assumed to present the original, radical, unadulterated form of the narrative experience." Even in the short-story, this formal storyteller-audience relationship is found to be different from the presumed storyteller origin. See Patrick Hanan "The Nature of Ling Meng-ch'u's Fiction," in Chinese Narrative, pp. 87-89.

9. Zhao Jingshen 趙景深 thinks that Sanguo yanyi and Fengshen yanyi are largely based on pinghua, and what the author has done is to add details and move the episodes around. See "Wuwang fa Zhou pinghua yu Fengshen yanyi, 武王伐紂平話與封神演義," in his Zhongguo xiaoshuo congkao 中國小說叢考 (Jinan: Qilu shushe, 1980), pp. 97-103.

10. See Jin Shengtan, Shengtan waishu 聖嘆外書 (Taipei: Shangwu yinshu guan, 1968), p. 11/b.

11. Shi ji begins with "Wudi benji 五帝本紀" followed by Xia benji 夏本紀, Yin benji 殷本紀, Zhou benji 周本紀 and Qin benji 秦本紀. There is a "Sanhuang benji 三皇本紀" added to Sima Qian's Shi ji, see "Bu shi ji 補史記" by Sima Zhen 司馬貞.

12. Sima Qian's style and technique in narrative are said to have influenced later fictional writing. See D. C. Twitchett, "Chinese Biographical Writing," in Historians of China and Japan, ed. by W. G. Beasley and E. G. Pulleyblank (London: Oxford University Press, 1961), p. 97.

13. See Shi ji, juan 8, for Liu Bang and juan 7, for Xiang Yu.

14. See Shi ji jian 75, 76, 77, 78 respectively for the liezhuan of Mengchang jun 孟嘗君, Pingyuan jun 平原君, Xinling jun 信陵君 and Chunshen jun 春申君. And see juan 86 for Jing Ke and other assassins.

15. Shi ji, juan 32, pp. 1477-1481.

16. Ibid., juan 4, p. 120.

17. See P. Van Der Loon, "The Ancient Chinese Chronicles and the Growth of Historical Ideals," in Historians of China and Japan, ed. by W. G. Beasley and E. G. Pulleyblank (London: Oxford University Press, 1961), pp. 24-30.

18. Shi ji, juan 3, pp. 106 and 107.

19. Shi ji, juan 4, pp. 120 and 121.

20. Chungiu classic is said to be very strict and prudent in diction. Du Yu 杜預 in his Collective Commentary 集解 says, "Chungiu expresses praise and condemnation by the choice of a single word. 春秋以一字為褒貶." See Du Yu, Chungiu jingzhuan jijie 春秋經傳集解, (Taipei: Xinxing shuju, n.d.), p. 40a. Liu Xie 劉勰 also points out that the reasoning and meaning are often conveyed in the choice of one word. See his Wenxin diaolong 文心雕龍, (Taipei: Minglun chubanshe, 1971), Chapter 3, p. 22.

21. See Burton Watson, Ssu-ma Ch'ien: Grand Historian of China, (New York: Columbia University Press, 1958), pp. 105-108.

22. Xun Kuang 荀況, Xun zi jijie 荀子集解, in Zhu zi jicheng 諸子集成, (Taipei: Shijie shuju, 1955), juan 3, chapter 1, p. 48, and juan 12, p. 217. The texts in these two chapters are slightly different.

23. Lunyu 論語, in Sishu duben 四書讀本, (Taipei: Sanmin shuju, 1970), chapter 19, p. 238.

24. See Han Fei 韓非, Han Fei zi jijie 韓非子集解, in Zhu zi jicheng, (Taipei: Shijie shuju, 1955), juan 8, chapter 22, p. 132. Also see Lü Buwei 呂不韋, Lü shi chungiu 呂氏春秋 in Zhu zi jicheng, (Taipei: Shijie shuju, 1955), juan 16, chapter 1, p. 179.

25. Li Daoyuan 酈道元, Shui jing zhu 水經注, (Peking: Wenxue guji kanxingshe, 1955), juan 9, p. 3.

26. Li Fang 李昉 et., Taiping yulan 太平御覽 , (Peking: Zhonghua shuju, 1963) juan 83, p. 393.
27. Lunyu 論語 , in Sishu duben, (Taipei: Sanmin shuju, 1970), chapter 18, p. 226.
28. FSYY, Chapter 17.
29. Shi ji, juan 3, p. 108.
30. FSYY, Chapters 25, 26 and 27.
31. Shi ji, juan 4, p. 118.
32. Ibid., Chapter 3, p. 106.
33. FSYY, Chapter 28.
34. FSYY, Chapter 29.
35. Shi ji, juan 32, p. 1478.
36. Ibid., pp. 1477-1478.
37. Ibid., pp. 1478-1479.
38. FSYY, Chapter 15.
39. In his comment on Lieguo zhizhuan, Sun K'ai-ti claims that Yu Shaoyu wrote this novel and that his grand nephew Yu Xiangdou later reprinted it. See Sun K'ai-ti, Zhongguo tongshu xiaoshuo shumu 中國通俗小說書目 , (Taipei: Muduo chubanshe, 1983), p. 29. However, Liu Ts'unyan thinks that the author is anonymous and that Yu Shaoyu is only a compiler. See his Buddhist and Taoist Influence on Chinese Novels: The Authorship of the Feng Shen Yen I, (Wiesbaden: Otto Harrassowitz, 1962), p. 78.
40. Yu entitles his introduction the "Introduction of the Origins of the Feudal States" 列國源流總論 which can be divided into two parts: the first part is the statement of his intention and the second part, which is not quoted, is a list of the feudal lords' surname, location of their fiefs and the year in which each state appears in the Chunqiu classic.
41. See footnote no. 20 above.
42. The date of this Preface was the jimao year in the wanli reign in Ming dynasty, 萬曆乙卯 , which is 1615.

At the end of the Preface, there are two personal seals. One has the name Chen Jiru, the other has two characters Meigong 眉公. Obviously Meigong is the courtesy name of Chen Jiru.

43. LGZZ, p. 64. The other pages which contain the phrase "shichen yue" are pp. 42, 45, 60, 61.

44. LGZZ, p. 45.

45. LGZZ, p. 61.

46. LGZZ, p. 18.

47. Shi ji, juan 3, p. 105.

48. LGZZ, p. 25.

49. Shi ji, juan 4, p. 111.

50. Ibid.

51. FSYY, Chapter 1.

52. This book has been lost, but Shi ji's commentator quotes it as evidence to support Sima Qian's explanation. See Shi ji, juan 3, p. 105. The quoted text is also seen in Li Fang, Taiping yulan, juan 83, p. 393.

53. FSYY, Chapter 1, p. 6.

54. Chu's Preface is reprinted in a modern edition, see FSYY, (Guangdong: Renmin chubanshe, 1980), p. 1.

55. Ibid., p. 2.

56. LGZZ, p. 57/b, and FSYY, Chapter 24, p. 50.

57. Ibid., p. 56/a, and FSYY, Chapter 24, p. 48.

58. Ibid., p. 57/a, and FSYY, Chapter 24, p. 50.

59. Ibid., p. 34/b.

60. Ibid., p. 23/b, and FSYY, Chapter 6, p. 53.

61. FSYY, Chapter 50, pp. 96-107.

62. Shi ji, juan 3, p. 105.

63. Zuo Qiuming 左丘明, Guo yu 國語 (Taipei: Guangwen shuju, 1963), p. 45/b. The text reads, "殷辛伐有蘇氏, 有蘇氏以妣己女焉", Xin of the Yin clan attacked [and defeated] the Su clan, and the Su clan sent Daji [to Xin] as a tribute." The event of King Zhou's taking Daji as concubine is also found in Taiping yulan, juan 83, p. 393.

64. LGZZ, p. 19/b, and Shi ji, Chapter 4, p. 34.

65. The best modern edition is probably the one published by Zhongguo gudian wenxue chubanshe 中國古典文學出版社. It has a subtitle also, similar to that of the Yuan edition. The writing errors in the original edition have been corrected and a contrasting table is attached at the end to show what changes have been made.

66. See note no. 20 above..

67. See W. L. Idema, Chinese Vernacular Fiction: The Formative Period, (Leiden, The Netherlands: E. J. Brill, 1974), pp. 89-92.

68. See note no. 8 above.

69. See Zhao Jingshen, Zhongguo xiaoshuo congkao (Jinan: Qilu shushe, 1980), p. 97.

70. Fa Zhou pinghua, p. 54.

71. Ibid., p. 79.

72. Ibid., p. 31.

73. Ibid., p. 57.

74. The sources appear in the Fa Zhou pinghua and are used in Chapters 18, 23, and 24 in the FSYY.

75. Fa Zhou pinghua, p. 10 and p. 50.

76. Their names appear on p. 29, p. 30 and p. 50.

77. Li Lou is a legendary figure, whose eyes are so good that he can see the tip of an autumn hair on an animal's body. See Shen zi 慎子, in Zhuzi jicheng 諸子集成 (Taipei: Shijie shuju, 1955), juan 8, p. 8. Shi Kuang is a historical figure, who is a court musician of the Duke Ping of Jin and has very good ears. According to Zuo Commentary 左傳, his singing can influence the enemy's morale and cause them to withdraw. See Du Yu, Chungiu jing zhuan jijie

(Taipei: Xinxing shuju, n.d.), p. 236/a. Both of their names are found in Mencius, in Sishu duben (Taipei: Sanmin shuju, 1970), p. 359.

78. FSYY, Chapter 1, p. 3.
79. Ibid., Chapter 6, p. 53.
80. See Shi ji, juan 4, pp. 120-121.
81. Fa Zhou pinghua, p. 82.
82. Ibid., p. 1.
83. Ibid.
84. Ibid.
85. FSYY, Chapter 1, p. 2.
86. Ibid., p. 44.
87. Fa Zhou pinghua, p. 55.
88. Ibid., p. 44.
89. FSYY, Chapters 16 and 18.
90. See Shang shu 尚書 (Taipei: Shijie shuju, 1975), Siku quanshu zhenben, vol. 7, juan 10.
91. Shi ji, juan 28, p. 1367.
92. Fa Zhou pinghua, p. 8.
93. Ibid., p. 29.
94. Ibid., p. 36.
95. Ibid., p. 76.
96. Ibid., p. 78.
97. According to a Qing scholar Yu Yue 俞樾, the earliest record concerning Zhao Gongming's duties is found in Tao Hongjing 陶弘景 Zhen gao 真誥. Tao is a well-known popular religious figure in the Liang dynasty. See Yu Yue, Chaxiang shi xu chao 茶香室續鈔, quoted by Kong Lingjing 孔另境, Zhongguo xiaoshuo shiliao 中國小說史料 (Shanghai: Zhongguo wenxue chubanshe, 1957), p. 88.

98. Ye Dehui 葉德輝, editor, San jiao yuanliu sou shen daquan 三教源流搜神大全, in Daojiao wenxian 道教文獻 (Taipei: Danqing chubanshe, 1983), vol. 12, p. 141.
99. See Taigong jingui, quoted in Ouyang Xun et., Yiwen Leiju 藝文類聚 (Taipei: Xinxing shuju, 1969), juan 59, p. 1608.
100. Fa Zhou pinghua, p. 72.
101. Ibid., p. 64.
102. Gan Bao 干寶, Sou shen ji 搜神記 (Taipei: Yiwen shuju, 1969), juan, 4, p. 63.
103. See Hu Yinglin, Shaoshi shangfang bi cong 少室山房筆叢, (Taipei: Chengwen shuju, 1972), juan 28, p. 108. He divides Chinese xiaoshuo into six categories: (1) Tales of the Bizarre, zhiguai 志怪; (2) Romance, chuanqi 傳奇; (3) Miscellaneous, zalu 雜錄; (4) Trial Talks, congtao 叢談; (5) Exegesis, bianding 辯訂; (6) Probe, zhengui 箴規.
104. Many of the canonized gods die in the battle and are minor ones. They are star-gods and have no corresponding episodes to tell their stories. The author marks them as those who die in the Myriad Immortals Deployment. See FSYY, Chapter 99, p. 81.
105. The date of the Preface is the first year of Xuantong reign 宣統 in the Qing dynasty, which is 1909. See Ye's Preface, SSDQ, in Daojiao wenxian (Taipei: Danqing tushu youxian gongsi, 1983), pp. 1-2.
106. SSDQ, p. 33.
107. Ibid, p. 230.
108. Ge Hong 葛洪, Baopu zi 抱朴子, in Zhuzi jicheng (Taipei: Shijie shuju, 1955), juan 2, p. 7.
109. See Fu Yan 傅巖, Gujin shiwu kao 古今事物考, in Gezhi congshu (n.p., n.d.), juan 6, p. 8.
110. See Taiping guangji, p. 1039.
111. Zan Ning 贊寧, Song gao seng zhuan 宋高僧傳, (Taipei: Yiwen shuju, 1961), juan, 14, p. 3/b.

112. Quoted in Wei Juxian, Fengshen bang gushi tanyuan, p. 44.
113. SSDQ, p. 238.
114. For the evolution of the legend of Yang Jian, see Huang Zhigang 黃芝崗, Zhongguo de shuishen 中國的水神 (Taipei: Lianjing chubanshe, 1971), chapter 4, "Erlang shen de yanbian 二郎神的演變."
115. SSDQ, p. 111.
116. Sun K'ai-ti, Yeshiyuan gujin zaju mulu (Taipei: Muduo chubanshe, 1971), p. 32. According to Sun, although the authors of these two dramas cannot be identified, their relationship is clearly shown by the evidence of their language, tunes and plot.
117. Yang Jialuo 楊家駱, editor, Quan Yuan zaju 全元雜劇 (Taipei: Shijie shuju, 1973), vol. 23, no. 36, p. 13/b.
118. Ibid., vol. 24, in "bielu 別錄, additional collection," no. 3, p. 24/b.
119. FSYY, Chapter 92, pp. 119-120.
120. Wei Juxian 衛聚賢, Fengshen bang gushi tanyuan 封神榜故事探源 (Macao: Weixing yinwusuo, 1960), p. 208.
121. FSYY, Chapter 92, p. 119-120.
122. Ibid., pp. 1-3.
123. Shi ji, juan 3, p. 108, and juan 4, p. 126.
124. SSDQ, p. 233.
125. Shi ji, juan 4, p. 111.
126. The translation is quoted from Bernhard Karlgren, The Book of Odes (Stockholm: The Museum of Far Eastern Antiquities, 1974), no. 245, pp. 200-201.
127. FSYY, Chapter 7, p. 73.
128. Ibid., Chapter 8 and Chapter 9.
129. Ibid., Chapter 65, p. 61 and Chapter 61, p. 7.

130. Ibid., Chapter 85 and Chapter 86.
131. Ibid., Chapter 10, p. 17.
132. Ibid., Chapter 21, pp. 18-20, and Chapter 22, pp. 21-23.

CHAPTER THREE

NARRATIVE STRUCTURE

I. Form of Discourse

A. Narrator and the Mediated Transmission

In the poetics of narrative, form is the major focus in literary analysis. Because the same story can be written as a novel, performed on stage, or sketched as a cartoon, the formal aspects of the story can be distinguished. In the various subgenres of the narrative, the events and characters may be the same, but the form, that is, the way the story is expressed, is clearly differentiated. Therefore, in interpreting a novel, it is not sufficient merely to follow the story line in the text, but it is essential to grasp the basic narrative elements and their relationship. Furthermore, one must examine them as a whole within a certain structure, and eventually "deconstruct" the structure at various levels.

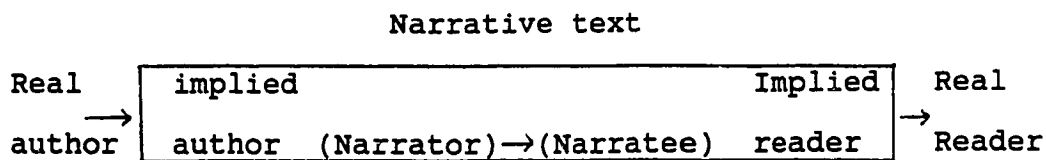
The form of a narrative can be distinguished as possessing two levels, namely, the form of the expression and the form of content. Corresponding to this division, the first section of this chapter will focus on the former

and the second section on the latter. There are two parts in the first section: (a) narrator and the mediated transmission and (b) point of view and the narrative tone. The terms "form of discourse" and "form of expression" are used interchangeably in this thesis; they refer to the way the author communicates with the audience.¹ The terms refer to the manner in which he makes his presentation to the audience, directly or indirectly.

A narrative, insofar as it is the expression of a speaker or writer who intends to make sense and to communicate with the audience, must have a structure. The structure has two necessary elements: an expression plane (discourse) and a content plane (story).² Since a narrative is a type of communication, it is logical to presuppose two parties, a sender and a receiver. On the sender's side, there are real author, implied author, and narrator; on the receiver's side, there are real audience (listener, reader, or viewer), implied audience, and narratee. In the analysis of any kind of narrative, the real author and the real reader are outside the process of communication under analysis. The relationship between the narrator and the narratee and between the implied author and the implied reader varies according to the way the writer or the teller manipulates these elements. However, in FSYY the relation is reduced to a bipolar form: only the implied author, who

assumes a storyteller manner and disguises himself as the narrator, makes his statements to the implied reader. In the following discussion the term "reader" will refer to the implied reader and "narrator" will refer to the implied author-narrator.

The communication between the narrator and audience can be seen as a flowing from left to right; the relationships can be diagrammed as follows³



In this schema, the real author and real reader can never make contact with each other; in fact, in terms of the narrative discourse, they are outside the process. Narrator and narratee are optional; some novels have both of them or one of them while others have none. Only the implied author and the implied reader are immanent to a narrative.⁴

In the case of FSYY the variation of using the narrative device in discourse is discernible. It is a combination of several elements, the most significant of which are included in the following topics: (1) disguised story-teller style and overt narrator (2) covert narration and overt narration (3) devices used in overt narration.

In terms of communication, the presence or absence of the narrator in FSYY can be determined by specifying the intensity of the contact between the narrator and the reader. Sometimes the stories are directly presented to the reader, that is, they are "nonnarrated" or minimally narrated.⁵ Presentation of this type is termed by scholars as "showing." On the other hand, sometimes stories are not presented directly but instead are told to the reader by the narrator. The stories are considered to be "mediated narration," which is termed "telling" in modern criticism.⁶ In the nonnarrated stories, the narrator is hidden behind the scene or minimally audible. Usually the nonnarrated narration presents to the reader nothing more than the dialogue, speech, or thoughts of characters. In FSYY, the nonnarrated narration is always marked by dao 道 or yue 曰, or similar tags such as ansi 暗思.⁷ There are no free style conversations in the novel; the reader always knows who is talking to whom.⁸ This dialogical presentation often occurs in a setting such as a party, a banquet or a meeting. Considered from the structural level, the dialogues or speeches do not have the effect of moving the plot forward; their effect is limited to the immediate environment, a response to the situation or person.

FSYY has an extremely large amount of this kind of dialogue; consequently the movement of the plot is sometimes

slowed down by the dialogue. For example, when Fei Zhong and You Hun fail to receive Su Hu's bribe, they feel angry and intend to harm him. Although the grudge they bear against Su Hu has been told previously to the reader, a dialogue which repeats and amplifies the matter is also presented to the reader. When the two ministers are summoned to an audience with King Zhou to discuss the recruitment of beautiful women, their conversation is recorded. The ministers seek to cause harm to Su Hu by telling the king that Su has a beautiful daughter.⁹ Also, in the scene which follows, Su Hu's refusal of King Zhou's proposal is presented in a dialogue which contains Su's moral exhortation and King Zhou's response. The dialogue is of substantial length; it serves to diffuse the created tension and slow the pace of the plot.¹⁰

However, there are occasions when the narrator makes use of the narrated narrative to introduce a character, explain some ideas, or create a bit of humor. For example, soon after Jiang Ziya has arrived at his friend Song Yiren's residence, Song persuades Ziya to take a wife so that the Jiang family will have descendants. The next day, Song plays matchmaker and talks to a man surnamed Ma. Song's dialogue with Ma is the only place in the novel where Ziya is formally introduced.

In the episode in which Master Guangcheng visits Biyou Temple, he is ordered by his master to return the gold cap to Hierarch Tongtian 通天教主. In their dialogue, Master Guangcheng reports to Tongtian how his disciple Jinling Shenu (Gold Spirit Divine Mother) has been killed in a battle. Then Tongtian answers:

We three schools had discussed the Investiture of Gods. Among [the dead] there were loyal vassals and righteous men on the Roster. And also, there were those who could not attain immortality but had attained the status of gods. Each of them has profound or shallow cultivation and doomed fate. Therefore [among] the gods, some were ranked high and some ranked low; and the time of their deaths had a certain order, some sooner and some later. There were many of them from my school; this was a heavenly predestination, a serious matter. Moreover [the Roster] had been sealed. Only after their deaths would we then know the actual situation.¹¹

吾三教共議封神,其中有忠臣義士上榜者,有不成仙道而成神道者,各有深淺厚薄彼此緣分。故神有尊卑,死有先後。吾教下也有許多,此是天數,非同小可。況彌封只至死後方知端的。

Although the revelation of the investiture has been told in previous episodes, each time it is mentioned, more information is presented to the reader. In addition to revealing the predestined event, this dialogue tells what kind of people will be canonized after death and how

Hierarch Tongtian comprehends the investiture. This important message informs the reader that in the process of investiture much killing will take place and that many of Hierarch Tongtian's disciples will die. Possessing the information contained in the explanation, the reader is expected to understand how there could be a justification of the forthcoming situation in which Hierarch Tongtian listens to his disciples' instigation and makes a wrong decision to fight against the Chan School.

In another episode, dialogue serves several purposes. After Ziya has become a recluse at Pan River, one day he meets a woodcutter who is chanting a song. The encounter incites Ziya to engage in a humorous dialogue on the topic of fishermen and woodcutter (xiang yi ge yuqiao duihua 相一個漁樵對話). In their dialogue, the woodcutter Wu Ji ridicules Ziya's courtesy name Flying Bear (Feixiong), saying that Ziya's appearance does not match his heroic name. He also laughs at Ziya's stupidity in using a fishing pole with no hook on it. After Ziya has explained that he does not care about fish but wants to be a prime minister (xiang wanghou 相王侯), Wu Ji mocks his appearance saying that Ziya does not resemble a minister but a living monkey (xiang huohou 相活猴).¹² Their dialogue ends with Ziya making fun of Wu Ji's face which has one eye black and the other red, a sign of bad fortune which will bring about the

death of someone. Because the fisherman and woodcutter are lofty symbols of the traditional recluse in Chinese literature, dialogue between a fisherman and a woodcutter had already become a common scene in Chinese fictional works.¹³ However, this dialogue serves to predict Wu Ji's later encounter with disaster and Ziya's rescue in later developments. Furthermore, the dialogue presents Ziya's ambition and his sense of humor.

In addition to the dialogues, there are a number of episodes containing speeches and letters delivered to or received from kings and dukes. Theoretically, speeches and letters constitute the pure nonnarrated form in the narrative; the narrator is completely absent in the narration. The transcription of monologues in any narrative should assume that a character speaks to another character who is silent, because he is reading or listening. However, this is not the case in FSYY. In FSYY, because the narrator is a third party outside the story and is consistently telling the story, the narrated letters and speeches have a relatively minor and temporary impact. In the story, as well as in the reader's mind, the image of the narrator in the letter can be sustained only as long as the letter or speech continues. Furthermore, all of the speeches and letters in FSYY are brief and expressive rather than communicative.¹⁴ The narration is unlike that in an

epistolary novel in which the flow of communication between the narrator and the narratee is strong and long lasting. Therefore the letters and speeches in FSYY are a type of nonnarrated form, but they carry no complex communication structure.

If a narrative belongs to the category of mediated narration, "telling" in modern criticism, there must be a "teller". This "teller" must possess some kind voice and point of view involved in the process of communication in the narrative.

The discoursed story in FSYY can be categorized as mediated narration. The narrator is disguised as a storyteller, with an implied author standing behind him. The narrator is demonstrably present in most of the novel. In other words, he is everywhere in the novel telling a story. FSYY can be considered a maximally narrated narrative. The term "maximally " is used because pure mimesis and pure diegesis cannot possibly be sustained as a single mode through any fictional narrative.

Except in a very few cases in which the narrator expresses his immediate response to the story (not to the structure), either his sympathy to the protagonists or condemnation of the antagonists, the presence of the narrator is marked by some phrases. These phrases can be termed formulaic stock phrases; they also appear in Ming

short stories, huaben or ni huaben, as one of the formal features of the huaben story.

These story teller phrases are somewhat functionally different from those found in huaben. From the point of view of narrative discourse, these functional phrases in FSYY can be divided into three groups based on what they signal in the narrative. Those in the first group have a structural function, hence they are structure indicators. It is generally known that the chapter (hui) in a classical novel does not cover a complete episode; it is used as a convenient way to name a story. One complete episode usually extends from one hui to the first portion of the next hui. However, the author uses a structure marker either to start the chapter, to connect two closely related actions, or to pick up one strand of a narrative. Some story lines are left aside for a time in order to allow the narrative to flow smoothly; later they are reconnected to the narration underway. For example, in FSYY, each chapter, without exception, begins with huashuo 話說. This marker is always followed by the continuation of the tension supposedly created at the end of the previous chapter. Formally, it is used to maintain the high climax of tension and to keep the reader interested.

For example, the most prominent structure indicator is the phrase "qie ting xiahui fenjie 且聽. 下回分解 ", which

always appears at the end of each chapter. It brings the action to an abrupt closure; the chapter ends precisely at the high point of tension. This phrase is preceded by another part of a phrase to form a couplet. The preceding phrase is usually in the formula of "weizhi. . .ruhe 未知 . . . 如何 we do not know what . . . to be." Two thirds of the ending couplets possess a general reference such as "weizhi houshi ruhe 未知後事如何 ", "weizhi xingming ruhe 未知性命如何 ", "weizhi jixiong ruhe 未知吉凶如何 " or "weizhi shengbai ruhe 未知勝敗如何 ." These are used to end the chapter if it involves either an unspecified action or a minor character. The other one third of the ending couplets, with a few exceptions, are dedicated to the major characters or specified events. For example, in Chapter Five, when Master Yunzhong offers his magical wooden sword to the king and asks him to hang it on the palace gate, King Zhou accepts Daji's excuse. He does not hang the sword, but instead burns it. The chapter then ends with the phrase "bu zhi fen jian ruhe, qie ting xiahui fenjie 不知焚劍如何, 且聽下回分解 If you want to know what will happen after burning the sword, then you must read the explanation in the next hui."¹⁵ In many other cases, when the narration reaches a point of life and death for a major character, the ending lines read: "bu zhi xibo xingming ruhe, qie ting xiahui fenjie 不知西伯性命如何, 且聽下回分解 If you

want to know how Duke of the West's life will be determined, you must read the explanation in the next hui."¹⁶ Since the Chinese text does not explicitly indicate who is the subject in the first line, it is likely that one will neglect the narrator's attitude of maintaining a close relationship to the implied reader. The tone in the couplet tends to say "We don't know..." or "It is not known to us...." If, as in many other novels, the first line is changed into "yuzhi houshi ruhe 欲知後事如何 If you want to know what will happen next," then it is clear that the subject which the narrator addresses is a second person pronoun referring to the reader. While this point of contrast is not necessarily important in terms of understanding the context, it makes a difference in terms of the narrative discourse. It clearly shows that the narrator is not hiding from the reader but tends to be close to him.

There are two other sets of stock phrases which serve a structural function in FSYY: "buyan....danyan 不言但言" and "an xia buti....gieyan 按下不題且言 (sometimes in form of an xia bubiao....danyan 按下不表 但言 .) These two sets are used to make a "shift" from one event to the other, either in order to move the story in a temporal order or, in some cases, to bring together two events which are separated by spatial distance yet have a logical connection of plot development. In a cinematic narrative,

the temporal separation can be solved by flashback or flashforward, and the spatial separation resolved by split picture, but in a verbal narrative, the separation can be expressed only by certain shift markers.

In FSYY even though there are many fictitious accounts of immortals and supernatural events, the narration is basically in accord with the historical chronology. The story begins in the eighth year of King Zhou's reign, it includes several specific dates as the plot develops, and it ends in the thirty-third year of King Zhou's reign. However, because of the necessity of narrative strategy, the author has a framework. In order to complement his framework with an ideological plot, he adopts several techniques. The split is one of the techniques. Among the gods who are canonized in the pantheon, there is one whose name is Yang Ren 楊任. Originally he is King Zhou's servant, a court official. When he hears that King Zhou intends to build the luxurious Deer Tower without consideration of the heavy tax levy and regard for the critical riots all around the country, he enters the palace to present his admonition. Yang Ren's harsh words irritate King Zhou so much that the king has Yang's eyes gouged out as a severe punishment. Although Yang faints and falls to the ground, he is rescued by the hercules god sent by Immortal Daode zhenjun 道德真君.

Daode zhenjun puts two pills of magic elixir in Yang's eye sockets; two palms grow out of the eye sockets with one eye on each palm. The magic eyes can look up high to the heaven and down through the underworld. From that time on, Yang lives in the mountains and cultivates the Tao. This episode ends with "bu shuo Yang Ren ju ci anshen 不說楊任據此安身 Let's not mention Yang Ren dwelt here," without going into the details of Yang's cultivation.¹⁷ Later in the novel, when Ziya leads his troops to march to Chuanyun Pass, he encounters a certain Taoist from the Jie School named Lü Yue 呂岳 (who is canonized as the Head of the Pestilence Department 瘟部). When Lü Yue sets a deployment called Wenhuan Deployment (瘟瘟陣 , Deployment of Plague), Ziya is trapped in it and several of his warriors are captured and sent to the capital. Up to this stage, the overt narrator's voice appears in the narrative, saying

Fang Yizhen escorted the four generals to head to Tong Pass. It was only eighty li in between, and they would arrive less in one day. For this moment let's not mention it. It is told that"18

方義真押解四將往潼關來，算來只有八十里，不
一日就到。且按下不表，話說...

Following the narrator's phrase, the episode continues to narrate how Yang Ren is taught martial arts by his master

and then sent down the mountain to assist Ziya. Yang brings with himself a Five-Spiritual-Flame Fan, when he fans with it, fires and high temperatures are created. He defeats Lü Yue and breaks through the Deployment.¹⁹ The accounts of Yang's exploits constitute the greatest leap in the narrative, from Chapter Eighteen to Chapter Eighty. However, the technique allows the author to manipulate his events not only along the major plot line of the investiture of three hundred and sixty five gods (Lü Yue was one of them), but along the line of the overt narrator's prediction of Yang's defeat of the Plague Deployment.²⁰ The technique actually serves as a device of connecting the foreshadowing to the fulfillment of the prophecy and to achieve a tight deep-structure, rather than just a textual organization.

These structural phrases are always introduced by the words "an xia buti or an xia bubiao 按下不題，按下不表。" They serve to conclude one event and shift to another. Usually the new event is immediately connected to the one which has just ended. In a few cases, the narration turns to another character's incident involved in the same action and later shifts back to the suspended incident.

There is one special case dealing with a very special antagonist, Shen Gongbao 申公豹, who is originally a classmate of Ziya, and, together with Ziya, has learned Taoist magic from Hierarch Yuanshi in Kunlun Mountain.

Later Ziya is dispatched to assist King Wu and complete the task of the investiture of the gods on behalf of his master Yuanshi. Shen Gongbao feels jealous of Ziya; he then swears that he will do all he can to prevent Ziya's success. Shen then incites all kinds of spirits and demons to fight against Ziya; he also provokes ill-will between the Taoists and generals who fight on the same side. In a battle Shen is captured and appeals for mercy. His master, Hierarch Yuanshi, releases him after he has sworn never again to provoke bad feelings and cause killing. Yet Shen soon breaks his oath. Later in the novel, Ziya's master and the three senior Hierarchs come down from Kunlun Mountain to help Ziya defeat Tongtian in the Myriad Immortal Deployment. After they have broken through the Deployment, they all return to their respective dwellings. With the departure of the immortals, the overt narrator appears to complete this episode and prepare for a new one. In this case he uses a special phrase "hua fen liangtou, danbiao 話分兩頭，但表 The story goes in two strands, I simply pick up one." What he picks up is the final retribution for Shen Gongbao. Shen Gongbao takes advantage of his master's departure and intends to escape. Unfortunately he is seen by Yuanshi's novice. Yuanshi then orders the hercules god to capture Shen and punishes him in accord with what Shen has said in his oath; Shen is imprisoning beneath the North Sea.²¹ This

incident brings about the necessary ending of the episode regarding Shen. First of all, at this point in the novel, most of the spirits and demons whose names are listed on the Investiture Roster 封神榜 have already met their deaths. Those remaining are on King Wu's side; they are either humans or star spirits. Shen is no more needed to serve as one of the predestined characters to recruit the number of 365 gods on the Roster. It is time for the author to dispose of Shen. Secondly, in the previous chapter the narrator has blatantly predicted that Shen will meet a tragic end. It is necessary to complete this episode and fulfill his prediction.

The movement of the plot has its limits; it has to be in accord with temporal order and spatial distance, even the narrator in FSYY is an omniscient-and-omnipresent narrator. Although the implied author, in one way or the other, can position his narrator any place at any time, yet he has to be always aware of the limits in the verbal narrative and in the author-reader world. (The character's world in FSYY is governed by natural law and supernatural law.) Thus, each time when it is necessary, the author always indicates the changes from one space to another space in the fictional world. Furthermore, limits on the verbal medium do not allow two spaces to be presented at the same time; the places cannot be shown like a split scene on a screen. In

FSYY the events not only deal with the connection between the Yin House and the Zhou House, but also between the mundane world and the supernatural world. The transfer from one to the other is indicated by the storyteller phrases. For example, in the first chapter, when King Zhou composes a poem to express his aroused sexual desire, his servants admonish him in vain. King Zhou insists that his poem is intended to praise the goddess' beauty, not to insult her. At this point the sin of King Zhou's blasphemy is made clear, but the narrator has to introduce Nügua's response and the punishment for King Zhou. The story reads:

[The concubines] joined the audience and withdrew. Let's suspend the narration, saying no more. Let's turn to the story that on the fifteenth day of the third month it was Madame Nügua's birthday. She returned to her temple from the audience paid to the three sages Fuxi, Yandi and Xuanyuan.²²

朝畢而退，按下不表。且言女媧娘娘降誕，三月十五日，往火雲宮朝賀伏羲、炎帝、軒轅三聖而回。

When she sees the poem on the wall she becomes furiously angry. Using her Demon-Summoning Banner she summons three spirits: a Fox Demon, a Jade Zither Demon and a Pearl Pheasant Demon. She orders them to transform into beautiful women in order to corrupt King Zhou and ruin his kingdom. After this arrangement has been made for King Zhou's

punishment, the narration switches to King Zhou's court again,

Let's suspend Nügua's ordering the three demons, saying no more. Let's turn to King Zhou. After he has gone to burn incense at the temple and seen Nügua's beauty, he thinks of her day and night, ignoring time and wanting neither food nor sleep. . . .²³

按下女媧娘娘吩咐三妖不題。且言紂王只因進香之後，看見女媧美貌，朝思暮想，寒暑盡忘，寢食俱廢……

This episode, though extremely brief, is part of a very important kernel event. It cannot be deleted, because it has a structural function and thematic significance. Even without detailed analysis, it is possible to see that if this episode were missing, there would be no cause for King Zhou's corruption and consequently no reason for Ziya and King Wu's counter action to overthrow King Zhou. It is made clear in the expository episodes that when Ziya descends from Kunlun Mountain he is assigned two major tasks: one is to establish a celestial, bureaucratic system consisting of eight departments in charge of the mundane world affairs; the other is to restore order to the mundane world, eliminating the evil king and establishing the sage King Wu on the throne. The punishment from Nügua which sends three demons to King Zhou's court has two subsequent functions: it causes King Zhou's kingdom to collapse and to draw all of

the predetermined spirits and demons on the Investiture Roster to receive their appointments. Thus, this short episode really serves to correlate the two main stories in the narrative.

Not all the structural phrases introduce important structural episodes. Usually, they are used simply to reconnect two separated events and to return them to the narrative flow. When Ziya's troops finally march to Minchi District (澠池縣), Duke of the East sends a messenger to ask for assistance. Ziya asks his generals who will take the task, and Jinzha (金吒) and Muzha (木吒) accept the order, so that

Ziya permitted them. He divided the troops and gave one to each of them. Let's say no more but talk about Ziya. He asked: who would be willing to get the first victory?²⁴

子牙許之，分一枝人馬與二人去了不表，且說
子牙吩咐：誰去澠池縣取頭一功？

Then the narrative shifts to the battle in Minchi. After the incident is temporarily suspended, it is not until Chapter Ninety-four that Jinzha and Muzha succeed in their task and return to Meng Ford (孟津) to join the forces. Their return occurs on the day of wuwu 戊午, six days before the predetermined victory day. The phrase bubiao...gieshuo (不表 且說) is used to introduce

Jinzha and Muzha's episode of conquering the Wondering Soul Pass (遊魂關).

In FSYY, description is not the obvious place in which overt narration is shown. Description is but the weakest marker as far as the overt narrator tone is concerned. The strongest marker of overt narration is the narrator's comments, either explanatory connections or predictive statements. Description serves to reveal the author's tendency to take total control over the reader in presenting static situations, be they scenes, battles or character descriptions. Yet the narrator commentary, on the other hand, displays the author's intention to manipulate the reader by plotting events, predicting the result, or explaining the cause for action. This type of overt narrative phrase is usually introduced by "kanguan 看官 , you reader." For example, when Nūgua is infuriated by King Zhou's poem, she sets out on her way to punish him. Midway on her journey, her magic clouds are blocked by two dashing flashes from the heads of the two princes Yin Jiao 殷郊 and Yin Hong 殷洪 . She calculates and determines that the Shang House still has twenty-eight years of rule, so she returns. The narrator then reveals the status of the two princes:

That Prince Yin Jiao later became God

of Year on the Investiture Roster. Yin Hong became God of Five Grains. They are both famous spiritual martial gods.²⁵

那般郊後來是封神榜上值年太歲，殷洪是五穀神，皆有名神將。

The incident serves to predict that these two figures will become gods after the end of this life. Although death has its symbolic meaning, as will be explained in the next chapter; with respect to the story, it serves as a foreshadowing of how the prophecy will be fulfilled. Another example of the narrator comment is found in an incident in which when Su Hu finally is persuaded by King Wen's letter to send his daughter to the capital. On their way they lodge at the post station at En Zhou (恩州). During the night, the Fox demon comes to the residence, and Su Hu's daughter Daji is killed. The narrator explains:

He did not know that the one answering was a fox of thousand years of age, it was not Daji.²⁶

不知這個回話的，乃是千年狐狸，不是妲己。

In this episode, the killing of Daji by the Fox Demon is not explicitly narrated. The only thing which is narrated for the character (also for the reader) is the scream of a female servant, later found to be dead. Clearly, the narrator intends to guide the reader through a presupposed narratee and to control the story's development. He even

uses "he did not know," where "he" refers to Su Hu. Since the speaker obviously is first personal pronoun "I," as a consequence, the narratee is "you" the reader. These two examples constitute intruding comments without using the term "kanguan." In the following examples which are all introduced by this phrase, the narrator's tone is even clearer.

Daji is allied with Fei Zhong; she requires Fei to plot against Queen Jiang. Fei uses one of his servants who pretends to assassinate King Zhou during an audience. However, until the action of the assassination attempt is recounted, nothing has been revealed, neither in the story nor in narrator's comment. Thus in the scene which recounts the audience with the king, the overt narrator says:

You reader, this is the scheme from Fei Zhong and Daji; how can it be a goodwill? Since I have told you this, I will say no more.²⁷

看官，此是費仲妲己之計，豈是好意？表過不題。

The narrator's explanation takes care of the unrevealed plot. Sometimes the narrator seems anxious to tell the true story to the narratee because the unusual happenings violate what seems to be a normal or logical situation. After the Fox Demon has killed Daji and transformed into Daji's form in order to become a concubine, Master Yunzhong sends a wooden sword to King Zhou. King Zhou is very much impressed

by the Taoist's lofty manner and profound elucidation of the Tao. Therefore, he hangs the sword on the high gate of the inner palace. Soon after it has been hung, Daji becomes very ill; her face turns to light gold color, her lips turn pale, and her breath becomes weak, as if she is about to expire. Although King Zhou observes the changes, it does not occur to him that Daji could possibly be the demon. Also, since no one else knows anything about the conversation between King Zhou and Taoist Master Yunzhong, the narrator anxiously makes his statement,

Dear reader, because Master Yunzhong's magic sword was hung at Fengong Palace, the Fox Demon was so depressed that she looked in such way.²⁸

看官,這是那雲中子寶劍掛在分宮樓,鎮壓得這狐狸如此模樣。

In another episode, Daji creates a new form of punishment and persuades King Zhou to carry it out. It is a punishment pushing the victims into a huge pit filled with poisonous snakes and scorpions. Not only does she devise the punishments, later she finds various excuses to kill palace servants by striking them on the head. Her actions appear not only cruel but strange. Thus the narrator explains:

Reader, why did she want to execute people and throw them into the wine pool? She then could appear at midnight in her original form to eat the flesh in order to nourish her vital force and spiritual

essence and to bewitch king Zhou.²⁹

看官，他為何事要將人打死入於槽內？但
已或二三更現出人形，要吃槽內宮人，
以血養他精氣，惑於紂王。

This kind of explanation cannot simply be viewed as a third person omniscient narrator who attempts to tell every aspect of the story. On the contrary, it should be viewed as a technique used to serve the double role of telling and controlling the development of the story. On the one hand, the narrator himself tells the story; on the other, he is always aware that he has a narratee who sometimes may get confused. In the episode in which Yunzhong zi tries to subdue Daji, because she is a fox spirit of thousand years old and has her magic power, it may seem impossible that a demonic spirit like Daji can become ill. So the narrator has to explain this to the reader, just as he has explained earlier that it is the Fox Demon, not the human Daji, who answered Su Hu. Only after these points have been made clear, will it be possible to present later episodes without creating problems to cause the narratee confused.

B. Narrator and Point of View

Other features related to the overt narrator at the discourse level in FSYY are the narrator's omniscient point of view and the consequently generated distance and tone.

The term point of view can be examined from two perspectives: it is a way that the reader is presented with the discoursed story and it is also a way the narrator manipulates the events and actions in presenting the story. In FSYY the imitation of a storyteller's manner largely determines and leads the way of adopting an omniscient point of view. The narrator in the novel is, in every sense, an absolutely unlimited persona existing outside the story. The story is presented from all angles without restriction, literally from a god-like vantage point beyond temporal and spatial bondage. The narrator can choose whatever angle he likes and can shift from one to another at will.

The omniscient point of view is exercised in FSYY to its full advantage. By adopting it, the narrator not only shifts on occasion from one character's angle of vision, but also makes comments and communicates with the implied reader.

The narrator is never hidden from the implied reader; he is always a visible narrator. Generally, he does not intrude frequently, but keeps a certain distance from and

yet accompanies the implied reader as a teller and spectator.

This role of narrator in the novel enables the implied author to be an all-knowing persona; he can actually be at any place at any time and can change anything. In other words, he is not only omniscient, but also omnipotent and omnipresent. For example, when King Zhou accepts the Prime Minister Shang Rong's suggestion to go to worship Nügua, the narrator follows the group on pilgrimage to the temple. When a sudden whirlwind blows up the curtain and King Zhou sees the beautiful image of Nügua, the narrator is present to reveal King Zhou's emotional attachment; he gives the following lines:

At the moment King Zhou saw it, his soul drifted and his licentious desire was suddenly aroused. He thought, "I am the son of heaven and have all in the four quarters. Yet, even so, in my six inner chambers and three palaces, there was no such enticing beauty."³⁰

紂王一見，神魂飄蕩，陡起淫心，自思：朕貴為天子，富有四海，縱有六院三宮，并無有此艷色。

The omnipresent feature usually is not realized by the implied reader until a situation emerges that requires a change from a plain and straight forward telling and reveals the narrator's existence. In addition to the features

mentioned above, the omniscient point of view in FSYY can be examined by analyzing four situations, stemming from varieties of the narrator-reader-character-story relationships.³¹ The manipulation of various situations of omniscience brings the most flexible and versatile techniques to the narration.

First, and the most marvelous, is the use of a panoramic vision and the presentation of multiple simultaneous actions/happenings or disassociated scenes. This is one of the advantages of the omniscient point of view which is difficult to manipulate by a character narrator or third person witness in a fictional work. The panoramic view of an event is used for simultaneous actions which can be either a kernel event or a satellite event. The episodes recounting Ziya's descent from Kunlun Mountain and his encounter with Daji are the best examples for analyzing how the omniscient narrator functions. The first kernel is basically the cycle of the first part of Nügua's prediction, namely the decline of Shang court and Daji's entering the court. It tells that the goddess Nügua, in order to punish King Zhou for insulting her, sends the fox demon to confuse him. Because of his love sickness over Nügua, King Zhou issues a decree to recruit beauties from the four corners. The Fox Demon takes advantage of the opportunity of Su Hu sending his daughter Daji to the court;

at a post station she sucks Daji's blood and vital essence and then transforms herself into Daji's shape. After Daji arrives at the court, King Zhou is aroused by her charming appearance and takes her as his favorite concubine. Daji schemes to form her clique and to eliminate the loyal court officials who act against her. She also murders Queen Jiang and the other two concubines, then becoming the legitimate wife of King Zhou. Two of the four major dukes are executed. One of the others joins Daji's group. The last one, Duke of the West, is imprisoned at Youli. At this point in the narration, the kernel event has been set forth clearly. The narrator then shifts from the story in the human world, at the court, to the story in the celestial world. The story line moves to Ziya at Kunlun Mountain. The omniscient narrator first presents an explanation of the cause of the investiture and the reason why Ziya is destined to become King Wen's strategist. The narration then moves forward. Ziya is sent down to the human world and lodges at his friend Song Yiren's house. After several business efforts have failed, Ziya finally opens a fortune teller studio at the south gate of Zhaoge.

Now the focus shifts back to the human world. When Ziya discovers that the young woman who requests her fortune is a demon, he seizes her. The case, which appears to be one of sexually motivated abuse, is finally brought to the

court. In front of King Zhou and Daji, Ziya uses his spiritual fire to burn the woman to death. Because the woman was in reality Daji's sworn sister, the Zither Demon, Daji's heart is filled with hatred for Ziya. She intends to devise a scheme to execute Ziya through King Zhou's hand. Ziya is forced to escape to Pan River and become a recluse.³²

The shifting from one story line to another and from one realm to another risks disarrangement of the events and possible confusion to the reader. It is very difficult to execute the shifting scene with a witness or a character narrator because the author has to provide plausible and logical reasons for the narrator to be at the location of the shifted action. Even when using an omniscient narrator, it takes a great effort to make all the stories relate harmoniously and plausibly. In this case, the success lies not only with the foreshadowing of the predicted events but also with the narrator's inserted explanations.

Other significant aspects of the omniscient narrator's panoramic view can be found in some minor satellite events in which the narrator has to deal with two opposing sides in a battle or with two disassociated scenes separated from each other. This minor shifting in FSYY is usually marked by stock phrases such as hua fen liangtou 話分兩頭 or an xia bubiao (or buyan).... qieyan (qieshuo) 按下不表

(不言)... 且言 (且說). For example, after Daji has successfully murdered Queen Jiang, she intends to eliminate the queen's sons, the two princes Yin Jiao and Yin Hong. These two brothers are escorted by two giants Fang Xiang and Fang Bi in their escape from the court. King Zhou then sends two generals to chase them. At this point, the narrator has to deal with the stories of the two princes who part at a fork in the road. He shifts back and forth; here he presents what happens to the older one; there he tells about the younger one. Later he returns to the older one in order to relate his unlucky fate; then he tells of the capture of the younger one by a general. Also when these two princes are finally brought back to the court and sent to the execution ground, the narrator turns the story to the two immortals who, in their grottos, suddenly feel a fluttering in the heart. By exercising their magic calculation, they learn that the two princes are in danger, so they send the two gods to rescue them.³³ In this case the only device to switch from one place to the other is the use of omniscient and panoramic vision in the novel. The cultural code and the revelation of the status of the two princes makes the event plausible.

The second use of the omniscient point of view is to insert the narrator's comment on the story or on a character. The authorial comments in FSYY are of three

kinds: explanation, revelation and generalization. The comments are usually preceded by the term "dear reader, kangan."

Interpretation often occurs when there is a supernatural situation which the narrator thinks will likely confuse the reader. In the early development of the Daji episode when Su Hu escorts his daughter Daji to the court, the entourage rests at a post station. At midnight, suddenly a maid screams that a demon has come. Su Hu hastens to his daughter's room and asks her if she is all right. After he hears Daji say that it was nothing but a dream, he leaves the room to stay outside patrolling. Then the narrator makes a statement:

He did not know that the one who answered the inquiry was a thousand year old fox demon, not Daji. When a moment ago the lamp went off, [Su Hu] went to the front hall to get a lamp, it had taken a long while. Daji's soul and spirit had been sucked by the Fox Demon and she had been dead for a long time. [The Fox Demon] thus occupied the body to take on a woman's form so as to infatuate King Zhou and ruin his kingdom. This was predetermined by Heaven; human effort could do nothing.³⁴

不知這個回話的，乃是千年狐狸，不是妲己。方才燈滅之時，再出廳前，取得燈火來，這是多少時候了，妲己魂魄，已被狐狸吸去，死之久矣。乃借體成形，迷惑紂王，斷送錦繡江山。此是天數，非人力所為。

This explanation is certainly addressed to the reader. The interesting point is that in the novel, except for Ziya and a few immortals, no other characters know the real nature of Daji. Not until the end of the novel, when Ziya executes the three female demons, do the characters in the novel learn of Daji's original status. The narrator adopts a position which is close to the reader and far away from the characters.

Another example is the episode of the murder of Queen Jiang. Fei Zhong bribes one of his servants, Jiang Huan, to assassinate King Zhou. When Queen Jiang is arrested, King Zhou asks who would assume the task of interrogation. Fei Zhong immediately steps out of the line to take the assignment. The narrator then says,

Dear reader, Fei Zhong was not a prosecutor. This was a set up to bring a false charge against Queen Jiang. He feared that the other officials might interrogate and get the truth. Therefore Fei Zhong asked to take the assignment of interrogation.³⁵

看官，費仲原非問官，此乃做成圈套，陷害姜皇后的，恐怕別人審出真情，故此費仲討去勘問。

Prior to the assassination attempt, King Zhou has not been summoned to an audience for several months. Daji suddenly persuades King Zhou to have a morning audience. King Zhou

praises her for her virtue, but the narrator inserts his comment,

Dear reader, this was a scheme made by Fei Zhong and Daji. How could it be goodwill?³⁶

看官，此是費仲、妲己之計，豈是好意？

To provide an explanation is somewhat unnecessary; it is an overused intrusion which vitiates the element of suspense in the story. Yet, not many intrusive explanation are like this. If the inserted intrusions are a remnant of the storyteller's manner, it is understandable.

However, there are some other explanations which create suspense and also serve as structural elements. The best example is the explanation of the status of the two princes. When Nügua is infuriated by the poem insulting her, she intends to kill King Zhou at once. But her flying cloud is blocked by two red flashes radiating from the heads of the two princes. The narrator explains that these two are famous godlike generals; one is the god of the Great Cycle, the other is the god of Five Grains.³⁷ Later development tells how these two are captured and returned to be executed because they have taken weapons with them as they entered the palace. They are rescued by two immortals at the scene of the execution. Since the two are King Zhou's sons, they should not kill their father, according to

the moral norm and filial piety. However, their mother has been murdered by their father and they swear to avenge her. The situation is presented as a dilemma; the reader will be interested in how the final result solves the dilemma.

Another form of the omniscient narrator's comment is revelation of the workings of the supernatural world, fate and destiny. Although this form of comment is not used extensively, it occurs at critical points in the narration, particularly in the early part of the novel where it serves to foreshadow events. The most interesting revelation in FSYY deals with the investiture and its background. One of the earliest indications that the investiture will be central to the novel occurs when the narrator first shifts his account from the proposed execution of the two princes of the Yin House to the world of the roaming immortals. The narrator tells the reader that the reason the two princes are being rescued is that their names are listed on the Investiture Roster and therefore they should not be executed before the predetermined time. He also reveals that one of the causes of the death of spirits and immortals is that in the past one thousand and five hundred years, the immortal has violated the prohibitions against killing.³⁸ In the second revelation, the narrator gives even more information about the investiture. He makes it clear to the reader that in addition to the deaths of immortals and spirits which

will occur because of violations, the Yin court is fated to perish and the Zhou House to flourish. An additional important revelation is that Ziya will be the commander in the action which brings about the end of the Yin, and that he will be the one to carry out the investiture.³⁹ In other contexts throughout the narrative, revelations regarding the decline of the Shang and the investiture of the gods are presented. These revelations, together with the expressions of characters regarding their recognition of the process and their understanding of their own role in it, form an exposition which prepares the reader to follow the complex stories. However, it is obvious that the narrator assumes the major role of keeping the reader well informed, especially regarding the supernatural world. The omniscient vision serves as a convenient narrative device for him.

In FSYY, besides the revelations of the major events or situations, there are several cases in which the narrator uses revelation to tell about a single character's fate or simply to provide a foreshadowing. In the episode of King Wen's adoption of a son, Thunder Bolt, a Taoist comes to take the boy as his disciple. King Wen then asks what name he should use when he meets the boy; the Taoist gives the name and leaves with the baby. The narrator then appears to say that after seven years, Duke of the West will encounter a dangerous situation and Thunder Bolt will descend from the

mountain to assist King Wen.⁴⁰ Later when King Wen escapes from Zhaoge to Xiqi, Thunder Bolt comes to rescue him just as two generals are about to capture him. Another example of this form of foreshadowing is found in the episode of King Wen's imprisonment at Youli. After King Wen has demonstrated his loyalty and gained the support of other officials, King Zhou has no excuse to detain him and lets him return. At the farewell party held for King Wen, Fei Zhong and You Hun ask him about King Zhou's fate as well as their own. Intoxicated, King Wen tells them that King Zhou will be dead in the twenty-eighth year and they will be frozen to death at the end of their lives. The narrator inserts in his revelation that later Ziya freezes Qi Mountain and captures Lu Xiong and these two people to use them as sacrifices offered on the Investiture Altar (後來姜子牙冰凍岐山, 拿魯雄, 捉此二人祭封神臺).⁴¹ King Wen's prediction of a twenty-eight year reign of King Zhou corresponds to Nügua's prediction at the beginning of the novel. The prediction of the deaths of Fei and You is a foreshadowing of the episode in Chapter Forty.

The third feature of the omniscient point of view in FSYY is the penetration into the character's interior thoughts. The description of a character's psychological state usually begins with the phrase, "thinks in his own mind, zisi 自思." Only once does the narrator present a

character's interior thought to the reader. One such case is found in the episode of Daji's conflict with Queen Jiang. After Daji has been humiliated by Queen Jiang in front of the other concubines and court officials, she determines to eliminate Queen Jiang. Her maid suggests to her that they should be allied with a court official. Daji writes a secret letter which her maid gives to Fei Zhong. After reading the letter, Fei Zhong shuts himself in an inner secret room and expresses his deep worry and fear. The narrator presents the interior thought in which Fei reasons with himself, saying:

I will think it over: Queen Jiang is the king's legitimate wife, her father is Duke of the East who rules the East Lu region and has millions of armies and thousands of intelligent generals. His eldest son is Jiang Wenhuan who is peerless in bravery and has the strength of a goat. How can I offend him? If anything goes wrong, the disaster is no small matter. Yet, if I hesitate and do not do it, she [Daji] is the favorite concubine of the king. If she bears a grudge, either a pillow talk or just a slanderous word after intoxication, and I will be dead with no tomb to rest.⁴²

我.想.起.來: 姜皇后乃主上元配, 他的父親乃東伯侯姜桓楚, 鎮於東魯, 雄兵百萬, 麾下大將千員, 長子姜文煥又勇冠三軍, 力敵萬夫, 怎的惹得他? 若有差訛, 其害非小。若遲疑不行, 他又是天子寵妃, 若因此記恨, 或枕邊密語, 或酒後讒言, 吾死無葬身之地矣!

Exposure of the personal dilemma of the characters is one of the subtle presentations in FSYY, particularly when we consider the early date of the novel's composition. Although the technique of exploring the character's interior thoughts is not used frequently in the entire novel, it is used properly and effectively. In this episode, Daji has already obtained the king's favor, yet her political position has not yet been secured. She intends to reach out to form an alliance. Fei Zhong, on the other hand, is a cunning and wicked person, an official close to King Zhou. However, he does not have his own men and base, thus is also seeking a strong support in the court. The letter sent from Daji is a guarded secret and Fei reads it in his private room. It is plausible that he can talk only to himself. The narrator uses the monologue to reveal Fei's personality to the reader. In Fei's consideration, neither the state nor the people, nor the king himself are of concern to him. His concern is his own benefit and security. He thinks over the problem only from the viewpoint of practicality and personal safety. Murdering the queen seems to him to have nothing to do with morality or loyalty; he can jeopardize the lives of others for his own selfish purposes. Later he bribes one of his servants to assassinate the king and to incriminate Queen Jiang, saying that the act was done at her instigation and with her collaboration. Subsequently, Queen

Jiang is tortured to death. Furthermore, after Daji has seized power in the court and the favor of the king, she even persuades the king to execute Duke of the East in order to relieve Fei of the worry that the relatives of Queen Jiang will take revenge against him.⁴³ From the presented monologue, the reader is not only given insight into the development of the plot, but even more so into the traits of this character.

Another example of a character's psychological exposure through the monologue is found in the episode of Nezha's incarnation into the world. A quarrel at the side of Qiantang River causes Nezha to lose control of his temper and to a kill a Yaksha and the dragon king's son. When the dragon king flies to the Jade Emperor to appeal for justice, Nezha waits for him and beats him severely. He forces the dragon king to transform into a small snake. Nezha brings the snake back home so that the dragon king will have no chance to see the Jade Emperor. However, at Nezha's home the dragon king leaves with a grudge and swears to get all the dragon kings from the four seas to sue Li Jing (Nezha's father) at the Jade Emperor's court. Nezha realizes that the matter is becoming serious; he flies to see his master Taiyi. After listening to Nezha's report, Taiyi thinks through the event as follows:

Although Nezha is ignorant and kills Ao Bing

by mistake, it is predetermined by Heaven. Now Ao Guang, though a dragon king, is just a [god in charge] of rain and cloud. As for the revelation from Heaven, how can he pretend not to know? For such a small matter he has gone to disturb the heavenly court; he really does not know what he is doing.⁴⁴

雖然哪吒無知，誤傷敖丙，這是天數，今敖光雖是龍中之王，只是步雨興雲，然上天垂象，豈得推為不知？以此一小事，干瀆天庭，真是不諳事體。

Master Taiyi's attitude, which is also reflected, though not in monologue form but in conversation with other characters, is a typical one representing the attitude of Hierarch Yuanshi, Laozi and other superior immortals. They perceive the entire event of investiture as a predetermined process and the death of the victims whose names are listed in the Investiture Roaster as the effect of punishment for a previous sin or violation against prohibitions. They also believe that the gods canonized after their death are to be in charge of a world which will be restored to a new order by erecting the sage king who cares for the people in their suffering. The revealed attitude dominates their decisions regarding their strategy on the battlefield as well as in the way they view the lives of the opponents. The narrator's predilection for direct communication with the reader about the story in general also serves to justify

many of the actions which otherwise might appear to be arbitrary ones.

A final feature regarding the omniscient narrator as shown in FSYY is the use of ellipsis in temporal summary, a device which can be used only by the omniscient narrator. Because the novel is a long narrative and contains numerous events and characters, it is important that the author trim away some trivial matters in order to bring about a clearer focus and better organization. In FSYY, the basic strategy of using the ellipsis device as temporal summary is to shorten the discourse-time to cover a much longer story-time.⁴⁵ By doing so, the author can span a period of story-time which will then be unnecessary to narrate in detail. The seven years imprisonment of Duke of the West is a good example. Upon hearing Fei Zhong's report that Duke of the West has cursed him to die in twenty years, King Zhou orders the guards to imprison Duke of the West at Youli. The narrator summarizes the seven year period:

As soon as Duke of the West arrived at Youli, his teachings were pervasively practiced; people and soldiers all worked with content. Living a leisurely life, he elaborated and expanded Fuxi's Eight Trigrams into sixty four hexagrams. He also divided the sixty four hexagrams into three hundred and eighty four annotated patterns. He was content with his lot and lived in peace, not having any grudge against the ruler.⁴⁶

且言西伯一至羗里，教化大行，軍民樂業。

閒居無事，把伏羲八卦反復推明，變成六十四卦，中分三百八十四爻象，守分安居，全無怨主之心。

Following this summary is a brief account of the crisis caused by the rebels from the east and south regions. The focus is then shifted to the episode of Nezha's birth. The summary covers seven years of the story-time, yet it only takes a minute of the discourse-time. Structurally, it makes the narrative compact by cutting off unnecessary details and increases the pace of the narrative. In some other cases, the narrator adopts stock phrases from the fictional tradition to use as his ellipsis device. For example, after Nezha is born at Li Jing's household, a Taoist comes to see the baby boy and names him Nezha. After the Taoist leaves, Li Jing has no immediate action to perform, but because the rebels have risen everywhere, he orders his men to guard the pass with vigilance. The narrator then says,

Birds flew and rabbits ran, time also moved fast. Summer left and Winter came; unobtrusively, seven years had passed. Nezha now was just seven years old. . . .⁴⁷

鳥飛兔走，瞬息光陰，暑往寒來，不覺七載，哪吒年方七歲....

The same ellipsis device is used to summarize Ziya's forty years of cultivation on Kunlun Mountain and Thunder Bolt's ten years of learning martial arts after King Wen has adopted him as a son.⁴⁸ This kind of ellipsis differs from the one in the King Wen episode. This one is formally a pure function which simply indicates the time flow and initiates a transition of focus; it does not contain thematic reference. But the ellipsis in King Wen's episode not only has the same function as the above, but also possesses information which can satisfy the reader's curiosity regarding what has happened in the interval. The instance quoted above indicates the sagacious nature of King Wen; the account of his expansion of the Eight Trigrams matches what is recorded in the history. Furthermore, his attitude towards King Zhou and his kindness toward the people have an impact on the later plot development. The generalization made by the narrator also adds to the reader's knowledge of specific traits of King Wen's character.

Regarding the relationship between narrator and reader and between narrator and character, several variations are possible depending on the closeness between the two parties. The relationship between each of the two parties can be varied by the interaction of their function. For example, if the narrator is one of the characters in a novel, he is

definitely close to the character or to the narratee, but he is definitely far from the reader. However, if the narrator is not telling the truth to the character or the narratee, he becomes unreliable to them, but may be reliable to the reader. By the same token, if he is in a position opposed to that of the implied author, then he might be unreliable to the reader.⁴⁹

In FSYY, the relationship between the omniscient narrator and the reader seems not so complex. There are three discernible factors which make this relationship simple. First, except for few places where "dear reader, kangan" is used, there is no other narratee in the novel; this means that the reader and narratee are one. Second, there is no narrator comment that indicates the splitting of the implied author and the narrator; they also are one. Third, there is no narrator comment on the novel's discourse; that is, no comment on how to tell the story or how to present the character. Therefore, what the reader sees is what the implied author intends to tell.

In general, throughout the movement of the plot, the narrator in FSYY has maintained a close relationship with the reader; what the narrator has explained or predicted is actually what occurs in later episodes. The narrator is basically trustworthy and hence a reliable narrator. However, a careful "reading out" indicates that in several

situations the narrator has given a different view of the event and character. The image of the character or the action is inconsistent with, or even opposite to, what the reader has perceived in his mind. Thus a disparity occurs between the already portrayed image or presented situation and the present one. In a narrative, irony is always created by the "disparity of understanding", especially when the reader is expecting a certain result but it turns out to be the opposite.⁵⁰ The ironies in FSYY are dramatic ironies created in a narrated situation; they are not created by a narrative tone.⁵¹

The ironical situations happen not only in the human world but also in the immortal world. For example, the names on the Investiture Roster have been determined and sealed by the three Hierarchs, a group including both the disciples in the Chan School (禪教), headed by Hierarch Yuanshi and Laozi, and the Jie School (截教), headed by Hierarch Tongtian. Later, when the disciples of Jie School see that their brothers and sisters are killed by the disciples from Chan School, they feel humiliated and convince their master Tongtian to take revenge. Tongtian gives his disciples four magic swords and sets forth two malicious and powerful deployments to challenge Yuanshi and Laozi. In the battle, many disciples, immortals and human fighters are killed. When the Taoist Hongjun 鴻鈞道人,

who is the master of the three Hierarchs and the one who orders them to carry out the investiture, comes to mediate. He gives a pill to each of the three. After they have swallowed the pills, Hongjun tells them what they have just swallowed are poisonous pills; if any one of them were even to think of fighting against the other, he would die.⁵²

From the viewpoint of story interest and structuring, this ending is an appropriate one, for it brings equilibrium to disorder and eliminates the possibility of conflict once and for all. However, there is a very strong disparity in viewing the result. Hongjun is the master of the three Hierarchs, the figure in the novel with the highest status. His image is of a merciful, moral and superior being who possesses magical powers and has cultivated the Tao. He orders the action of investiture and knows exactly what will occur in the procedure. He also knows that Yuanshi and Laozi will assist King Wu, the sage king, to bring peace to the world. But in opposition to this image, and possibly to the reader's expectation, he poisons his own closest disciples without distinguishing right from wrong. His action signals that there is no distinction between good and evil and that immortals are just like humans, imperfect and mean in action. This whole ironical situation certainly affects the reader's perception of the stories: he might discredit the narrator's reliability, thinking that the

narrated situation is untrue. Or, he might readjust his image of the supernatural beings, the gods and immortals.

The other example which illustrates ironical effect is the narrator's manipulation of the relation between Ziya and King Wu. When King Wen dies, he instructs his son King Wu to take Ziya as father-Prime Minister, xiangfu 相父. Yet from the beginning of the expedition, Ziya has hidden something from King Wu. After Ziya has received the Investiture Roster and brought it back to the camp, King Wu asks what he has done. Ziya does not tell him the truth. The reader might accept the narrator's explanation that the truth is a heavenly secret 天機 which should not be divulged.⁵³ (But at the very end of novel, Ziya tells King Wu before he carries it out.) Later in a battle, Ziya captures Lu Xiong, Fei Zhong and You Hun and plans to offer them as human sacrifices on the Investiture Altar. He invites King Wu to serve as master of the ceremony, but deceives him saying that what will be carried out is only an offering sacrifice to Qi Mountain.⁵⁴ Likewise, when Ziya's troops have crossed the river and met with the other troops of the various dukes, Ziya tells King Wu to stay in the ship while he goes ashore to supervise the settlement. In fact Ziya goes to see the dukes and generals in order to instruct them not to talk about the real goal of deposing King Zhou, but to pretend that they have come to observe the

administration of the Shang court (guang zheng yu Shang 觀政於商).⁵⁵ Observing the administration is a term used in the official history Shiji, which in the novel is the excuse made by Ziya to persuade King Wu to launch the military action. And King Wu, up to this point, still believes that what his trust-worthy Chief Commander has done is for this righteous goal. The situation which creates the most strong disparity in the narrative is the last scene of the campaign. When the people in Zhaoge surrender to Ziya and open the gate, Ziya and the other dukes all lead troops to the palace. The dukes and their generals encircle King Zhou and attack him. King Wu asks Ziya to stop the disloyal and rebellious action and to rescue King Zhou. But Ziya tells King Wu to beat the drum. King Wu does it without knowing that the sound of the drum is a signal for the troops to march ahead to attack; hearing the drum, all the generals dash out to fight. King Zhou is wounded and his guards all die. He is finally forced to immolate himself on the tower.⁵⁶

The ironical effect is created on the basis of the reader's disparity of understanding the situation, a condition which largely depends upon the narrator's control of the relation between the reader, the character and the event. In the events analyzed above, except for the last one, Ziya's intentions have been directly transmitted to the

reader and to some of the other characters. Therefore, the reader knows well what Ziya is doing to King Wu. In addition, from the cultural code in the history and other sources, King Wu's sage image has been fully portrayed; the image in the novel accords with the image created in the tradition. He is a sage king, benevolent, sharp, righteous and honest. Ziya, too, is basically an honest and upright man. Furthermore, he possesses magical powers and can communicate with supernatural beings. The reader has therefore been led to believe that Ziya would never deceive his master, even though he might deceive or act craftily towards his enemies. And King Wu is expected, according to the existing image, to be intelligent. How could Ziya deceive King Wu again and again, even in front of the other generals? How could King Wu not know that Ziya is beheading people to offer them on the Altar? How could he be unaware that the sound of drum is a signal to advance the troops? The answers might vary depending on personal viewpoint, but the ironic tension is created in the reader's mind and the meaning of the events, as well as the in story as a whole, it certainly requires readers to make a realignment in the process of reading and interpretation.

II. Form of Story

A. Events: Disclosure Plot and Structure

For formalists and structuralists, in the analysis of narrative literature, form is the primary concern and plot is the core element of form. Insofar as a narrative is not a random collection of casual remarks but a literary work intending to convey meanings, it must have a structure and plot, no matter how loosely linked or tightly constructed.

The term plot has been used in various ways and has been given different definitions. The most general meaning assigned to plot is an "outline of events" or "the skeleton of narrative."⁵⁷ It is often heard that the plot in a certain work is the same as that in another work, or that the plot of a movie or drama is taken from a particular novel. In this usage, the term plot is simply taken to mean a summary of a story.

In recent studies on the poetics of fiction, Aristotle's monumental definition is still the major derivative source for the current concept of plot. Aristotle considers plot to be "the imitation of an action" and "the arrangement of the incidents;" the action should be a whole and the plot should have a unity.⁵⁸

E. M. Forster further distinguishes "story" from "plot", saying that a story is "a narrative of events in their time-sequence. A plot is also a narrative of events, the emphasis falling on causality."⁵⁹

Aristotle's definition, in comparison with the commonly used one, is more abstract than the narrative. His statement is independent from any concrete story, and in some sense, creates a principle for the narrative. Forster's concept, on the other hand, takes plot to have causal and emotional elements and the story as simply a chronological arrangement of a narrative.

The Neo-aristotelian scholars have argued with Aristotle and expanded his definition into a more complex one. They, too, put emphasis on causality, but add new meaning to it. Scholes and Kellogg claim that plot is the "dynamic, sequential element in narrative."⁶⁰ They describe plot not only as an arrangement of events in a narrative, but as a dynamic process in which the incidents are organized in a sequential order with cause-and-effect as the essential idea to move the plot forward.

Some Formalists attempt to distinguish story and plot, Tomashevsky in his book says, "Both include the same events, but in the plot the events are arranged and connected according to the orderly sequence in which they are presented in the work....In brief, the story is 'the action

itself,' the plot, 'how the readers learn of the action.'"61
He concludes "Real incidents, not fictionalized by an author, may make a story. A plot is wholly an artistic creation."62

The structuralists, greatly influenced by the linguistic concept of the binary set of "signifier" and "signified" in the language communication flow, and also by the "diachrony" and "synchrony" concepts, distinguish these two elements in narrative. "A story already represents items selected according to some elementary law of narrative logic which eliminates irrelevances. And a plot is then a further refinement which organizes these items for maximum emotional effect and thematic interest."63

But even within the field of structuralistic criticism, the differences are great, especially among pioneer critics. Some have gone so far to base their views on language counterparts and to seek in language their conceptual framework, and even a practical application. For example, G. L. Permyakov claims that "the differences between units within the sentence and beyond the sentence are quantitative."64 By this he means that the story is nothing more than an object formed by the numerous accumulated sentences. His theory leads him to two extreme views, namely that "the relation between the two [language and discursive forms] is not only functional but also genetic.

Discursive forms are transformations of linguistic forms."⁶⁵
To him, the narrative is simply the sentence written large.

However, the theories of the newly coined term "narratology" or "grammar of narrative" and the equating of grammar elements with narrative elements are in their preliminary stage; many scholars still feel hesitant to accept them.⁶⁶ Also, these theories, in their extremity, generally take Western languages as the data in analyses and have not broken the barrier caused by using other languages as the media in narrative.

However, the structuralists in the United States have not taken extreme positions. The critics and theoreticians, on the one hand, hold their right to be convinced, and on the other hand, have begun to modify the pioneer structuralistic concepts on the basis of their own heritage from the New Criticism and formalism.

Regarding the application of the structuralist theory to Chinese narrative, there are several aspects which should be used with great caution. The difficulties for explication derive from some totally different features in the Chinese narrative. It is a recognized generalization that Chinese narrative tends to be episodic in nature. But what stands behind this generalization is much more complex than is immediately apparent. Episodic is used in the sense that the narrative lacks any unity: each event or action

succeeds one another without probable or necessary sequence; the stories are discrete.⁶⁷ Another generalization, although not directly related to the structure, is that there is no dynamic development in action and are no changes in character. But, to say that Chinese narratives, including FSYY, have a static and episodic nature, does not mean that they lack elements of cause-effect. The Chinese narrative, because of a different generic origin in literature and cultural background in general, differs greatly from the Western narrative. Chinese works may not follow the concepts of unity and wholeness very closely, but they do have their own self-contained methods of unifying the whole narrative. Some of them may contain an internal structure based on chronological order or conflict-and-resolution pattern.⁶⁸ Some of them may carry an overall "superstructure" to link all events and characters together. Still others follow a thematic structure, using a single theme to function as an integrating element to pull all episodes together.⁶⁹ Furthermore, recent studies have shown that due to the generic and cultural features, there are totally distinguishable concepts in the fictional works. Thus the circumscribed views about the dynamic and linear plot have been questioned in the recent works of many Western scholars.

Before moving to the analysis of the structure and theme of FSYY, it is necessary to explain some concepts and to clarify some theoretical terms regarding the application of structuralistic methods to it. According to structuralistic theory, causality and unity in a novel need not be created only by dynamic action, they can be produced by a static situation. Inspired by the general phenomena in language, structuralists see the static situation as something equal to the static verb IS and dynamic action to the active verb DOES.⁷⁰ Therefore, in a novel with phenomenal causalities and dynamic actions, what the reader usually asks is "What happens next?" However, to those novels with only ideological causality and static situation, especially those which have a closer connection to their narrative convention and find their sources largely in earlier legend and folklore, in the "reading out" process at the deep structure level, the reader usually asks "What is it?" In the case of FSYY, what interests the reader is not what will happen next, but what is the Investiture Roster. In addition, the novel is crowded with numerous characters and numerous events, both major and minor. For each character, even the major ones, there is no clear motive and no change either in character or in the process of movement of plot. The presentation of character usually begins with the revelation of traits and concludes with the accumulation

of traits that have been revealed. At the end of the novel, nothing has been changed for the characters: neither do they become more mature, nor do they realize more truth about life or become enlightened. A plot which advances in this way is called a disclosure plot.

The function of the disclosure plot is "to emphasize or de-emphasize certain story-events, to interpret some and to leave others to inference, to show or to tell, to comment or to remain silent, to focus on this or that aspect of an event or character."⁷¹ On the one hand, the plot thus defined is flexible and allows the reader to grasp the kernel and development of the narrative flow. On the other hand, it enables the reader to connect the minor satellites and comprehend the novel as a whole. The cause-and-effect and sequential development in a disclosure plot is taken to be important, but the causality is not necessarily always to be dynamic actions. It can be a situation, an ideology, or any aspect in human experience which can provoke new situations and advance the plot forward. Generally, in a novel of disclosure plot, the events are revealed and the development is a displaying.⁷² Therefore, in a structural analysis, the primary concern is not only to examine the explicit action as cause, but also to exercise a "decoding from surface to deep narrative structure," that is, to carry out a "reading out" approach. For example, when Forster

claims that "The king died and then the queen died" is a story and "The king died and then the queen died of grief" is a plot, he is talking about the causative element and the chronological connection between these two actions. The structuralists argue that these two statements "differ narratively only in degrees of explicitness at the surface level; at the deeper structural level the causal element is present in both."⁷³ Because of this concept, it is suggested that in the "reading out" procedure, the reader should try to infer and search for the probable and logical causes by applying particular cultural codes or ordinary presumptions, including such purposive statements as in the above example.⁷⁴

The other important work in the "reading out" is to distinguish the "kernel" from the "satellite." Kernel refers to a "logically essential" event which "advances the plot by raising and satisfying questions."⁷⁵ Satellites, usually in plural form, are nonessential but minor events; they can fill in, elaborate, and complete the kernel.⁷⁶ In a narrative, if a kernel is deleted, the plot will be consequently changed or even destroyed, but it is not the case with satellites. The relation between kernel and satellite in a narrative is always an interrelated and complex one. However, with the basic concepts and methods

introduced above, it is sufficient to begin the analysis of FSYY by reading it out.

FSYY can be perceived from two structural levels: the level of its layout (buju 布局) and the level of internal structure (jiegou 結構). These two levels, as well as the kernel-satellite set, are all independent of medium; they exist only conceptually in the analysis, not in the actual words of the novel. The layout can be further divided into four parts. The first part is the kernel event of Nügua's punishment of King Zhou and the consequent satellite events. It covers Chapter One to Chapter Eleven and chapter Seventeen to Twenty-six. The second part is an expositional part, including Nezha's reincarnation to this world and Ziya's descending Kunlun Mountain. It covers Chapter Twelve to Chapter Eighteen. The third part is the military action of Grand Tutor Wen Zhong's generals against Ziya. It correlates with Ziya's doomed fate of three-deaths-and-seven-disasters. It extends from Chapter Twenty-seven to Chapter Sixty-six. The fourth part begins with Ziya's appointment as the chief commander and his expedition to conquer King Zhou. It covers the rest of the novel and ends with the final victory.

The first part contains a kernel event which is King Zhou's blasphemy and Nügua's punishment of his sin. It begins with King Zhou's pilgrimage to Nügua's temple. After

he has offered incense to the goddess, he sees the image of Nügua behind the sanctuary whose curtain is blowing open by a gust of wind. Aroused by Nügua's unsurpassed beauty, he composes a flirtatious poem which evokes Nügua's anger. She summons three demons and orders them to transform into female form to infatuate King Zhou and cause the fall of his state. This kernel is very short but very important in terms of the structure and plot; it is one of the two kernels which serve as the ideological causes to set the novel's framework and generate many interrelated satellites. Although the immediate effect is not seen in this event, it creates a mediated effect and explicitly illustrates the sin-punishment theme. This sin-punishment theme is frequently revealed in the later episodes. For example, the twelve senior immortals and Nezha encounter their doomed disasters because during the past hundreds of years they have committed a sin of slaughtering.⁷⁷ Princess Longji, who is the daughter of Xiwangmu 西王母 and the Jade Emperor 玉帝, is sent down to this world as a form of punishment because she did not behave properly at the Peach Party 蟠桃會 held by her mother.⁷⁸ Her punishment ends with her death which has been predestined long before she descends into the human realm. Even a very slight violation of the regulations could bring a serious consequence to the victim. Huang Tianhua is a young Taoist cultivator. On the

first day of his arrival at Ziya's camp, he changes his Taoist robe, eats meat and drinks. Later he is seriously wounded in a fight and brought back to his master. He is told that this is a punishment for his violation of the prohibition.⁷⁹

The expression of this theme in the kernel is particularly interesting and significant. First is the cause of the punishment. King Zhou has not committed any substantial offense against Nügua; the poem is in a form of implied sexual assault, but it is taken so seriously that he pays with his throne and his life for his sin. The second interesting point is that the goddesses (gods too) and other forms of spirits often interfere in the affairs of the human world. They act mysteriously and unpredictably. In this case, Nügua's punishment of King Zhou is to send women to him and cause his decline. This event can only be understood by inferring the Chinese cultural code concerning the attitude towards women in traditional society. According to Chinese fictional convention, women are seen as the "trouble water, huoshui 禍水 " and can cause serious and fatal disaster to a man, even to a kingdom. Although in FSYY a strong sense of misogyny is not found in the author's attitude, his basic viewpoint is in accordance with the cultural verisimilitude. The other thematic significance revealed in this kernel is fate, which is predestined by

heaven and termed tianming 天命 or tianshu 天数 in the novel. It is one of the themes thoroughly illustrated in numerous events. In this kernel event, when Nügua intends to punish King Zhou immediately, her magic flying cloud is blocked by two red flashes dashing into the sky. She, the goddess holding the highest rank in the Taoist hierarchy, has to bend her will and seek another form of punishment because her magic divination indicates that King Zhou still has twenty-eight years remaining on the throne. Punishment in the novel is considered to be a retribution for humans as well as for immortals who have committed a misdeed or violated a prohibition. The most significant aspect is that the revelation of fate and sin-punishment is made through the channel of narrator-reader communication. Thus it arouses the reader's curiosity and anxiety to ask what it is and how it will be carried out.

King Zhou is presented to the reader as a debauched man who prefers women and wine to kingly actions. His lovesickness over the goddess prompts him to decide on a project of selecting beautiful women. The function of the Nügua kernel continues to generate more events. King Zhou's intention to search for a woman as beautiful as Nügua serves as the motive to take action and to cause the consequent troubles. At this point in the plot, the kernel event has not reached its conclusion because King Zhou has not been

released from his lovesickness. It takes another three chapters to complete the first step of Nügua's scheme in the kernel event. Viewed from the structure, there are three satellites embedded by the kernel: the rebellion of Su Hu who refuses to send his daughter Daji to the king, the conflict between Duke of the West and Duke of the North, and the Fox Demon's entering the palace (in Daji's form). Along the course of plot revelation, a satellite can become a kernel in a new situation. The later conflicts between the two dukes serve as the cause of Ziya's punitive attack on Duke of the North. The execution of Duke of the North in turn causes King Wen's sickness upon seeing the Duke's head cut off, and the sickness is the cause of his death.

In the novel, up to the stage in which Daji (the Fox Demon) has been sent to the palace, the kernel event is reaching its terminal point. A terminal point can be a temporary suspension of an event in a disclosure plot or an end of a large narrative part.⁸⁰ When an event or situation reaches its terminal point, it does not necessarily mean that it has ended completely and is to be discarded. The thematic connection or the character in the situation can still serve as a distributional element either to create a new situation or reinforce the theme.

The episode of King Zhou's sin and Nügua's punishment is not completed until the Fox Demon takes the opportunity

to reside in Daji's form and is sent to the palace. From the beginning of the Fox Demon's entering the palace, the events form a continuum in which a complete discoursed story is displayed through the beginning-middle-end process. This continuum can be seen from its internal structure as a self-contained event, and can be considered as a kernel from the point of view of overall layout. Its importance indicates that it is the core part and cannot be deleted without influencing the unity of the whole narrative. In addition, a kernel can be connected with other kernels by linking to each other. It can carry a constant motif which may be passed to the later episodes to present the thematic significance. The events in the subordinated parts are called a distributive unit or satellite as defined above. If a satellite is deleted, it will not cause any significant damage to the unity of a narrative. It seems clear that these two terms are relational and conditional: a kernel at the layout level can never become a satellite to other events, but a satellite sometimes in later development can turn into a kernel of other events or situations, depending on the narrative condition. Also the kernels always entail some kind of subsequence, but a satellite usually takes no subsequence.

It takes four chapters to resolve the kernel and the subordinated events of Daji. After Daji has become the most

patronized concubine, the narrative is advanced immediately to join the main flow of the plot. Before the plot moves to the exposition in which two main characters Jiang Ziya and Nezha are introduced, there is a string of events subordinated to the Daji kernel. These satellite events subordinated to the kernel are created to form an integrative part. These events can roughly be divided into five satellites; each satellite corresponds to, but is not identical with, one chapter. The narrative functions of these satellites are to integrate the kernel to form a unity and advance the plot to link the second kernel at the layout level. Slowly, yet constantly, they also reveal the traits of each protagonist or antagonist along the course of the plot movement. These two functions occur simultaneously, only for the purpose of analysis can they possibly be viewed separately. From the stories, it is obvious that Daji, after her first step of entering the palace, has two schemes in her mind: one is to expel the court officials who act against her and the other is to fight for the position of legitimate first lady as the queen. Her very effective weapons are her bewitching beauty and cold-hearted craftiness.

The first event is a pure integrative satellite. It distributes connections to the other events in the following order, and therefore consequently advances the plot. It

also carries some messages which enrich the thematic revelation and create foreshadowing of coming episodes.

While Daji is dwelling in the palace, it happens that Master Yunzhong, an enlightened immortal from Zhongnan Mountain, passes by the capital. His magic cloud is blocked by Daji's demonic aura piercing the sky. He makes a sword from a dried branch of pine tree and presents it to King Zhou. Because Daji's spirit is subdued, causing her to faint away and appear to be dying, King Zhou gives orders to burn the sword. After the sword has been burnt, Daji recovers from her illness. The story is brief; the significant points of this episode lie in its structural function in the static narration. After Daji has gotten well, Master Yunzhong is still detained in the capital. When he sees the demonic aura piercing the sky again, he says to himself that fate has determined that King Zhou would burn the sword. The omen reveals several things: first, the Yin Dynasty is doomed to decline; second, the Zhou House will flourish; third, some immortals will encounter fated disaster; fourth, Jiang Ziya will receive a high position in the mundane world; lastly, some deseased are to receive titles.⁸¹

The prediction is made by Master Yunzhong talking to himself. Seen from the viewpoint of discourse, it is a communication directed to the reader from the narrator, not

to the characters in the story. Therefore, the communication should be viewed as a pure disclosure transition with the function of preparing the reader for the forthcoming stories. The causality in this episode is made explicit and shown to be of great importance; it is pointed out clearly by the commentator.

The prediction has two structural functions: first, at the concrete level of narrative technique, it serves to provide momentum by arousing the reader's interest; second, at the more abstract level of overall layout, it is to be carried out through the entire novel and is one of the elements constituting the framework of the narrative. That is, viewed from the layout of FSYY, the novel is a typical structure with a closed form. From a structural point of view, a closed form is defined as one that "begins and ends with the same motif, while inside it we are told other stories, for instance the story of Oedipus: at the beginning a prediction, at the end its fulfillment, between the two the attempt to evade it."⁸² Despite the difference between the two cultural backgrounds for these two stories, the striking similarities of their formal features point to the literary universality of human existence. The theme in this episode is sin-and-punishment. However, it can hardly be taken as a dynamic cause in the Aristotilian sense of cause and effect. It is an ideological cause rather than a

phenomenal cause, because king Zhou does not intend to assault the goddess by any premeditated motive. It simply happens that he sees the image and is aroused by her attractive appearance. This incident is not based on a motivated action, but rather on a contingent situation.

A novel as a whole, according to formalistic theory, has its beginning, middle, and end. But a novel with a disclosure plot, as described by Todorov, is characterized by "the situation of equilibrium at the beginning, the breakdown of the equilibrium and the restoration of the equilibrium."⁸³ This concept of wholeness can virtually be applied to a single action, situation or entire novel. The author at the beginning presents a picture of the kingdom which has "favorable wind and timely rain for crops and is prosperous and in peace (風調雨順, 國泰民安)."⁸⁴ King Zhou's pilgrimage is the cause used to break down the equilibrium which opens a wide possibility of consequence. The narrator, in a Chinese conventional novelistic way, marks this by a formulaic phrase: "This is exactly what it means to set hooks and thread alone in the river and henceforth to angle out all kinds of trouble (正是: 漫江撒下釣和線, 從此釣出是非來)."⁸⁵ The immediate causality is the punishment befalling King Zhou by the goddess Nügua, but it also serves as a mediated causality which extends directly or indirectly all the way along the movement of the

story. Furthermore, the restoration of the equilibrium also generates a great number of satellites, and many of these satellites in turn carry within themselves the thematic units. This is especially true in FSYY and also in many other Chinese novels such as Hongloumeng in which the trivial activities or scenes continuously flow, sometimes in a very loose manner, into each and every chapter. It should be noted that even Western theorists hypothesize that the satellites will always take up thematic units, but in FSYY, and in Chinese narrative in general, they might be in a situation of thematic emptiness.⁸⁶ These kinds of situations of thematic emptiness are peculiar phenomena and certainly difficult to be comprehended from the viewpoint of unity of action. The thematic emptiness often occurs in the pure description of moments such as a scenic view, a random gathering, or a banquet. It is one of the major elements which slows down the movement of the plot and creates an impression of motionlessness and meaninglessness and, more often than not, is the part deleted by translators.

This explanatory revelation makes a shift from the Daji episode in the human world to Ziya's task of investiture concerning the celestial world. Ziya's episode, viewed from the surface structural level in temporal order or special linkage, does not have an immediate, actual relation to the other episodes; it seems that there is a gap between the

episodes. But when the reader moves ahead along the narrative, he will find that the discontinuity or the gap is somewhat eliminated by the relative linkage, first by the motif and then by the events in the developing plot.

As has been mentioned, kernels are not derived or caused by another kernel; they are linked as coordinates. That means two kernels do not subordinate to each other but are equally linked to each other by some structural elements or methods. Usually, the linkage is made in a very indirect manner.

The strategy of the author, as we can see from the previous story, is first to set a goal for Ziya; this is done by the expository part. Next, the narrator creates stories with contingent occasions to bring Ziya, step by step, into contact with Daji. This is a kind of linking technique in narrative structure. Although there is hardly any change or development in the actions or characters, the events in Ziya's episode are arranged to be carefully followed. At the point of the death of the Zither Spirit, the two central characters, Ziya and Daji, encounter each other and a cause for their next clash is seeded. Most important, at this point, the two plot lines led by each kernel are twisted together like a chain; the dual lines interweave to allow more satellites to be inserted and more characters to be introduced into the story.

A close reading shows that the narrative continually moves along two plot lines each with a cluster of embedded events: on the one hand, Daji becomes the queen and starts eliminating the officials against her, either by sending them into exile or executing them; on the other hand, Ziya is forced to flee to King Wen's side and realizes that the task of the investiture of the gods is destined to be carried out. Only this time Daji's kernel effect is moving on a decrescendo tendency; after Chapter Thirty-six, her actions are largely limited to the court and not in the battlefield. But this does not mean that she is completely put off the stage; her actions still indirectly cause reactions. Yet Ziya's kernel is moving up as in a crescendo. His actions always cause counter-actions, and the counter-actions in turn are embedded with more sub-satellites. All these kernel, satellites and sub-satellites form a tree-like structure, moving from root to top . However, the tree-like structure in FSYY is not painted with well-balanced branches; some branches are tangled together, some stretch far and some do not. This itself deserves a detailed explanation.

Up to this point there is a very intangible yet sensible sign which indicates the conversion transference of the focus from Daji's kernel to Ziya's kernel: The decrescendo tendency brings Daji's action gradually into a

vague and weak situation; Ziya's action, gradually, moves towards crescendo after he is recruited to be the Prime Minister of King Wen's court. The submergence of this transference occurs in the next cycle in which the last two major vassals in King Zhou's court are expelled and the decisive opposition between King Wen and King Zhou is formed by the execution of Chong Houhu, the evil duke of King Zhou's patronage.

The second large part of the novel basically corresponds to Ziya's task of the investiture of the gods. His task is revealed early in the novel, first by the goddess Nügua and the second time by Master Yunzhong. It has been mentioned in the previous section that the major interest aroused in this novel is not what is usually aroused by a dynamic or organic plotted novel, "What will happen next?" but instead, "what is the Investiture Roster?" The content of the investiture is revealed bit by bit, and following the display of the battles, deaths and other events. After one reaches the end of the novel, he will finally know what the investiture actually is.

From what is revealed in the process and listed at the end of the novel, the investiture can be described. The immortals and deities, during a period of fifteen hundred years, have committed crimes and violated the prohibition, so they are doomed to encounter bloodshed, slaughtering and

suffering. In the fated events, some beings from the higher level will lose their immortal status and should cultivate the Tao again to gain their immortality back. Some at of the lower level will die and will be deified as gods in eight different departments, in charge of every aspect of mundane life, such as disease, plague, weather, fortune, birth, and death. What rank a spirit has after his (or her) death depends on their attainments of cultivation of Tao and their endowed origin. The Roster of the Canonization had been signed, in a very remote time which is not clearly revealed in the novel, by the three chief Hierarchs Laozi, Yuanshi tianzun and Tongtian jiaozhu.

Fate is a very forceful theme in the novel; it becomes a dominant ideological cause in the structure of the novel. Fate constantly recurs in many episodes and affects every character in the novel. In addition, there are two other themes: sin-punishment and hatred-revenge, which repeatedly occur in the novel, particularly in the second part. However, these themes are not presented in a straight and explicit manner. The conflicts are caused by many of the characters who intend to act against and change the fate. The most difficult task for Ziya in FSYY, is, in a sense, similar to that in Xiyou ji. In Xiyou ji, even though it is Guanyin Bodhisattva and the Tang emperor's decision to send Xuan Zang and Monkey on the journey to the West, there are

still many disasters which befall the pilgrims because of the bureaucratic and corrupt hierarchy system in the heaven. For example, several demons are the pets of the gods which have escaped to the mundane world; their masters have not noticed it for hundreds of years until the pets cause problems and obstruct the pilgrims' journey. In FSYY, even though the Investiture Roster has been signed, sealed and agreed upon by the hierarchs of the Three Schools, there are still many spirits and demonic beings in the Jie School who oppose the predetermined fate and try to block Ziya's tasks.

There are several ideological, distributional elements which run through the entire first part, serving as satellites which in turn cause sub-satellites. These elements, together with the caused actions, form a very tightly interwoven net connecting each episode to form the structure of the entire narrative.

The first ideological, distributional element is Ziya's task to have three hundred and sixty-five gods deified in eight different departments.

The second part of the novel is an exposition about the major character Ziya and his vanguard Nezha. The function of exposition is to "introduce the reader into an unfamiliar world, the fictive world of the story, by providing him with the general and specific background information indispensable to the understanding of what happens to it."⁸⁷

Or, as a concern of the temporal order, it can provide "necessary information concerning characters and events existing before the action proper of a story begins."⁸⁸ Viewed from the surface structure, the exposition is an independent part with no connection to the preceding episodes, but it is an important part in the deep structure. These episodes in the exposition should not be considered discrete and intrusive. The first character introduced is Nezha. Before the presentation of Nezha, the narrator has explained the cause of sending Nezha to the mundane world. The cause is correlated to the fate of the immortals and the fall of Shang court and the rise of Zhou house. Originally Nezha is an immortal on Kunlun Mountain. He reincarnates as the third son of Li Jing. The narrator tells the reader that his role is as the vanguard of Ziya and thus he is born with great strength and possessing two magic weapons. He is a mythical figure; his rebirth in a lotus-transformed physical form and his conflict with Li Jiang possess mythic significance. The stories in the exposition not only introduce him to the reader, but serve as the integrative element to reveal the theme of fate and sin-punishment. The exposition ends with the reconciliation between the father and son, they become recluses, waiting for their time to come. At the end of Nezha's episode, the narrator adds a short explanation to tell the reader that both Ziya's and

Nezha's stories have been made to correlate with King Wen's seven-year imprisonment at Youli.⁸⁹

The exposition of Ziya is another kernel in the novel. It begins with a narrator explanation, which reveals the cause and background of the investiture of the gods and also tells of the eight departments of the celestial hierarchy. Ziya is assigned to complete two important tasks on behalf of Hierarch Yuanshi, his master. One is to assist King Wu in overturning the Shang House, the other is to canonize the deceased. These two tasks are correlated to Nügua's prediction and the previous narrator explanations. They also serve as the ideological cause for the forthcoming episodes of the battles between divine beings and demonic figures. Ziya's stories in this expository part are made to illustrate various aspects of man's fate. Although he is dispatched by his master to undertake the tasks, he is actually unwilling to complete it. After he has descended Kunlun Mountain, he goes to live with his friend Song Yiren. During the period of his sojourn, he experiences depression and the plight of managing jobs. His last job as a fortuneteller is going smoothly until the day he encounters the Zither Demon and kills her. This incident creates a direct conflict between Ziya and Daji who intends to seek revenge on Ziya for killing her sworn sister. Ziya escapes from the court and becomes a recluse at Pan River where he

meets King Wen. The exposition ends with Ziya's becoming a recluse. The events following the exposition are several subordinated satellites that create direct conflict that move the plot into a new situation. Bo Yikao travels to Zhaoge to rescue his father King Wen, but he is killed after Daji fails to seduce him. King Wen is finally rescued by his vassals who send handsome bribes to Fei Zhong and You Hun. After returning to Xiqi, King Wen follows the revelation in his dream and meets Ziya at the Wei River. Daji, at the court, has eliminated all her rivals, either by executing them or sending them to exile. Huang Feihu is forced to escape to King Wen.⁹⁰

Huang Feihu's rebellion causes Grand Tutor Wen's military action against King Wen and starts the third part of the novel. The third part and the fourth part of the novel can be viewed as one large unit in terms of structure. The numerous battles which are clustered in this large unit are all satellites subordinated to the two tasks mentioned in the kernel of the exposition. The battle scenes in Chinese fiction have been criticized as "a hiatus" "a ritualized non-event" and not "a climatic mimesis of action."⁹¹ However, as part of a narrative structure in FSYY, the battles have certain integrative functions. These battles are not strung together randomly, but are organized in a pattern of chain reactions. Before the direct

encounter in the battle field, two incidents derived from the kernel are arranged: building the Investiture Altar and erecting the Soul-Summoning Banner. Hierarch Yuanshi gives the Roster and the Banner to Ziya when he returns to Kunlun Mountain to ask for assistance. Because he disobeys his master's instruction telling him not to respond if anyone calls his name, Ziya is doomed to suffer the three-deaths-and-seven-ordeals. The one who calls Ziya is Shen Gongbao. Shen intends to persuade Ziya not to carry out the task, but fails. Humiliated, he swears to take revenge on Ziya for this matter. As this plot develops, Shen incites numerous demons and spirits to fight against Ziya and cause Ziya's suffering and death. In the large unit formed by part three and part four of the novel, the disclosure plot can be seen as a process of recruiting the three hundred and sixty five gods.

A great number of new minor characters appear on the scene. The basic structural device to deal with these new characters and new stories is embedding. Embedding is an idea derived from the subordination in a syntactic form and is especially useful for organizing the mass battle scene. It is a formal structure in which "a second story is enclosed within the first."⁹² In FSYY the embedding is always carried out in a pattern: one character is defeated or killed, his friend goes to seek a more capable person to

assist; the opponent then is defeated by the capable person, the opponent's friend is invited to avenge him and defeat the capable person. The stories go on and on following this pattern without giving the impression of their being discrete or disorganized. In addition to the pattern, the process of the investiture of the gods also guides the plot in its movement forward. For example, after Grand Tutor Wen has been killed, his master Jinguang Shengmu (Gold flash Divine Mother) descends the mountain to avenge him. She kills many of Ziya's warriors. Ziya invites Master Guangcheng to help; Guangcheng defeats Jinguang Shengmu and kills her. Finally Hierarch Tongtian is persuaded by his disciples to join the fight. At the end, Tongtian, Yuanshi, and Laozi are punished by Hongjun who gives poisonous pills which assure a peaceful settlement. At the very end of the novel, after the souls of three hundred and sixty five gods have been summoned and confined at the Altar, Ziya calls their names and appoints them positions according to the content of the Roster: all the dead, including good immortals, men, and evil demons and spirits, are canonized as gods.

B. Existents: Character and Setting

Although character is one of the major elements of the novel, it is the feature least successfully treated in structuralism. To the present, no full-fledged theory or type of characterization which can claim a universal application has been proposed. European structuralists have expended great effort to categorize characters as several types of role function, or codes, but they can neither assert the universality of their typology nor can they reach a final conclusion. However, there are several basic concepts regarding how character should be discussed in an application of structuralism. First, characters exist in space just as events exist in time. In FSYY, the story-space is limited to the world narrated in the novel between printed page and page, just as film narration is limited by the frame of the screen. Therefore, the story-space in a verbal narrative is "what the reader is prompted to create in imagination (to the extent that he does so), on the basis of the characters' perceptions and/or the narrator's reports."⁹³ The narrator's reports, which are usually termed description or portrayal in other literary criticism, are of great importance in a novel such as FSYY in which an omniscient/omnipresent narrator is used. The characters do not undergo much development or change in the process of

presentation.

Second, in the analysis of character, structuralists take trait as the major concern; a trait is defined as a "relatively stable or abiding personal quality."⁹⁴ In a narrative structure, traits of a character are paradigmatic, parametric and functional. Therefore, when a man is a sagacious king, the "sagacious king" refers to every "sagacious king" ever described. However, the changes in a particular case are possible also due to the environment, or to other causes. These two aspects--paradigmatic and parametric, correspond to the diachronical and synchronical consideration of a culture and particular literary milieu. The functional dimension is a basic idea that traits are not only presented in order to create an image, but also always have an effect or influence on plot.

Third, either through the characters' perceptions or the narrator's reports, it is important to see the characters' traits with an emphasis on the totality of the character. The totality can be observed by the verbal expression, by reading out the qualifiers added to the characters, and by characters' actions. It is always necessary to examine a character's traits in relation to the other characters and to the other qualities he or she possesses.

One other important issue concerning characterization is the distinction between characters and anthropomorphic settings. It is often heard that Chinese novels are crowded with too many characters. This criticism is particularly germane when directed to the historical romance or fantasy in which an entire historical period is the time background. The great number of "walk-on" characters seems to prevent critics from discussing characterization in the novel. In some cases several major characters are discussed and the others ignored as though non-existent. Regarding this problem, two important concepts must be clarified. First, in a broad view of narrative, including cinematic, cartoon and verbal narratives, the characters are not always necessarily human beings or anthropomorphic objects. They can be a dog, the sun, a robot or any object, insofar as they fit within the story. Second, in contrast to the first, the human beings in novels or short stories are not necessarily characters; they can just be part of the setting. While judgment on the distinction between character and anthropomorphic setting is arbitrary, still that judgment should be based on the fundamental concepts of the structure. The status of the figures is judged on the basis the degree of their relationship to the plot and theme in the novel. The figures who initiate a kernel action or situation which leads to later plot movement or whose

disappearance certainly influences the plot and theme, are major characters. Those who respond to the kernel action or emerge in a kernel situation and whose deletion will not influence, or only slightly influence, the plot or theme are minor characters. Those whose deletion has no influence and who have a very weak connection to plot and theme are settings. These figures are not the major focus in a narrative, rather they are part of the background which is used to make the major character stand out conspicuously.

In FSYY, the major characters are of a limited number, they include: King Zhou, King Wen, Ziya, and Daji. The following analysis will first illustrate how the characters are presented and how they are connected to the structure as a whole.

The major protagonist is King Zhou. When he is first presented to the reader, there is no physical description of him, but his primary physical traits are implied in a short dramatized action. He is selected as the successor to Diyi because of his great strength, exhibited when he holds the beams while the pillar broken in an accident at a pavilion is replaced. The trait of his personality is first expressed when the the Prime Minister Shang Rong presents a memorial to urge King Zhou to join in a temple ceremony and offer incense. King Zhou asks: "What merits does Nügua have? Should I humble myself, a king, to go to offer

incense?"⁹⁵ His question has two messages: first, it strongly hints that King Zhou is a haughty and arrogant person; the tone of his question conveys his sense that the goddess is inferior to him; second, he does not consider the offering of incense as an important matter. One of his major traits is revealed in the incident which follows: as he roams around the temple, the beautiful image of the goddess arouses his sexual fantasy. When he sees the image, he writes a poem; the first stanza is a description of the scene of the sanctuary, but in the second stanza, his desire is expressed unrestrainedly.

As a pear blossom with rain dew, she
 contends her beauty
 As a peony in the mist, she expresses
 her charms;
 If the gorgeous beauty could ever walk,
 I would take her to Changle palace to
 serve me, the king.⁹⁶

梨花帶雨爭嬌艷，芍藥籠烟騁媚妝；
 但得妖嬈能舉動，取回長樂侍君王。

This sexually motivated affront seriously offends the goddess. But when his vassal advises him to erase it, King Zhou says that he is the king and that he has the right to praise a woman's beauty. Not only he is too haughty and arrogant, he is also a strong and dissolute person.

A character's traits can evoke actions or place him in a new situation. However, in the following incident, the

narrator does not link the evoked action directly with the movement of plot. The first time King Zhou is urged by Fei Zhong to recruit beautiful women, Shang Rong advises him to cancel the edict. After a short period of pondering, King Zhou does what his vassal proposes. However, King Zhou's trait is set as a potential cause of trouble when he forces Su Hu to send his daughter as a tribute. Although he has learned from Fei Zhong that Su Hu has a beautiful daughter, King Zhou, had he remembered his Prime Minister's admonition, he would not have forced Su to send his daughter. His decision to insist that the daughter be brought to the court is based on his trait of sexual over-indulgence. This event is an important turning point in the structure of the plot. The communication between the narrator and reader indicates that the Fox Demon summoned by Nügua has been waiting for this opportunity to occupy Daji's body and enter the palace.

King Zhou's traits are consistently and intensively presented in the episodes that follow the Fox Demon's (Daji) arrival at the palace and her assumption of the role of concubine. After King Zhou has Daji, he is totally infatuated by her; for several months he does not hold audience. The narrator's report says that:

Every day King Zhou indulged himself in wine and women, for several months he had not sat in the throne for audience. The people

were anxious, and the civil and military officials at the court were talking in great confusion.⁹⁷

紂王日迷酒色，旬月不朝，百姓皇皇，滿朝文武議論紛紛。

The Prime Minister even thinks that it is a sign of serious disorder that the king does not care about the nation's affairs and will not read memorials. However, King Zhou tells them that he is ruling the state by doing nothing.

The traits are revealed in an unfolding manner. The narrator often creates a situation to demonstrate the character's traits. When the Taoist Master Yunzhong comes to see King Zhou, he does not kneel down, but only nods to him. King Zhou is first displeased with the Taoist's impoliteness, so he questions him, thinking that if the Taoist does not answer correctly, he will punish him. The conversation proceeds: ,

"Where have you come from?" The Taoist answered "Your humble, Taoist is from cloud and water." "What are cloud and water?" The Taoist said "My mind is like white cloud, often free and easy, my sense is like flowing water, unbound." King Zhou was an intelligent son of Heaven, then asked "If the cloud disperses and the water dries, where do you return to?" The Taoist said, "When the cloud disperses, a bright moon shines in the sky; when the water dries, a pearl emerges."⁹⁸

“那道者從何處來？”道人答曰：“貧道從雲水

而至。”王曰：“何為雲水？”道人曰：“心似白雲常自在，意如流水任東西。”紂王乃聽明智慧天子，便問曰：“雲散水枯，汝歸何處？”道人曰：“雲散皓月當空，水枯明珠出現。”

King Zhou then becomes very pleased, and has the Taoist sit down to talk more about Taoist life and cultivation. Their conversation is similar to the Zen Buddhist Koan, highly metaphysical and profound, with meanings which can be interpreted differently depending on each person's perception and enlightenment. The exchange reveals that King Zhou is not an intelligent king.

After Daji comes to the palace, King Zhou becomes more and more affected. His emotional attachment to Daji results in Daji's dominance over him and over the court. However, Daji's dominance is a gradual process. First, it is because the loyal officials advise King Zhou to eliminate Daji and Queen Jiang exercises her power to oppress Daji that the situation becomes a life-or-death matter to Daji. The narrator creates conflicts one after the other, all involving King Zhou and Daji. First, Daji uses the opportunity of King Zhou being offended by Du Yuanxian and Mei Bo to persuade King Zhou to execute Du. She further designs an instrument of torture, paoluo, which is a tall bronze pillar, empty inside, with three layers of burners to

heat the pillar red hot. King Zhou summons all court officials to watch the torture show. Mei Bo is stripped and chained to the pillar; in a moment, his body is scorched and a stinking odor of flesh permeates the court.⁹⁹ Having seen this cruel punishment, no official dares say anything to advise the king. The old Prime Minister is forced to retire. The intention to seek revenge and to secure her position in the court prompts Daji to adopt drastic means. Her traits of cruelty, craftiness and cunningness are fully exposed to the reader in the episode of the killing of Queen Jiang. Daji knows that she is the most favorite concubine and that she has stacks of chips to play political games. Daji writes a letter to tell Fei Zhong to design a plot to eliminate Queen Jiang. Fei Zhong dares not disobey her, so he and Daji set a scheme. They bribe one man with fortune and wealth to assassinate King Zhou, who is urged by Daji to have an audience the next morning. The man deliberately fails in the assassination attempt and files a false accusation against Queen Jiang, saying that she has collaborated and incited him to do it. King Zhou is infuriated and shocked. He immediately sends Concubine Huang to investigate. She reports to King Zhou with very sound reasoning that the queen would not have any motive for doing such a thing. At this stage, King Zhou is not completely deceived and isolated from his vassals; he is

inclined to believe the opinion of Concubine Huang and other officials. Daji, with a cold smile, says nothing. But when King Zhou asks her, she makes a very persuasive point saying:

Usually people who have done something would credit themselves with good matters and put blame on the other for wrong doing. How much more so the serious matter of plotting a revolt, how can she plead guilty easily? Moreover, Jiang Huan has served her father, since he has confessed that there is an inciter, how can she deny? One more thing, there are concubines and female attendants in three palaces, why did he not point to others but to Queen Jiang? How could there be no hidden reason? I am afraid that unless severe torture is used, she would not confess. I hope you will investigate carefully.¹⁰⁰

從來做事的人，好的自己播揚，惡的推與別人，況謀逆不道，重大事情，他如何輕易便認？且姜環是他父親所用之人，既供有主使，如何賴得過？且三宮后妃，何不攀扯別人，單指姜后？其中豈得無說？恐不加重刑，如何肯認？望陛下詳察。

Hearing this, Concubine Huang is frightened; she immediately points out that since ancient times there has been no law which allows using physical torture on, or executing, the legitimate wife of the son of Heaven. Daji fights back at once, with a very eloquent and convincing debate.

The law is written for the son of Heaven who rules and teaches people on behalf

of Heaven. Even so, he should not use [the law] for selfish and partial purposes. Moreover, to those who violate the law, there should not be any partiality and difference between the respectful, the relative and the noble or the cheap. Their crime should be considered equally. Your Majesty might want to send a decree that if Queen Jiang will not confess, one eye will be gouged out. Eyes are the organ derived from heart. Fearing the pain of having eyes gouged, she certainly will confess. This will make all officials realize that it is a normal function of the law, nothing excessively harsh [to her].¹⁰¹

法者乃為天子而立，天子代天宣化，亦不得以自私自便。況犯法無私，尊親貴賤，其罪一也。陛下可傳旨，如姜后不認，剗去他一目，眼乃心之苗，他懼剗目之苦，自然招認，使文武知之，此亦法之常，無甚苛求也。

Unexpectedly, after one eye has been gouged out, Queen Jiang is able to endure the unbearable pain; and, in order to maintain integrity and innocence, she still does not confess. King Zhou, upon seeing the bloody eyeball presented to him, regrets being so reckless; he blames Daji for the matter. Realizing that King Zhou is in a dilemma and afraid of the consequence of Queen Jiang's father's revenge, Daji suggests that this matter must be done by hook or by crook, and that a more severe torture should be used. She reminds King Zhou that it would be better to wrong Queen Jiang than to offend all the feudal lords and court

officials who are waiting for a final result to justify the king's deed. So, again Queen Jiang is tortured by putting a hot iron on her two hands, but she still does not confess. In the end when Jiang Huan is brought to face Queen Jiang for a trial; the two young princes, driven by their anger, come in and chop Jiang Huan into two pieces. The killing saves Daji's life because Concubine Huang had planned to use the same torture on Jiang Huan. This event turns King Zhou's attention to his rebellious sons. An order is issued by King Zhou to arrest and execute them on the spot, but they are rescued by two immortals.

Up to this point, King Zhou is presented through his traits as a person completely blinded by Daji and not aware that he is being distanced from his royal relatives and officials. The inner palace now is under Daji's complete control. She becomes the legitimate queen and plans to eliminate the court officials and feudal lords outside the capital.

By using a conversation between King Zhou and Daji, the narrator reveals their two major worries; their concerns are the logical consequence of Daji's scheme of murdering the Queen and are, in terms of the structure of the novel, the causative elements of the following events. King Zhou expresses to Daji his worry about the attack from Queen Jiang's brother, Duke of the East. Besides, King Zhou tells

her that he is discontent with the situation that officials still come to present their admonitions. He asks Daji for more ideas to eliminate Duke of the East and to stop the officials' admonitions. Daji, in order to return a favor to Fei Zhong, recommends Fei Zhong. So the three set up a scheme to summon all the four major dukes to an audience and to execute them, thinking that the people will not revolt without a leader. The summons leads to the death of two dukes and the imprisonment of Duke of the West.¹⁰²

From this stage onward, Daji's other traits are revealed along the course of the plot. First, she now becomes more unrestrained in her behavior, because she has the highest position at court. She invites her sworn sister, the Pheasant Demon, to the palace to join her in eating flesh as a fulfillment of their devil needs.¹⁰³ The demonic nature of Daji and her sisters is a limited trait revealed only to the reader through the narrator's telling; it belongs to the supernatural dimension. King Zhou does not know, and neither do King Wu or King Wen. It is revealed to a limited number of immortals and Ziya only. This trait allows the narrator to use it to manipulate the character as well as the plot in the novel. For example, Fei Zhong and You Hun are two crafty officials close to Daji; from beginning to end, they cooperate with her and listen to her without knowing her original status. King

Zhou is another major character close to Daji, who does not know who she is. When Daji gets her sister to the court, King Zhou is so content with his life that he would rather give up his throne in exchange for it. The demonic traits also evoke some satellite events which interweave with the kernel event. Daji's another sworn sister, the Zither Demon, is invited by Daji to the palace to enjoy human flesh, yet she is killed by Ziya. Daji's intention to take revenge forces Ziya to flee to Pan River where he meets King Wen and becomes the chief commander. This is a point of change, and it starts a new plot for later development. In the court, Bigan and Huang Feihu do not know exactly who or where the demon is. They are in the dark, not aware of the danger and the necessity of guarding against Daji. Bigan and Huang Feihu have burnt the fox cave in the Xuanyuan tomb and made a fur coat by using the fur of the dead foxes. They do not know that these young foxes are Daji's descendants.¹⁰⁴ Once at a banquet in the garden, Huang releases a hawk which scratches the face of a fox which is running beneath the bushes. The fox is Daji.¹⁰⁵ She has transformed into her original form in order to eat human flesh inside a cave beneath the small artificial hill in the garden. Daji seems to have forgotten Nügua's warning that she should not hurt people, but she is able to remember every small offense against herself. Her evil nature and

narrow-mindedness cause her to harm Huang and Bigan. Her hatred causes her to take revenge on Bigan and Huang Feihu; the former's chest is cut open and the latter is forced to rebel the court because his wife, having been insulted by King Zhou, leaps to her death. Daji's revenge definitely causes counter-revenge from the victims' relatives or friends. Like a rolling snow ball, through the course of the plot movement, hatred and revenge get more and more characters involved.

King Wen and King Wu are generally presented in the novel in terms of the traditional image of sage king and should be discussed together. When King Wen first appears in the novel, he is introduced as Duke of the West; his physical qualities and personality are not presented. But following the unfolding of the events, directly or indirectly related to him, his traits become clearer to the reader. His first impressive traits are his benevolent nature and his loyalty to the court. King Zhou assigns King Wen and Chong Houhu (Duke of the North) the task of punishing Su Hu who has insulted the king and written a poem on the palace wall to express his resolution to rebel. King Wen, in considering the disasters that might be brought to people in the war, does not dispatch troops to attack Su Hu; instead he sends a letter to convince Su Hu to send his daughter to King Zhou. The letter is used by the narrator

to direct a communication between himself and the reader and between character(s) and character(s).¹⁰⁶ King Wen's thoughtful concern for people is expressed clearly; the characters praise him as a benevolent and righteous gentleman, renyi junzi 仁義君子.¹⁰⁷ King Wen's loyalty is another trait that is presented in many events as intrinsically worthy. The most significant episode that presents an impressive image of loyalty is the episode of his seven-years imprisonment at Youli. Before King Wen receives the decree to summon him, he has made a magic divination and learned that he will have seven years of disaster, but he does not accept the advice that he should not go. King Wen believes that the order from the son of Heaven should be unconditionally obeyed, even if some foreseen consequence will lead to personal suffering or loss. Proof of his loyalty is shown through his toleration of King Zhou's cruel test: the flesh of his son, killed by King Zhou, is given to King Wen to eat.¹⁰⁸ The extent of his loyalty is presented through the debate between King Wen and his subordinates. After he has returned to Xiqi, his two closest vassals San Yisheng and Nangong Gua argue that King Zhou's tyranny demands a retribution and that Bo yikao's death should be avenged. King Wu in answering their request and making his point emphasizes loyalty and filial piety and criticizes his vassals for their violation of the

principle of a loyal servant and of the ethical norm. King Wen's loyalty appears to be deeply rooted in his nature. The omniscient narrator even exposes King Wen's will to the reader; when King Wen is about to die, he leaves his will, telling King Wu and Ziya three times that they should not launch a punitive expedition against the ruler. The narrator praises King Wen in a poem, "終守人臣節, 不逞伐商謀". After all he has maintained the integrity of a vassal, he would not carry out the plan of punishing the Shang.¹⁰⁹ In fact, his death is a consequence of his attachment to morality. Ziya intends to avenge Bo Yikao's death by killing Chong Houhu who has slandered King Wen, caused King Wen's imprisonment, and brought about Bo Yikao's death. At first King Wen does not agree with Ziya's plan. When Ziya mentions that his elimination of Chong could gain King Wen the reputation of being a sage king like Yao and Shu, King Wen changes his mind. However, after Ziya has beheaded Chong, King Wen is overcome with feelings of remorse. He has overstepped the king's authority and punished a duke who has an equal rank with himself. Because of this, King Wen becomes very ill and dies. Basically King Wen is presented as a loyal and benevolent duke, who is also a filial son in the family and an intelligent ruler who knows how to administer and who acts in accord with Heaven's will.

The most impressive images the author presents are those which are created by contrast. The contrast is basically presented through events, but sometimes through the other characters' conversation. For example, King Zhou has built a Deer Tower so that he and Daji can relax and enjoy a vast scenic view.¹¹⁰ King Wen, on the other hand, has built a Spiritual Tower for the observation of the astrological patterns which manifests Heaven's will.¹¹¹ King Zhou builds his wine-pond and scorpion-snake pit to punish people and watch their suffering in the pit.¹¹² King Zhou also breaks people's legs to examine the bone marrow just for fun, without concern for the people's pain and suffering.¹¹³ But King Wen extends his benevolence even to the dead by ordering workers to bury some bones and skeletons which are found during the digging of the Spiritual Pond.¹¹⁴ King Wen builds his Spiritual Pond for the purpose of matching the fire element from the Spiritual Tower and creating a water-fire harmony.

Even though King Wen's traits are consistently presented, the author's technique is seen in those instances where the he creates a dilemma for the reader to ponder. King Wen is not a stubborn man; he knows how to adjust himself to changing situations, but his adjustment and change are arranged so as to prompt the reader to question whether or not he has made the right choice. For example,

Daji incriminates Bo Yikao by bringing a false charges to King Zhou saying that Bo Yikao has attempted to insult her. Finally, Bo Yikao is executed and his flesh made into meat pies. Daji orders an envoy to send King Wen his son's flesh pies in order to test whether or not King Wen can divine what has happened. King Wen eats three of the flesh pies. However, his action is not only presented as one of loyalty and obedience, but also as a pragmatic response to the situation. He knows very well that if he does not eat his son's flesh, he will be killed. At the court, after listening to the envoy's report, King Zhou intends to release King Wen, but Fei Zhong advises him not to, because "Ji Chang's external look seems loyal and sincere; inside his mind he is crafty and cunning. 姬昌外有忠誠，內懷奸詐."¹¹⁵ In another account, the implied author presents a facet of King Wen's personality through the character's action. The first incident is the episode in which King Wen is released after Fei Zhong and You Hun have received handsome bribes from his vassals. They persuade King Zhou to release King Wen and bestow on him a parade in the capital lasting three days. Huang Feihu blocks his way and whispers to him, inviting him to have a drink. Huang gives King Wen his tiger-shaped tally and arrow token, which can be used to order the commander in charge of the passes and to escape safely. He tells King Wen it is dangerous to stay

in the capital because unpredictable things can happen at any time. King Wen immediately leaves Zhaoge and sets off for Xiqi. He does not think of loyalty or obedience, but rather of his own safety.

In the incident which begins the Daji affair, the author reveals another of King Wen's traits. King Wen writes a letter to persuade Su Hu to send his daughter to King Zhou. His eloquence and reasoning convince Su Hu that it is best to comply with King Zhou. King Wen's motive is very questionable, in contrast to Shang Rong who admonishes the king not to recruit beauties. If, as King Wen claims, he is loyal and wants what is best for the king, he should not support the king in his improper actions. Does he really do it for the king or does he do it deliberately to accelerate the decline of the Shang court?¹¹⁶

The central character of FSYY is Ziya. His centrality can be sensed, from a structuralistic viewpoint, not only by the discourse time attributed to him, but also by the "focus of spatial attention" given him.¹¹⁷ He is the one who from his first appearance in the exposition has drawn much of the attention of the reader and has occupied much of the narrative time.

His personal background and his physiognomical description are lacking; they are not provided at his first appearance in the story nor in later accounts. Therefore

his personal appearance and traits seem to be shaped largely through a cumulative presentation, in the gradually unfolding action, and in interrelationships with other characters.

Ziya is a mysterious person; he has no family, no relatives. The first thing the narrator tells of him is that he went to Kunlun Mountain at the age of thirty-two and has been cultivating the Tao for forty years. However, there are two levels of communication that draw a profile of Ziya. The first is the message in the narrator's explanation directed to the reader only, which reveals a connection between Ziya's future and the fate of the Zhou House and the Shang House. The second is the message found in the conversation between Ziya and his master Hierarch Yuanshi, who assigns Ziya two tasks: canonizing the gods and establishing the Zhou state. Ziya's role, from the very first scene is presented as a unique one. He will canonize the gods on behalf of Hierarch Yuanshi. He represents Yuanshi who gives the magic weapon to Ziya and promises to provide him with the necessary support. Based on the traditional relationship between a master and a disciple, Ziya's acceptance of the assignment is predictable, even though he has tried to express his preference for staying on Kunlun Mountain. Ziya is presented as the medium between the super-mundane world and the mundane world. He is the

one who can communicate with the Hierarch, asking for assistance through magic power. Twice when he and his troops are besieged by demonic figures and are under attack by black magic, he prays to Kunlun Mountain and receives spiritual water to cover his men and the city so that the opponent's magic weapons and poisonous devices can not harm them.¹¹⁸ Ziya is portrayed as a man superior to the common man yet inferior to immortals and demons. He knows some basic magic and spells. He can use his ability to exorcise evil spirits and can order them to work. He is not, however, the typical hero who always wins and completes difficult tasks by himself. It is appropriate to perceive the role of Ziya from two perspectives: to see him as a common person in the human world and to see him as a superhuman in the supernatural world.

When Ziya descends from the mountain, he is seventy-two years old; he is not very ambitious, although he knows that he has been assigned two difficult tasks. His indecisiveness is shown in several minor details. He decides, instead of going to Xiqi, the Zhou state capital, to go to visit his old friend Song Yiren. At the banquet, when Song inquires whether he is a vegetarian or eats meat, Ziya tells Song he does not drink and does not eat meat. But when Song says wine does not matter that much, Ziya does not refuse but drinks happily with Song. Song's second

proposal is to find a girl for his old friend to marry. Ziya rejects his friend's plan, but when Song comes back to congratulate Ziya and tell him that he has been a successful matchmaker and has a wife for him, Ziya does not refuse firmly enough. Later, he regrets being married, so he ignores his marital life. His wife thinks that he is incompetent; she becomes dominant and Ziya timid.¹¹⁹ When she tells Ziya to make a living by making bamboo buckets to sell, Ziya does as she says. But he passes an entire day without selling one, and returns home with aching legs after a seventy mile walk. The fight between Ziya and his wife Ma ends with Song's suggestion of another business. This effort fails, as do further efforts. Finally, after Ziya has fled back home to avoid capture by the soldiers sent by King Zhou, his wife initiates a divorce. Ziya's soft-hearted personality is expressed when his wife insists on the divorce and he appeals to her again and again to stay with him.¹²⁰

His talent in exorcism and skill in fortunetelling are recognized by the king, who then appoints him an official position. Later, desiring to avenge her sworn sister's death, Daji draws a sketch of the Deer Tower and recommends that Ziya be the supervisor of construction, intending to kill him for not being able to complete it on time. Ziya presents his admonition to King Zhou, but the king is

infuriated by his advices, so Ziya gives up his position and flees back to his home. When he tells his wife to pack her things and go with him to Xiqi where he can have a better life, she refuses. Finally his wife proposes a divorce. Ziya appeals again and again, but his wife insists, so Ziya writes a divorce agreement, signs it and gives to her. This episode shows several of Ziya's traits; he is an easy-going, soft-hearted and indecisive person.

By adopting an incident recorded in historical materials, the author has dramatized a scene at the side of Wei River where King Wen meets Ziya. Ziya is presented as a man with a sense of humor in his first encounter with the woodcutter Wu Ji. After chatting about the weather, they introduce each other. When Wu Ji hears that Ziya has the courtesy name Flying Bear and that he wants to be a prime minister, he laughs. Wu Ji thinks Ziya has a courtesy name which does not correspond with his. Wu Ji says that Ziya does not look very much like one who will become a Prime Minister, but looks like a living monkey. Ziya seems not to be offended, but continues to banter with Wu Ji.¹²¹

The meeting with King Wen is used to show another trait Ziya possesses, namely that he is a morally lofty and upright person. He does not go to look for fame and position, but rather waits for a ruler to come to invite him. His loftiness is further illustrated by a conversation

between King Wen and San Yisheng in which they mention the stories of the lofty recluse Xu You and of Sage King Yao's visiting a moral person chosen to be his successor. These traits have their function; they all provide elements which add to the cumulative result, a few more elements indicate the characters' multi-faceted images.

These traits might not provoke any further action or any new situations. However, Ziya's soft-hearted and emotional character is the cause of his future disasters. When Ziya returns for the first time to Kunlun Mountain to ask for help, his master gives him the Investiture Roster and instructs him to build an altar for the sacrifice. His master and the Immortal of the South Pole tell him twice not to respond if someone calls his name. They warn Ziya that if he responds, there will be thirty-six attacks that will befall him. Ziya remembers this. When a voice calls his name, he simply ignores it. But when the voice rebukes him for his heartlessness and snobbishness, Ziya turns his head and sees Shen Gongbao. He seems unable to bear the fact that a friend of forty years and a classmate should rebuke him for his heartlessness, and so he answers the call. Finally, Shen Gongbao convinces Ziya to believe that his magic arts skills are not sufficient to accomplish his tasks. Ziya promises Shen that if Shen can show him the magic of cutting off his own head, letting it roam in the

air and restoring it back to his neck, then Ziya will burn the Investiture Roster. While Shen Gongbao's head is soaring in the air, the Immortal of the South Pole orders his Spiritual White Crane to peck the head away so that Shen will die if it does not come back in a moment. Ziya pathetically appeals to the Immortal of the South Pole to forgive Shen and give him back his head. Ziya says that he will not regret if later disasters should befall him. After receiving his head back on his neck, Shen does not appreciate Ziya's kindness. He leaves feeling humiliation and hatred, swearing to obstruct Ziya and to shed blood on Xiqi. Shen is the major opponent causing the three-death-and-seven-disasters along the course of Ziya's expedition against King Zhou.¹²² This incident vividly reveals Ziya's trait of kindness and his attachment to his principles.

In the second dimension, that is, observing Ziya's actions in dealing with the supernatural beings, he has a distinct attitude which stems from his other traits. The narrator does not explain it or expose, but it is clear that after the incident with Shen Gongbao, Ziya has learned a lesson. He becomes highly cautious, cool and, sometimes, even crafty and unfaithful to King Wu.¹²³ When King Wu asks him what he did during his trip to Kunlun Mountain, Ziya does not tell the truth. Since he intends to launch a grand scale military action to conquer King Zhou he should have

King Wu's approval. When he intends to use human sacrifices to offer on the Investiture Altar, he deceives King Wu by telling him to worship on Qi Mountain.¹²⁴ In the last scene, when the feudal lords besiege King Zhou and intend to kill him, King Wu asks Ziya to stop them. Ziya tells King Wu to beat the drum, which in fact is a military signal for marching and attacking.¹²⁵ In the later chapters, when he captures the enemy, he not only orders the execution of the spiritual and demonic beings, but also kills human enemies without mercy. For example, after the Investiture Altar has been built, Ziya needs to offer human sacrifice in the service to honor the altar. He then summons winds and clouds and changes the weather. The soldiers led by Lu Xiong, Fei Zhong and You Hun are frozen to death. Ziya does not show mercy to them. An even more unexpected action is that he kills Lu Xiong, who is a respected and upright person, at the Shang court. Thus, the revealed traits, different incidents and situations, and the presentation of each of the character's traits illustrates the multi-faceted character which has been drawn.

In addition to the major characters, FSYY has a number of minor characters. The minor characters can be defined as those figures who have a designated name, a single or limited number of traits, and, most important, a function that connects satellite events in the plot. The minor

characters are distinguished from the major ones by the last two features. The major characters have more traits which are unfolded along the course of plot movement and have a more critical and a tighter connection the kernel events. The minor characters in FSYY have particular significance because they constitute the principal portion of the gods in the investiture. This is one of the kernel events in the novel.

In terms of function confined within the category, these minor characters have different roles ranging from maximally functional, to middle functional and to minimally functional. That is, some of them appear early in the novel and continue to act until their role has been completed; characters such as Shen Gongbao and Nezha are good examples of this type. Some of them have several episodes designated for them to complete a cycle; examples of this type are Grand Tutor Wen and Huang Feihu. The minimally functional ones appear only once or twice in one or two episodes, or they appear occasionally in many episodes yet have no stories designated for them. These are characters such as Zhao Gongming and Ziya's generals Nangong Gua and Wu Ji. The distinction between each character type is based on their relationship to the plot and with their appearance in the novel. These distinctions are arbitrary and relative.

The portrait of Shen Gongbao is a unique one in the novel. Except for a few strokes describing his countenance, no adjective or descriptive phrase is used. His traits are presented by dramatized events. He is the primary antagonist and rival of Ziya. Although he is one of Hierarch Yuanshi's disciples and has been Ziya's classmate for forty years, he acts against his master's will and opposes that of Ziya. His actions are motivated by his strong feelings of jealousy and resentment. His desire for revenge results from the fact that his master has assigned Ziya the tasks, not him. After his first failure to tempt Ziya to give up the investiture task, he feels humiliated by the Immortal of South Pole who has broken his magic and ordered the spiritual crane to take his head away. He is not ambitious in terms of having his own career, but he is active and intelligent. His understanding of human psychology and his eloquence in convincing people of things has made him successfully persuade Yin Jiao and Yin Hong to turn against their masters.¹²⁷ He uses the natural emotion which exists between father and son to convince Yin Hong to assist his own father King Zhou. Thus, Shen opposes his master's order even though he has sworn with his life not to do so. When Shen meets Yin Jiao, his persuasion uses emotional intimacy as the means of convincing Yin Hong to avenge his brother's death. The themes of resentment and

revenge are presented in almost every event in which Shen is involved. His own intention of taking revenge against Ziya leads him to attempt to kill Ziya twice after Ziya has been wounded in the battle. All of Ziya's three-death-and-seven-disasters are caused by Shen Gongbao. Considered from the thematic viewpoint, Shen is the executor of sin and punishment in Ziya's case because Ziya does not listen to his master's warning and turns his head to respond Shen's call. Also, Shen's witty and intelligent manner is expressed fully in persuading Zhao Gongming's three sisters to avenge Zhao's death and fight against Ziya. However, Shen's ending is also a consequence of his action. After he has incited most of the demons and spirits to fight on behalf of King Zhou, retribution befalls him. He is imprisoned at the bottom of the North Sea as the punishment for his misdeeds and sins.

Nezha and Yang Jian are the vanguards of Ziya; both are close and loyal to Ziya. The account of Nezha's birth is a unique story in the novel; it contains mythical archetypes and demonstrates the pattern of birth-death-rebirth. This serves as the manifestation of the process of investiture. His conflict with his father is a story which carries the theme of father atonement in world myth.

In the mundane world Nezha is portrayed as an innocent young warrior who knows that he is the reincarnation of a

disciple of True Man Taiyi. His acknowledgement of his previous life and special role in this life make him fear nothing and no one. His lotus-transformed body gives him special powers of immunity from any form of magic spell or poisonous weapon. His special status and powerful weapons enable him to win various battles. The perception assigned to him leads him to believe that his task is to complete the predestined task of killing the doomed victims. In addition to the mythical significance evident in the three chapters recounting his birth, he dominates the battle scenes as the only one who is always ready to fight. He blindly receives orders from Ziya and never asks for reasons. His role becomes that of a slaughter-machine. Except in few places where he makes fun of a warrior of his own age, he executes the order without a bit of sympathy for the objects he kills.

Yang Jian has one feature similar to that of Nezha; his magical arts are the highest among Ziya's warriors and generals. He is the only one who has never been wounded on the battlefield, nor harmed by any poisonous weapon or plague. Although there is no description of his countenance, according to the religious sources and the traditional image, he is a young and handsome god. He is close to Nezha and loyal to Ziya. He is portrayed as a cool and capable fighter, never losing his presence of mind even

in very critical situations. When Ziya and his followers are in danger, Yang Jian is the only one immune from harm who can seek help or bring an elixer to save lives. When the demons or spirits with powerful magic cats come to fight against Ziya, Yang Jian is the only one who can subdue them either by borrowing magic weapons from the superior immortals or by using his own magic arts. Although not many events relating his exploits have thematic significance, Yang Jian's image as guardian god and executioner of justice is presented consistently throughout the novel.

Huang Feihu and Wen Zhong originally are King Zhou's two most reliable and intelligent vassals. Although Wen Zhong is a magic arts cultivator of the Jie School, he is the one portrayed as the symbol of dignity and loyalty. He is the only one who dares to incur King Zhou's displeasure with offensive words in his admonition. King Zhou is afraid of his awesomeness and listens to his words. He dies for King Zhou without regret and, after his death, even appears in King Zhou's dream to advise him.

Huang Feihu is the victim of Daji's scheme. He rebels against King Zhou because his wife has been trapped in the Star Plucking Tower and been insulted by King Zhou. On his way to Xiqi, he has to pass a stronghold guarded by his father. His father asks Huang to either kill his own father or to surrender. The father-son conflict is presented as a

leitmotif in this episode. The fact that the fathers are always the winners indicates that when the concepts of loyalty and filial piety conflict with each other, the ethical norm always takes precedence.

Setting is a term defined as something that "sets the character off in the usual figurative sense of the expression; it is the place and collection of objects against which his actions and passions appropriately emerge."¹²⁸ In FSYY the setting has two different types; one is the anthropomorphic setting, the other is the scene.

The anthropomorphic setting includes many of the gods on the Investiture Roster and some walk-ons. They are categorized as settings because they appear in the novel without actions or emotion and only appear once and never again. Although they might have names and some physical features, they have no connection to the plot.

The anonymous walk-ons are usually in a group; they appear together and remain part of the scene only for a very short time. Queen Jiang's maid servants, for example, are left in the inner palace after Queen Jiang has been murdered by Daji. One day Daji is performing a dance and singing to entertain King Zhou. Her performance receives applause from the palace ladies, except for those seventy two from the former queen's palace. When Daji sees tears on their faces, she orders their arrest. After the Snake-Scorpion Pit has

been completed, they are pushed down to the pit as food for the snakes and scorpions. From beginning to end, they have not said a word, except for screaming and cursing at the edge of the pit. These walk-on settings are not necessary in terms of plot and theme, but their appearance at least reinforces the images of more prominent characters such as Daji, King Zhou and Queen Jiang. Daji and King Zhou's inhumanity and cruelty to them is evident as seen from their action, and Queen Jiang's kindness is exposed by their tears of reminiscence. This kind of setting may not have structural function, but it is a feature of FSYY.

When Ziya is on his way to Xiqi, he encounters a group of people, saddened and crying. Ziya exerts his magic to fly them over the pass to the border of Xiqi after he has failed in his appeals for mercy from the commander of the pass. This group of people is used to create an accumulative effect to show that King Zhou's oppression is reaching an unbearable point while Ziya is showing kindness and concern.

The other type of anthropomorphic setting is the use of the named gods who appear either in large or small groups. In the episode of the Myriad Immortals Deployment, Hierarch Tongtian assembles all his disciples for the decisive battle. Among the disciples who die in the most fierce battle, there are twenty eight beast spirits in human form.

They are introduced by seven jueju, each stanza describing the nature and title of one spirit. They all die in the battle, but at the end they are canonized as the twenty eight constellations. Compared with the walk-ons mentioned above, this type of anthropomorphic setting is more necessary to the plot. It fulfills the number in the prediction made by the narrator in the explanation of the roster.

The scenic settings have been categorized as five types: utilitarian, symbolic, irrelevant, countries of the mind, and kaleidoscopic.¹²⁹ The settings in the last two categories are not seen in FSYY. Most of the scenic settings in FSYY have no relation to the "inner landscape" of the character's mind or with the combination of the "physical world" and the "world of the imagination."

The scenic settings are usually introduced by narrator phrases such as "zen jian de, you shi wei zheng 怎見得，有詩為證". How do we know? Here is a verse to prove." In this kind of phrase, the second part is variable, it can be "you ci wen zheng 有詞為證" or "you zan wen zheng 有贊為證" etc. Or, sometimes the overt narrator simply uses "dan jian 但見, what he sees is." or "zhi jian 只見, all he sees is." The other feature of these settings is that they are all written in the form of verse. In FSYY the insertion of these verses can block the flow of the

narration, because most of the verses are irrelevant to character and plot. However, the artistic description often provides the reader with the pleasure of verbal portraiture which can relax the mind from the tension created by the battle scenes.

In addition to the irrelevant settings describing palace, garden, mountain and snow, many of the settings create atmosphere for the character. Some have a relationship to the action and to the characters's emotions. For example, Wen Zhong leads his troops to attack Xiqi, in order to arrive early, he chooses a short cut to pass a mountain named Yellow Flower Mountain 黄花山 . Later when he is defeated by Ziya and retreats to the mountain area, he becomes lost. Yang Jian transforms into a woodcutter to point Wen Zhong in the wrong direction which leads him to the Dragon Extinction Ridge, Jue long ling 絕龍嶺 . The setting of the ridge is described as

Lofty and high the mountains, arduous and rugged the peaks; stone bridge is over the deep stream and precipitous gorge. Naturally formed are the steep and dangerous cliffs. Tiger-head form rocks look imposing and awesome. Strange pine trees and exotic cypress look like coiling dragons; blue sky over the red maple form a canopy. Covered by cloud and mist, the peaks penetrate into the nine-layer sky. The fall waters pouring down torrentially, flowing a thousand li in a plunge. It is indeed difficult for birds to fly over. How much more likely are the climbers to avoid it. The vapor and mist screen eyes, the herb-plucking immortal novice

fears the danger. Bushy thorns spread over the the wildness, the woodcutter feels it is hard to walk. Wild goats and horses gallop to and fro as shuttles. Quick rabbits and wild oxen are gathering in flock like military deployment. Grass covers the ground, spirits emerge. Dangerous and fearful are the fierce animals. 130

巍巍峻嶺，崢嶸峯巒，溪深澗陡石梁橋，天生險
惡壁峭崖。懸虎頭石，長就雄威，奇松怪柏若
龍蟠，碧落丹楓如翠蓋。雲迷霧障，山巔直透
九重霄，瀑布奔流，潺湲一瀉千百里。真是個
鴉雀難飛，漫道是行人避跡，烟嵐障目，採葯
仙童怕險，荆榛塞野，打柴樵子難行，胡羊野
馬似穿梭，狡兔山牛如布陣，正是草迷四野有
精靈，奇險驚人多惡獸。

This mountain view as seen from Wen Zhong's eyes, is very dangerous and precipitous. His heart feels uneasy and confused. Before he can change his way and leave the place, he is blocked by Master Yunzhong and burnt to death by a magic furnace. The description of the setting certainly creates a fearful and inauspicious atmosphere as a foreshadowing of his death.

Occasionally the description of setting contains the viewer's emotional response. King Zhou has ordered Chong Houhu to be in charge of building the Deer Tower, for Daji has told him that as soon as the high tower is completed, fairies and immortals will ascend to the highest floor. On the day that the Deer Tower is finished, King Zhou takes

Daji and Bigan on the first tour. The tower as seen from Bigan's view is described in special terms:

High towers pierce the sky, lofty pavilions reach the clouds. Glittering are the nine-winding balustrades decorated with gold and jade. Tender the light shines over the thousand-level tower facing the stars and the moon. The fragrance of strange grass and exotic flowers lasts four seasons. The sound of rare birds and weird animals, travels ten li afar. Those in the banquet tour and enjoy pleasure to their heart's content, yet those labor workers have exhausted themselves for the hardship. The fragrant mud pasted on the wall is from people's toil. The imposing halls and the colorful paint are people's energy. The fine silk and embroidered cloth exhaust the weaving women's loom. The sound from the string and pipe music tools become common people's crying. It truly labors the entire state to serve one person. It must be believed that the tyrant is oppressing all people. 131

臺高插漢，榭聳凌雲。九曲欄杆，飾玉雕金光
彩彩，千層樓閣，朝星映月光溶溶。怪草奇花，
香馥四時不卸，殊禽異獸，聲揚十里傳聞。遊宴
者姿情歡樂，供力者勞瘁艱辛，塗壁脂泥，俱是
萬民之膏血，華堂彩色，空盡織女機杼。絲作
管弦，變作野夫啼哭。真是以天下奉一人，須
信獨夫殘萬姓。

The second part of this fu is in fact not descriptive but expressive, it reveals the feeling in Bigan's heart. The moral criticism is harsh and consistent with the evil king image of King Zhou. In a later episode Bigan is chosen to be the host to treat the fairies and immortals who are

actually the fox demons transformed in human form. After the banquet Bigan and Huang Feihu trace the drunken foxes and burn the cave to kill them. In order to warn the king, Bigan makes a fur coat by using the fur of the dead foxes. Since the description is presented through the message passed from the character to the reader, it serves as a communicative device to reveal the character's emotion and possible action to the reader.

CHAPTER THREE

NOTES

1. Seymour Chatman, Story and Discourse: Narrative Structure in Fiction and Film (Ithaca: Cornell University Press, 1978), p. 23.
2. Ibid., p. 146.
3. Ibid., p. 151.
4. The term "implied author" was invented by Wayne Booth. He claims that "As he writes, [the author] creates not simply an ideal, impersonal 'man in general' but an implied version of 'himself' that is different from the implied authors we meet in other man's works. . . . It is clear that the picture the reader gets of this presence is one of the author's most important effects. However impersonal he may try to be, his reader will inevitably construct a picture of the official scribe." See Wayne Booth, Rhetoric of Fiction, (Chicago: University of Chicago Press, 1969), pp. 70-71.
5. Chatman, pp. 196-197; pp. 218-219.
6. Ibid., p. 32.
7. FSYY, chapter 15, p. 70. Sometimes the word zisi is used. What follows the word is usually a character's retrospection or expression of his thought.
8. Chatman, p. 166.
9. FSYY, chapter 2, p. 11.
10. FSYY, chapter 2, p. 12.
11. FSYY, chapter 72, p. 9.
12. FSYY, chapter 23, p. 35.
13. See C.T. Hsia, The Classical Chinese Novel, (New York: Columbia University Press, 1968), p. 120. He says, "Such debate is not uncommon in Ming fiction." In fact, the opening lyric ci in Sanguo yanyi also uses 'white-haired

fisherman and woodcutter' as the lofty recluse image. See Sanguo yanyi chapter one.

14. For example, in chapter twenty when San Yisheng dispatches two generals to send handsome bribes to Fei Zhong and You Hun, two letters are also brought. However, the content of the letter is not persuasive and the flowery style gives the reader the impression of that the author is flaunting his literary skills.

15. FSYY, chapter 5, p. 51.

16. FSYY, chapter 19, p. 118.

17. FSYY, chapter 18, p. 100.

18. FSYY, chapter 80, p. 112.

19. FSYY, chapter 80, pp. 113-117.

20. FSYY, chapter 18, p. 100.

21. FSYY, chapter 84, p. 25.

22. FSYY, chapter 1, p. 6.

23. FSYY, chapter 1, p. 7.

24. FSYY, chapter 86, p. 51.

25. FSYY, chapter 1, p. 7.

26. FSYY, chapter 4, p. 40.

27. FSYY, chapter 7, p. 68.

28. FSYY, chapter 5, p. 50.

29. FSYY, chapter 17, p. 93.

30. FSYY, chapter 1, p. 5.

31. Norman Friedman has formulated six modes of point of view on the basis of the relations between narrator, reader, character, and story: editorial omniscience, neutral omniscience, "I" as witness, "I" as protagonist, selective omniscience, and dramatic mode. The point of view in FSYY falls somewhere between editorial omniscience and selective omniscience. See Form and Meaning in Fiction (Athens: The University of Georgia Press, 1975), pp. 145-156.

32. FSYY, chapter 15 to chapter 18.
33. FSYY, chapter 8 and chapter 9.
34. FSYY, chapter 4, p. 40.
35. FSYY, chapter 7, p. 69.
36. FSYY, chapter 7, p. 68.
37. FSYY, chapter 1, p. 7.
38. FSYY, chapter 6, pp. 52-53.
39. FSYY, chapter 11, p. 34.
40. FSYY, chapter 10, p. 17.
41. FSYY, chapter 11, p. 28.
42. FSYY, chapter 7, p. 67.
43. FSYY, chapter 10, p. 13.
44. FSYY, chapter 12, pp. 43-44.
45. Chatman, pp. 222-223.
46. FSYY, chapter 11, p. 33.
47. FSYY, chapter 12, p. 37.
48. FSYY, chapter 15, p. 69, and chapter 10, pp. 16-17.
49. Booth argues that unreliable narration often generates an ironic situation in a triangle relation among reader, narrator and implied author. However, in many cases the narrator's reliability is hard to judge. See Rhetoric of Fiction, pp. 304-309 and pp. 432-433.
50. See Robert Scholes and Robert Kellogg, The Nature of Narrative (New York: Oxford University Press, 1966), p. 240. Also see Chatman p. 156.
51. Robert Stanton, Introduction to Fiction, (New York: Harper and Row, Publishers, 1971), pp. 34-35.
52. FSYY, chapter 84, p. 24.

53. FSYY, chapter 37, p. 66.
54. FSYY, chapter 44, p. 92.
55. FSYY, chapter 88, p. 78.
56. FSYY, chapter 97, p. 53.
57. Robert Scholes and Robert Kellogg, The Nature of Narrative (New York: Oxford University Press, 1966), p. 12.
58. Hazard Adams, ed., Critical Theory Since Plato (New York: Harcourt, Brace, Jovanovich, Inc., 1971), p. 51 and p. 53.
59. E. M. Foster, Aspects of the Novel (New York: Harcourt, Brace and Company, 1927), p. 130.
60. Scholes and Kellogg, p. 207.
61. Boris Tomashevsky, "Thematics," in Russian Formalist Criticism, ed. and tr. Lee T. Lemon and Marion J. Reis (London, Neb., 1965), p. 67 and 67n.
62. Ibid., p. 68.
63. Robert Scholes, Structuralism in Literature (New Haven: Yale University Press, 1974), p. 80.
64. G. L. Permyakov, Ot pogovorki do skazki (Moscow: 1970), p. 56. Quoted in Tzvetan Todorov, "Structuralism and Literature," in Approaches to Poetics, ed. Seymour Chatman (New York and London, 1973), p. 164.
65. Todorov, Ibid., p. 162.
66. For example, John Wang claims that "There are critics (Barthes, Todorov and A. J. Greimas, for example) who have tried to borrow models already constructed for other branches of human knowledge, such as linguistic and logics. At present I am not yet convinced of the advantage of such a procedure even though I can see a certain connection between these various disciplines. It is possible, it seems to me, to construct a narrative model based on narrative's own manifested characteristics only." See his article "The Nature of Chinese Narrative: A Preliminary Statement on Methodology." Tamkang Review, vol. VI, no.2 and VII, no.1 (October, 1975-April, 1976), p. 246, note 2.

67. Aristotle, Poetics, in Hazard Adams, ed., Critical Theory Since Plato (New York: Harcourt Brace Jovanovich, Inc., 1971), p. 52.
68. See Peter Li, "Narrative Pattern in San-kuo and Shui-hu," in Andrew H. Plaks ed., Chinese Narrative: Critical and Theoretical Essays (Princeton: Princeton University Press, 1977), pp. 73-84.
69. Shuen-fu Lin, "Ritual and Narrative Structure in Ju-lin wai-shi," in Ibid., pp. 244-265.
70. Chatman, p. 32.
71. Ibid., p. 43.
72. Ibid., p. 48.
73. Ibid., p. 46.
74. Ibid., p. 42.
75. Ibid., p. 32.
76. Ibid., p. 53.
77. FSYY, chapter 15, p. 69.
78. FSYY, chapter 66.
79. FSYY, chapter 53.
80. See Austin M. Wright, The Formal Principle in the Novel (Ithaca: Cornell University Press, 1982), p. 197.
81. FSYY, chapter 5, p. 52.
82. Tzvetan Todorov, The Poetic of Prose (Ithaca: Cornell University Press, 1977), p. 68.
83. Ibid., p. 72.
84. FSYY, chapter 1, p. 3.
85. FSYY, chapter 1, p. 4.
86. Chatman, p. 34.

87. Meir Sternberg, "What is Exposition?" in The Theory of the Novel, ed., by John Halperin (New York: Oxford University Press, 1974), p. 25.
88. Chatman, p. 67.
89. FSYY, chapter 14, p. 68.
90. FSYY, chapter 30.
91. Andrew Plaks, "Towards a Critical Theory of Chinese Narrative," in Chinese Narrative, ed. by Andrew Plaks (Princeton: Princeton University Press, 1977), p. 338.
92. Todorov, p. 70.
93. Chatman, p. 104.
94. Ibid., p. 126.
95. FSYY, chapter 1, p. 4.
96. FSYY, chapter 1, p. 5.
97. FSYY, chapter 5, p. 144.
98. FSYY, chapter 5, p. 46.
99. FSYY, chapter 6, p. 61.
100. FSYY, chapter 7, p. 72.
101. Ibid.
102. FSYY, chapter 11, p. 25.
103. FSYY, chapter 16, p. 83.
104. FSYY, chapter 25.
105. FSYY, chapter 28, p. 87.
106. FSYY, chapter 4, p. 35.
107. Ibid.
108. FSYY, chapter 20, pp. 1-2.
109. FSYY, chapter 29, p. 103.

110. FSYY, chapter 25, p. 55.
111. FSYY, chapter 23, p. 32.
112. FSYY, chapter 17, p. 93.
113. FSYY, chapter 17, p. 92.
114. FSYY, chapter 23, p. 33.
115. FSYY, chapter 20, p. 3.
116. FSYY, chapter 4, p. 43.
117. Chatman, p. 102.
118. FSYY, chapter 72 and chapter 74.
119. FSYY, chapter 15.
120. FSYY, chapter 18, p. 101.
121. FSYY, chapter 23, p. 36.
122. FSYY, chapter 37.
123. FSYY, chapter 37, p. 66.
124. FSYY, chapter 40, p. 92.
125. FSYY, chapter 95, p. 35.
126. FSYY, chapter 2, p. 14.
127. FSYY, chapter 59, and chapter 63.
128. Chatman, pp. 138-139.
129. Ibid., p. 143.
130. FSYY, chapter 52, p. 17.
131. FSYY, chapter 25, p. 56.

CHAPTER FOUR

MYTHICAL STRUCTURE AND SIGNIFICANCE

I. Introduction: Macrostructure and Archetype

A narrative, seen from the structuralistic point of view, can be analyzed either from its microstructure--the internal relationship among the elements; or from its macrostructure--the external, imposed structure as a typological construction. Chapter Three has discussed the analysis of the microstructure; this chapter will focus on the macrostructure. The mythical archetype and ritual pattern will be adopted as an imposed structure against which to test the form of plot and relevant thematic significance of FSYY. Before applying this method, its theoretical validity and applicability need to be examined.

At first glance, these two orientations--the search for the microstructure and for the macrostructure--seem opposed to each other; but in fact, they are theoretically complementary and inseparable. By analyzing a great number of narrative works and abstracting the essentials from the accumulated final results, the conclusion can lead to a general form of superstructure. Conversely, by applying a superstructure pattern to a certain number of works within a

literary subgenre, the final result will show the particular structure in each work. In one approach the effort is carried out inductively and in the other, deductively.

As a matter of fact, the structuralists, in their present stage of theoretical development, are attempting to reach the goal of forming a superstructure for particular subgenres. And, as some have claimed, if the literature of a genre is exhaustively analyzed, the macrostructure of that particular genre can be delineated. The search for a superstructure has been pursued in several different, yet related, fields. Although these pioneering works have treated only a limited number of subgenres such as folktales, fantastic stories, detective stories and myths, these works have opened the way to a vast array of studies, and have offered a good model for further research.

The search for the macrostructure of literary works was first conducted by Vladimir Propp, who selects Russian fairy tales as his raw material. Propp concludes that the traditional method of analyzing narrative works solely by their thematic elements or symbolic action is arbitrary, if not farfetched. In contrast, in his study of one hundred Russian folktales, Propp makes the distinction between constant elements and variable elements, and he adopts the term "function" to serve as the basic concept representing the constant elements. By function, he means "an act of a

character, defined from the point of view of its significance for the course of the action."¹ Because the functions are inductively abstracted from the action of different characters in different stories, they are general and universal to all the sample tales in use; they are independent and not fulfilled by any particular character or particular means.² After examining the folktales one by one, Propp concludes that the functions in Russian folktales are limited to thirty-one and, most important, the sequence of functions is always identical. Thus, all of the folktales, considered in terms of their structure, are of one type.³ Furthermore, Propp extracts seven "spheres of action" and eight "roles" from each tale. In a single folktale, one character can play more than one of these roles and vice versa.⁴ Analysis of narrative, as carried out by Propp, is inspired by and based on the linguistic language-grammar relationship: grammar is the abstract substratum of language, and language is the concrete fact of grammar.⁵ Therefore, Propp's scheme can be represented as a formula:

(function + role) : plot = (verb + noun) : syntax

It is obvious in this formula that function corresponds to verb while role (or character) corresponds to noun.⁶

It is exactly this analogy between grammar and narrative that has been taken up and discussed by Tzvetan

Todorov. Todorov thinks that to read and decompose a narrative, the first thing one needs is a "universal grammar."

This universal grammar is the source of all universals and it gives definition even to man himself. Not only all languages but all signifying systems obey the same grammar. It is universal not only because it informs all the languages of the universe, but because it coincides with the structure of the universe itself.

This a priori statement is one of the basic principles of structuralism. For Todorov, as well as for many other theoreticians, narrative is a well-arranged set of signified systems full of linguistic possibilities, but dominated by a set of grammatical rules which make it meaningful. According to this concept, Todorov sets up three aspects for studying a narrative; he calls this process "narratology." These three aspects are: semantics, syntax and rhetoric. Subsequently, he assigns the three terms "proper name", "adjective" and "verb" to represent the characters, their traits, and their actions in a narrative. He further divides adjectives into "states" (variants of the opposition, happy/unhappy), "properties" (virtues/faults), and "conditions" (male/female, Jewish/Christian, high/low birth). He also considers three types of verbs: those that modify the situation, commit a misdeed of some kind, and punish. Finally he equates "proper names" with characters in a narrative. Todorov applies these basic concepts

borrowed from grammatical terminology to the text, which he divides into stories, sequences, and propositions. Propositions are further subdivided into five modes: the indicative, the obligatory, the optative, the conditional, and the predictive. These metalanguage concepts used in Todorov's analysis of Bocaccio's Decameron bring him to the conclusion that, if properly applied to the narrative, the internal structure based on his narratological terms can always be formed, and the result can shed light on the understanding of the nature of narrative.⁸

Another structuralist who attempts to discern a macro-structure in mythical narratives is Levi-Strauss. Levi-Strauss analyzes several different versions of a mythical narrative, abstracting summaries of all the relational units. Levi Strauss calls these units "mytheme," a term borrowed from linguistic concepts of phoneme and morpheme. He arranges all these units of a single myth in various transmitted narrative form into eight columns and five rows, just like the form of an "orchestra score." Using both synchronical and diachronical readings, along with proper arrangement of the matrix, he is able to expose the embodied meaning in the myth according to the synthesis of the relation between mythemes, and the reduction of the function of the actions.⁹

To some extent, each of those structuralists has achieved his goal to discover and formulate a super-structure from the structure of narratives in a particular subgenre. Their conceptual frameworks are inspirational and can be useful for penetrating into the deep structure of some narratives. However, in practical analysis, there are limitations in their formulations, which restrict their direct application to FSYY.

The immediate problems confronted in using the above formulations to analyze FSYY are: First, the length of the novel and the complexity of the novel are not well-suited for their methods, which have been used solely for the analysis of short forms of narrative. If a long novel such as War and Peace or FSYY is under scrutiny, the elements will certainly be numerous and complex, due to the large number of characters and actions. Furthermore, despite their theoretical claims, the structuralists' fundamental method is basically a comparative one, using a group of narratives from a single genre to reach their conclusion. It is beyond the scope of this study to compare a sufficient number of long novels to reach the conclusion for a long novel such as FSYY. Second, there are inadequacies in their categorization of the types of characters and actions. Taking FSYY as an example, the Grand Tutor, Wen Zhong, is one of the most capable and intelligent figures on evil King

Zhou's side. He leads troops successfully and defeats Ziya many times. But it is hard to categorize him as a villain, because he is not a wicked and evil person at all. Nor can we categorize him as a hero, because, after all, he is an antagonist assisting the evil King Zhou. It is also difficult to determine, by using the dichotomous division proposed by Todorov for his "adjectives", whether Ziya was happy or unhappy when he received his call to assume his tasks. Sometimes the traits of the characters and their emotional reactions are not easy to describe by using structuralist terms. Third, while it is true that structuralist formulations can be used to see the relations among characters and events more clearly and systematically, these approaches essentially construct a grammar and syntax for the narratives under examination, and are not primarily formed for aesthetic purposes. Thus the meanings of the narrative sometimes are left untouched with structuralist analysis.¹⁰

Despite the above difficulties, in searching for a universally applicable macrostructural framework, it will be productive to go further back in the development of structuralism. If, as scholars in the field of literary criticism have observed, structuralism is basically a methodology with ideological implications, then as far as the macrostructure is concerned, it seems appropriate to

search for some theories that are penetrating yet extensive enough to cover both structure and meaning in long form narratives on the practical level.¹¹ Some American scholars, commenting on this ideological foundation, have claimed that since there is an "integrative and holistic way of looking at the world, including man and all cultural activities. . . , then at the heart of the idea of structuralism is the idea of system: a complete, self-regulating entity that adapts to new conditions by transforming its features while retaining its systematic structure."¹² According to this concept, structuralism, if properly understood, should not be cut off from the world in a formal prison, and can be applied directly at several different levels of investigation. This is a modified emphasis in direct reaction to the potential danger--a formalistic fallacy-- of treating literary texts reductively, x-raying them in search of their bone structure while missing their substance, thereby losing the concern for the meaning or content of literary works. With such considerations, it would be natural for these scholars to include a macrostructural type which can cover the structure as well as the thematic significance in a narrative. John Culler declares that

In attempting to specify the thematic forms which govern the organization of plots at their most abstract level one would be able to draw upon a theory of archetypal or canonical

plots, such as Northrop Frye's.¹³

Frye, as one of the eminent scholars in the field of literary criticism and as a successor of the British protostructuralists such as Frazer, Cornford, as well as Gaster, Schorer and others, has enlarged and developed an archetypal theory in a systematic manner on the basis of the theory of myth and ritual. In literary criticism, myth is a conception which has attracted the attention of a large number of scholars in modern times; however, it is also a term which has long been abused and misused. Myth has been defined variously, ranging from primitive illusions, versions of metaphysical concepts, and allegories of nature, to fabricated untruth or lies.¹⁴ Scholars in different disciplines in recent decades have, by exerting great effort, cleared a path through the jungle of myth with some success. As far as literary criticism is concerned, the Cambridge Hellenists at the turn of the century initiated their studies of the Greek classics in terms of mythic and ritualistic origins. Their penetrating insights have brought myth back from the pejorative misconceptions formed during the Enlightenment. At the same time, Sir James G. Frazer published his book The Golden Bough, a monumental study of primitive origins of religion in magic, ritual and myth, which has had a great impact on literary criticism by setting literary criticism of myths on firmer ground. At

the present time, though the literary critics of myths occasionally still disagree on minor points, they generally agree that myths contain profound meaning extending to the deepest level of human life and cosmic existence. After Frazer's work, one scholar defined myth as

. . . a direct metaphysical statement beyond science. It embodies in an articulated structure of symbol or narrative a vision of reality. It is a condensed account of man's Being and attempts to represent reality with structural fidelity, to indicate at a single stroke the salient and fundamental relations which for a man constitute reality. . . .
 Myth is not an obscure, oblique or elaborate way of expressing reality--it is the only way.¹⁵

Based on the Hellenists' theories and the psychoanalytic concept of archetype, Frye advocates that since literary history moves from the primitive (i.e. myth) to the sophisticated, if one intends to form a critical theory that is universal to all literary genres, one should penetrate to the deepest and most profound core of reality in human life. He suggests that one can either reach such a central hypothetic mode or pattern inductively from structural analysis by associating data and seeking a larger pattern; or deductively by following the consequence of the initial postulate of criticism, that is, the formal unity and total coherence of criticism.¹⁶ Therefore, Frye says, "the search for archetypes is a kind of literary anthropology, concerned with the way that literature is formed by pre-literary

categories, such as ritual, myth and folktale."¹⁷ His major work, Anatomy of Criticism, is still considered as a classic in the field of literary criticism, particularly in mythic criticism. In this book, Frye's fundamental concept is that in myth there are symbols and images that often recur in literary works and are often recognizable as essential elements of a reader's literary experience as a whole. He adopts the concept archetype for these symbols and images.¹⁸ Regarding myth, Frye states that "in literary criticism myth means ultimately mythos, a structural organizing principle of literary form."¹⁹ He further defines "mythos" as

(1) The narrative of a work of literature , considered as the grammar or order of words (literal narrative), plot or "argument" (descriptive narrative), secondary imitation of action (formal narrative), imitation of generic and recurrent action or ritual (archetypal narrative), or imitation of the total conceivable action of an omnipotent god or human society (anagogic narrative). (2) One of the four archetypal narratives, classified as comic, romantic, tragic, and ironic.²⁰

Since myth in a formal narrative is a secondary imitation, in literary creation, the structural principle of myth must fit into a context of plausibility. To make a text plausible, such a fitting must apply various disguises and techniques which are referred to as devices of displacement.²¹ Since through the use of the archetype Frye is concerned not only with the meaning of myth, but also the

form (organizing principle) of literature, his theory proves to be more universal and applicable to the long narrative.

Frye's pattern of the archetypal quest will be discussed in a later section together with the other theoretical ritual patterns. Now we should examine the adaptability of FSYY to the archetypal approach. The question to be asked is: what mythical mode does the novel possess? Or, in other words, what can be seen as justifying the use of the archetypal approach to analyze the structure and theme of the novel?

If we use fictionality as a standard to view narratives, they can be divided, by the nature of content, into fictional and factual narrative. The first modal characteristic found in FSYY is that it is a kind of mixture of the real world and the fantastic world. It combines actual personages and events in history with characters from myth or legend. On the one hand, FSYY contains King Wu, King Zhou and other historical figures whose names are recorded in Chinese histories and other classics. On the other hand, there are also many deities, spirits and monsters in human shape, who talk and act like real human beings. However, this combination does not generate an allegorical effect or meaning in the novel, as it does in fables or parables. The author appears to take all the actions of supernatural beings as a serious matter in this

human world and considers them as part of real life. The author manipulates the conversation and action of the spirits and monsters in a realistic way which could be taken literally as being true to life. No character is a symbol of justice, cunning, or greed. All of the protagonists and antagonists share the same emotional reactions such as fear, hatred and love, and act under the conditions of the human world. They also possess the same value judgments and moral norms that a society usually imposes upon its people. This kind of mode in the novel compels a reader to look at it not from a didactic but a mimetic viewpoint; that is, it is an imitation of human action. The novel thus shows a characteristic which is a normal phenomenon in early narrative in which historical events are not separated from mythical or legendary materials within a cultural tradition.²²

The second modal characteristic is found in the characterization. All characters in the novel have three features in common: lack of individualization, lack of motivation, and lack of poetic justice. Lack of individualization may be derived from the inclination for the traditional ethical and social norms to be limited to a set number of types. This is a common feature in the Chinese novel and can be traced at least back to the Tang romance (chuangqi 傳奇).²³ More important, the lack of

individualization may be a result stemming from the limits of the novel. The stratum of the characters in the novel are limited to three groups: royal kings and their vassals (human beings), immortals and deities, and spirits (superhuman). They are neither like the haohan type found in the Shuihu zhuan, such as Li Kui 李逵 and Song Jiang 宋江, nor like the heroes found in the Sanguo yanyi, such as Liu Bei 劉備 and Zhang Fei 張飛. Although those characters in Shuihu zhuan and Sanguo are heroes or royal subjects, they are portrayed, comparatively, with more individualized features in addition to their typical image as haohan or emperor. For example, Li Kui is not only a straightforward, bad tempered hero, but also a naive, simple-minded and honest man; Liu Bei is not only endowed with some features shared by typical benevolent princes and emperors, but is also cowardly, cunning and effeminate. In FSYY, however, the heroes are not so clearly individualized as to be recognized as persons, despite of the effort the author exerts to assign some traits to his heroes. This lack of individualization is made more obvious by their unmotivated actions. This is not to say they all act blindly, but rather that they all seem to be controlled by the same means: fate. They act either against it or for it. The only one in the novel who is aware of what he wants or must do is Jiang Ziya, but his acts are still rather passively

motivated. In most cases, the antagonists and protagonists act against each other because of their wrath, or for the purpose of taking revenge. There are no other varieties of emotion which are dominant in the course of their actions. Finally, the most peculiar feature presented through the entire novel is the lack of poetic justice. Poetic justice generally can be viewed from two aspects: the reward of good and the punishing of evil. In some other Chinese novels, especially in the historical romance (lishi xiaoshuo), the author usually demonstrates a very strong sense of condemning the evil and praising the good, even though the reward for the good might not be high in the common value judgment system. The heroes might not be successful in their ambition or career, but they either become gods, as do Song Jiang and Guan Yu²⁴ or they become models of the highest moral symbols of the traditional norms of zhongxiao (忠孝) and jieyi (節義). In FSYY, the protagonists on King Wu's side might be considered as the good who fight against and overcome the evil on King Zhou's side. However, in the process of combat, good heroes die without any compensation for their good or moral deeds. No virtues or morality are emphasized in any dramatization, not even in any form of lip-service to them. The most striking aspect is that at the end of the novel, both good and evil (including supernatural beings and human beings), are all

canonized as gods or appointed as feudal lords. The equating of their final fate and the elimination of the distinction between good and evil leads to the theme of ultimate harmony between heaven and earth and, most important, to the mythical nature of the narrative itself.²⁵

In addition to the aspects mentioned above, there are two more features which also distinguish FSYY from the other novels and relate it directly to the common features of mythical narratives: the layout of the narrative framework and the status of the characters. Like typical mythical frameworks, FSYY begins with a prophecy and ends with its fulfillment. Between the beginning and the end, it contains the journey of adventure and quest for the ultimate harmony, a task that leads all the doomed supernatural beings and human beings to their final resting place: the Investiture Altar.²⁶ The prophecy of Ziya's tasks and the decline of King Zhou serve as the elements which determine not only the internal structure but the total layout of the narrative. As for the status of characters, according to Frye's scheme in which the power of action is the standard of the classification, the heroes in FSYY can be classified as typical heroes of romance. Even though Ziya and his vanguard Nezha have great magic power and can communicate with the divine beings on Kunlun Mountain, they still appear as human beings. They are obviously "superior in degree to

other men and to their environment."²⁷ Also, their world is a "world in which the ordinary laws of nature are slightly suspended."²⁸ Besides these modes and the characters' status, the relation of FSYY to mythical narrative can be further observed by the use of many stories from Chinese myths and legendary sources in the novel. These have contributed much as integrated parts of mythical units to the novel, and create a mythic world with a fearful and fantastic atmosphere.

From the foregoing discussion, it is now clear that FSYY is different from the other historical novels and has unique characteristics which assure that archetypal criticism can appropriately be applied to it. We are now in a better position to discuss and focus on the primary concerns: the structure and significance of FSYY. A primary principle in the structuralistic theory is that the structure in a literary work has an intimate relation not only with the entire shape of the narrative (the discoursed stories), but also with the meaning (the expressed theme in the stories). This is the fundamental principle agreed to by all the theoreticians and it has been explained in the previous section. But for a literary analysis, the crucial question is one on a practical level: how does the author elucidate the meaning in the mythical form?

Regarding the application of myth and archetype in the novel, scholars and critics have researched and constructed various patterns and methods. Among them E. W. Herd divides mythical fictions into five types:

1. the novel which assuredly sets out to retell an acknowledged myth;
2. works in which the author uses myth as a means of literary illusion, intended to attract the attention of the reader and to add significance to a theme or situation by means of illustration or parallel;
3. conscious use [of myth] as a structural element;
4. a mythical structure...within the novel without conscious development by the author;
5. an author who claims himself, or who is claimed by critics, to be creating a new myth.²⁹

The actual number of ways to use myth in a novel might be larger than the list. Plaks, for example, in his study of Honglou meng (The Dream of the Red Chamber), claims that in the novel there are "structural patterns of two-and-five-term alternation within the narrative arrangement of the novel."³⁰ His archetypal patterns are an abstracted form based on ying yang (陰 陽) and wuxing (五 行) concepts in Chinese philosophical theories, and he terms them "complementary bipolarity" and "multiple periodicity."³¹ It is important to point out that, except for type four in the list, the fictions of the other types in Herd's study are based on the mythical figures, symbolic meaning, or plot line in the antecedent myths which exist in the inheritance

of the Western tradition, mainly those of the Renaissance period. The voluminous materials in the primitive pagan cult and Christian culture serve as the matrix of the abundant source for the use of myth in Western novels. This is, however, a cultural phenomenon which does not exist in the Chinese tradition. Furthermore, in either creativity or criticism, the direct use of a mythical figure or cycle must be based on parallel or analogical borrowing, which also seems unlikely in Chinese literature-- at least unlikely in the classical Chinese fictional works.³² The mythic structure and theme in FSYY, which will be illustrated in the next section, seem more likely to have been created "without conscious development by the author," and should be more appropriately examined by using the archetypal and ritual patterns. Because the author gathered the fragmentary pieces of Ziya and King Wu's legendary cycles and interwove them within the framework of an historical event, there is neither a parallel nor analogous plot, nor prefigurative figures from a complete mythical cycle. Compared to the prefigurative approach in the above list, archetypal and ritual patterns are formed on the bases of universality and recurrence in almost all myths around the world.³³ They have been commonly applied by critics, both Western and Eastern, and prove to be useful and significant, because "they are not necessarily associated with a specific

name or figure or concatenation of events."³⁴ The associated symbols or motifs can be interpreted not only by the inherent pattern but by the fragmentary elements representing profound meaning in the cultural tradition.

There are many common themes in myths, such as the flood, the slaying of the monster, the scapegoat, the killing of a divine king, etc. The hero and his quest is one of the most recurrent themes in mythmaking and has been found in different literary genres from different cultural regions.³⁵ The stories and the heroes in different literary genres or cultural regions may vary over a broad range, and the plots may differ, but the constant and essential elements in each are always discernible. In extracting mythic elements and forming mythic patterns, scholars have reached similar but not completely identical conclusions. For Frye, the quest is the element that gives the literary form to the romance. He claims,

such a completed form has three main stages: the stage of the perilous journey and the preliminary minor adventure; the crucial struggle, usually some kind of battle in which either the hero or his foe, or both, must die; and the exaltation of the hero.³⁶

The quest-romance has analogies to both rituals and dreams. . . . Translated into ritual terms, the quest-romance is the victory of fertility over the waste land.³⁷

Frye's pattern of the quest seems to focus on the major actions in a very brief outline, omitting the background and the detailed subdivisions in each stage. Campbell, on the other hand, also constructs a pattern in three stages, but each stage contains five or six subdivisions. His three stages (he uses the term phase) are: departure, initiation, and return. These are three elements borrowed from Gennep's "rite of passage". He describes the basic pattern as

a hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.³⁸

Later in his book, Campbell presents a diagram and a detailed narration of the three stages with each sub-action, which can serve as a model pattern of the quest.

The mythological hero, setting forth from his common day hut or castle, is lured, carried away, or else voluntarily proceeds, to the threshold of adventure. There he encounters a shadow presence that guards the passage. The hero may defeat or conciliate this power and go alive into the kingdom of the dark (brother-battle, dragon-battle; offering, charm), or be slain by the opponent and descend in death (dismemberment, crucifixion). Beyond the threshold, then, the hero journeys through a world of unfamiliar yet strangely intimate forces, some of which severely threaten him (tests), some of which give magical aid (helper). When he arrives at the nadir of the mythological round, he undergoes a supreme ordeal and gains his reward. The triumph may be represented as the hero's sexual union with the goddess-mother of the world (sacred marriage), his recognition by the father-creator (father-atonement), his

own divination (apotheosis), or again--if the powers have remained unfriendly to him--his theft of the boon he came to gain (bride-theft, fire-theft); intrinsically it is an expansion of consciousness and therewith of being (illumination, transfiguration, freedom). The final work is that of the return. If the powers have blessed the hero, he now sets forth under their protection (emissary); if not, he flees and is pursued (transformation flight, obstacle flight). At the return threshold the transcendental powers must remain behind; the hero re-emerges from the kingdom of dread (return, resurrection). The boon that he brings restores the world (elixir).³⁹

Comparing these two patterns, it is apparent that they are substantially similar to each other. However, Frye's first stage does not include as many details as Campbell's first stage; also the combination of Frye's first and second stages equal Campbell's second stage. But because of the displacement device in the romances, the structural elements may be varied in number and some "preliminary minor adventures" may occur before the major ones, as Frye points out in his pattern.⁴⁰ In FSYY the preliminary minor adventure, which sometimes is termed the preparatory stage, stands out by itself and provides the background of the hero and the cause of his quest.

In addition to those mentioned above, these two patterns share another feature: both of them take the hero as the center of the romance. All events in the story converge on the hero and his actions. This is again a common phenomenon in mythical narrative. However, some

scholars see the hero's quest from another aspect. Just as the psychoanalysts distinguish between the hero's ego and the collective consciousness, these scholars emphasize the process of the adventure of the entire community. The boon of the community usually can be discerned from the ritual pattern. Weisinger, for example, abstracts essential elements from seasonal rituals to form his pattern. He states that,

From an analysis of the extant seasonal rituals, particularly the new year festivals, and from the coronation, initiation, and personal rituals of the ancient Near East, it is possible to make a reconstructed model of the basic ritual form. Essentially, the pattern contains these basic elements: (1) the indispensable role of the divine king; (2) the combat between the God and an opposing power; (3) the suffering of the God; (4) the death of the God; (5) the resurrection of the God; (6) the symbolic resurrection of myth of the creation (7) the sacred marriage; (8) the triumphal procession; and (9) the settling of destinies.⁴¹

Although he does not explicitly refer to a particular seasonal ritual pattern, from the elements he lists here, it is not difficult to trace the original source. His elements seem to incorporate Gaster's seasonal ritual pattern. In his book Thespis, Gaster mentions that

the Seasonal Pattern consists of four major elements. First comes rites of MORTIFICATION, symbolizing the state of suspended animation which ensues at the end of the year, when one lease of life has drawn to a close and the next is not yet assured. Second come rites of PURGATION, whereby the community seeks

to rid itself of all noxiousness and contagion both physical and moral, and of all evil influences which might impair the prosperity of the coming year and thereby threaten the desired renewal of vitality. Third come rites of INVIGORATION, whereby the community attempts, by its own concerted and regimented effort to galvanize its moribund condition and to procure that new lease of life which is imperative for the continuance of the topocosm. Last come rites of JUBILATION, which bespeak men's sense of relief when the new year has indeed begun and the continuance of their own lives and that of the topocosm is thereby assured.⁴²

These four elements of seasonal pattern and the nine elements abstracted from it complement each other strikingly well. The story in FSYY fits the two patterns so well that it simply cannot be neglected. A short sketch of the skeletal outline will illustrate this: a king (King Zhou) has offended the goddess and a punishment befalls upon him. The king and the state become corrupted (stage of mortification); the servants try to eliminate the evil but fail, and a hero comes to take up the task. Through fierce combat, both the hero and the opponents die; at the end, evil is expelled and the sin is redeemed (stage of purgation); the battles end and the hero triumph, the gods are resurrected and renewal is brought to the community (stage of invigoration); all people join the ceremony with exaltation (stage of jubilation). Thus the following analysis will focus on both the individual level of the hero's quest and the communal level of the seasonal ritual.

With the focus on the structure and the relevant use of the archetypal theory and ritual pattern, the basic goal of the analysis in the next two sections is to elucidate the mythical significances in FSYY. This will be done by demonstrating the intricate relationship between the patterns and the subsequent meaning within the fantastic yet somewhat enchanting stories in FSYY. The major task includes: (1) discerning the plot development in the novel in terms of the quest archetype; (2) illuminating and comparing the characters and events with regard to the elements of the ritual pattern; (3) identifying the mode and the world in the novel.

The entire novel can be divided into four major parts, each of which corresponds to one stage of the mythical pattern. Part one (chapters 1 to 11) is the prologue of the quest where the goddess' prophecy initiates the unbalanced situation. Part two (chapters 12 to 18) recounts the separation of the heroes Nezha and Jiang Ziya. Stories for both of the characters in FSYY demonstrate the archetypal theme and action in a quest myth. Part three is the longest part, covering from chapter 19 to 96. This part can be further subdivided into two groups: ordeals and encounters with enemies, or the three-death-and-seven-catastrophes (sansi qizai 三死七災) and and thirty-six attacks (sanshiliu lu zhengfa 三十六路征伐.) The ordeals are

contained in both groups, yet there is also a demarcation line which can be drawn between the attacks from King Zhou's generals and demonic helpers (chapters 19 to 66) and the counter-attacks launched by Ziya, his generals and immortals (chapters 67 to 96). Part four is the return phase in the myth pattern corresponding to the phase of jubilation in the seasonal ritual, in which all the community members, living or dead, human or supernatural, are joined in the mass worship to the dead and the investiture of the spirits as gods.

II. QUEST AND RITUAL PATTERN

A. Preparation: Prologue

The author begins his novel with a gushi (古詩) style poem which, in a rather leisurely mode, tells the cosmogony of the creator Pangu 盤古 in Chinese mythology, and introduces other subsequent legendary-historical heroes who either contributed to the nation or were the founders of dynasties. The poem is composed of sixty lines, symbolic of a complete process and the varieties of changes within one Chinese sexagenary cycle: the combination of the Ten

Celestial Stems (tiangan 天干) and the Twelve Terrestrial Stems (dizhi 地支). Following an account of the various heroes' careers, the poem continues in the form of a sketch, summarizing the major highlights in the novel. The poem shows both a sense of the continuity of the succession of history and the completeness of the story.

After the opening poem, the narrative moves into a more detailed account of King Zhou's background and personal traits and character; then it quickly passes into the episode of King Zhou's blasphemy of writing a licentious poem on the wall of the goddess Nügua's temple. The poem expresses King Zhou's sexual desire (yinxin 淫心) toward the goddess Nügua (女媧). The blasphemy incited Nügua's great wrath and strong desire to punish King Zhou, but her desire was diverted by an omen of a red light dashing into the sky and blocking her flying cloud. The red flash reminded her that the Shang dynasty still had twenty-eight years of its ruling period and that many deities and spirits would be involved in the disaster. She had to comply with the turn of the wheel of fate. Upon returning to her temple she then used her Demon Summoning Banner to summon three demons to enter the palace and dwell with King Zhou. They were instructed to do whatever they could to provoke the corruption of King Zhou and the decline of his kingdom.

This Nügua goddess episode contains several mythical motifs: blasphemy of a god, sin-punishment, and prophecy. The sin-punishment and prophecy are the corollary of the blasphemy in the process of the mortification rite. It seems proper to start with the blasphemy. In Chinese mythology, Nügua has multiple roles: the major two are the earth mother (or fertility goddess) who created human beings and the guardian goddess of human beings. The first role is seen in a record in Fengsu tongyi 風俗通義. The text reads:

It is said in legend that when Heaven and earth had been opened and were without human beings, Nügua patted and modeled yellow clay to create human beings. The task was very burdensome and her strength could not continue it. So she dragged a rope through the mud, and lifting it up, made human beings. Therefore the rich and the noble were those made of yellow clay, while the poor and stupid people were made of drawing rope [through mud].⁴³

俗說，天地開闢，未有民人，女媧搏黃土作人。務劇，力不暇供，乃引繩經泥中，舉以為人。故富貴者，黃土人也，貧賤凡庸者，引繩人也。

Her second role can be seen in the chapter Lanmingxun

覽冥訓 in the Huainan zi 淮南子 :

In ancient times, the four extremities [at the corners of cosmos] were in decline and the nine continents were cracked apart; the sky did not cover the entire earth and the earth did not completely support the sky. Fires were blazing and none were extinguished and the waters were flooding deep and vast,

without stopping. Fierce beasts ate the people and birds of prey seized the old and the weak. Therefore Nügua melted five-color stones to patch the azure sky; she broke the turtle's feet to erect the four pillars; she slaughtered the black dragon to rescue the people in Ji province; and she accumulated ashes to restrain up the extensive-flood waters.⁴⁴

往古之時，四極廢，九州裂，天不兼覆，地不同載。火熾炎而不滅，水浩洋而不息。猛獸食顛民，鷲鳥攫老弱。於是女媧煉五色石以補蒼天，斷鼉足以立四極，殺黑龍以濟冀州，積蘆灰以止淫水。

There are many other sources indicating some other roles of Nügua, but they are not relevant to the episode here in the beginning of the novel. Her role of guardian goddess can be seen in her killing of the black dragon and turtle and her rescuing of people from a catastrophe. Also important is that she is a goddess who possesses powerful magic and martial arts skills.

As earth mother and fertility goddess, the blasphemy to her has the symbolic meaning of rape, and her furious anger can be understood from a mythical point of view. As a guardian and fertility goddess to the earth, the role of Nügua is similar to that of the Hellenistic goddess Demeter.⁴⁵ The licentious poem and its plain description in the text combine to indicate a rape, which, though not physical, is symbolic. In a ritual initiation, "rape symbolized one of the most important and emotionally

arresting passages in human experience --the passage from the pure virginity through the shock of violation and violence."⁴⁶ Insulting and offending the fertility goddess is a sign of causing the termination of the fertility, thus breaking the continuity of life. In the Demeter myth, Demeter's descent into Hades is a symbolic connection related to the rape archetype, with the even more universal archetype of death and life in alternation. The ritual of passage, according to Arnold Van Gennep, if conducted properly, is a total experience in which man and nature (earth) harmoniously join together. In primitive myth as well as in the later mythopoeic works, all changes or alternation in the human world--birth, puberty, initiation, betrothal, marriage, pregnancy, paternity, specialization, and death--are all considered as a passage from a state of self that is dying to a state of the newly reborn.⁴⁷ Therefore, the incident of symbolic rape in the Nügua episode represents the initiation of the process of a ritual action. The corrupted king is destined to be dying and the situation following will be a completely new stage attaining the restoration of life and vitality. This episode sets up the mode on a general level as a layout for the coming development of the birth--death--rebirth pattern in the investiture process, and together with the call to adventure

of the two heroes, serves as the cause for all the consequent incidents in the entire narrative.

Prophecy in myth is a common motif. It appears in various forms and reveals different types of events; it may be a promise to the hero, a revealed fate of the hero, or the boon and the destination of the adventure. In this episode the prophecy of the decline of the Shang court is the most significant in terms of overall layout. Frye in his Anatomy of Criticism says,

The introduction of an omen or portent, or the device of making a whole story the fulfillment of a prophecy given at the beginning, is an example. Such a device suggests, in its existential projection, a conception of ineluctable fate or hidden omnipotent will.⁴⁸

The prediction of the decline and the revelation of the gods to be apotheosized are subsequently developed in the novel from the beginning to the very end. The function of the mythical episode should be considered as a mythopoeic design or myth-making, which gives, as Frye says, "the beginning some symmetrical relationship with the end."⁴⁹

As a story in a displaced form, this makes the story more realistic and plausible (especially true in Chinese cultural tradition) by using a historical figure Daji to serve as the executor representing the wrath of Nügua, and as the media through which the divine beings could lay their

hands on human affairs. The Fox Demon, soon after being summoned by the goddess Nügua and transformed into Daji's physical shape, becomes the concubine of King Zhou. Yet in the mythical world, she represents the manifestation of the destructive aspect of the goddess. Even though her magic power is not as great as that of the goddess, she proves to be a very dominant figure in the court. She first incites King Zhou to abandon the former Queen Jiang, and then forms a political clique with two evil and crafty servants in the court. She also dispels the existing political power formed by the royal relatives, princes, and loyal officials, either by sending them to exile or by putting them to death.

Among her malevolent acts, there is one overriding symbolic meaning in the ritual pattern; that is, she is striving in what ever way she can to annihilate the continuity of the Shang house. Her greedy sexual needs cause the King to over indulge himself in sex, to the point of becoming too weak to attend to the affairs of state. She also eliminates the empress' two sons, Crown Prince Yin Jiao and Prince Yin Hong. The sons are the offspring of the king, also the symbol of the attainment of fertility. One of the sons is the god of the Grand Cycle (taisui 太歲), who has charge of fortune and misfortune. The other is the god of Five Grains in charge of agricultural affairs.⁵⁰ Although in the novel they are rescued by immortals at the

spot of the execution ground, they eventually die without succeeding to the throne, which is symbolic of the discontinuity of the royal family of Shang. The most apparent ritual action performed by Daji is her action against King Wen. In the mythical phase, King Wen is the representative of the god of vegetation or agriculture. His ancestor is, according to the Book of Odes 詩經, the god of agriculture Ji 稷.⁵¹ In the novel, in addition to his sage deeds such as expanding the Eight Trigrams into the Hexagrams, King Wen acts as a god of agriculture in the mythical phase. He is closely associated with the change of the weather, being able to predict the wind and rain, which are fundamental for growing grains and vegetables. Also, by his magic power he can foresee the death of King Zhou and other people.⁵² He is also closely related to thunder. This close relationship is presented in the episode of his audience with King Zhou. On his way to the capital Zhaoge, a strange change in the weather inspires him to exercise his divine calculation. He predicts that there would be born a "martial star 將星". Later, exactly as he has predicted, a baby is found in an old tomb. Acting in accord with the prediction on a previous omen, he adopts him as his one-hundredth son, the number of perfection, and named him Son-of-thunder-bolt, Leizhen zi 雷震子.

After Daji has entered the palace, the pattern of the stars changes. When King Zhou is informed of the inauspicious omen, he ignores its crucial manifestation. His ignorance and Daji's dominance over the court described in this part of the novel indicates the culmination of the first phase of the ritual pattern.

B. SEPARATION: Call to the Adventure

According to Campbell, the stage of separation includes five phases: the call to adventure, refusal of the call, supernatural aid, the crossing of the first threshold, and the belly of the whale.⁵³ In FSYY, although Nezha and Ziya receive their calls separately, they both come down from Kunlun Mountain to undertake their adventure. It seems proper to start with their status and the call and then examine each phase in order of the sequence in the novel. The two heroes in FSYY are a composite pair. The close relationship between Nezha and Ziya has been discussed in the last chapter where the microstructure is illustrated. Seen from the mythical structure they still qualify as a composite pair. There are four reasons for this: first, they both receive the call to adventure; second, they undergo the same experience in the process of apotheosis of

the "birth-death-rebirth" pattern before the final mass ceremony; third, they are both from the holy Kunlun Mountain and go through the journey together (there are no other characters who have the same status and experience); fourth, Nezha is Jiang Ziya's vanguard which is a role assigned by the divine mandate. Nezha's role is somewhat similar to that of the Monkey in the Xiyou ji, who is the guard of the monk Xuanzang.

Before their call, they live in Kunlun Mountain. Ziya is a senior disciple of the Hierarch Yuanshi and Nezha is a disciple of Immortal Taiyi. Kunlun Mountain in Chinese mythology is a paradise where gods and immortals dwelt. In the novel, it is presented in two poems as the image of paradise:

The misty rosy clouds shined in many colors;
 the rays of the sun and moon were bright.
 There were thousands of old cypress trees and
 long bamboo. With rain dew on the old cypresses,
 the whole mountain had a greenish luster.
 With mist floating in the bamboo grove, the
 mountain paths were covered with dark green.
 Outside the gate exotic flowers spread like
 an embroidery; beside the bridge the precious
 grasses exuded fragrance. The ripe immortal
 peaches on the mountain looked like reddish
 silk embroidery; the luxuriant grasses in
 front of the cave extended emerald threads. . . .
 Observing carefully this blessed place,
 indeed it surpassed paradise.⁵⁴

烟霞散彩，日月搖光。千株老柏，萬節修篁。千
 株老柏帶雨，滿山青染染。萬節修篁含烟，一徑
 色蒼蒼。門外奇花布錦，橋邊瑤草生香。嶺上蟠
 桃紅錦爛。洞門草草翠絲長。...細觀靈福地，果

乃勝天堂。

The immortal peaks were precipitous; the high ridges were lofty and steep. The auspicious shrubs grew on the slopes; the spiritually endowed fungus grew on the ground. . . the feathers were various; and the immortal birds were precious. . . . The quiet and secluded dwelling had a scenery surpassing the Yao pond. Here the scenic beauty was indescribable and rarely known by the men in the mundane world.⁵⁵

仙峯顛險，峻嶺崔嵬。坡生瑞草，地長靈芝...
異禽多變化，仙鳥世間稀...清幽仙境院，風景
勝瑤池。此間無限景，世上少人知。

The immortal peach and the Yao Pond are popular images representing longevity and peace and joy. They often appear in Chinese fictional works and are associated with the goddess Xiwangmu. This paradise image and the immortal life in Kunlun Mountain are presented in contrast with the world of King Zhou's sinful court, which up to this stage in the novel is described with reference to the image of Hades-- people were burnt to death in the Paoluo furnace, pushed into the snake-scorpion pit to feed the poisonous insects, and chopped up to make flesh balls. Nezha and Ziya's descent from Kunlun Mountain can be taken as a symbol of movement from an innocent and joyful stage down to the fallen and suffering stage. Both Nezha and Ziya are predestined to undertake their adventure, a quest for the

restoration of the total harmony between heaven, earth and man and for the purpose of the investiture of the gods and the founding of the Zhou dynasty. Both calls to adventure are predestined and guaranteed to succeed. Nezha and Ziya's quests contain different adventures, but the process of the ordeals and the final ending to both are all manipulated by the divine beings in Kunlun Mountain. Fate in Chinese fiction, especially in the Ming novel and short stories (Sanyan 三言 Erpai 二拍 and others), is a very common motif. It is used in various ways: as a main theme of the story, as a framework, as a linking element, or simply as a literary device to mark the turning point in the actions.⁵⁶ Fate may not always appears with the complexity of the Delphic Oracle in Hellenic myth, yet sometimes it has the same literary function: to create verbal irony or an ironic atmosphere. For Nezha, fate is determined by the same divine will, and he does not have any alternative from which to choose.

The episode of Nezha's call to adventure precedes those of Ziya's, contained in three chapters: Chapter Twelve through Chapter Fourteen. His call is sent by the Hierarch Yuanshi in the Jade Void Palace to his master Taiyi and then to him. Because he is a junior disciple, one generation younger than Ziya, Nezha is assigned a task to serve as Ziya's vanguard, assisting him to fight against the evil

demons. Nezha's episodes are particularly interesting and significant, and several mythical motifs are contained in the story. The first is the sin-punishment motif. Although Nezha and Ziya are predetermined to accomplish the tasks assigned by their masters, the cause for Nezha's descent is that he has violated the taboo of killing in his past life fifteen hundred years earlier; his suffering of a violent death in a brutal manner is self-redemption for his sin. The taboo against killing is one of the most serious rules in the popular Taoist and Buddhist religion, and it is taken as a very serious crime. Due to his violation of this taboo, his call is not to be refused. But because his incarnation as a human being is a compensation for his sin, when he is born, he cries bitterly and does not stop until a Taoist comes to whisper a few words to him. This might be taken symbolically as his protest and refusal of the forthcoming bitter life.

The second mythical motif worthy of notice is the birth-death-rebirth pattern in Nezha's incarnation and reincarnation. It is a miniature of the process of the above pattern which befall every dead spirit who is to be canonized as god. His incarnation is reminiscent of the role of Xuanzang in the Xiyou ji, whose original status is Golden Cicada 金蟬子. Xuanzang is sent down from the Buddhist paradise, the World of Extreme Joy in the West

西方極樂, to seek for the true Buddhist sutra in the Western Heaven 西天, because in his past life as Golden Cicada he had been inattentive in a class given by the Buddha.⁵⁷ Nezha in his past life was an immortal named Spiritual Pearl 靈珠子, a junior disciple in Kunlun Mountain. Before Nezha is introduced to the scene, a very tense atmosphere has already been created by the author. This situation is brought about by Nügua's prediction of Nezha's birth and the ambiguous yet awesome implication in the poem containing the prediction. Before the birth, there are many auspicious omens indicating that he will be an uncommon man. (一身非輕, 乃靈珠子下世).⁵⁸ And at the time he is born, his mother has been pregnant for three years and six months (a symbol of 36 zhoutian 周天 or Celestial Cycles). On the day he is born, his mother has a dream, and in the dream a Taoist goes directly to her boudoir. While she is scolding him, he throws a "thing" to her. At this very moment, she wakes and gives birth to a flesh ball. The flesh ball drops onto the ground, tumbling and rolling; all the maids are scared and scream for help. The father, General Commander Li Jing, hearing the the maids screaming, hurries in and chops the flesh ball into two halves. Suddenly a small boy jumps out from the flesh ball, with red radiation surrounding his body and a face red like rouge. Also there is a piece of red embroidered satin on

his abdomen and golden rays flashing from his eyes. He is introduced in the following paragraph:

When this divine being descended on earth, he appeared at the Chentang Pass. He was in fact the vanguard of Jiang Ziya. He was a person incarnated from the Spiritual Pearl. The golden bracelet was a Heaven-and-Earth Bracelet and the red silk cloth was called the Heaven Disturbing Satin."⁵⁹

這位神聖下世，出在陳塘關，乃姜子牙先行官是也。璽珠子化身，金鐲是乾坤圈，紅綾名曰混天綾。

The mythical motifs and patterns in the episode after his descent include two significant aspects. The first is the birth-death-rebirth theme in his redemption, which is parallel to the later pattern and is illustrated as an analogy. The second is the implied mythical motif, the Oedipus archetype.

In his birth phase, the flesh ball in Chinese mythology is a symbol of the cosmos-- the cosmos before the creation. It is also a Taoist symbol for the ultimate Oneness as referred to in the Zhuangzi 莊子.⁶⁰ According to Zhuangzi, in the huntun(渾沌) stage, the whole cosmos is but a vast and dark lump of undifferentiated matter. In the Taoist ontological concept, as well as to some extent in popular Taoist religious thought, in the huntun state, space and man-set value systems are both absent. There is no first and no last; no beginning and no end; no right and no

wrong; all is a harmonious Oneness. The highest world in the Taoist cultivation (either in philosophical or in popular religious Taoism) is the status of being a shen ren 神人, one who has already transcended the mundane world and passed beyond the natural laws; he is "eternally in oneness with the myriad things in the cosmos 與萬物合一" and "coexisting with heaven and earth 與天地並生."⁶¹

However, in the world of immortals, any divine being who violates the regulation or law will be banished or punished in different ways and forms. Nezha, when passing from the huntun state to the red dust world, first has suffered the slash from his father's sword, and the blood he sheds symbolizes the crossing of the threshold in a rite of passage. The second day after his birth, a Taoist comes to see his father Li Jing, gives the name Nezha to the boy, and takes him as disciple. The Taoist Taiyi (Great Oneness) rears him and teaches him martial arts and magic. This is a typical episode in world myth; the hero is not recognized by his father and is abandoned in the wildness, usually a woman or a shepherd rears him.⁶² The second phase, the phase of death, is initiated by the slaying of the scapegoat--the son of the Dragon King and the female disciple of the Rock Demon (Shiji niangniang 石磯娘娘.) When Nezha is seven years old, on a very hot day, he takes a bath in the cool water of the Nine-bends river 九灣河. His miraculous satin, when

swirling in the water, shakes the Dragon King's Crystal Palace 水晶宮 . A Yaksha is sent out to investigate. After a jarring quarrel, Nezha, with a flare of temper, kills the Yaksha. When the Yaksha does not return, the son of the Dragon King is sent to see what has happened. This time Nezha not only kills the Young Dragon, but also rips out his tendons in order to make an armor belt for his father. The old Dragon King goes to the Heavenly Palace, intending to file suit against Li Jing. Nezha consoles his father and mother and flies to see Taiyi for advice. Taiyi rebukes the old Dragon King for knowing the heavenly predestination yet ignorantly acting against it. He teaches Nezha the magic of becoming invisible 隱身術 . Nezha then flies to the Southern Gate of Heaven 南天門 to wait for the dragon king. When the Dragon King shows up, Nezha beats him almost to death and forces him to transform himself into a small snake, so that Nezha can bring him back home to show his father that he has settled the affair. However, the Dragon King leaves in a great rage, swearing that he will take revenge.

Not long after, Nezha causes further trouble to his father. One day he feels bored and so he goes to the garden to seek amusement. He sees hanging on the wall a bow, which is a very heavy and powerful weapon used by the Yellow Emperor 黃帝 in the battle field in which he defeated

Chiyou 蚩尤 . Since that time, no one has been able to lift it up. Nezha tries and lifts it. He shoots an arrow named Heaven-shaking Arrow 震天箭 . The arrow flies to a remote place and accidentally kills a disciple of the Rock Demon. By tracing the mark on the arrow, the Rock Demon finds out that Li Jing is the owner . When Li Jing brings Nezha to the Rock Demon, Nezha takes his chance to launch a sudden attack, but his magic power is inferior to that of the Rock Demon. Defeated, he flees to his master Taiyi's grotto. When the Rock Demon comes to demand Nezha's life, Taiyi burns her into a heap of ashes with his magic fire furnace.

Later, the Dragon Kings from all the four seas come to see Li Jing and demand the life of Nezha for killing the Young Dragon king. Because this time the four Dragon Kings have the decree from the Jade Emperor 玉皇大帝 , which is by no means to be violated, Nezha must conform. Thus, with the agreement of the Dragon Kings of the four seas, Nezha commits suicide to atone for his killing of the Young Dragon. He cuts off his arms and cuts open his belly, scooping out his entrails. Seeing that Nezha has died in such a cruel way, the four Dragon Kings feel satisfied and leave. Nezha's soul and spirits float to his master Taiyi. His master then tells him to beg his mother in her dream to build a temple for him, so that he can receive worship from

people and thus regain his human shape. Nezha's mother secretly builds a temple for him. After Nezha's temple has been built and his statue installed, he receives more and more worshipers because his spiritual manifestation can cure diseases or expel evil spirits. Unfortunately, one day Li Jing returns from the training field and passes by the mountain slope on which Nezha's temple is built. When he sees people coming and going, he asks what kind of god is being worshiped. Informed that it is his son, Nezha, he becomes extremely angry. Enraged by the idea that Nezha is haunting the people, he orders his soldiers to knock down the image and burn the temple to the ground. Because he has not received worship and sacrifice of sufficient duration, Nezha has regained only a very faint human form. In his faint human form, his soul flies to his master and cries for help. This time Taiyi thinks it is Li Jing's fault to destroy Nezha's temple, so he uses his magic power to create a body for Nezha. The passage reads:

He used the petals stripped from the lotus and arranged them on the ground in a Triad form. He then broke the stem of lotus into three hundred sections. Three lotus leaves were displayed at the upper, middle, and lower positions--a form of the symbol of Heaven, Earth and Man. He then put an elixir right at the center and exercised his magic power in accordance with the vital forces in a fire-dragon-and-water-tiger formula. He snatched Nezha's soul and pushed it into the lotus-leaves [which were formed into a human shape]...Suddenly a loud sound exploded and a man jumped out, with a face

like reddish powder, lips like rouge and eyes radiating a golden night. His body was sixteen feet high. This was Nezha's transformed lotus body."⁶³

將花勒下瓣兒，鋪成三才。又將荷葉梗兒，折成三百骨節。三個荷葉按上中下，按天地人。真人將一粒金丹放於居中，法用先天，氣運九轉，分離龍坎壳，綽住哪吒魂魄，望荷葉一推。... 只聽得響一聲，跳起一個人來，面如傅粉，唇似塗珠，眼運金光，身長一丈六尺，此乃哪吒蓮花化身。

After Nezha has regained his human form, the master teaches him more martial arts and gives him more magic weapons. Nezha, being so supplied, hurries to take revenge against his father. Li Jing is not a match for him and flees for his life. Finally the Taoist Burning Lamp 燃燈道人 comes to the rescue. He uses a magic pagoda to subdue Nezha and forces him to address Li Jing as his father. After he thinks that Nezha has been made completely obedient, he gives the pagoda and the spell to Li Jing to use in case Nezha rebels again. This is reminiscent of the jingu mao 金箍帽 given by Guanyin Bodhisattva 觀音 to the monk Sanzang to subdue Monkey.⁶⁴ With the pagoda always held in his hand, Li Jing is later addressed as the Heavenly King of the Pagoda 托塔天王.

The last and most interesting theme in this episode should be examined as a parallel to the Oedipus archetype. The original Oedipus myth contains three basic motifs--prophecy, patricide and incest--and three minor ones--

succorance from exposure, rearing by another king, and fulfillment of prophecy.⁶⁵ However, because of the moral restraints of a different cultural background, the later embodiments of the Oedipus archetype are usually displaced to a very profound degree; or, in some cases, the stories simply lack one or two of the basic motifs in order to make the content morally acceptable.⁶⁶

This episode about Nezha, particularly the striking scene of the attempted father-killing, stands out by itself in the novel. Even when compared with other Chinese fictional works, it is very unique because of its serious violation of the Chinese morality of filial piety found in the Confucian tradition as well as in Buddhist doctrine. Many Chinese scholars have sought to explain away this morally offensive episode. They either refer to it as a political allegory, implying a father-son competition for political power in a real historical event, or interpret it as a reactionary action against the paternal authority in a feudal system.⁶⁷ C. T. Hsia considers it a foreign borrowing, not an indigenous invention, saying that it is "a myth of Oedipal import derived from Indian sources."⁶⁸

The story of Nezha certainly contains these motifs mentioned above, but all motifs are under double displacement and disguise. In both the Oedipus myth and the Nezha episode, there is a prophecy before the hero's birth.

However, the prophecy in the Oedipus myth indicates that the newborn baby will murder his father and marry his mother, while the prophecy in Nezha's story avoids the explicit statement. It only predicts the hero's status and role as Ziya's vanguard. His unusual status is presented by two significant motifs in myth and folktale: the abnormally long pregnancy and his precocity.⁶⁹ Before he is born, he has been in his mother's womb for three years and six months, and soon after his birth, he can walk and jump. He grows up rapidly, and when he is six years old, he is already sixteen feet high.

The patricide and incest motifs should be viewed in contrast to each other. In Oedipus, when King Laius and Queen Jocasta are told the prophecy, they order guards to pierce the baby's heel and abandon him in the wilderness.⁷⁰ The piercing in the Nezha story is displaced by his father's slashing of the flesh ball, a symbolical blood shedding. After the birth, his father, General Commander Li Jing, does not even give the boy a name, but sends him to the Taoist who rears him and teaches him martial arts and magic. This can be considered a close parallel with the abandonment in the Oedipus story.

From the beginning of the story, Nezha's relationship with his father is presented as one of hostility. After

Nezha kills the Yaksha and the Dragon King's son, Li Jing is very annoyed and has a feeling of hatred for his son 李靖 惱怒，有恨兒子之意。⁷¹ After the accidental shooting of Rock Demon's disciple, at the Rock Demon's request, Li Jing escorts Nezha to her grotto without any affection toward his son; he only cares about himself being free from the punishment of the Rock Demon. His heartless action fully indicates that he was a merciless father to Nezha. His action of destroying Nezha's image in the temple can be taken as a venting of his hatred, while smashing the image certainly is a symbol of killing his son. When he reproaches his wife for building a temple for Nezha, he says,

What a good son you have given birth to!
 He really has given me quite a lot of troubles.
 Now you have even built a temple for him to
 confuse the innocent people. Won't you stop
 before you ruin my official career?.... If
 this is reported to the Capital, the wicked
 officials will impeach me in a memorial to
 the king, charging me with setting an evil
 spirit loose in a temple. Then my achievement
 will have been completely for nought.⁷²

你生的好兒子，還違害我不少，今又替他造行宮，
 煽惑民心。你要把我這條玉帶送了才罷...倘有人
 傳至朝歌，奸人參我假降邪神，白白的斷送我數
 載之功。

To Li Jing, his son's life is not worth the loss of an official position. Nezha's mother, on the other hand, shows

her affection to him very consistently. More than once she expresses that she loves her son deeply 愛子心切.⁷³ When his father is criticizing Nezha, the mother always keeps silent. After Nezha has dismembered himself to pay for the life of the Young Dragon, his father does not say a word, and it is his mother who buries him in a coffin. Their intimacy is further presented in the event of building the temple. When Nezha needs a temple to regain his human form, he enters his mother's dream to beg her. Dream is the area where the deepest suppressed subconscious desires emerge to fulfill the wants prohibited by the conscious. The dream scene presents a clear image of the close mother-son relationship. More interesting even, she sends her own servants to build the temple in an attempt to hide it from Nezha's father.

In the Oedipus myth Oedipus kills his father by accident; but in FSYY Nezha takes purposeful revenge on his father.⁷⁴ The first time Nezha defeats his father, Li Jing exercises his magic to escape. Nezha yells, "Don't expect me to spare you today. If I don't kill you, I will not return with empty hands. 休想今番饒你, 不殺你决不空回."⁷⁵ It is Li Jing's luck that this time his elder son, Muzha, comes to the rescue. Muzha reproaches Nezha, saying "You devil. How dare you! Killing father is a sin against the moral and ethical norm. Return quickly and I will spare

your life."⁷⁶ However, Muzha was defeated. Nezha continues to pursue his father and claims that "Even if I must chase you to the island in the sea, I will cut your head off to vent my hatred . 就趕到海島,也取你首級來,方泄吾恨 ." ⁷⁷ When Li Jing intends to kill himself, a Taoist appears and hides Li Jing in his grotto. He uses a magic weapon to subdue Nezha and bring him to his grotto. After a while Nezha's master Taiyi comes. He lets Li Jing leaves first. This makes Nezha very anxious. As soon as his master lets him go, he immediately takes off to chase after his father.

In the last confrontation, the Taoist Burning Lamp comes to the rescue. He transfers his magic power to Li Jing by touching him and then Nezha cannot win. When Nezha tries to attack the Taoist, the Taoist uses a pagoda to suck Nezha into it and burn him. Not until Nezha appeals for mercy and yells that he is willing to call Li Jing father again, does the Taoist release him. The Taoist gives the pagoda to Li Jing as a means of subduing Nezha. Although Nezha does what the Taoist tells him to do, from that time on he never talks to his father again. The pagoda is a symbol of fatherhood and holding a pagoda symbolizes that Li regains his fatherhood and power over Nezha again. Although the episode ends with a comic finality, the basic patricide motif and the other minor motifs are discernible from the beginning to the end.

Like many quest myths in world literature, the departure in the cycle of Jiang Ziya's quest starts with the "call to adventure." Before he is assigned the task of establishing the Zhou dynasty and canonizing the gods, Ziya has lived in the holy Kunlun Mountain as a disciple of the Hierarch Yuanshi, and has sought cultivation through Taoist sutras for forty years. One day the Hierarch summons him and instructs him, saying

The house of Tang is fated to come to an end; the Zhou house should be prosperous. You must exert efforts to canonize the gods on my behalf. Descend the mountain to assist the intelligent lord. You will be the Premier and Military Commander, and this will compensate your forty-year cultivation.⁷⁸

成湯數盡，周室當興。你與我代勞封神，下山扶助明主，身為將相，也不枉你上山修行四十年之功。

After the call to adventure, there is usually a phase of the hero's refusal to take the quest. But, in many Chinese novels, and also in the cycle of Nezha's adventure, the refusal is not explicitly expressed. In Ziya's case, however, the refusal is seen in two places: one is when his master tells him to descend Kunlun Mountain, and the other is in his preliminary adventure before he meets King Wen. Responding to his master's order, Ziya

bitterly appealed, saying "Your disciple was sincere to leave home and become a Taoist. I have undergone bitter hardships for so many years. Although cultivating is like rolling a mustard seed to pass through the eye of a needle, I still beg you, master, to have mercy on me. Please point out my failing and lead me to enlightenment. Your disciple would rather stay in the mountain to practice cultivation and certainly dares not long for prosperity and wealth in the red-dust world."⁸⁰

子牙哀告：弟子乃真心出家，苦熬歲月，今亦有年。
修身雖是滾芥投針，望老爺大發慈悲，指迷歸覺。
弟子情願在山苦行，不敢貪戀紅塵富貴。

His appeal is rejected. The Hierarch explains that this is predestined and can by no means be altered. However, the Hierarch promises Ziya that once the task is finished, he will be returning to Kunlun Mountain. Also the other senior master, Southern Pole Immortal, consoles Ziya saying that it will not be long before he returns back in the mountain again. Hearing the promise and the consolation, and realizing that he has no choice, Ziya then asks about his fate in the future. A poem is given to reveal Ziya's vicissitudes.

Ten years in poverty and affliction;
Be patient to stay peacefully with your lot.
One day when setting fishery pole on a rock
in the Pan River;
There will be an intelligent lord to visit
you the worthy one.
You will be the senior Prime minister to assist the
sage king;
At the age of ninety-three, you will be the
military commander in great power.

In the year of wujia, the feudal lords will assemble;
 And four years later at the "age ninety-eight,
 you will canonize all gods."⁸¹

一十年來窘迫聯，耐心守分且安然。
 磻溪石上垂釣竿，自有高明訪子賢。
 輔佐聖君為相父，九三拜將握兵權。
 諸侯會合逢戊甲，九八封神又四年。

His success is definitely announced in this predictive poem. This is also a very common motif in the quest myth, that after the hero makes the refusal and it is denied, the fate of the hero is revealed.⁸²

At this point, although Ziya is entrusted with great tasks and his fate is made clear, he has no confidence and does not know where to start his career. A poem inserted at the beginning of the account of his descent from the mountain tells of his wonder and doubt.

Now Ziya was sent down to the mundane world;
 Having white hair and being discontent, he looked like a vulgar mountain man....
 The man at Pan River had not been in the Flying-bear dream;
 How could he [King Wen] know there was an auspicious unicorn at the Wei River Side? ⁸³

子牙此際落凡塵，白首牢騷類野人。
 磻溪未入飛熊夢，渭水安知有瑞麟。

If Ziya really accepts the call seriously, he should have traveled directly to Xiqi to see King Wen. However, instead

of going to the Xiqi, he goes to Zhaoge to visit his old friend Song Yiren, who is the only man in the world he knew before he ascended Kunlun Mountain forty years ago. At his friend's home, Ziya lives an ordinary man's life and seems to completely forget his sublime tasks. He is married because his friend Song persuades him to have descendants with a woman so that the moral norm of filial piety will not be violated and the Jiang family line will not be broken.

This is a stage in Ziya's life that is filled with doubt and hesitation--a test of his determination. On the one hand, he still wants to cultivate the Tao and seems not to enjoy his life of marriage; on the other hand, after the marriage, his wife asks him to make a living and be responsible to the family. So he tries running several different small businesses: he sells flour as a peddler, sells live stock and runs a restaurant as a manager. But none of these businesses is successful. Finally his talent of being able to subdue evil spirits is recognized by Song and a fortune teller studio is opened at the best location in Zhaoge. His accurate prediction of fortune brings him a better life until one day the Jade Zither Demon comes to test his skill. The killing of the Zither Demon brings him to King Zhou's court to be tried as a murderer. After Ziya convinces King Zhou that the beauty is a demon, he uses his magic fire to burn the demon to its original form. King

Zhou appoints him to an official position. Before long, Daji plots Ziya's downfall by assigning him the task of building the tall and huge Deer Tower in only three short years. Ziya knows this is a trap, and decides to present an admonition to King Zhou. As expected, King Zhou and Daji are in great fury. When the soldiers are ordered to catch arrest Ziya, he escapes by using his magic. When his wife is informed of what has happened, she realizes that Ziya's career and future ruined. She refuses to escape with him and forces him to sign a divorce certificate.

The mythical motif often includes a "preparation" phase before the major adventures take place. In this phase the hero is isolated--but not taken away--from his people. He must experience some preliminary tests, either physically or psychologically. In Ziya's case, this phase starts with his descent from Kunlun Mountain, and extends to the time when he becomes a recluse at the Pan River, where he later meets King Wen. Psychologically, Ziya is in doubt about where to go and what to do. He is in an innocent stage; physically, he has cultivated Taoist magic, yet is not powerful enough to fight against even a minor opponent. He needs to have some supernatural aids and marvelous weaponry. His adventures in this phase are comparatively minor when compared to his major adventures which are the ordeals and tests in the quest pattern.

The breaking of the marriage is associated with the phase of yin and yang. It symbolizes, at one level, Ziya's imperfect situation, and at a higher level, the unharmonious or chaotic situation of the world. Only when Ziya meets with his disciple and later with King Wen, is harmony restored and a new revitalized phase under it way.

Ziya, now an isolated hero, prepares himself to go to the alien land Xiqi. He crosses the Yellow River to his threshold--the first pass named Lintong 臨潼 Pass, the first of the Five Passes (wuguan 五關). Here the image of the threshold and guardian are explicitly represented. The Chief Commander of the Five Passes is Zhang Feng (張鳳), who guards the pass together with demonic beings and deities from the Jie Schoci. In a later episode of the novel, it costs numerous lives and great effort to defeat the Myriad Immortals Deployment (wanxian zhen 萬仙陣) in a bloody battle before Ziya's troop could breach this pass to reach the capital. This is considered the fiercest battle Ziya has to endure. Zhang Feng's defense of the pass is very tight. Ziya, at this time, does not have any magical aid or weapon. All he can do is to appeal for help from Kunlun Mountain. He exercises his magic by calling to Kunlun Mountain and then chants a spell. With the magic, he and some other refugees from Zhaoge fly over the Five Passes. After he has arrived at Xiqi, he decides to become a recluse

at the Pan River, where he meets a woodcutter, Wu Ji 武吉, who becomes one of his helpers. One day, while he is sitting on a rock and fishing, Ziya hears a man singing. The song describes the profound happiness of a woodcutter, and is composed with beautiful lyric and diction. The song causes Ziya to ask questions of the woodcutter and a conversation between the two ensues. At the end of their conversation, Ziya makes a prediction that Wu Ji is going to commit a murder. Wu Ji is unhappy, accusing Ziya of a bad joke. However, when Wu Ji arrives at the city gate, horses gallop down from the street. When Wu Ji tries to move to the side to let the horses pass by, his carrying pole hits and kills a soldier guarding at the head of the gate. Wu Ji is brought to King Wen. King Wen grants a special favor to let him go home to arrange his old mother's life and then comes back to the jail. Because King Wen is very good at magic calculation, he does not worry about any inmate's running away. Wu Ji, upon telling the story to and consulting with his mother, rushes to see Ziya for help. Ziya promises to save his life from trouble, under the one condition that Wu Ji should become Ziya's disciple. Ziya teaches Wu Ji a marvelous Taoist exercise called Yaxing (壓星 Suppressing the Star). After this Taoist magic has been carried out, Wu Ji's star is covered by some disguised phenomena which causes King Wu believe that Wu Ji has

committed suicide by jumping into a deep water and that his body has rotten and been covered with maggots.

The fisherman and woodcutter are traditionally used as poetic images of lofty recluses who can transcend the worldly and see the mundane world in a detached manner as spectators. The famous ci poem at the beginning of Sanguo yanyi, for example, makes full use of fisherman-woodcutter image to create a tragic sense with transcendental detachment to intensify the sublimity of the novel. In the later narrative tradition, this theme becomes a storyteller's favorite topic. The fisherman and woodcutter episode in the Xiyou ji, may or may not contain structural significance, but in FSYY, it apparently serves as the causative element in the structure and the thematic vehicle. Its causative function in the story can be justified by the author's intention and the commentator's analysis. In a poem, the author says:

King Wen had an inborn ability of divination;
 yet Ziya was skillful in 'suppressing the star'.
 If it was not because of Wu Ji's affair; How
 could Ziya enter the court?
 At Pan River a Prime Minister was born; Who
 was a man sent from heaven to the Zhou House.
 The Great Creation was predestined as it was;
 It made fate to fit the predetermination.⁸⁴

文王先天數，子牙善壓星。
 不因武吉事，焉能陟帝廷。
 磻溪生將相，周室產天子。
 大造原相定，須教數合冥。

The commentator also says, "Ziya gains his fame because of Wu Ji's [accident]; Wu Ji escapes from disaster because of Ziya's [rescue] 子牙因武吉而成名，武吉因子牙而脱難 "85

The rescue of Wu Ji in a later episode turns out to be the cause to encounter King Wen. Before Ziya meets King Wen, King Wen has a strange dream in which he a tiger with two wings. His official San Yisheng explains it as a good omen of obtaining a worthy to assist the Zhou House. Since the tiger in the dream flies from the southeast, King Wen and his followers set out for a spring scenic tour in that direction. Accidentally Wu Ji bumps into King Wen and his followers. In response to the King's inquiry, he tells King Wen that an old fisherman with the Taoist courtesy name of Flying Bear rescues him from penalty. Three days later King Wen finally meets Ziya.

The thematic implication of this incident should be seen from the fertility theme. The clue is in three elements in King Wen's dream. These three elements in the dream are: a flying tiger with two wings, a flame of fire, and the direction of southeast. The author's explanation reads:

In the past Gaozong [of the Shang dynasty] dreamt of a flying bear, he then gained Gu Yue from the bricklayers. Now you, my lord, dreamt of a tiger with two wings; it is a bear. The flame from the back of the alter was a symbol of a great forging. The west

was metal phase [of the five phases]. When metal encountered fire, it would be forged. As a result the forged metal definitely would become a great vessel. It was a great omen of the prosperity of the Zhou House.

昔高宗曾有飛熊入夢，得傳說於版築之間。今主上夢說生兩翼者，乃熊也。去見后台火光，乃火煅之象。今西方屬金，金見火必煅，煅鍊寒金必成大器，此乃興周之大兆。

Tracing back to the source of the five phases theory and the virtues respectively designated to each, King Wen is of the fire virtues and west (referring to Xiqi, West Qi) is the direction of metal, and south is the direction of fire. Ziya and Wu Ji, as a fisherman and a woodcutter, can be associated with water and wood, two more phases in the five-phases theory. According to the theory, fire and water can be in either a mutually complementary or mutually destructive position (xiangsheng 相生 or xiangke 相剋). In this case, Ziya and Wu Ji are complementary to each other. Seen from the theme of myth this symbolizes the beginning of a harmonious development in the quest of the hero, and also the termination of the hero's isolation in the preparatory phase of his initiation.

C. Initiation: Tests and Ordeals

Following the meeting of King Wen and Ziya, a symbolized joining of the two elements in a harmonious way, the quest moves into the major part of the initiation--the ordeals and perilous journey toward the destination. According to the ritual pattern, before the revitalization takes place, the old and weak king should die in order to initiate a new phase to the community. The death of the old king can be either symbolical or literal. King Wen dies of illness caused by the haunting of the ghost of Chong Houhu, who is killed in the battle against Ziya.

After King Wen's death, the second prince, Ji Fa, is erected as the new king. Up to this stage, the Zhou House is forced to declare war against Shang as King Zhou accuses the Zhou House for offering shelter to the betrayers and setting up a new king without a decree from King Zhou. An army of two thousand is sent out to attack Xiqi. In the first battle, Ziya encountered a general with magic power over whom he can not win. It is a common scene in the world myth that the hero gains supernatural aid from the gods or demigods before he sets out on his adventure. The first aid from Kunlun Mountain is Nezha, who is assigned the position of vanguard to assist Ziya. He is sent down by Immortal Taiyi. Most importantly, this is not only the beginning of

the conquest of King Zhou, but also the initiation of the investiture of gods. Therefore, Ziya himself also flies to Kunlun Mountain to seek help and advice. This time his master, the Hierarch Yuanshi, gives him the Investiture Roster and the Soul Summoning Banner, instructing him to build an Investiture Altar at Xiqi and hang the Roster on it. The names on the Roster are confidential and not revealed to any one. Once erected on the altar, it can be used to summon and confine the souls and spirits of the dead inside the altar. As to Ziya's question of how to defeat the enemies and win the war, the Master would not disclose the heavenly secret, telling Ziya only that capable men will appear when he needs assistance.

The most significant incident in the seeking aid episode is the manipulation of the fate of the hero (and of all humans), which is again common in the world of myth and carries an ironical implication. When Ziya steps out of the palace, his master sends a novice to call him back and tells him: "If there is any one who calls your name, don't respond. If you do, there will be thirty-six routes of attacks against you. 但凡有人叫你的, 不可應他. 若是應他, 有三十六路征伐" ⁸⁷ Without any further explanation, Ziya really does not know what this means. This time the Southern Pole Immortal walks him out, he also tells him that "heaven has set up the predetermined course, and this can

never be altered. Yet, if someone calls you, you must not answer. This is important, really important. 上天數定, 終不能移, 只是有人叫你, 切不可應他, 着實要緊." ⁸⁸ Holding the Roster in his hands, Ziya is about to exercise his magic to fly back to Xiqi, when he suddenly hears a voice behind him calling his name. He remembers the warning and does not answer. However, when the voice starts rebuking him for his heartlessness and snobbishness, saying that since he now is the Prime Minister, he forgets his old friend, Ziya can not resist anymore. He turns his head and sees Shen Gongbao, his colleague and classmate of forty years acquaintance. Shen Gongbao then tries to persuade Ziya to give up assisting King Wu, and to burn the Roster. Ziya at first resists his persuasion firmly. But Shen continues to use his eloquence, stating that the task is too hard to be accomplished, and that Ziya's magic power can not even match his own. It is therefore hopeless to reach the goal. Shen boasts that he can chop off his head and send it to the sky to roam for a thousand li, and when it returns, he can still put it back on his neck without even slight damage. Finally Ziya's confidence is shaken; he makes a bet that if Shen could actually do this, he would burn the Roster and go to assist King Zhou. Shen then chops off his head off and throws it into the air. On his way back to the palace, Southern Pole Immortal sees Shen's head soaring and swinging

in the air. He quickly orders the White Crane to carry away the head to the South Sea. He then runs to tell Ziya that Shen is playing tricks on him; his magic is not orthodox Taoist magic, but merely witchcraft which only creates an illusory scene. If his head did not return in a short time, he certainly would be dead. Ziya is a kind and honest person and he appeals to Southern Pole Immortal to spare Shen's life, saying that if even later there will be thirty-six attacks against him, he will not regret it. So Southern Pole Immortal orders the White Crane to drop down the head. Unexpectedly, the head drops too fast so that it lands backwards on the neck. The face is toward the back. Shen quickly holds the ears and turns it to the right position. Shen feels humiliated by Southern Pole Immortal's accusation for his trick. He points to Ziya swearing that he will get revenge in this matter by shedding blood at Xiqi.

On his way back to Xiqi Ziya rescues Bo Jian 柏鑑 who was the military Chief Commander of the Yellow Emperor. In a battle against the evil Chi You 蚩尤, Bo was struck by a weapon and sank to the bottom of the sea for thousands of years. In returning Ziya's favor, he serves as the Guard of the Altar, supervising the five spirits to construct the Altar. Only after the Altar is under construction, does Hierarch Yuanshi give Ziya three magic items: one spiritual mount, one yellow magic banner and one whip. These three

magic items are so powerful and useful that Ziya later uses them to escape from fatal danger.

There are two significant motifs in the episode of obtaining the supernatural aids. The first is a universal motif in world myth, the punishment for disobeying divine instruction. It reminds us that in Genesis when God is to destroy Sodom and Gomorrah, Lot is instructed "Neither looked behind you nor stopped anywhere on the plain."⁸⁹ But Lot's wife "looked back, and was turned into a pillar of salt."⁹⁰ While Lot's wife pays her life for what she does, Ziya suffers from the thirty-six disastrous attacks and the three-deaths-and-seven-ordeals. The paradoxical profundity in the divine will is always a puzzle deserving conjecture. Both Hierarch Yuanshi and Southern Pole Immortal say that the result has long been determined and that Ziya's success is guaranteed. Still, there are questions such as the one asked by the commentator: why in the first place would they not escort Ziya to descend the mountain, so that the tasks can be accomplished smoothly? Furthermore, why, when Shen Gongbao's head is carried away, should southern Pole Immortal listen to Ziya and spare Shen's life? Do they really want to help Ziya? Or, do they just use this to test Ziya? The crucial point to Ziya is not whether or not to obey the instruction, but rather a dilemma of whether to follow the advice to have Shen killed so that there will be

no perilous ordeals ahead, or to follow his conscience and moral standards and release Shen--disregarding the mortal consequences. Perhaps neither choice is right. Ziya does not hesitate for one moment to choose the first, and later he almost paid with his life for this decision. However, does Ziya really have any choice? Probably the answer is no. As the story moves on, the careful reader will be aware that in addition to Shen's first failure of persuading Ziya, Shen is caught twice by Hierarch Yuanshi and released on the spot. The Hierarch's intent is finally revealed explicitly: he needs this man to assemble all the three-hundred and sixty-five spirits to come to receive the title.⁹² In other words, from the very beginning the Hierarch and Southern Pole Immortal are playing a game with Ziya, and manipulate the whole process of so-called investiture. It is just like Guanyin in the Xiyou ji, who transforms into a beautiful woman to allure the four monks to test their determination and to set up all the eighty-one ordeals for them.

The second universal motif is the conflict and the feud between two brothers, one good and the other bad. This motif has been found in many displaced legendary and folkloristic stories as old as human history. For example, in the legend of Sage Shun 舜 and his brother Xiang 象 and in the Biblical myth about Cain and Abel, we find that the bad brother, either driven by anger or by jealousy, always plots to kill

the other. Disregarding the result of the plot as one of success or of failure, the consequent ordeals are always severe. Ziya's mercy on Shen Gongbao does not bring him the deserved reward. Shen leaves with humiliation, jealousy and fury, and he swears to get revenge on Ziya. His malicious plot, seen from the structure of the quest, is the major cause of Ziya's ordeals. It develops into a series of different incidents which form the main plot line of the initiation stage and fully present the death-rebirth theme. Ziya's major tests and ordeals are contained in part three, which can be further divided into two sections: chapters thirty-five to seventy contain the thirty-six attacks befalling him, roughly each chapter equal to one incident; chapters seventy-one to ninety-seven tell of Ziya's military strike back and his triumphs. Both sections contain the perilous tests and the ordeals.

After Shen leaves Kunlun Mountain, he makes full use of his pyrotechnic eloquence to incite a great number of demons and deities to fight against and block Ziya from accomplishing the tasks of establishing the Zhou House and canonizing the gods. He knows that Ziya has to pass along a seashore where a monster is dwelling. So he goes ahead of Ziya to lie to the monster, saying that if he can eat a piece Ziya's flesh, he will prolong his life for a thousand years. The dragon-leopard crossbred monster launches an

attack on Ziya but fails because Ziya has the magic banner to protect him. Then Ziya erects the banner on the ground and tells the monster that if he can pull the banner up, he will have Ziya to eat; if he can not pull up, he should give up. The monster exerts all his strength, yet can not lift the banner even an inch. When he tries to take his hands away from the pole of the banner, he finds that they are stuck on the banner's pole. Seeing Ziya waving his sword, the monster appeals for mercy and confesses that it is Shen who has told him to do this. Ziya spars his life under the condition that he should become his disciple.

This is only the prelude to Shen's malicious plot; Shen does not wait long to make a second try. He goes to see the Ten Heavenly Lords 十天君 on the Nine Dragon Island. At that time, King Zhou's Chief Commander, Great Tutor Wen, is leading a troop on a campaign to attack Xiqi, yet the campaign is not going well. Each of the Ten Heavenly Lords promises to prepare an powerful deployment together named Ten Extinguishing Deployments (shijue zhen 十絕陣). One of the Ten Heavenly Lords is Heavenly Lord Yao 姚天君, who is very skillful in witchcraft and can summon one's soul and spirit. He sets up an altar, and, using a bunch of straw, binds a human-shaped doll with Ziya's name Jiang Shang on it. Three lamps are put on the head, symbolizing three souls, and seven are at the end of the feet,

symbolizing seven spirits. Disheveling his hair, he burns a charm and chants his spell. Every ten days or so, one of Ziya's souls is separated from his body and, with the losing of his soul, Ziya becomes listless, sleepy, and unable to carry out his duty as a Commander. Fortunately when the last soul and spirit leave his body, they soar and float to the Investiture Altar, which is under the charge of Bo Jian. Bo Jian gently pushes them away from the Altar, so that Ziya will not die. Because his souls are still subconsciously attached to Kunlun Mountain, they fly to it. Seeing them, Southern Pole Immortal quickly grasps them and put them in a gourd. He and Master Chijing run to see the Hierarch, yet the Hierarch can not make a crucial decision on what to do to save Ziya's life. They are advised to see the Senior Lord Laozi, who is the highest master in the Chan School. Laozi gives a magic Taiji Painting 太極圖 to them. Master Chijing uses this painting to form a gold bridge which protects him from the harm of the poisonous sands and opens a path to enter the deployment. However, when he snatches the straw doll from the altar, he does not have time to collect back the Taiji Painting. After he finally escapes from the deployment, he and Southern Pole Immortal quickly collect the other souls and spirits from the straw doll and carefully put them into the gourd. At the Zhou camp, they fit the entrance of the gourd to the top of Ziya's head and

restore all the souls and spirits into his body. Finally Ziya is resurrected from death. He then, with the help of the twelve senior masters, leads the army and generals to defeat and destroy six of the ten deployments. But in the process of defeating them--a process which cost heavily--Ziya suffers another death in the battle against the demigod Zhao Gongming 趙公明. Zhao is invited by Shen to give a hand to Grand Tutor Wen, who has an extraordinary magic power and martial arts. In the first round Ziya is hit by a flying whip and dies. This time, because his souls are still inside his body, Master Guangcheng uses an elixir to restore his life. Since Zhao's magic is so powerful that no one in the Zhou camp can defeat him, the combat has lasted for a long time. Finally a Taoist Lu Ya 陸壓 comes to help. He teaches Ziya a soul-summoning craft similar to the one used by Heavenly Lord Yao. After twenty-one days, Lu gives Ziya a small mulberry bow and three peach-wood arrows. When the time is right, Ziya shoots the first arrow into the left eye of the straw man with the name of Zhao on it. When the arrow hits the target, Zhao's left eye suddenly starts bleeding; but he is too weak to move, and can only scream bitterly. Then Ziya shoots at the right eye and then at the heart, and Zhao dies in the bed with blood all over his face and chest. After the death of Zhao Gongming, the other three deployments do not resist long before they are

destroyed. However, the Red Sands Deployment 紅沙陣 takes a hero's life before it is broken. King Wu is the one doomed to encounter the disaster. He is sent into the Red Sands Deployment with a Taoist charm drawn on his chest. After entering the deployment, he is trapped and dies, remaining in the deployment for a hundred days. Because of the protection from the charm, his body does not decay, but instead remains intact.

The death of Zhao Gongming is an unexpected surprise to Shen Gongbao, because he thinks Zhao can definitely defeat Ziya and all his assistants. When he has heard of the death of Zhao, he goes to see Zhao's three sisters, Madame Cloud Welkin 雲霄娘娘, Madame Emerald Welkin 碧霄娘娘, and Madame Jade Welkin 瓊霄娘娘. Adding fiction to his distorted story, he reports to them Ziya's cruel murder of their brother. Incited by Shen's made-up story, they fly to the camp, bringing along with them three weapons, an Eye Penetrating Pearl 戮目珠, a Gold Peck 混元金斗, and The Nine-bend Yellow River Deployment 九曲黃河陣. At first the eldest, Madame Cloud Welkin, still hesitates to fight against and kill the Taoists on King Wu's side. However, when she is bitten on the neck by the Heaven Barking Dog, she decides to set up the Nine-bend Yellow River Deployment. In this Deployment there are occult charms, spells and venomous means, which can kill even the most well cultivated

immortals and thoroughly annihilate their vital spirits. When the immortals and the demigods on King Wu's side try to break through the deployment, all of them are sucked into the Gold Peck and dumped into the Deployment. It is not until Taoist Burning Lamp sends an urgent message to Laozi and Hierarch Yuanshi and invites them to assist, that the Gold Peck and the Deployment are breached. The battle is a catastrophe to the immortals: except for Nezha and Yang Jian, all lose their immortality and become common cultivators, including the twelve senior immortals. Although they still possess some basic Taoist magic power such as the ability to fly in the air or chant spells, they have to cultivate themselves for a long time to regain their immortality.

After Shen Gongbao has stirred up hatred between the two Taoist schools, more and more people on both sides are involved in the revenge feud. The number of people involved grows like a snowball rolling down the hill, getting bigger and bigger. Once a disciple is killed, his master comes down the mountain to avenge him. Then the master is killed, the higher master comes, so that eventually the level involved becomes higher and higher. In the Myriad Immortals Deployment, all the three Hierarchs are involved in fighting and slaughtering. In this battle, Ziya kills a disciple of the Fire Spirit Divine Mother, the latter uses her magic

banner to strike down Ziya. Shen Gongbao is waiting beside, and he takes this opportunity to kill Ziya by the Heaven Opening Pearl 開天珠. Ju Liusun comes to rescue Ziya's life in time. However, Ziya has been severely wounded. This time Shen is arrested by Ju Liusun and brought to Hierarch Yuanshi. Yuanshi orders the hercules god to put Shen beneath the Unicorn Cliff. Shen appeals that he is innocent and begs for his life to be spared. Yuanshi releases him after Shen has made a oath that if he ever incites two sides to fight each other, he will be imprisoned beneath the Northern Sea. The author tries to justify this incomprehensible incident by saying:

Dear reader, doesn't Yuanshi know that this person is needed to recruit the three hundred sixty-five gods? He only uses this opportunity to make things difficult for him, considering that he might cause some trouble again.⁹³

看官，元始天尊豈不知道要此人收聚封神榜上三百六十五位正神。故假此難他，恐他又起波瀾耳。

Still, this creates doubt in the reader's mind regarding the question of poetic justice and the real intention of the Hierarchs as mentioned above.

This phase in Campbell's pattern is termed "the Road of Trial", which is "a favorite phase of the myth-adventure" and "has produced a world literature of miraculous tests and ordeals."⁹⁴ In these fantastic yet dangerous adventures,

Ziya is not only "aided by the advice, amulets and secret agents of the supernatural helper,"⁹⁵ but benefits from various magic weapons. The demons, spirits and genii are from all different categories, but all possess the ability to transform into the other forms and all have powerful weapons. The battles are very fierce and brutal. The only novel which can match this in its imagination is Xiyou ji, yet Xiyou ji does not have so many demons, demigods and immortals involved. Because FSYY has framework of the investiture as Ziya's task and the final goal, the gods in the pantheon are all recruited, including the gods of stars and constellations, of mountains and rivers, and gods in charge of the plague, seasonal cycles, and agriculture. But Xiyou ji has only demons that are randomly chosen as the opponents.

D. Return: Attainment and Restoration

The last stage of the hero's quest in Campbell's scheme is the "Return". For the hero himself, it is the final victory and individual attainment; for the community, it is a restoration of the order and fertility in the seasonal rites. Therefore this stage incorporates two rites in

ritual pattern: the purgation and jubilation. It also contains four essential structural elements: the elixir (or the boon), the apotheosis (the resurrection of the gods), the triumphal procession, and the settling of destinies. When the adventure moves to this stage, the hero has already undergone all the major and minor tests and ordeals and is ready to return with triumph. From the ritual aspect, the entire process in the rite of the symbolic combat between the evil and good (or the dark and the bright, the day and the night) is all over, and the whole community is ready to regain vitality and the continuance of life.

In the final scene, the actions signaling the completion of the hero's task are the execution of the three female demons and King Zhou's self-cremation at the Star-plucking Tower; these correspond to the purgation of the ritual elements. When Ziya's troops march forward, King Zhou's generals have either rebelled or died on the battle field, and since no one can resist the force anymore, the capital Zhaoge is finally besieged. The three demons launch a night raid to assassinate King Wu but fail. They then decide to fly back to their grottos. However, Ziya knows of this beforehand by his magic calculation, and so he sends Yang Jian, Thunder Bolt and Wei Hu to capture them. While these three warriors almost lose the trail, goddess Nügua appears to block the three demons' way. Knowing that there

is not even a slightest chance to escape, they kneel down to appeal for mercy. Their appeal is rejected and they eventually they are brought to King Wu's camp and executed. This is the fourth and last time that Nūgua appears to fulfill her role of supernatural helper, demonstrating her power and complete control over the demons and demigods.⁹⁶

After King Zhou is informed that his three lovely concubines have been killed, he loses his strength to fight and decides to commit suicide. Wearing the imperial jade garment, he ascends to the top of the Star-plucking Tower and gives the last order to burn the tower. The central motifs in this episode are the archetypes of "scapegoat" and "killing the divine king." The scapegoat in the rite of purgation is found in the myths from almost every region in the world. It reflects a belief of primitive people that the corruption of the community can be transferred to an animal or man by killing them as scapegoats. Such people also believed that the action of killing had a substantial meaning in it, namely, it assured the cleansing and atonement necessary to the renewal or rebirth of the community.⁹⁷ Daji (the Fox Demon) and her two sworn sisters are evil spirits in human form. Their sin, as mentioned before, includes their maleficent acts that cause the feebleness and weakness of King Zhou as well as their plot to kill people and eat the flesh to nourish their vital

force. In addition, their beheading is obviously blood sacrifice in the rite; blood shedding is, in myth, a traditional means of purification which is considered as a guaranty of the renewal of life.⁹⁸ The three demons are the scapegoats of the purgation rite in the sense that they are chosen to ruin King Zhou's kingdom (as a structural function, to initiate the process of the mortification rite); yet when the task has been finished and the goddess' revenge on King Zhou's blasphemy has been carried out, they are beheaded as sacrifices in the purgation ceremony.

The king's role of the divine king is evident in the novel. According to Frazer, a divine king should be either a man-god possessing divinity or a communicator between god and his people. The Chinese emperor (or king, in this case) has the prestige of leading a performance in the ceremony of worshipping the gods of Heaven and Earth. Frazer identifies him with the priest king in western culture.⁹⁹ King Zhou's role of divine king is similar to that of Tang Taizong in the Xiyou Ji in which he takes a tour down to Hades and comes back to the human world--a symbolic death and resurrection in the myth pattern, "incorporating the waste land theme and the consequential quest for the land's rejuvenation."¹⁰⁰ In addition to Frazer's point, the Chinese emperor's divinity can be seen from two other pieces of evidence. First is that his sovereignty and power are

endowed by receiving the mandate from Heaven. The title tianzi, son of heaven, has a full implication of his relation with the divine beings, literally or symbolically.¹⁰¹ Second, is that the killing of an emperor (or king) is considered a violation against Heaven, requiring the use of a special verb shi 弑. In the Mencius 孟子, it is recorded that when King Qi debates with Mencius about whether King Wu's execution of King Zhou should be a king-killing crime or not, Mencius wisely directs the answer to a moral concern that if the king is not benevolent and righteous, King Wu's case can only be recognized as killing a tyrant and not a king.¹⁰² Their debate clearly illustrates the king's divine role in the Chinese cultural context.

Because of the belief in primitive myth that the safety of the entire community or even the whole world depends on the man-god or god-king, the health and vigor of the king is the most important thing to insure natural and human productivities--including maintaining the lives of the community members and continuing the lives of posterity. Therefore, feebleness and weakness are considered as dangers to the people. Frazer says,

The danger is a formidable one;... There is only one way of averting these dangers. The man-god must be killed as soon as he shows symptoms that his powers are beginning to fail, and his soul must be transferred to a

vigorous successor before it has been seriously impaired by the threatened decay.¹⁰³

In the novel, King Zhou's death is caused by fire. This incident, although different from the sources in Fa Zhou pinghua and LGZZ in which King Zhou is beheaded, reflects a close connection to the mythical pattern. Fire in many myths is one of the essential elements in the cosmos. It is a powerful element used to expel evil spirits in the body by consuming it.¹⁰⁴ This is a very popular and universal belief in the world myths. Gaster, when analyzing the purgation rite, claims that "in most (though not all) cases the purgation is affected with the aid of fire."¹⁰⁵ Through the process of burning by fire, King Zhou's spirit is purified, and this purification is a remission to him to be reborn and an assurance to the community to be re-fertilized. King Zhou is later canonized as the Heavenly Joy Star 天喜星.¹⁰⁶ His rebirth as a star-god represents a renewed status on the spiritual level. The other significance is that King Zhou's burning by fire incorporates the Five Phases theory in Chinese cultural tradition, in which King Wu is assigned the virtue of fire and King Zhou the virtue of wood. That King Wu takes over King Zhou's state is the symbolic manifestation of the destruction of wood by fire. This perfectly corresponds to the universal motif in myth that the ending of a particular eon by an alternation of different element is a common phase

in the cosmological cycle, as is the succession of the dynasty.¹⁰⁷ The purification power of fire can also be applied to a city or palace, in this the Star-plucking Tower. Since stars are associated with the divine subjects, the name of the tower symbolically violates Heaven and literally, it is the place where King Zhou and Daji commit their sins of brutal killing and sexual over-indulgence.

King Zhou and Daji's deaths bring the purgation rite to an end. What follows is the apotheosis and the corollary phases. Campbell says that

When the hero-quest has been accomplished, through penetration to the source, or through the grace of some male or female, human or animal personification, the adventurer still must return with his life-transmuting trophy. The full round, the norm of the monomyth, requires that the hero shall now begin the labor of bringing the runes of wisdom, the Golden Fleece, or his sleeping princess, back into the kingdom of humanity, where the boon may redound to the renewing of the community, the nation, the planet, or the ten thousand worlds.¹⁰⁸

In FSYY, what Ziya brings back to the community is not an elixir or golden fleece, but the restoration of a total harmony of the community--of the Zhou House in particular and of the human world in general--which is a mirror reflection of the order and harmony of the hierarchical pantheon in the celestial world. This phase is the last element in the order-chaos-restored order pattern and

corresponds to the jubilation or exaltation in the seasonal ritual pattern. It can take the various forms of ceremonies, triumphal procession and settling of destinies. This phase of the return is clearly presented in the novel. However, its emphasis falls upon the elements of the dying-rising gods as one illustration of the order-chaos-restored order pattern, which in turn corresponds to that of the birth-death-rebirth pattern, and that of the apotheosis theme in world myth. This emphasis does not deviate from the archetypal pattern. Campbell points out that it is possible that:

many tales insulate and greatly enlarge upon one or two of the typical elements of the full cycle,... others string a number of independent cycles into a single series (as in the Odyssey). Differing characters or episodes can become fused, or a single element can reduplicate itself and reappear under many changes.¹⁰⁹

King Zhou's death symbolizes the end of the evil and dark phase; a totally new-born and revigorized phase is now to emerge. This new phase is initiated by a ceremony held immediately after the scene of King Zhou's death and followed by a procession and a exultation. A special altar was built

The altar was three stories in height, in the form of a trinity and the shape of an octagon. At the center there was the position of the Earth god; standing were gods of

mountains, rivers and crops. Along the two sides, were the positions of the seasonal gods: Spring was Taihao; Summer was Yandi; Autumn was Shaohao; Winter was Zhuanyu; the Center was the Yellow Xuanyuan. Upon the altar, there were laid in an orderly way various bamboo and bronze sacrificial vessels and gold and jade wine goblets. Together there were raw fragrant vegetables, roasted meat, meat paste and dishes. All ceremonial and sacrificial items were completely included.¹¹⁰

臺高三層，按三才之象，分八卦之形，正中設皇天后土之位，傍立山川社稷之神，左右有四季正神方位：春日太昊，夏日炎帝，秋日少昊，冬日顓頊，中有黃帝軒轅。壇上羅列籩豆簠簋，金爵玉斝，陳設祭器，併生芻黍脯，列於几席；鮓醬魚肉，設於案桌，無不齊備。

From the arrangement on the altar and the content of the prayer, it is clear that the ceremony is directed exclusively to the concern of fertility and to the god of the four seasons. It is also clear that the new-born state, an invigorized community, is the main object in the rite conducted by the king. When King Wu ascended the altar, a prayer was sent to Heaven and Earth.

Ji Fa at Xiqi humbly prayed to the gods of Heaven and Earth...Yin Shou did not respect Heaven and severed himself from the heavenly mandate. Your servant has invented the accumulated benevolence and virtue of the preceding sages, and respectfully receives the mandate to punish and rectify Shang. All you gods have assisted me in inventing the mandate. . . I implore that you bless the new state and forever protect it from decline.¹¹¹

姬發敢昭告於皇天后土神祇曰... 殷受弗克
 上天自絕於命，臣發承祖宗累洽之仁，列
 聖相沿之德，予小子曷敢有越厥志，恭天承
 命，抵商之罪，大正於商。惟爾神祇，克成厥勳
 誕膺天命... 尚望福我維新，永終不替。

After the ceremony, the new king held a banquet with all his subjects and people-- an exultation of the entire community. There were also many auspicious omens. These omens were considered to be revelations from the Heaven sent down with divine blessings to assure the restoration of the regained harmony. Several poems describe this.

In the Qi mountain, the crying phoenix
 reveals an auspicious omen;
 At the palace, with chanting and singing,
 a toast for longevity is proposed.
 From now on harmony and prosperity will
 flourish within the four seas;
 The Zhou House restores the peaceful
 time.¹¹²

岐山鳳鳴纏禎瑞，殿壁膺歌進壽杯；
 四海雍熙從此盛，周家泰運又重開。

Often we see the unicorn and phoenix
 appearing;
 And often hear the music sounds of string
 and pipe instruments.
 Now it is praised as a peaceful world;
 Unlike the past, when people were alarmed
 in their sleep.¹¹³

每見麒麟鸞鳳現，時聽絲竹管絃鳴；
 而今世上稱寧宇，不似當年枕席驚。

The ritual ceremony is followed by a parade at the old capital Zhaoge, and in the city Xiqi. The procession is a spectacular occasion, for all the people and officials participate and share in the grand celebration.

King Wu and his vassals rode on horses moving westward. It was 70 li from Qi Mountain to the province. Along the road hundreds of thousands people were all happy and watching. When King Wu's troop came to Xiqi city, the music were played and sweet fragrance permeated the airKing Wu ordered a feast to be set up at Xiangqing palace. All civil and military officials were gathered there. The king and his vassals happily enjoyed the banquet, and did not depart until drinking to the full extent of their capacities.¹¹⁴

武王與衆臣併轡而行，西岐山至岐州七十里，一路上萬民爭看，無不歡悅，武王鸞駕簇擁，來至西岐城，笙簧嘹亮，香氣氤氳。...武王設筵宴在顯慶殿，大會文武。...君臣歡宴盡醉而散。

The last phase in the "return" stage of the quest, which corresponds to the final scene in FSYY, is the settling of the destinies of King Wu's followers and the apotheosis (the investiture of all gods). The ceremony of the installation of the feudal lords is a necessary element

in the development of the novel, which is based on, although not completely identical with, the historical records. It's narrative function is to bring the story to a plausible ending. However, viewed from the mythical pattern, most of the significance here lies in the apotheosis. The apotheosis is an essential and popular theme in the hero's quest and the seasonal rite. It not only illustrates the resurrection of gods who take their death as redemption, but symbolizes their return from the other world. It thus creates a two-way communication between the world of gods and the world of men.¹¹⁵ Before they are canonized, all gods had undergone a rebirth process in which their blood-shedding is performed in various forms as the ransom for the assurance of the new order and peace. Regarding the essential meaning and the varied performances in the rite, Frazer points out that:

Under the names of Osiris, Tammuz, Adonis, the peoples of Egyptian Western Asia represented the yearly decay and revival of life, especially vegetable life, which they personified as a god who annually died and rose again from the dead. In name and detail the rites varied from place to place; in substance they were the same. The supposed death and resurrection of this oriental deity, a god of many names but of essentially one nature, ...¹¹⁶

The investiture is one of Ziya's two major tasks. It is revealed early in the stage of "call to adventure", but in the development of the plot, it is kept highly confidential

between him and a few divine helpers. Ziya does not report it to King Wu until he has accomplished the military campaign. With King Wu's permission, he first takes a magic flight to Kunlun Mountain to ask for the Roster and a holy decree from the Hierarch in the Jade Void Palace. He takes several days for fasting before the decree's arrival, and has a bath to purify himself on that day. He only allows his disciple, Wu Ji, and a general named Nangong Gua to prepare and perform the ceremony with him. The first part of the decree is an introduction, explaining why the dead have suffered the disastrous fate and have fallen into retribution and revenge. The succeeding part reads:

You have shed blood on the sharpened blade, yet [your souls] deeply sink in the bitter sea. Although you are all loyal, still [your souls] are drifting without dwelling. For this reason particularly, I ordered Jiang Shang to canonize you as the legitimate gods in eight departments, on the basis of the nature of the disaster in your fate and your qualification. You will be in charge each of a branch and be stationed all over in Heaven. You should investigate the good and evil and inspect the moral deeds in the Three realms with the authority to perform blessing and punishment. Now you have transcended death and birth; when you have achievements, you will be promoted according to the order of your rank. 117

爾等身受鋒刃，日沈淪於苦海；心雖忠盡，每飄泊而無依，特命姜尚依劫運之重輕，循資格之高下，封爾等為八部正神，分掌各司。按布周天，糾察人間善惡，檢舉三界功行，禍福任爾等施行；生死從今超脫，有功之日。

循序而遷。

This decree of conferment does not enumerate the details of titles and duties of the gods. However, from the description in the Roster and the earlier information, it is clear that the eight departments refer to the upper four departments 上四部 (thunder 雷, fire 火, plague 瘟, and the Big Dipper 斗) and the lower four departments 下四部 (stars and constellation 群星列宿, mountains and hills 三山五岳, rain and clouds 步雲興雨, and good and evil gods 善惡之神). Their titles and duties announced in the Investiture Roster can be categorized into three major divisions: life and death (including reincarnation, length and career), agricultural products (wind, rain and natural sources), and punishment and reward (fortune, wealth and prosperity). For example, Huang Feihu was appointed the head of the Five Mountains wuyue and titled the god of East Mount Tai. His duties and authority were to be:

in charge of the eighteen levels of Hades. Birth, death and the reincarnation of men, gods, immortals and ghosts should all be examined by the East Mountain god before being carried out.... You are also the Chief in charge of the fortunes of the human world."¹¹⁸

執掌幽冥地府一十八重地獄；凡一應生死轉化人神仙鬼，俱從東嶽堪對，方許施行...總管天地人間吉凶禍福。

Another example, the "thunder department" is headed by Wen Zhong, whose duties include (1) to summon clouds and spread rain to grow all grains and (2) to execute the rebellious and wicked and to punish the evil and reward the good. A careful reading shows that the duties and authorities of the gods are to some extent very unclear and sometimes they overlap.¹¹⁹ This confusion indicates that the author's real intention is not so much to build a complete and neat hierarchic system of the gods, but to explain the existence of the human world under the influence of gods. The important aspects are the relation between the gods and men and the purpose of the investiture. These are clearly shown in Ziya's report to King Wu after the ceremony. It says:

Your old servant received his master's order yesterday. Based on their fate and in accord with the holy decree, I canonized all the loyal officials, brilliant generals, unenlightened demigods and wicked people; I assigned each of them duties. They should receive worship and sacrifice and protect the state and the people. They were in charge of the favorable wind and the timely rain and of rewards and punishments. From now on and forever, they should maintain the world in peace and order.¹²⁰

老臣昨日奉師命，將忠臣良將與不道之仙，
 佞奸之輩，俱依劫運，遵玉刺一一封定神位。
 皆各分執掌，受享禮祀，護國祐民，掌風調雨
 順之權，藏福善禍淫之柄，自今以往，永保
 澄清。

Ziya's statement reveals the central meaning of the entire action, which should be understood from two aspects. First, the mythical cycle does not elaborate the stories about the gods. Instead, it circles around the center of the human world. In other words, man is the major concern. No matter what their duties are, the gods should protect and benefit the human world, either actively to maintain life or passively by eliminating the malevolent and threatening factors. The emphasis on the life of people in a community is a favorable theme in the seasonal rites in the world. In the Chinese tradition the seasonal rite has its prototype in early legendary materials as well as in official history. In the "Records of Rites 禮儀志" in the Tangshu 唐書, we read,

When King Wu launched a punitive campaign against King Zhou, the gods of the five regions came to receive their tasks. [King Wu] appointed them to positions in accord with their charged duties. After [King Wu] defeated the Yin dynasty, the wind became favorable and the rain timely."¹²¹

武王伐紂，五方神來受事，各以其職命焉。既而克殷，風調雨順。

In the novel, the gods in charge of favorable wind and timely rain have been changed into the four tianwang 天王，

yet the primary theme of fertility in seasonal rite is maintained. The legends and anecdotal materials record the stories in a different manner, mostly under the influence of Taoist literature, and particularly that of the Zhuangzi.¹²² The battle between those four gods is one of the most fabulous ones. The author's creativity is fully exercised in the synthesis of the Buddhist tianwang and the Chinese agricultural gods.¹²³ These four tianwang all have magic weapons, and the nature of their weapons are taken to represent an aspect understood through the homophone's implication: the first is sword, its blade (feng) is homophonic with wind (feng) 風 ; the second has a pipa, with strings to be adjusted, representing the action tiao 調 ; the third is an umbrella, a rain tool, associating with yu 雨 ; and the fourth has a multi-color mink, the fur of the mink is smooth and gentle, corresponding with the word shun 順 .¹²⁴

Secondly, the total number of gods canonized is three hundred and sixty-five. This number includes various kinds of original status--men, deities, and demons, but those are clearly divided into two groups, good and evil. However, in the very last stage, all become gods despite their different titles and duties. The Altar is a symbol of total harmony, therefore all the distinctions are eliminated in one transcendental world. This elimination

of good and evil is, if viewed from a realistic point of view, an indiscrimi- nation of justice and thus a cancellation of poetic justice, which has been criticized as one of the novel's shortcomings.¹²⁵ In a mythical world, this is a normal result caused by the law of metamorphosis in primitive religious mentality and in myth. The law allows everything to turn into everything.¹²⁶ All the canonized gods in the last scene have undergone a triadic process: battle--death--rebirth as gods. This is a process with symbolic meaning. Blood shedding, suffering and death in reality are catastrophe and agony, yet in the mythic world, they are symbols of redemption, a transcendence of the unconscious to the super-conscious and the dissolution of the world.¹²⁷ Only through the process of death by fire, sword, or even crucifixion, can they offer themselves to people. The god, however, is but a convenient means to wake up the sleeping princess, the soul. Life is her sleep, death the awakening.¹²⁸ In primitive thoughts death is the threshold to rebirth, but in this case the rebirth is to the status of god.

CHAPTER FOUR

NOTES

1. For the definition of "function" and its application, see Vladimir Propp, Morphology of the Folktale (Austin, Texas: University of Texas Press, 1968), p. 21.
2. Ibid., p. 22.
3. Ibid., p. 22-23.
4. Each of the characters in Propp's scheme may act one or more of the roles, and one role may be applied to several characters. For the probability of the combination of character's role and function, see Ibid., pp. 79-81.
5. For the linguistic background of structuralism and how the theoreticians adopt the linguistic concepts and apply to poetics, see Robert Scholes, Structuralism in Literature: An Introduction, (New Haven: Yale University Press, 1974), pp. 13-40. Scholes also comments on Propp's scheme, see pp. 93-97.
6. The details of the transformation of the concept from linguistics to poetics, particularly to narrative poetics, can be found in Kieran Egan, "What Is a Plot?" New Literary History, Vol. 9, No.3. (Spring, 1978), pp. 455-473.
7. Robert Scholes, Structuralism in Literature (New Haven: Yale University Press, 1974), p. 111.
8. See Tzvetan Todorov, Grammaire du Decameron, (The Hague: Mouton, 1969), pp. 27-49. Basically, Todorov expands Propp's concept and applies linguistic terms in a systematic manner. His analyses focus on the syntactical level.
9. See Levi-Strauss, "The Structural Study of Myth," in Structuralists From Marx to Levi-Strauss, ed. by Richard and Fernande De george (New York: Doubleday & Company, Inc., 1972), pp. 169-194.
10. See Scholes' criticism of Propp, Structuralism in Literature, (New Haven: Yale University Press, 1974), pp. 67-68.

11. Scholes seems to agree with Genette in that literary works should not be taken as closed and finished objects, and that a theorist should avoid the formalistic fallacy when applying their theories to literary works. See Ibid., pp. 10-12.

12. Ibid., p. 3 and p. 10.

13. Jonathan Culler, Structuralist Poetics (Ithaca: Cornell University Press, 1976), p. 222.

14. For a historical survey of traditional and modern views on myth, see Richard Chase, Quest for Myth (Baton Rouge: Louisiana State University Press, 1949), pp. 1-37 and pp. 66-88, and Raphael Patai, Myth and Modern Man (Englewood Cliffs: Prentice-Hall Inc., 1972), Chapter 1, pp. 9-46.

15. George Whalley, Poetic Process (Routledge and Kegan Paul, 1953), p. 38.

16. For Frye's ideas see the "Introduction to "his book Anatomy of Criticism (Princeton: Princeton University Press, 1957), pp. 3-29.

17. Northrop Frye, "The Archetype of Literature," Kenyan Review, XIII (1951), pp. 99-100.

18. Northrop Frye, Anatomy of Criticism (Princeton: Princeton University Press, 1957), p. 365.

19. Ibid., p. 341.

20. Ibid., p. 366.

21. Ibid., pp. 136-137.

22. Robert Scholes and Robert Kellogg, The Nature of Narrative (New York: Oxford University Press, 1966), pp. 58-59.

23. See Robert Ruhlmann, "Traditional Heroes in Chinese Popular Fiction," in The Confucian Persuasion, ed. by Arthur Wright rpt (Stanford: Stanford university Press, 1975), pp. 122-157.

24. After his death, Guan Yu became a god and often manifested himself in Jade Spring Mountain 玉泉山. To worship him, people built a temple on the top of the mountain. See Sanguo yanyi, Chapter Seventy-seven. Song

Jiang and his one hundred and seven followers were deified as gods, and their temple was built at Liangshanbo; see Shuihuzhuan, Chapter One-hundred-and-twenty.

25. Equality is one of the characteristics of myth and primitive religion. Cassirer says, "Still less does the morality of the taboo-breaker matter; the penalty descends like rain alike upon the unjust and the just." Ernst Cassirer, An Essay on Man rpt. (New Haven and London: Yale University Press, 1974), p. 107. For fate in the mythic world of FSYY, see Gong pengcheng, "以哪吒為定位看封神演義的天命世界," 中外文學 Vol. 9, No. 3, (August, 1980), pp. 18-38.

26. Prophetic fulfillment is a common motif in quest myth. Todorov refers to it as a closed form, saying, "... a closed form which begins and ends with the same motif, ... for instance the story of Oedipus: at the beginning a prediction, at the end its fulfillment, between the two the attempts to evade it." Tzvetan Todorov, The Poetics of Prose (New York: Cornell University Press, 1977), p. 21.

27. Northrop Frye, Anatomy of Criticism (Princeton: Princeton University Press, 1957), p. 33.

28. Ibid.

29. Eric W. Herd, "Myth Criticism: Limitations and Possibilities," Mosaic, II, (1969), pp. 69-77.

30. Andrew H. Plaks, Archetype and Allegory in the Dream of the Red Chamber (Princeton: Princeton University Press, 1976), p. 55.

31. Ibid., pp. 43-54.

32. For the problems of reconstruction of Chinese myths, see Derk Bodde, "Myths of Ancient China," in Mythologies of the Ancient World, ed. by Samuel Noah Kramer (New York: Garden City, 1961), p. 370.

33. The findings of anthropologists in field work prove this theory; their works cover almost every cultural region. See Theodor H. Gaster, Thespis: Ritual, Myth, and Drama in the Ancient Near East (New York: Doubleday & Company, Inc., 1961), and Joseph Campbell, The Hero With a Thousand Faces (New York: Meridian Books, 1956).

34. See Theodore Ziolkowski, The Novels of Hermann Hesse: A Study in Theme and Structure (Princeton: Princeton University Press, 1965), p. 119.

35. See Clyde Kluckhohn, "Recurrent Themes in Myths and Mythmaking" in Myth and Mythmaking, ed. by Henry A. Murray (New York: George Braziller, 1960), p. 46-60.

36. Northrop Frye, Anatomy of Criticism (Princeton: Princeton University Press, 1957), p. 187.

37. Ibid., p. 193.

38. Joseph Campbell, The Hero With a Thousand Faces (New York: Meridian Books, 1956), p. 30.

39. Ibid., p. 245.

40. Northrop Frye, Anatomy of Criticism (Princeton: Princeton University Press, 1957), p. 187. Also see Robert Harrison, "Symbolism of the Cyclical Myth in Endymion," in Myth and Literature: Contemporary Theory and Practice, ed. by John B. Vickery (Lincoln: University of Nebraska Press, 1966), pp. 229-242. In his analysis of Keats' poem, Harrison also found a "backdrop" section before the descent and major movement of the hero.

41. Herbert Weisinger, The Agony and the Triumph (Michigan: Michigan State University Press, 1964), p. 97.

42. Theodor H. Gaster, Thespis: Ritual, Myth and Drama in the Ancient Near East (New York: Doubleday Company Inc., 1961), p. 26.

43. Ying Shao 應劭, Fengsu tongyi 風俗通義, in Congshu jicheng (Taipei: Shangwu yinshuguan, 1937), Vol. 7, juan 4, p. 7.

44. Liu An 劉安, Huainan zi 淮南子, in Zhuzi jicheng (Taipei: Shijie shuju, 1955), juan 6, p. 95.

45. Philip Wheelwright, "Notes on Mythopoeia" in Myth and Literature: Contemporary Theory and Practice, ed. by John B. Vickery (Lincoln: University of Nebraska Press, 1966), pp. 63-65.

46. Ibid., p. 65.

47. Anold Van Gennep, The Rites of Passage (New York: Doubleday Company Inc., 1960), p. 21.

48. Northrop Frye, Anatomy of Criticism (Princeton: Princeton University Press, 1957), p. 139.
49. Ibid.
50. FSYY, Chapter 1, p. 7.
51. Bernhard Karlgren, The Book of Odes (Stockholm: The Museum of Far Eastern Antiquities, 1974), p. 200, poem No. 245.
52. FSYY, Chapter 11, pp. 28-31.
53. Joseph Campbell, The Hero With a Thousand Faces (New York: Meridian Books, 1956), p. ix.
54. FSYY, Chapter 37, p. 59.
55. FSYY, Chapter 44, p. 32.
56. In his study of Ling Meng-ch'u's fiction, Hanan states regarding the belief in the Heavenly Principle: "Like Predestination, it is a useful fictional device, allowing the author to explain his coincidences simply, and, like predestination, it limits and diminishes human nature." Patrick Hanan, "The Nature of Ling Meng-ch'u's Fiction," in Chinese Narrative, ed. by Andrew H. Plaks (Princeton: Princeton University Press, 1977), p. 100. Frye, in his discussion on myths of tragedy, also points out that fate and tragic flaw are two essential elements in the process and structure of tragedies. Anatomy of Criticism, pp. 209-210.
57. Xiyou ji, (Peking, 1953), p. 170.
58. FSYY, Chapter 12, p. 43.
59. FSYY, Chapter 12, p. 35.
60. Xinbian zhuzi jicheng, Vol. 4, Zhuangzi, Chapter 2, p. 39.
61. Ibid., Chapter 6, p. 126.
62. For example, Oedipus was saved by a shepherd and taken to Corinth. See Myths of the Greeks and Romans, ed. by Michael Grant (New York: The World Publishing Company, 1962), p. 218.

63. FSYY, Chapter 14, pp. 59-60.
64. Xiyou ji, (Peking, 1953), p. 335.
65. Clyde Kluckhohn, "Recurrent Themes in Myths and Mythmaking," in Myth and Mythmaking, ed. by Henry A. Murry (New York: George Braziller, 1960), p. 54.
66. Ibid., p. 55.
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78. FSYY, Chapter 15, p. 69.

79. Usually the refusal is rejected by the divine being; or if the hero does not obey, a catastrophe will befall him (or her). Campbell gives two examples to show the penalty caused by refusal. See Campbell, The Hero With a Thousand Faces, p. 63.

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117. FSYY, Chapter 99, pp. 72-73.
118. FSYY, Chapter 99, p. 74.
119. For example, the Thunder Department is in charge of rain, but the Four Heavenly Kings are also in charge of wind and rain. See Chapter 99, p. 75 and p. 86.
120. FSYY, Chapter 100, p. 91.

121. "Liyi zhi 禮儀志" in Jiu Tangshu 舊唐書 (Beijing: Zhonghua shuju, 1980), p. 822.

122. These four Heavenly Kings are obviously from Buddhist sources. Although the transliterations of their titles may vary in Chinese, they usually refer to the same Buddhist gods, Devarajas. According to Anthony Yu, "they are : Dhrtarastra, Upholder of the Kingdom; Virudhaka, King of Growth; Virupaksa, the Broad-eyed Deva King; and Vaisravana, the God of Great Learning." See Anthony Yu, The Journey to the West, translation (Chicago: The University of Chicago Press, 1977), p. 509, footnote 6. Liu Ts'un-yan further points out that their titles are from the Abhiniskaramana-Sutra the names are identical with that of Yu's translation. Also in Sanjiao yuanliu soushen daguan 三教源流搜神大全, in Daojiao wenxian 道教文獻, ed. by Du Jiexiang 杜潔祥 (Taipei: Danqing tushu youxian gongsi, 1983), p. 348. They are categorized as gods in the Buddhist School.

123. Kong Lingjing 孔另境, editor, Zhongguo xiaoshuo shiliao 中國小說史料 (Shanghai: Gudian wenxue chubanshe, 1957), pp. 90-91.

124. The novel is criticized by Marxist critics as one containing "feudal dregs 封建糟粕." See Liu Shide 劉世德, "Fengshen yanyi de sixiang neirong he yishu miaoxie 封神演義的思想內容和藝術描寫," in Ming Qing xiaoshuo yanjiu lunwen ji 明清小說研究論文集 (Beijing: Renmin wuxue chubanshe, 1959), p. 225.

125. Ernst Cassirer, A Essay on Man (New Haven: Yale University Press, 1974), twenty-fourth printing, p. 107.

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CHAPTER FIVE

CONCLUSION

As a Chinese classic full-length novel, FSYY stands by itself as a unique literary piece. Its uniqueness is shown by the author's splendid imagination and creative power in blending a famous historical event with fantastic tales, utilizing various sources, and contributing a well-organized structure to make a highly entertaining story with tremendous significance.

Many Chinese classic novels make use of antecedent materials as the source for a story, but the methods of adopting the sources are varied. The sources used in FSYY can generally be divided, according to their inclination, into two groups: the first group includes Shi ji and LGZZ, which emphasize the historical information; the second group includes Fa Zhou pinghua and popular religious works and drama, which have a propensity to stress the folk literature component. These two groups of sources are aligned with the two aspects of character and event in FSYY; one is the historical personages and events, the other is the supernatural beings and battles.

The stories of the political struggles between the Shang House and the Zhou House in FSYY are taken from the

biographical accounts of King Zhou, King Wen/King Wu and Jiang Ziya. The chronological framework in Shi ji allows Sima Qian to narrate the events related to each king or prince independently and sequentially without confronting the difficulties of forming a unified account. The author of FSYY makes use of the chronology in the Shi ji for the time setting of his novel, but he is not limited by the year-by-year account in the chronologically arranged source. Working within the twenty-eight year time frame of the story, he freely recounts two or more events simultaneously. The logical consequence of the chronological time framework in the Shi ji is that events or personages which appear in different accounts often overlap. This is especially true with respect to the two annals and one hereditary house accounts that are concerned with the King Zhou-King Wen-Ziya cycle. For an historian, in chronicling each reign of a king (or emperor, in later time) the focus is on the central figure. Although this arrangement is natural, it nonetheless results in the problem of balancing and weighing the importance of the given personage in each different annal. For a novelist, who is required to make a good story, it is essential to connect the various personages and to arrange the events into a well organized and orderly rendition. The author of FSYY has unified the point of view in Shi ji and expanded the sketchy and plain records into

longer stories presented in a neat sequence. In this way, he covers all of the incidents in Shi ji source, except for the oaths and the instruction made in the military campaigns.

The author's intention in writing a story about the King Zhou-King Wen-Ziya cycle differs from that of the author of LGZZ. The latter has the ambition to continue the Zuo Commentary tradition to elucidate the hidden meaning in history; he is concerned in particular with King Zhou's fall and King Wen's rise to power. His intention to write a popular history generally determines his manner and style. In general, the author of LGZZ follows history closely, and even imitates Shi ji format of posting the historian's comments at the end of some of the episodes. The author of LGZZ has expanded the King Zhou-King Wen-Ziya cycle, but, clearly, the historical sources and his intention limit him, and he does not create his own original stories. The length of his expanded cycle is only one fifth that of FSYY. Moreover, the author of LGZZ inserts many poems taken from Tang and Song poets; the poems increase his story's persuasive power and confirm the viewpoint of the author. The author of FSYY has used LGZZ and expanded the episodes with great detail. Furthermore, it is the only source that the author of FSYY has copied verbatim; the verse in LGZZ has been copied extensively. However, the author of FSYY

eliminates comments which imitate the historian's phrasing. To suit his plot and organization of the novel, he combines some of the episodes from LGZZ. Most important, he creates many new stories along the line of Ziya's adventures and makes cause and effect accord with his expanded stories. Ziya in LGZZ is a human character; his role is portrayed more actively than in Shi ji. However, the author of FSYY portrays Ziya as a superhuman who possesses some magic powers and serves as a medium between human and supernatural worlds.

Fa Zhou pinghua is the first work to attempt to retell the King Zhou-King Wen-Ziya cycle as a literary piece intended to entertain. Recently, scholars have questioned the traditional view which has seen it as a storyteller's prompt book. Although the debate regarding its purpose and use continues, it is safe to say that the writer of Fa Zhou pinghua has assumed the storyteller's manner in narrating the story. There are several places in which notes are written for his own development of discourse and for explanatory information for the implied audience. Generally speaking, its language and the transitions from one incident to another are more primitive than either LGZZ or FSYY. The incidents in the story are often left without development, sometimes even without completion. Many of the stories are discrete pieces with no internal relatedness and no external

structured relationships. It is obvious that Fa Zhou pinghua was written to entertain the reader, for there are many details presented which, though short, are highly enjoyable. However, there is very little character portrayal and very few dramatized scenes. Nonetheless, positive evidence confirms the connection between Fa Zhou pinghua and FSYY. The most significant indicator is not that the author of FSYY utilizes most of the incidents and reorganizes them in proper order, but that he adopts the idea of the investiture of the gods. Ziya in Fa Zhou pinghua is portrayed as a man with the power to predict things; also, the names and the stories of several canonized gods are already presented in Fa Zhou pinghua. It is not difficult to see that the further development of Ziya's supernatural powers and the undertaking of the task of investiture are inspired by Fa Zhou pinghua. The author of FSYY has deleted several of the incidents found in Fa Zhou pinghua which are borrowed from the zhiguai literature and are contrary to popularly known stories.

The relationship between FSYY and the popular religious literature is as important and as intimate as that between FSYY and Shi ji. The origins of popular religious literatures can be traced back to the very early works on gods, demons and spirits. Because of their nature they were seldom considered important, particularly in relation to the

serious literature of the time. Not until Hu Yinglin's evaluations were these types of literature included to constitute one of the six categories that form the bulk of Chinese fictional literature. The ceremonies of deifying gods were performed in the Tang Dynasty and became even more popular in the Song Dynasty; most of the gods included in SSDQ were canonized during these two periods. The number of gods and the content of their biographies confirm the fact that under the popular thought of the unification of the Three Teachings, the stories and the ideas behind them were blended in the formation of the stories in FSYY. Thus, Laozi, for example, is one of the three hierarchs in the popular Taoist religion as well as in FSYY. The author of FSYY utilizes the background of King Zhou's time in which the world is in a chaotic situation and various fierce demons and spirits take advantage of the chaos to come down to the human world. Most significant is the inclusion of stories about demon-subduing in SSDQ; these stories apparently inspired the author of FSYY to recount wars between divine beings and the evil demons. Specific episodes, namely Yang Jian's subduing the seven demons, Nezha's rebirth from a lotus, the animosity between Yin Jiao and the Fox Demon, are all seen in SSDQ. The stories are very similar in the two works, but those in SSDQ are shorter. The author of FSYY has either expanded the stories

based on the same plot or developed them by adding more twists and turns. In addition, the author has created many magic weapons for the gods and demons and also has designed many deployments for large scale battles. In order to complete the number of three hundred and sixty five gods, he has also added the one hundred and eight star gods to the list; these stars are identical with the star gods in Shuihu zhuan. The heroes in FSYY who subdue most of the demons and spirits are Nezha and Yang Jian. The subduing of demons, especially the seven demons from the Mei Mountain portrayed in Yuan drama, is accomplished by Nezha and Yang Jian, who call each other brother instead of using titles. The dramatic account showing their intimacy and joining of forces in combat might very well have inspired the author of FSYY to adopt them as the major demon-subduers in his novel.

The structure of FSYY is also unique. Use of the formalistic and structuralistic approaches to test the novel's structure has been found to be applicable and can provide insight into the novel. At the discourse level, the narrator of FSYY maintains a very close relation to the reader. The narrator is disguised as a storyteller, using stock phrases, providing explanation, and even presenting his comment. There are numerous of minimally narrated narration passages which are usually in the form of letters or dialogues. These letters and dialogues are presented to

the reader directly; the narrator's voice is projected to the narrator of the letter. The voice and style are made appropriate to both the receiver and the sender. Although the letters and dialogues are numerous, they are brief. They are not used by the narrator to convey thematic significance or serve as causal elements.

The direct communication between the narrator and the reader is always sensed by the contact between them. The stock phrases are seen in almost every episode. For the reader it is sometimes an annoying interruption to the reading process. However, in terms of discourse function, most of the phrases, especially those used to connect one chapter to another, function effectively. Since FSYY is a long novel, it is inevitable and also necessary for the narrator to deal with two or three strands of the story line almost simultaneously. In these cases the phrases can make the shift from one scene to another very smoothly; they allow the narrator to overcome the particular difficulties caused by the spatial and temporal barriers. This is an advantage gained by adopting the omniscient narrator.

The adoption of an overt narration and the imitation of storyteller's manner determine the point of view in FSYY. The narrator is an unlimited, god-like person who always stands outside the story, but stays close to the reader. He is not only omniscient, but also omnipotent and omnipresent,

which means that he knows every aspect of the story, is intimate with each character, and can communicate with the reader anywhere in the novel. However, except for a limited number of occasions, his existence is not explicitly shown. When he intends to make a point directly to the reader, he uses the term kanguan. The omniscient position allows the narrator to shift the narration from the human world to the celestial world without hindrance. His panoramic view enables the narrator to make necessary explanations and comments in a reliable way, therefore the reader is usually better informed than any character in the novel.

Although psychological description in the novel is not presented, occasionally the narrator crosses the line to enter a character's mind. The reader usually receives more information from this kind of penetration. The most significant aspect regarding the psychological description is that when an ironic situation emerges, the reader is always surprised by the narrator's directly-communicated information.

The structuralistic approaches are especially useful in analyzing the plot and structure of FSYY. Inspired by the linguistic concepts on syntax and semantic structure, the structuralists take the narrative elements as independent units. In fact, real life human experience is also perceived as a string of units. The plot in FSYY is best

understood as a disclosure plot; it does not emphasize dynamic action and change as causality. Because the novel is a closed form in which the beginning has the motif in the prediction and the end fulfills the prediction, it is easier to maintain the structure within that form and not deviate from the main flow of narration.

Viewed in terms of the layout of the work, the entire novel is organized in four narrative parts. Each of the first two parts has a kernel event which sets up a framework in the novel and generates subordinated events later in the plot. In the first part, Nügua's prediction and punishment of King Zhou are the logical causality of the Fox Demon's entering the palace and the Shang House's decline. In the second part, Ziya's tasks of establishing the Zhou House and carrying out the investiture of the gods not only correlate with Nügua's prediction, but also add another element of causality to the structure. By adopting the "reading out" process, the connection between the two kernels and the subordinated satellites is clearly identified. The satellite events at the deep structure level are all interrelated. They form a cluster to move the plot forward and illustrate the themes of fate and sin-punishment. Even the exposition in the second part, which is by nature an independent element, is well connected to the satellites following it. The main function of the disclosure plot is

to reveal the theme and to display character traits in the course of plot development. This function has been shown through analysis of examples to have been used effectively.

The last two parts in the novel are filled with humorous battle scenes which tend to be more episodic than the earlier portions of the novel. However, because of the framework and the relation between kernels and satellites, the embedded stories in the last two parts do not leave an impression that they are unrelated fragments. The final scene is the victory and the investiture. At this point, the novel really reaches its conclusion; it does not merely stop, but ends as a whole and complete work.

It is a common feature that Chinese novels are crowded with an over-abundance of characters; FSYY is no exception. The numerous characters usually occupy much of the narrative time and, except for several main characters, are not fully developed or portrayed. However, using the structuralist's mode of character analysis which emphasizes character trait and relation between existents and structure, a new perspective on character is possible. It is very unusual that in FSYY there is little description of a character's countenance or physical features; very few strokes are directed to portrayal. The traits of the main characters are presented consistently and intensively through the entire narration. However, the minor characters are not

presented fully because of the great number of characters in the story. Many of the gods canonized at the end have appeared only once and were never shown again in the narrative. Characters which belong to this type are considered settings; they possess neither structural function nor thematic significance. The anthropomorphical settings, although they have no connection to plot and structure, are sometimes used by the narrator to add prominence to the main characters and illustrate traits. The scenic settings in FSYY are numerous and are presented in verse form; few of them have influence on the character's psychology or feeling. Occasionally, in some episodes, the setting matches the character's status or emotional reaction and increases the aesthetic effect.

Ever since the preliminary stage of structuralism, theorists have devoted great effort to the search for a universal typology or some particular types to explain the structure of literary genres. Their achievements, especially in the area of analysis of fairy tales, mythic works and detective stories, have been considerable. However, up to the present time, none of the studies have been applied to extensive narrative forms in order to induce a usable macrostructural pattern as generic plot. Based on their concept that the world is an integrative and holistic totality, some structuralists consider mythic archetypes

expounded by Frye and Campbell applicable as a typological pattern.

FSYY is a novel in which the real world and the fantastic world are presented in a harmonious and holistic manner. It combines historical personages and events with characters from Chinese myth and legend. Moreover, most of the characters in the novel are superior to humans; their world does not function in the same way as this world, and it is not limited and regulated by natural laws. Most significant for revealing a mythic dimension is the framework of the story. It begins with a prophecy of the decline of Shang dynasty and Ziya's investiture and ends with the fulfillment of that prophecy. The setting, framework and characters, as well as the stories themselves, possess features which make an archetypal approach a suitable analysis.

With some very slight modifications, the basic theories of archetype and ritual patterns have been applied in the analysis; these have proven to be significant and profitable. A careful comparison indicates that the archetypal patterns proposed by Frye and Campbell are essentially the same; Campbell's scheme contains more detailed actions in each phase.

The novel accords with the archetypal patterns surprisingly well, the four parts in the narrative coincide

with the four stages in the quest archetypal pattern: preparation, separation, initiation, and return. In each stage, the stories in FSYY are basically aligned with the action in the mythic pattern. Nügua's role and the prophecy in the first stage are particularly significant; she is the one who is assaulted by King Zhou's blasphemy and who initiates the punishment against him. As a symbolic action of the ritual of passage, the decline of Shang dynasty and the flourishing of the Zhou dynasty show the process of transition from death to life. Nügua is not just a decorative element in the novel but a key figure; she appears three times when fierce demonic figures defeat Ziya's warriors and are too powerful to be subdued.

Ziya and Nezha are the two composite characters who receive the call to adventure. Their actions correspond to all but the fifth phase in Campbell's scheme of the call. The stories regarding Nezha are important and significant in that they contain not only the quest element but also the mythic motifs of father atonement, Oedipus myth and birth-death-rebirth pattern. The displacement and disguise in Nezha's episodes are doubled because of the moral norm of filial piety in the Chinese tradition. Nonetheless, the basic pattern and motifs are recognizable.

In the episodes recounting Ziya's call, his master Yuanshi's prediction in verse form reveals Ziya's fate; it

accords with the prophecy given by Nügua. Ziya is assigned two tasks; one is to overturn the Shang court and establish the Zhou House, and the other is to canonize the deceased on behalf of Yuanshi. These two tasks set the goal in Ziya's quest.

The initiation is the longest stage in the novel. Disobedience to his master's instruction brings Ziya the three-death and seven-ordeals which are unfolded one after the other along the journey of his quest. Most of the three hundred and sixty five gods canonized at the end were originally demons or spirits; they are the major figures who cause Ziya to suffer the ordeals. However, help is never far away from him. The varieties of interesting incidents in the phase of test and ordeal are remarkably significant. They are used to present the pattern of birth-death-rebirth in an intensive manner. Nezha, in this stage, basically experiences the same process of test and ordeal.

The last stage is the final victory for both Ziya and King Wu; Ziya's part is for his individual attainment and King Wu's part is for the community. There are two major actions which each incorporate two rites in ritual pattern: the apotheosis and the settling of destiny. The gods canonized in the ritual are in charge of various aspects of human life in this world. They include demons, immortals, and both good and evil humans. In the world of the gods,

there is no distinction between justice and injustice nor between good and evil. The rebirth into the status of gods suspends all human value and emotional attachment; it is a world of jubilation and total harmony.

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APPENDIX

A Summary of Fengshen yanyi

CHAPTER ONE King Zhou Offers Incense at Nügua's Temple

Yin Shou was the third son of King Diyi. One day when King Diyi and his servants were roaming in the garden and enjoying the scenic view, one corner of the Flying Cloud Pavilion suddenly collapsed. With his great strength, Yin Shou propped up the beam and had the supporting pillar changed. As a result of this feat, he was designated the crown prince. After his father died, he assumed the throne with the title King Zhou. The capital was at Zhaoge.

King Zhou had two assistants: Grand Tutor Wen Zhong, who was in charge of civil administration, and Prince Wucheng Huang Feihu, who was in charge of military affairs. Both were intelligent men. There were also Four Dukes:

Duke of the East, Jiang Huanchu

Duke of the South, E Chongyu

Duke of the West, Ji Chang

Duke of the North, Chong Houhu

Each duke was head of two hundred subordinate lords from the compass direction under his jurisdiction. At this time, Grand Tutor Wen Zhong was on an expedition to subdue the revolt in the Northern Sea area.

The fifteenth day of the third month was Nügua's birthday. Prime Minister Shang Rong reported to King Zhou that Nügua was a female divine being born with virtues. She had melted and forged five-color-stones to mend the sky-- whose supporting pillar on Buzhou Mountain had been broken by Gonggong in a battle. King Zhou accepted Shang Rong's suggestion that Nügua be honored and so the following day, he and his followers went to Nügua's Temple and offered incense to her. While King Zhou was looking around the temple, a gusty wind blew up the curtain and Nügua's statue was exposed. The image was so beautiful and charming that King Zhou was aroused. He wrote a flirtatious poem on the wall, ending with the line "If only the lovely woman could walk, I would take her back to Changle (Everlasting Joy) Palace to serve me."

When Nügua returned to her temple from the audience with Fuxi, Sui ren and Huangdi and saw the poem, she was infuriated. Driven by anger, she flew on a cloud to Zhaoge to punish King Zhou. Halfway there, her cloud was blocked by a radiating red flash from the heads of Prince Yin Jiao,

the god of the Great Cycle, and Prince Yin Hong, the god of Five Grains. She considered the flash to be an omen. Nügua then used magic calculations to learn that King Zhou still had twenty eight years left on the throne. Because she could not violate this predetermined fate, she returned to her temple. Using her magic 'Demon-Summon Banner', she gathered three spirits: the Fox Demon, the Nine-headed Pheasant Demon and the Jade Zither Demon. She ordered them to enter King Zhou's palace and, since Zhou's fated period as king was coming to an end, they were to seduce him and confuse his mind, but not harm the people. Nügua promised the demons that they would become legitimate immortals after their tasks were completed.

King Zhou, suffering from lovesickness over the divine woman, summoned his two obsequious servants, Fei Zhong and You Hun, and asked for an intelligent suggestion as how he could ease his heart. Their suggestion was that King Zhou should order the four Dukes each to select one hundred beauties and send them to the court. King Zhou was greatly pleased with the plan.

CHAPTER TWO Su Hu, the Marquis of Jizhou, Rebels Against Shang [House]

During the morning audience, King Zhou ordered the archivist to issue an edict for selecting the beauties. The Prime Minister Shang Rong stepped out from the line and argued about the insignificance of the beauty selection. King Zhou pondered for a time and then rescinded his edict.

In the fourth month of the eighth year, the four Dukes and their subordinate marquis came to the capital to join the audience. Among them there was a marquis of Jizhou named Su Hu who was a upright and righteous man. All the nobles but Su Hu brought gifts for Fei Zhong and You Hun. Fei and You were displeased because of Su Hu's failure to offer a gift. After the audience, they reported to King Zhou, saying that Su Hu had a most beautiful daughter who would be the best candidate for serving as a concubine. King Zhou summoned Su Hu and told him his intention. Su refused the King and ridiculed him for his proposal. Offended by Su Hu, King Zhou ordered soldiers to execute him. Fei and You feigned solicitude for Su, urging the King to pardon his offense and let him return to his province. They thought that Su Hu would then be grateful for the King's kindness and send his daughter to the capital.

Su Hu returned to his temporary residence. All his generals and military officers urged him to rebel. Being a quick-tempered man, Su wrote a poem on the gate wall, expressing that he would never have an audience with the

King. This event was reported to King Zhou by a scout. King Zhou immediately ordered his military commander to attack Su Hu. But Commander Lu Xiong knew that Su was a righteous person and did not want to accept this order. He thus recommended the four Grand Dukes for the task. Taking this advantage, Fei Zhong recommended to King Zhou the malicious Duke of the North, Chong Houhu, as the one who would surely have the job well done. Worrying that Chong's cruel nature would bring disaster to the people, Commander Lu Xiong suggested the addition of another commander, Duke of the West, Ji Chang, a kind and benevolent person.

After receiving the order, Ji Chang made the excuse that he had to prepare and urged Chong to go first. Chong led his army to Jizhou, bent on gaining merit for himself as well as cheering up the King. He challenged Su Hu's son to a fight. Unexpectedly, Su Quanzhong was so skillful in martial arts that Chong was defeated. The night, Chong was occupied by his anger, Su Quanzhong had a night raid and greatly defeated Chong. Many of Chong's generals died in the battle and Chong and his son Yingbiao fled into the wilderness.

CHAPTER THREE Ji Chang Resolves the Problem by Having Daji Taken to the Palace

Chong Houhu and his son kept running all night. Because of the bleeding wounds on their bodies, they felt tired and depressed. While they were sitting and writing a letter to hasten Ji Chang to send reinforcements, they saw a group of soldiers moving rapidly toward them. The leader was Chong Houhu's younger brother Chong Heihu. Heihu had only three thousand Flying Tiger soldiers with him, because he thought he would be able to mediate the matter.

In Jizhou City, Su Hu was worried about Heihu's martial arts and powerful magic. His son Su Quanzhong, being a haughty and arrogant young man, looked down on Heihu. He would not listen to his father and rushed out to battle. In the first round of battle, he fought so vigorously that Heihu exhausted his energy and lost. But Quanzhong did not know that Heihu had learned magic from a master of the Jie School. While Quanzhong was chasing Heihu, his horse's eye was pecked by the magic Iron-beak Falcon, he was thrown to the ground and captured.

When this news was reported, Su Hu intended to kill his wife and daughter and then commit suicide. Yet when he saw his daughter's beautiful and innocent face, he could not bear to kill her. To the challenge from Heihu, he could do naught but shut the gate tightly and not respond. While Su Hu was in deep depression, his General of Supply

Transportation, Zheng Lun, who was a disciple of an immortal in Kunlun Mountain, returned to the office. After he learned the whole story, Zheng Lun was infuriated. He rushed out of the city and fought with Heihu. Before Heihu had a chance to release his magic Falcon, Zheng Lun exhaled two white flashes from his nostrils. Heihu was knocked to the ground by the flashes and captured.

Seeing Heihu tied up and brought in, Su Hu hurried down from his seat and untied him. He told Heihu about the King's intent to force him to send his daughter as tribute. In turn, Heihu expressed his intention to mediate a settlement.

On the other side, Chong Houhu was startled by the news of the capture of his younger brother. Just then, a messenger from Duke of West came to visit. Houhu was very angry when he learned that Duke of the West did not send an army to assist.

San Yisheng, the messenger, brought a letter by Duke of the West to Su Hu. In the letter, Ji Chang explained in detail the advantages and disadvantages of sending the daughter to the King. After reading the letter Su Hu was silent for a while and then he was convinced by the letter. He handed the letter over to Heihu, saying that he had decided to take his daughter to the capital. He escorted San Yisheng out of the gate and returned to discuss the matter with Heihu.

CHAPTER FOUR At the Enzhou Station the Fox Demon Kills Daji

Chong Heihu told Su Hu to prepare to take his daughter, Daji, to the King. As he returned to his camp, his brother Chong Houhu started complaining about Ji Chang's not sending troops. In a harsh tone, Heihu rebuked his brother for collaborating with obsequious servants and for luring the King to do evil. He felt ashamed because of his brother's deeds and left in anger.

Su Hu was happy with his son's release; he ordered his son to station troops in the city while he and other followers escorted his daughter to Zhaoge. When they arrived at the station of Enzhou, the station clerk told them that there was a demon haunting the house. Su Hu did not show concern: he thought that because his daughter was now a noble woman of the imperial house, she was immune to being possessed by spirits. That night Su Hu armed himself and patrolled the residence. At midnight, a strange gust of wind blew over. When Su Hu heard Daji's maid screaming, he immediately rushed to his daughter's room. Yet it was too

late, Daji's soul had been sucked from her body and her body was now occupied by the Fox Demon's spirit.

Unaware of the change, Su Hu brought Daji to the imperial palace. Once again Fei Zhong and You Hun did not receive a bribe from Su Hu. In response, they persuaded the King to execute Su Hu, but the Prime Minister, Shang Rong, rescued him. The two evil ministers then suggested that the King first look at the girl: if she was indeed beautiful, Su Hu's crime would be pardoned. If not, all members of the Su family should be executed. However, as it happened, the moment King Zhou saw her and heard her sweet voice, his spirits soared and his heart beat faster. He was absolutely infatuated. Su Hu was not only pardoned, but promoted to a higher position. After their first meeting, King Zhou and Daji enjoyed wine, dance and music day and night. For two months he did not hold audience. The unread memorials and reports piled up like a hill on the King's desk.

CHAPTER FIVE Master Yunzhong Presents a Sword to Exorcise the Demon

On Zhongnan Mountain, there was an immortal named Master Yunzhong, who had cultivated the Tao for thousands of years. One day when he was flying on a magic cloud on his way to pluck medicinal herbs, he suddenly saw an abnormal air current in the southeast region dashing into the sky. He knew it was the thousand year old Fox Demon. Using a branch from an old dry pine tree, he made a wood sword and brought it with him to Zhaoge.

Since King Zhou had over-indulged himself in wine and women, he did not hold audience for several months. The Prime Minister, the Vice Prime Minister and the Councilor Meibo beat the drum and rang the bell to insist upon an audience. King Zhou was then on the Star-plucking Tower, drinking wine with Daji. Unable to ignore the noise of the drum and the bell, he descended to receive all the vassals. But as soon as he saw the many officials holding their memorials, he wanted to retreat. The Prime Minister knelt down and urged the King to be moderate in his use of wine and sex and remain distant from the slanderous servants. He also pointed out that the recent flood and draught were an expression of Heaven's anger. Listening to all these, King Zhou felt annoyed and said: "These are nothing serious; I have you loyal officials, you can take care of them. The only big problem is the revolt in the North Sea area. I have sent Grand Tutor Wen Zhong to pacify it. Don't worry."

While they were arguing about these affairs, a gate guard reported that a Taoist requested to see the King. Taking this advantage, King Zhou immediately ended the

audience and summoned the Taoist. At the first sight, King Zhou did not like the Taoist, because, instead of kowtowing, which was the proper manner of greeting a King, he only lowered his head and nodded. However, after listening to the Taoist's elucidation of profound doctrine, the King was very fond of him. When the Taoist offered his wooden sword, King Zhou accepted it and hung it from a beam. He also tried to detain the Taoist to accept an official position, but did not succeed. After the Taoist left, King Zhou used the excuse that he had talked too long and retreated to the inner palace. When he learned that Daji had not come to greet him because of illness, he asked the maid for the causes. The maid reported that Daji was frightened by the high-hung sword. King Zhou immediately ordered the guard to burn the wood sword. In fact, Daji's evil spirit had been subdued by the magic sword; as soon as the sword was burnt, her illness was gone and her face recovered its color.

CHAPTER SIX The Tyrannical King Zhou Sets up a Paoluo
Furnace Punishment

After the wooden sword had been burnt, Daji's subdued evil spirit recovered and she became energetic and vigorous. At this time Master Yunzhong was still in Zhaoge. Seeing the weird air current dashing out again, he sighed: "I have tried to save the Chengtang House. How would I have expected him to burn my sword? Destiny has been set. First of all, the Shang House will fall. Second, the Zhou House will be prosperous. Third, the immortals and deities will encounter a disaster. Fourth, Jiang Ziya will be wealthy and successful. Fifth there are gods who will request positions and titles." Before he left Zhaoge, he wrote a poem on the wall: "The demon debauched the palace; yet virtues are spreading in the west. If one wants to know, when will blood be shed at Zhaoge; it is on the jiazi day of the wuwu year." Many people gathered around the wall to look at the poem. On his way home, Grand Tutor Du Yuanxian saw people surrounding the wall, and his curiosity was aroused; but after looked at the poem, he immediately ordered soldiers to wash it from the wall. Du did not completely understand what event the poem referred to. However, he recalled that the Taoist who presented a sword two days ago had said something about the demonic air current coiling around the palace. His recollection and the astronomical pattern he had observed during the previous night confirmed his suspicions that it was an inauspicious omen. The next morning he wrote a memorial and brought it to the palace. Shang Rong was the one on duty in the office. Together, they went straight to the inner palace to

see the King. After reading Du's memorial King Zhou turned to Daji and asked her why these officials kept reporting that there was a demonic air current coiling on the roof of the palace. Daji immediately knelt down and reported to the King, accusing Du of forming a clique and spreading rumors to confuse people and cause chaos in the state. She then asked that Du be sentenced to death. Disregarding the fact that Shang Rong appealed very emphatically, King Zhou ordered the death sentence to be carried out immediately. On the way to the execution ground, Councilor Mei Bo happened to meet the guards with the bound Du Yuanxian. After he listened to what had happened, he fell into a rage. He stopped the guards and rushed into the palace. King Zhou would not listen to his plea, but criticized him for violating the palace regulation of entering the inner palace without permission; he then dismissed Mei from his official position. Mei Bo still cried bitterly, imploring the King to reverse the decision so that he would not be ashamed to see his ancestors after his death. But in his wrath, the King ordered an immediate death penalty. Daji stopped the King, saying that for a vassal like Mei Bo who insulted the King in public, it was not enough for him to pay for his crime with death. She proposed a more cruel and severe penalty. The instrument to be used for the punishment was a round post made of brass, twenty feet high and eight feet in diameter, placed on two wheels. Inside were stoves on three levels each with an opening for charcoal. This instrument of punishment was meant to be used particularly for those who had spread rumors, insulted the king, or sent ungrounded admonitions. When used, charcoal was first stoked into the three stoves and burnt until the brass post was red-hot. Then the criminal was stripped and his body and four limbs tied with an iron chain circling around the post. In only a short while, the flesh and bones would be burnt to ashes. Daji named this instrument of torture "Paoluo."

King Zhou said her idea was marvelous and ordered the instrument be made at once. Listening to their joyful discussion about the inhumane penalty, Shang Rong became deeply depressed and appealed for retirement to return to his homeland.

After a few days had passed, the "Paoluo" was completed. King Zhou held an audience, and all court officials were summoned to watch the penalty executed. Mei Bo was brought in, stripped and chained on the "Paoluo". After they heard a horrible scream, the unbearable stench assaulted everyone's nostrils; all officials were trembling and so frightened that no one dared again to say a word.

Seeing that all the officials remained silent, King Zhou was very happy. He ordered a banquet for Daji; they drank to their heart's content, listened to music and

enjoyed the dance. When it was near midnight, the queen heard the noise of laughter and music; she took a sedan to see for herself what was happening.

CHAPTER SEVEN Fei Zhong Schemes to Dispose of the Queen

King Zhou had the queen seated and ordered Daji to perform a dance for entertainment. Yet, from the beginning to the end Queen Jiang sat still and did not even glance at the dance. After the dance, despite the applause from the maids, she disagreed with the King's praise of the dance as a wonderful and precious art and pointed out that the precious things for a country were faithful officials and brilliant generals, not a woman's dance. After finishing the admonition, she left. Intoxicated, the King was very angry; he consoled the weeping Daji by saying that he would dispose of the empress and confer on her the title of queen.

It was the first day of the new moon; all concubines were expected to pay respect to the Queen on this day and Daji was one among them. In the presence of all, Queen Jiang severely scolded Daji for confusing the king, luring him to refuse admonitions and kill faithful servants. Daji, being an inferior concubine at that time, could only keep quiet and bear the insults. However, when she returned to her own quarters, she had her maid secretly send a letter to Fei Zhong to order him make a scheme to trap Queen Jiang.

Thinking of the thorny matter, Fei Zhong was both worried and scared. Neither Daji, the most favored concubine of the king, nor Queen Jiang, the sister of the most powerful dukes, should be offended. As he walked slowly to and fro in his room, he saw a man passing by and suddenly had a wonderful idea. This man was a relative of the Jiang family, named Jiang Huan. Fei Zhong promised him wealth and position and told him to carry out certain actions. Fei also wrote down the scheme and let the maid take it to Daji. The next day, Daji urged the king to hold an audience. When King Zhou was on his way to the conference palace, Jiang Huan suddenly jumped out from a corner. Brandishing a sword, he yelled that he had come to assassinate the king by the order of the Queen. After the man was seized by the imperial guards, the king wanted an official to investigate the case. Fei Zhong quickly volunteered to do the job. Soon, Fei reported to the king that Jiang Huan was a former guard of the Jiang family and that the assassination was part of Duke Jiang's scheme to usurp the throne. King Zhou sent concubine Huang to inquire of Queen Jiang. After he listened to concubine Huang's report saying that the queen had no motive for assassinating the king and had been wronged, King Zhou was inclined to

believe it. Daji urged the king to use severe corporal punishment to find out the truth. After Queen Jiang's eye was gouged out, she still pleaded not guilty. Seeing the Queen's eye on the tray, King Zhou had a feeling of regret and criticized Daji for her recklessness. Daji pointed out that the king was in a position of no retreat and that he must find a way to make the queen confess. King Zhou then ordered soldiers to torture Queen Jiang by using a red iron to burn her ten fingers. Queen Jiang was a woman of fortitude; she would not confess anything. This time, Daji suggested that the assassin and Queen Jiang should be brought to face each other and to make their testimonies.

CHAPTER EIGHT Fang Bi and Fang Xiang Revolt Against
Zhaoge

Dragged to the West Palace, the assassin Jiang Huan still held to his former confession that Queen Jiang had ordered him to assassinate the king. While the hearing was in process, the two princes, Yin Jiao and Yin Hong, were informed that their mother had suffered inhumane torture. They dashed to the West Palace to see their mother, but were told by the bitterly crying Queen that they should remember this matter and avenge her. Seeing Jiang Huan kneeling there, Yin Jiao took the sword on the wall and slashed him into two pieces. Driven by their rage the two princes with swords in their hands ran to kill Daji. King Zhou, informed by two of the generals of the imperial guard, gave them his own swords to behead the two princes. Concubine Huang sent the two princes to the Xiqing palace, Concubine Yang's residence, and misled the generals to go to the East palace. When the two generals Chao Tian and Chao Lei arrived at Yang's palace, she rebuked them for their unauthorized search. After they left, she sent the two princes to the Nine Hall Palace to seek sanctuary from court vassals and imperial relatives. None of the officials could conceive of a way to protect them; standing there, they sighed and shook their heads. Two generals, Fang Xiang and Fang Bi, stepped out from the ranks, put the two princes on their backs and fled out of Zhaoge. Chao Tian and Chao Lei returned to King Zhou and recommended Huang Feihu as the commander to pursue the Fang brothers. Ordered, Huang Feihu had no choice but to go. He found the Fang brothers, but instead of arresting them, he gave them jade for travel money. Back at the palace, he reported to King Zhou his failure to catch them. Seeing this, Daji proposed that King Zhou send another two generals, namely, Yin Pobai and Lei Kai. King Zhou gave the order; however, Huang Feihu, the Chief Commander, detained these two generals overnight. The next morning, Huang

dispatched three thousand old and weak soldiers to go with them.

When they reached an intersection, the two Fang brothers told Yin Jiao to go east to Lu State and Yin Hong to go south. The princes ran in opposite directions. On his way to East Lu, Yin Jiao accidentally met the retired Prime Minister Shang Rong. Shang Rong ordered the servant to prepare food for Yin Jiao and then decided to go to Zhaoge to admonish the king for this matter.

Yin Pobai and Lei Kai arrived at the fork of the road, they made a decision to leave the old soldiers there. Each of them commanded fifty strong soldiers to go in each direction.

CHAPTER NINE Shang Rong Dies for Integrity at the Nine-Halls Palace

Lei Kai and his soldiers galloped south without taking one moment for rest. By midnight, they were all exhausted. Besides, Lei worried that the darkness of night would prevent them from recognizing the princes when they passed by; thus, he ordered the soldiers to take a rest. Coincidentally, they stopped at the Xuanyuan Temple, the same place where Prince Yin Hong was resting. They discovered the prince and arrested him.

Yin Pobai hurried along the road to the East Lu area. After two days he arrived at the Prime Minister's residence. Because he was the Prime Minister's disciple he dismounted from his horse to pay respects. Unexpectedly, when he entered the house, he saw Prince Yin Jiao sitting there eating. Failing to persuade Yin Pobai to have mercy on the prince, the Prime Minister let Yin take the prince back to Zhaoge and he set out later.

Yin and Lei escorted the two princes to the capital Zhaoge. Before all the vassals could reach a conclusion on how to appeal pity for the princes, King Zhou had already issued a decree of execution. When Yin and Lei passed by the Nine Hall Palace, a superior attendant named Zhao Qi, mocked the two generals and tore the decree into pieces. Yin and Lei escaped to report to King Zhou. Daji then proposed a crafty trick. She told King Zhou to order all officials to discuss this matter in the next morning's audience and, at the same time, to take the two princes out from the other gate and execute them immediately.

Because these two princes' names were on the Investiture Roster of the gods, they were not to be executed. Two immortals, Master Chijing and Master Guangcheng came to rescue them and take them to their grottos.

At the same time, Shang Rong arrived at the court and presented his admonition to King Zhou. King Zhou was infuriated by the words in the memorial and ordered guards to execute Shang Rong. Shang would not let the soldiers approach him; he committed suicide by striking his head on the palace pillar.

CHAPTER TEN On Yan Mountain Duke of the West Adopts
Lei Zhen

Seeing that Shang Rong was dead and his corpse was exposed on the ground, Zhao Qi came to enumerate the king's crimes and pointed out that even death would not expiate all of his evil deeds. King Zhou became wrathful; he ordered the soldiers to burn Zhao Qi on the "Paoluo."

In the inner palace, King Zhou could not free himself from the annoying realization that Duke of the East would take revenge on his daughter Queen Jiang's death. Fei Zhong presented a scheme of "uprooting the grass" for complete elimination of the Jiang family. He urged King Zhou to send four secret decrees to the four Dukes respectively and to arrest them when they arrived at the court for an audience.

Upon receiving the decree, Duke of the West, Ji Chang, entrusted the administrative affairs to San Yishong and the military affairs to Nangong Gua and Xin Mian. He also told his eldest son Bo Yikao that, according to the divination on the Eight Trigram, this trip to the capital would be an inauspicious one; although no physical harm would befall him. He would have a seven year disaster. He also gave a serious warning that Bo Yikao must not try to visit or rescue him.

After settling the state affairs, Duke of the West set off for the capital. On his way to the Yan Mountain, he was inspired by an omen of weather change and predicted that a "Martial Star" would come into the world following a heavy rain and thunder bolt. As he predicted, a baby was found beside an old tomb. Duke of the West was pleased that they had found the child because he knew from a previous divination the baby was his hundredth son. After Duke of the West and his men moved forward another twenty li, Master Yunzhong appeared and asked the baby to be his disciple. He gave the baby the name Thunder Bolt and took him to Zhongnan Mountain.

On his arrival at the capital, Duke of the West was welcomed by the other three dukes. At the banquet, Duke of the West and Duke of the East were informed by a servant that King Zhou intended to kill them, but they still insisted that they should see the king in the audience. After several rounds of toasting, their conversation shifted

to the topic of state affairs. Duke of the South E Chongyu condemned Duke of the North, Chong Houhu, for receiving bribes and collaborating with the evil Fei Zhong, as well as for treating the people unjustly. The accusation caused an altercation between the two dukes. It ended with a wine pot being thrown on the face of Duke of the North; he left in anger.

The next morning, when Duke of the East entered the audience hall, King Zhou immediately ordered his arrest. The other three hurriedly came out from the ranks and presented their memorials to the king. Yet the king did not intend even to glance at the memorials.

CHAPTER ELEVEN Duke of the West Is Imprisoned at Youli

Seeing that King Zhou ordered Duke of the East's execution without even reading their memorials, the other three Dukes appealed for reconsideration. King Zhou was irritated; he ordered the guards to arrest these three traitors. Fei Zhong and You Hun made an appeal for Duke of the North, saying that he was loyal and had merit in building King Zhou's favorite palace. King Zhou spared Duke of the North. Since too many vassals were appealing, King Zhou also reluctantly pardoned Duke of the West. However, he ordered the immediate execution of Duke of the East and Duke of the South.

Fei Zhong, being worried that Duke of the West would seek revenge upon him, reported to King Zhou that Duke of the West was a hypocrite, skillful in hiding his true intention. Fei wanted to go to inquire and find out the truth. Fei Zhong and You Hun hastened to the farewell party held by the court officials, pretending to toast Duke of the West. At the party, when they asked him the fate of the king, Duke of the West predicted that the state would decline on the Jiazi day of the wuwu year. They again asked him about their own fortune; he said that they were to be frozen to death when the day came. These two evil ministers returned and reported to King Zhou. King Zhou sent Chao Tian to bring Duke of the West back and ordered him to be executed for insulting the king. Huang Feihu and the others appealed that Duke of the West's prediction was based on Fuxi's Eight Trigram System; they said that he was not to be blamed for reporting what he saw from the divination. King Zhou then asked him to predict the events of the next day; if events occurred as he had predicted, the Duke would be freed, if not, he would be executed. Duke of the West set up the Eight Trigram, meditated and said that on the following day the imperial ancestor temple would catch fire.

The next day at noon a mysterious fire burst forth. King Zhou could not do anything but release him. However, he listened to Fei and You's suggestion and had Duke of the West be imprisoned at the town Youli.

Not long after the execution of Duke of the South and Duke of the East, their sons raised their armies and rebelled.

The Immortal Taiyi received from the Hierarch a letter instructing him to send Lingzhuzi down to the world because Jiang Ziya was to leave Kunlun Mountain in the near future.

CHAPTER TWELVE At the Chentang Pass Nezha Is Born into the World

The Chief Commander of Chentang pass was Li Jing, who in his youth had become a disciple of Immortal Due on West Kunlun Mountain and learned the magic power of becoming invisible. His wife, Madam Li, had been pregnant for three years and six months, yet had not given birth. They both were worried. One night, Madam Li dreamt of a Taoist priest entering her bedroom and throwing a thing to her. She woke and called her husband. Before she could finish telling her strange dream, she gave birth to a round flesh ball. The room was filled with a red light and fragrance. The flesh ball kept rolling in a circle; Li Jing waved his sword and slashed it; the ball was split, and a little boy jumped out from it. His body was surrounded by red light, his eyes radiated golden beams, there were a gold bracelet on his right wrist and a red embroidered girdle on his belly. Actually he was the vanguard of Jiang Ziya. The next day, Immortal Taiyi came for a visit to ask the boy to be his disciple and named him Nezha.

When Nezha was seven years old, he looked like an adult. One day he went out to have fun. The weather was very hot, so he decided to take a bath at Nine-bends River which was near the mouth of the Eastern Sea. When Nezha dipped his magic red Heaven-disturbing Girdle in the water, the magic power of the precious girdle shook the Dragon King's Crystal Palace. A patrol Yaksha was sent to find out what had happened. Scolded by the Yaksha for causing all the trouble, Nezha threw his magic bracelet into the air; it hit the Yaksha's head and killed him. Receiving the report of his patrol's death, the Dragon King was very angry; he intended to go and investigate for himself. The third prince requested permission to go for his father. Nezha killed the third prince with his magic bracelet. After his death, the prince transformed into his original form, a small dragon. Nezha pulled out his tendons to make an armored belt for his father.

The Dragon King Ao Guang transformed himself into a human form and came to Li Jing's residence. When the Dragon King accused his son of murder, Li Jing thought it was impossible because his two elder sons were not at home and the third son was too young to kill anyone. Nezha, hearing the argument, came out and confessed his misdeed. The Dragon King said he would sue Li Jing at the Jade Emperor's court, and then left in anger. Li Jing was very frightened and began to cry bitterly. Nezha consoled his father and decided to take full responsibility. He drove his magic cloud to see his master, Immortal Taiyi. Taiyi thought that Heaven had revealed the fate and that the Dragon King should not pretend to be unaware of the predetermined fate. He drew a charm on Nezha's chest, and told him to go to the Heavenly Palace. Wearing the charm, Nezha was able to transform into an invisible form. When he saw Ao Guang approaching, he knocked him down to the ground.

CHAPTER THIRTEEN The Immortal Taiyi Subdues the Rock Demon

After Nezha trampled on Ao Guang's back, Ao Guang furiously rebuked Nezha for his evil-doing and his killing of a legitimate god, saying that even if he were punished by being chopped into a thousand pieces it would not be enough to compensate for his crime. Nezha beat him badly and pulled from his armpits fifty or so scales. The unbearable pain made the Dragon King cry for mercy. Nezha let him transform into a small snake and brought him back home. On their arrival at home, the Dragon King said to Li Jing that he would not let Nezha off the hook easily. He left with great anger. Nezha told his father not to worry, because since he had been sent down to the world by the Celestial Hierarch at the Jade Void Palace, it did not matter even if he killed all the Dragon Kings from the four seas. Nezha went to the garden, but he did not stay long because he was bored by sitting still. He climbed to the drum tower on the city wall and saw a bow and three arrows. He picked an arrow from the quiver, drew the string and shot it into the air. He did not know the bow was a magic weapon which had been used by Yellow Emperor to defeat Chi You, and since that time none had ever been able to lift it. When shot, the arrow darted out with a red glare and accidentally struck a novice and killed her. The novice's master, Madam Shiji checked the arrow and saw the three characters "Heaven-shocking Arrow" on it. She knew that because there were only three such arrows and they were all at Li Jing's place, he must be the one who have shot it. She ordered a hercules god to bring Li Jing to her. Li Jing asked to be

released and promised to find out the truth. Upon his arrival at home, Li Jing played a trick and obtained Nezha's confession. He brought Nezha with him to see Madam Shiji. Nezha thought if he raised an abrupt attack he could get the upper hand, so he did. He killed one of Madam Shiji's disciples and then hurled his magic weapons into the air to kill her. Unexpectedly, his two magic weapons were knocked down. He quickly fled away to see his master, Immortal Taiyi.

When Madam Shiji arrived, Taiyi explained to her that Nezha was a god reincarnated into the world whose birth was predestined by the Celestial Hierarchy. Madam Shiji did not accept Taiyi's words as truth. She hurled her magic weapon at Taiyi. Taiyi, running into his grotto, knelt down facing Kunlun Mountain and prayed for forgiveness for violating the prohibition against killing. He threw his Nine-dragons Spiritual-fire Furnace toward her and trapped her inside it. After a while, Madam Shiji died and was burnt to her original form, a piece of rock.

Taiyi told Nezha a plan and let him quickly return home to rescue his parents. When Nezha arrived, the Dragon Kings from the four seas were there. Nezha asked the four Dragon Kings if it would satisfy them if he committed suicide by cutting his belly open and separating his flesh from his bones to pay for killing Ao Guang's son. All the Dragon Kings agreed with the proposed action. Nezha did as they demanded, and his soul drifted to the Qianyuan Mountain where his master dwelt.

CHAPTER FOURTEEN Nezha Reincarnates in a Lotus- Transformed Human Form

Taiyi told Nezha's soul to ask his mother to build a temple for him so that he could receive people's worship and sacrifices; after three years, he would thus be embodied in a human form. Nezha conveyed his message to his mother in a dream, asking her to build a temple in the Cuiping Mountain. Being afraid of Li Jing's refusal, Madam Li ordered her trustworthy servants to build the temple secretly. Less than one month later, the construction was completed and Nezha's golden statue was installed in the temple. Whatever people prayed for, whether blessings or subduing of evil spirits, it was always realized through divine manifestation. As a result, more and more worshipers came and the temple was expanded into an imposing building. One day, after a military training course, Li Jing and his troops passed by the mountain. Seeing so many people coming and going, he asked what god was being worshiped. When he was told that the god in the temple was his deceased son, he

rushed up to the mountain, knocked the statues into pieces and ordered his soldiers to burn the temple.

Because the temple had been destroyed, Nezha had no residence for his soul. Yet after being worshiped more than one half year, he had acquired a flimsy form and tenuous human voice; he flew to the Qianyuan Mountain to see Taiyi. This time Taiyi thought it was completely Li Jing's fault, so he ordered a novice to pluck two lotus flowers and three leaves. Taiyi arranged the petals in a triad and broke the stalks into three hundred pieces symbolizing the three hundred pieces of bones. With three leaves put at the upper, middle and lower part, and an elixir in the middle, Taiyi chanted a magic spell. Suddenly a sound like a thunder bolt blasted out and Nezha stood up with a human form. Taiyi gave Nezha a spear, two Wind-and-Fire Wheels and other magic weapons packed in a leather bag. Nezha, stepping on his magic wheels, flew as fast as the wind to take revenge on his father.

Li Jing could not compete with Nezha's martial arts; he was defeated and fled. At this critical moment, Wenshu Bodhisattva came to rescue him. Before Nezha's spear reached his chest, Wenshu Bodhisattva hurled up a Dragon-subduing Stake into the air. When the magic weapon fell down, Nezha was caught on a stake, with a gold hoop on his neck and two on each of his feet. Wenshu Bodhisattva ordered his disciple Jinzha to take a staff and beat Nezha until he was nearly dead. Right after his beating, his master Taiyi arrived. He did not even glance at Nezha, but went into the grotto to see Wenshu. The two immortals wanted to play chess; they let Li Jing leave first and then released Nezha. When Nezha heard his master's words of letting his father go, he stepped on his Wind-fire Wheels, then hastily chased after Li Jing. In a short time, Nezha reached Li Jing and defeated him badly. This time Taoist Randeng (Burning Lamp) came to the rescue. He used his magic gold pagoda to lock Nezha in it and set up a magic fire to burn him. Taoist Randeng released Nezha when the unbearable heat forced Nezha to plea for mercy, but he wanted Nezha to kneel down, kowtow and call Li Jing father. Although Nezha did so, he was thinking of how to take revenge after his father was left alone. It seemed that the Taoist read Nezha's mind, for he gave the pagoda to Li Jing and taught him the spell of using it. After that time, the father and son got along harmoniously.

CHAPTER FIFTEEN On Kunlun Mountain, Ziya Is Ordered
to Descend

Because his twelve senior disciples had involved

themselves in a terrestrial disaster, it was inevitable that slaughter would befall them; therefore, the Celestial Hierarch of the Jade Void Palace in Kunlun Mountain closed the palace gate and canceled the lecture of Taoist cultivation. One day, Hierarch Yuanshi summoned Ziya and told him that he had a meager lot, which prevented him from achieving enlightenment in cultivating the Way of Immortality, and that he could only enjoy predestined earthly bliss. Hierarch Yuanshi told Ziya to assist an intelligent lord and canonize the dead on behalf of him. Ziya implored his master not to send him down the mountain, saying that he was sincere in cultivating the Tao, even if it was difficult to achieve immortality, he would be willing to stay on the mountain and dared not long for the earthly wealth and position. But the Hierarch said that Ziya's fate was predetermined and by no means should he violate the will of heaven. He gave Ziya a poem predicting the course of his future and ordered him to go.

Ziya had been staying on the mountain for forty years; he had no place to go but to the home of his sworn brother, Song Yiren. Seeing Ziya, Song was very happy and cordially welcomed him to live with his family. After he learned that Ziya was seventy-two years old and had not yet married, Song made himself a matchmaker. He found for Ziya a lady, who was sixty-eight years old and a virgin who had never married. Ziya was reluctant to get a wife, but his sworn brother's enthusiasm was difficult for him to reject. On an auspicious day the wedding ceremony was held.

After the marriage, Ziya still thought of the Kunlun Mountains and his uncompleted cultivation. His indifferent attitude toward marital life made his wife unhappy. She made Ziya do business to make a living, because she thought they could not depend on Song for their entire lives. Ziya was unable to do anything but make bamboo skimmers. He carried them with a pole on his shoulder, and went to sell them. With all the bamboo skimmers on his shoulder, Ziya peddled them along the streets and alleys all day long but sold not even one of them. After he had walked thirty five li back home, his shoulder became sore and aching; he complained about the business his wife had chosen. Yet his wife criticized, him saying that he did not know how to sell his wares. When Song came over to settle the altercation between them, he suggested that Ziya sell flour instead of bamboo skimmers. The next day Ziya carried two large baskets of flour to Zhaoge. One man came to buy flour, and Ziya bent down to scoop it. Because he had had no experience in handling the basket, he let all the ropes scatter on the side of street. A horse, frightened by the noise of artillery from a military training field, galloped by like the wind. When it whipped by Ziya, its hoofs became

entangled in the ropes and dragged the baskets for fifteen-or-sixteen feet and a gust of wind blew away all the flour. When he returned home, again a fight occurred between him and his wife. This time Song had an even better idea. He had thirty five restaurants around Zhaoge city; he let Ziya be the manager in each one for one day. The first restaurant was located at the south gate near the training field and main streets. However, all day long no one, not even a single person, came to eat and drink. And, because the weather was hot, all the food and drinks were spoiled by late afternoon. Ziya told his assistants and waiters to finish them all. When Song heard Ziya say he was sorry about losing his capital, he gave Ziya fifty tales of silver to buy livestock. This time he thought the livestock would never be spoiled. Ziya did not know that there had been a draught lasting for one and half a years; the king prayed for Heaven's mercy and issued a prohibition against the slaughtering of animals. When Ziya drove the livestock into the gate, several soldiers came to arrest him. He was scared and fled back home, leaving all his livestock to be confiscated by the government. Listening to Ziya's complaint, Song consoled him and ordered a banquet set in the back garden to cheer him up.

CHAPTER SIXTEEN Ziya Burns the Zither Demon

In the garden, Ziya asked Song why he did not build a five storied hall there. Song explained that according to geomancy, if a hall were built on the land, it certainly would bring good fortune and wealth to the owner. Song told Ziya that he had built seven times or so, but every time when the construction was completed, it was burnt by a strange fire. Ziya then chose an auspicious day for the ground-breaking ceremony. He had everything prepared and set in the garden. When the main beam was to be put at the proper place, suddenly a gust of wind blew furiously, and a flame burst in the whirling dust. Ziya saw five demons in five colors dancing and jumping in the shadow; he waved his sword and chanted an exorcism. The five demons were struck by a thunderbolt, fell to the ground and appealed for mercy. Ziya ordered them to go to the Xiqi mountain and wait for a summons in the future.

Deeply impressed by Ziya's exorcism and geomancy knowledge, Song gave him a shop for a physiognomy studio at the best location near southgate. But for five months after the day of the grand opening, no one came for business. One day a woodcutter, who was a local villain, irritated by the exaggerating tone in the couplet on two sides of the door, came to challenge Ziya on the accuracy of his prediction; if

Ziya was right, he would pay twenty coins for it, if wrong, he would smash the signboard and the studio. He asked Ziya what his fortune would be that morning. Ziya told him that he would go south and have his firewood sold for one hundred and twenty coins, and in addition, he would have four pieces of dessert and two bowls of wine. All happened as Ziya predicted. Although the villain did not pay Ziya, everyday he dragged many customers and brought them to Ziya's studio. Therefore, Ziya's reputation spread all over the capital city in less than six months.

The Jade Zither Demon dwelt in the Xuanyuan (Yellow Emperor) mausoleum located just outside the southgate, who was the sworn sister of the Fox Demon who now was the queen in Daji's form. That day, after her visit to Daji and the pleasure of eating human flesh in the imperial palace, she was driving a magic lightening bolt on her way home. When she saw a group of people crowding in front of Ziya's studio, her curiosity was aroused. She transformed herself into a young and beautiful woman and came down from the air to see Ziya. Ziya, knowing that the woman was a demon, told her to show her palm and grasped her pulse on the wrist. Being grasped on the pulse, the demon could neither transform nor flee away. Ziya would not give up the chance to kill a demon; he took the ink-slab and hit the woman's head. At this time, the Vice Prime Minister Bigan was passing by. People dragged Ziya to Bigan and accused him of sexual harassment and murder. Ziya, still grasping the woman's arms, was brought to the court to see King Zhou. When Daji saw her sworn sister, she ground her teeth and swore to take revenge against Ziya. King Zhou only saw a beautiful woman, not a demon, and he asked Ziya to prove that she was a demon. Ziya then stripped off her clothes and drew a charm on her chest and a seal on her back. Then, he put her on a pile of dry wood and lighted the fire. The fire lasted for two hours and the shape of the woman was still intact, without any damage. King Zhou and Bigan believed Ziya, but they wanted to know what kind of demon she was. Ziya said that if they wanted to see the original substance of the woman, he would use a magic Spiritual Fire to burn her.

CHAPTER SEVENTEEN

Su Daji Constructs a Snake-scorpion Pit

The Spiritual Fire was no ordinary fire; it was refined from a man's essential (jing), vital force (qi) and spirit (shen). When it sputtered out from Ziya's eyes, nostrils and mouth, the demon could not bear any more. She screamed in pain and transformed into her original form, a jade zither.

Witnessing her sworn sister's death, Daji felt blood oozing out of her heart; she swore to avenge the death. In order to detain Ziya in the capital, she asked King Zhou to assign him a position. She also asked to keep the jade zither, which she would put on the high tower to let it absorb the vital forces from heaven and earth and the essentials from sun and moon.

One day, it happened that as King Zhou and Daji were drinking, Daji performed a dance for the King. After her performance, all maids applauded; only those seventy or so from the former Queen's palace did not applaud. Daji presented King Zhou a scheme to eliminate those maids who were close to the former Queen and had rebellious intentions. She asked King Zhou to issue an order to dig a huge pit measuring two hundred and forty feet in circumference and fifty feet in height. Each household in the capital should submit four poisonous snakes to put in the pit. Obligated by the order, people in the city had to stop their work and business and search for snakes. After the snakes in and around the capital had all been collected, people went to neighboring towns to buy snakes. An official named Jiao Ge arrived just as King Zhou and Daji were about to entertain themselves by watching those palace maids being stripped and pushed into the pit. Jiao Ge admonished the King to stop their cold blood punishment and care more about people, warning that if people had no chance to make their living, they would become bandits and rebels. King Zhou was angry at his interrupting their entertaining show and ordered soldiers to push Jiao Ge into the pit. Jiao Ge furiously upbraided King Zhou for his inhumanity, debauchery and tyranny; then, in order to preserve his dignity, he jumped from the tower to the ground. King Zhou's anger was provoked to the extreme; he ordered that all seventy-two maids and Jiao Ge's body should be pushed into the pit. Sitting with Daji, he enjoyed watching the maids wailing, screaming and moaning in the pit. Praised by King Zhou, Daji again presented her other "marvelous" idea: to build a "Wine Pond" and "Meat Forest". She urged the king to have soldiers dig two ponds: one to the left side of the Snake-Scorpion pit, piling an artificial hill, planting trees on the hill and hanging various kinds of meats on the branches; one to the right side, filled with wine. When King Zhou heard Daji say that it could only be the most august king's privilege to enjoy these two luxurious installations, he was very much pleased and ordered it to be finished at once. After that, King Zhou and Daji enjoyed wine and meat while watching victims struggling in the pit. Also, she ordered a wrestling contest between palace maids and eunuchs, the losers should be executed by being hit on head with a hammer and their corpses would be thrown into the ditch near the

pit. After the second watch of the night, Daji transformed into her original form and ate the bloody flesh in order to nourish and increase her vital force. One day, Daji thought of her sworn sister, Jade Zither, and hit upon a sudden idea of taking revenge on Ziya for her. She drew a sketch of a forty-nine foot high tower, decorating it with fine jade, agate and glittering jewels. She told the king that, if he would have a banquet on the tower every night, the fairies and immortals would descend to join him. When the king asked who could be in charge of this construction, Daji recommended Ziya as the only capable one. Therefore, Ziya was summoned. But as soon as he saw the design of the tower, he knew that he could no longer stay; he decided to present his admonition to warn the deluded king.

CHAPTER EIGHTEEN Ziya Admonishes the Ruler and Lives in
Reclusion at Pan River

When King Zhou asked Ziya how much time it would take to finish the Deer Tower; Ziya said that it would take at least thirty five years. Because King Zhou thought he could not live long enough to use it, he intended to cancel the project. Daji told the King that Ziya had deceived him and it was ridiculous to take thirty five years to finish building a tower. Ziya quickly took the opportunity to advise the king to save people's labor and money so that they could survive and not to be forced to rebel. The king would not listen and summoned the guards to arrest Ziya. Ziya jumped to the water pond and escaped through the water.

The Grand Counselor Yang Ren was on duty in his office. When he was informed by the messenger that the king had determined to build a huge construction, he hurriedly went to see the king. His earnest persuasion irritated King Zhou and brought him the punishment of having his two eyeballs gouged out. His spirit and loyalty transformed into a current of air dashing to Emerald Peak Mountain (Qingfeng shan). Immortal Daode already knew what had happened and ordered a hercules god to bring him to the mountain. Immortal Daode put two elixirs in Yang's eye sockets and blew air on them; suddenly there were two palms growing out from his eye sockets with one eye on each palm. After Yang recovered from his injuries, his eyes on the palms could see things in the heaven, beneath the ground and on the mundane world. The Master detained Yang in the mountain to learn martial arts and magic. Later, Yang would be sent down to assist Ziya in the battle against King Zhou.

Ziya returned to his sworn brother Song's residence and explained why he would give up his official position. He also asked his wife to go with him to Xiqi because King Zhou

was not a worthy king. His wife was discontented with Ziya's reckless proposal; she even detested his background of lacking literary learning which might prevent him from obtaining another official position. She demanded a divorce in spite of Ziya's earnest words of persuading her over and over again. Even Song's mediation could not restore their marriage. Ziya had no choice but to sign a divorce paper and gave it to her. Song gave Ziya a farewell party before he left for Xiqi. On his way Ziya saw a group of people about eight hundred in number, weeping bitterly. He was told by an elder that they could not bear the labor levy and exhaustive exploitation, so they had fled from Zhaoge. Yet the Commander of Lintong Pass would not let them go through. Ziya told them to close their eyes and exercised his magic power to transport them on a piece of cloud. After they descended from the cloud, they opened their eyes and discovered they were at the territory of Xiqi. Ziya himself did not go with them, but instead went to Pan Stream and lived in reclusion like a fisherman.

CHAPTER NINETEEN Bo Yikao Sends Tributes as Ransom to
Buy [His Father's] Freedom

Disregarding Grand Counselor San Yisheng's earnest advice, Bo Yikao insisted on going to offer ransom for his father's freedom. After he saw his mother, Taiji, and instructed his second brother, Jifa (King Wu), to take charge of the affairs of state, he set out for the capital. He took with him three precious gifts: a Seven Fragrance chariot, which was made by the Yellow Emperor and used to defeat Chi You, and it could move and turn in all directions; a white monkey, who could sing and dance; a Wine-sobering blanket, which could rapidly make one recover from drunkenness. In addition, there were ten beautiful girls.

Bo Yikao first went to see Vice Prime Minister Bigan. Although Bigan was worried that all the tributes would be new temptations for the dissipated king, he was moved by Bo Yikao's filial attitude and led him to see King Zhou. In the audience hall, when Daji saw Bo Yikao's handsome appearance and gentle temperament, she was very fond of him. She told King Zhou that Bo Yikao's knowledge of music was profound and his skill in playing the zither was unsurpassed in the state. Urged by Daji, King Zhou ordered Bo Yikao to play the zither. Bo Yikao refused the request in a suave tone, saying that he was not in a mood to play because his father was still in prison. King Zhou then promised him that if his performance was really extraordinary, his father would be released. After Bo Yikao's performance, King Zhou

was pleased and deeply impressed; he ordered that both Duke of the West and Bo Yikao be released. Daji, deeply attracted by Bo Yikao's handsome appearance, intended to detain him so that she could have the opportunity to flirt with him. She said to the king that if Bo Yikao could teach her to play zither, then the great skill could be preserved in the court and enjoyed by the king. King Zhou agreed. Intending not to give up this opportunity of being together with Bo Yikao alone, she pretended that she was grateful to receive the king's permission and thus offered him a big goblet to drink. Not long after, the king was dead drunk and was removed to his bed.

Daji ordered Bo Yikao to start teaching. Because King Zhou was no longer present, she unscrupulously tried to seduce Bo Yikao by showing her bewitching eyes, charming smile and amorous looks. Yet Bo Yikao remained unmoved, not even glancing at her. Failing to seduce him in this way, Daji ordered a banquet to be set up with a seat for him besides hers. Bo Yikao would not dare to sit beside her because that was considered a violation of court etiquette and the ethical code. Seeing that Bo Yikao was so insistent, she knew her plan would not work. She ordered Bo Yikao to teach again. This time, she made an excuse that they sat too afar from each other so that she could not hear clearly what Bo Yikao said; she wanted to sit on Bo Yikao's lap so that Bo Yikao could hold her hand and explain the skill. Having no excuse to refuse Daji's seemingly reasonable request, Bo Yikao gave a stern admonition which shamed Daji, who could not but let him return to his lodge.

The next morning, during the audience, Daji accused Bo Yikao of flirting with her and not being sincere in teaching. King Zhou's anger was aroused by her complaint. At first he thought he should punish Bo Yikao, but after he listened to Bo Yikao's explanation, he found no guilt in him. Daji then asked King Zhou to listen to the white monkey's song. Unexpectedly, the monkey played a song that was so beautiful and touching that Daji became totally absorbed and revealed her original form. The white monkey was an enlightened animal with invisible flaming and golden beams flashing from its eyes. When the monkey saw a fox sitting on the seat, he jumped forward to grasp Daji. King Zhou reacted quickly and beat the monkey to death. Bo Yikao was accused of attempting to murder the king and Queen, yet he pointed out that a monkey, even an enlightened one, was still an animal. Furthermore, he asked, since it held no weapon, how could its action be considered an attempted assassination? King Zhou was satisfied with his explanation and spared him for this time, but he ordered Bo Yikao to perform with his zither once more. Knowing that he could not have a chance to refuse, Bo Yikao played a tune and sang

lyrics which rebuked Daji and advised King Zhou to demote her. When the song came to an end, Bo Yikao lifted the zither and threw it at King Zhou and Daji, attempting to kill Daji. King Zhou was infuriated by the action. He ordered the guards to catch and slaughter Bo Yikao. Daji stopped the guards and proposed an even more cruel way to punish him. She ordered the cook to mince Bo Yikao's flesh, spice it and pat it into a meat pie shape. She told King Zhou the way to test the Duke of the West was to send the meat to him. If he refused to eat, he should be executed at once to prevent later trouble; if he ate it, it meant that he was not a sage, not able to foresee what the food was. In that case, he could be released because he was no threat to the empire. King Zhou was pleased with her cunning and malicious scheme.

CHAPTER TWENTY San Yisheng Privately Bribes Fei Zhong
and You Hun

During the period of imprisonment, the Duke of the West refrained himself from stepping outside the residence. By combining the Eight Trigrams invented by Fuxi, he formed sixty-four hexagrams and attached explanations to each component of the hexagrams. One day as he spent his leisure time playing a zither, he suddenly heard a chilling sound from the main string. After making a divination he knew exactly what had happened and what would be happening. He dared not cry, being afraid of causing unforeseen trouble. Just at this time an imperial envoy arrived at the gate, bringing with him one box of deer meat pie, a special bestowal from the king. The Duke of the West knelt down in front of the desk kowtowed to thank, and ate three of them.

Back at the court, the envoy reported to King Zhou that Duke of the West seemed not to know that the pats of meat were his son's flesh. King Zhou intended to release the Duke, yet Fei Zhong dissuaded him from doing so because the Duke was very clever and might pretend not to know anything. So King Zhou kept Ji Chang imprisoned.

At Xiqi, Bo Yikao's followers escaped back to report the bad news to the second prince Ji Fa (King Wu), who fainted upon hearing the news of his brother's death. The Chief General Nangong Gua advised that they should mobilize the army to attack Zhaoge and King Zhou. The Grand Counselor San Yisheng rejected his suggestion, pointing out that Ji Chang would be executed as a rebel even before Xiqi's army could reach Zhaoge. He prepared two packages of precious gifts, each with a letter, and chose two generals disguised as merchants to go to see Fei Zhong and You Hun respectively. When the bribes and letters reached Fei and

You's hands, both of them promised to seek a chance to persuade King Zhou. After several days had passed, a chance came. That day King Zhou consecutively won while playing chess with them, he was delighted and ordered a feast to be arranged. When the conversation topic turned to Ji Chang's eating his son, they took advantage of it and persuaded King Zhou to release Ji Chang because he was actually innocent. King Zhou approved their appeal. An edict was sent to Youli to summon Ji Chang. In the morning audience, King Zhou promoted Ji Chang, increased his feoff and bestowed on him a white banner and a gold hatchet, symbols of the highest leader among vassals. In addition, Ji Chang had the privilege of holding a three day parade in the capital to show his glory. While his parade was moving forward slowly, Ji Chang saw Huang Feihu come to him. After several words, Huang Feihu invited him to his residence and told him to forget the parade and escape, the sooner the better. Ji Chang was so shocked that he decided to escape immediately. Huang gave him the identification tally and seal required for passage through the barriers at the five passes. Disguised as a military messenger, Ji Chang set off for his homeland, Xiqi.

CHAPTER TWENTY-ONE King Wen Flees out of the Five Passes

Not seeing King Wen return, the officials at the station reported it to Fei Zhong, who, knowing that things were going wrong, quickly went to see You Hun. They decided to see King Zhou and urge him to send an army to capture King Wen. King Zhou was furious, yet he agreed to send an army before it was too late. Yin Pobai and Lei Kai led their cavalry galloping up to the north. By this time, King Wen had already arrived at Lintong Pass.

At the same time at Zhongnan Mountain, Master Yunzhong was meditating. Suddenly a disturbing thought flashed in his mind; he used his power to trace the source and knew that King Wen was in great danger. He summoned Thunder Bolt to come and ordered him to get a weapon at the Tiger Cliff. Upon arriving at the Tiger Cliff, Thunder Bolt detected a fragrance and saw two big ripe apricots. After he ate the two apricots, something strange happened: two wings grew out of his armpits, his nose became high, his face turned dark blue, his hair became vermilion, his eyes protruded and his teeth extended from his mouth. Thunder Bolt, frightened by his own appearance, ran quickly to his master. His master seemed very happy with the change and chose a golden club for him as a weapon. Also, he wrote "wind" and "thunder" on each of his wings; chanting the spell, he ordered Thunder Bolt to fly. Amazingly, Thunder Bolt did

flap wings and fly into the sky. Master Yunzhong then sent Thunder Bolt to rescue King Wen. Thunder Bolt arrived at Lintong just at the time when the soldiers were chasing King Wen. Seeing a monstrous creature the soldiers were all very scared ; they fled to report to their Commander.

CHAPTER TWENTY-TWO King Wen Vomits His Son's Flesh

When he saw that two Commanders had come, Thunder Bolt told them to return. The two would not listen to him; they waved their weapons and galloped their horses towards Thunder Bolt. Thunder Bolt had been ordered not to kill, so he flew into the sky. When he dived down, he hit the tip of a hill with his club and the hill fell flat. The two commanders realized that they had no chance of winning; they withdrew to Zhaoge. Thunder Bolt then put King Wen on his back and flew over mountains and rivers. When he finally landed on earth, they were already in the territory of Xiqi.

King Wen walked alone to an inn. Exhausted, he ate some food and slept. The next morning he asked the clerk to let him stay for several days, but the clerk would not let him stay without paying the fees. Finally, the owner came out; after he learned of King Wen's true status, he lent a donkey to the king.

King Wen's mother, Tai Jiang, knew in advance, by the Eight Trigrams divination, that her son was returning. She dispatched officials and soldiers to welcome and escort King Wen. Upon seeing his servants and ninety eight sons, King Wen recalled the bitterness of swallowing his son's flesh. He fell down to the ground in a faint. After his officials poured medicine into his mouth, he vomited loaves of flesh which were transformed into three rabbits that ran into the bush and disappeared. After several days of rest and nourishment, King Wen recovered and gave a morning audience. The Chief Commander Nangong Gua suggested that a war should be declared to avenge the prince's death. King Wen told his officials that the prince disobeyed his orders and went to the capital without any precaution; he had invited disaster and deserved the outcome. Furthermore, King Wen would not see his people suffer from warfare, so he rejected the suggestion. Instead, he wanted to build an altar on which he could pray for blessing for his people and communicate with heaven and earth.

CHAPTER TWENTY-THREE In the Night, King Wen Dreams of the Flying Bear

King Wen told San Yisheng not to have people work

without pay, not to force people to work, and not to set a due date for completion of the altar. Yet, because people knew of King Wen's good will for them, they worked very hard and the altar was completed in one month. When King Wen ascended the altar, he spoke not a word. San Yisheng asked what was the matter. King Wen told him that they needed a pond to match the yin-yang and water-fire phase, yet he really should not tire the people again. But when San Yisheng made the announcement, people were sincerely willing to work again.

A skeleton was exposed while the people were digging, and the workers intended to throw it away. However, King Wen ordered his officer to move it to a high ground and bury it. Hearing that King Wen extended his kindness even to the dead, the people were all delighted.

That night, as King Wen slept on the altar, he dreamt of a tiger with a white forehead and two wings on each shoulder which was flying to him from the southeast. When the tiger dashed toward King Wen, the king screamed for help. Meanwhile, he saw a bright light from the west dashing into the sky. But all of a sudden, everything disappeared and he awoke. The next morning, San Yisheng interpreted the dream for King Wen. According to his interpretation, the tiger with wings was a flying bear, which was considered by the ancients to be a symbol of the worthy and capable man. The fire arose from the west side of the altar; the west was a direction associated with metal. Fire and metal together could create a useful tool. This, he concludes, meant that the Zhou House would be prosperous.

Jiang Ziya had lived at Pan River as a recluse since the day he escaped from Zhaoge. One day a woodcutter, Wu Ji, came to chat. The woodcutter asked Ziya's name. When Ziya told him that he had a Taoist courtesy name, Flying Bear, Wu Ji made fun of it, saying that Ziya was only a useless old man, roaming and fishing all day long, so why should he need an awesome Taoist name like this? Wu Ji also laughed at Ziya's face which was not like that of a noble official. Ziya got even by saying that Wu Ji's right eye was red and his left eye blue, an omen indicating that he would be involved in an accident. Wu Ji left in anger.

When Wu Ji arrived at the city gate, King Wen and his officials were passing the gate on horseback. Although Wu Ji tried to avoid blocking the road, his carrying pole struck a soldier's temple and killed him. After the accident, Wu Ji was put into jail--a circle drawn on the ground. He was worried about his old mother, he cried for release so that he could arrange for his mother's livelihood. King Wen gave him three days to arrange things for his mother. Wu Ji returned home and told his mother

about the accident and of Ziya's prediction. His mother knew that Ziya was no common man; she told Wu Ji to beg Ziya to save his life.

CHAPTER TWENTY-FOUR At Wei River King Wen Recruits Ziya

Wu Ji came to see Ziya, but Ziya told him that this was a predetermined fate and that nothing could possibly be changed. Wu Ji begged again and again and asked for pity for his old mother. Seeing Wu Ji's sincerity, Ziya asked him to be a pupil and only then would he save his life. Wu Ji promised do as he was instructed. Then Ziya told him to go back and dig a pit about the length of a body. When it was almost dark he should lay in it and tell his mother to light one lamp at the top of his head and one near his heel. She should then sprinkle rice on his body and cover him with hay. At dawn he would then be out of the trouble. After this matter, Wu Ji became Ziya's pupil, learning martial arts and military strategies from him.

Several months had passed, Wu Ji did not come back to serve his prison term. Learning of this, King Wen used his Eight Trigrams divination to learn of Wu Ji's fate. The form indicated that Wu had already committed suicide by throwing himself into deep water; therefore, King Wen did not order a search. One day when the weather was very pleasant, King Wen decided to go out to enjoy the scenic view and, on his way, he would also search for the worthy he had dreamed of. When King Wen and his followers reached the foot of a mountain, they were attracted by the sound of a beautiful poem being chanted by a woodcutter. When the man came near them, San Yisheng saw that he very much resembled Wu Ji. The soldier brought the woodcutter to King Wen, they discovered that the woodcutter was indeed Wu Ji. King Wen felt very embarrassed about his ineffective device, he asked Wu Ji who had taught him the way to escape imprisonment. When King Wen heard the name Flying Bear, he was very happy and asked Wu Ji to show the way to the man. But Ziya was not home. San Yisheng advised King Wen to go back to the court and purify himself by carrying out a fast and taking a bath. On the fourth day, King Wen and his followers came back. This time King Wen ordered the other officials to stay away, only he and San Yisheng dismounted from their horses and walked to see Ziya. After a short conversation, King Wen was very impressed by Ziya's military knowledge and talent for ruling a state. He shared his imperial chariot with Ziya on the way back to court. Soon after they reached the court, King Wen ordered a ceremony to appoint Ziya the Prime Minister of the state.

CHAPTER TWENTY-FIVE

Su Daji Invites the Demons to the
Banquet

When the news of Ziya's appointment reached the Prime Minister's office at Zhaoge, Bigan immediately entered the palace to report. Coincidentally, when King Zhou was discussing this with Bigan and other attendants, Chong Houhu came in and reported to King Zhou that the construction of the Deer Tower had been completed. Pleased by this exciting news, King Zhou asked Chong Houhu about Ziya's appointment. Chong said that King Wen was only a coward, Ziya only a fisherman; there was nothing to be worried about. King Zhou then took Daji and other concubines to have a tour, enjoying the beautiful view from the top of the Deer Tower. A banquet was set on the highest level of the Terrace. At the banquet, King Zhou asked Daji about her promise that fairies would descend from heaven to the Tower. Daji did not expect that King Zhou still remembered her lie; she made an excuse to postpone the event saying that the fairies only descended on the night of a full-moon. When King Zhou expressed his intention to see them on the coming fifteenth lunar night, Daji dared not argue. That night she left her physical form in the bed and her spirit flew to her old home--the fox cave in a huge tomb. She invited thirty nine foxes that had cultivated themselves for at least two or three hundred years and could transform themselves into human forms. On the fifteenth night, when the banquet and everything had been set, all the transformed fox fairies descended. Daji told King Zhou to hide at a distance, otherwise they would be scared away. Only Bigan was chosen to accompany them because of his capacity for drinking. In his role as host, Bigan toasted each fairy with three big wine goblets. After three rounds of toasting, the fox fairies could no longer retain their magic and revealed their tails. Seeing this and smelling a stinking odor, Bigan realized that they were all fox demons. He fled down the Deer Tower to tell Huang Feihu, Huang immediately ordered four generals to guard the four gates with a strong force. Being drunk, the fox demons could not drive their magic cloud to fly, and so they tottered and staggered forward, passing through the south gate. When these foxes finally arrived at their residence, they could not walk but crawled into the cave. The next morning, Huang ordered the soldiers to block the exits and entrances and burn all the foxes to death. At the end of the burning, the soldiers dug out some smothered foxes. Bigan ordered a tailor to make a fur coat by using these foxes, thinking that it would frighten Daji and force her to leave the court.

CHAPTER TWENTY-SIX Daji Makes a Scheme to Kill Bigan

When winter came, Bigan presented the coat; the king was pleased and Bigan received much praise. Daji, standing beside the king and seeing the fox fur coat, felt her heart burning; she swore to take revenge on Bigan. One day when Daji and King Zhou were alone, she showed her bewitching and charming beauty. While King Zhou was charmed, she took the opportunity to tell him that she had a sworn sister, Hu Ximei, whose beauty surpassed her own. Because King Zhou requested to see her sworn sister, Daji invited Hu Ximei, a Pheasant Demon, to enter the palace. After Daji had arranged for King Zhou to be alone with Ximei, she had King Zhou take Xumei as a concubine.

One day, the two demons designed a plot to take revenge on Bigan. When they and King Zhou were eating the morning meal, Daji feigned herself be ill and fainted away. Ximei reported to King Zhou that Daji had a heart disease which could only be cured by eating a piece of delicate heart, a human heart with seven entries. When King Zhou listened to Ximei's magic calculation indicating that Bigan was the only one near the capital with this type of heart, he immediately summoned Bigan. When Bigan was ready to go, his son remembered that several days ago Ziya had left a charm for emergency use. He burnt the charm and let Bigan swallow it with water before he went to see King Zhou. Upon arriving at the court and knowing that King Zhou wanted his heart for Daji's illness, Bigan furiously rebuked King Zhou. After he realized that he had no way to escape, he refused to be bound by the guards. Taking a sword, he cut his chest open, took out his heart and threw it on the ground. Because of the power of the charm he did not die immediately, but his face turned into gold color. Mounting horse, he rode out of the palace gate.

CHAPTER TWENTY-SEVEN The Grand Tutor Leads Troops Back
from a Victory and Presents Ten
Admonitions

Seeing that Bigan had galloped out the gate, Huang Feihu ordered two soldiers to follow and protect him. After six or seven li, Bigan encountered a woman selling "empty-heart" vegetables. When he asked her what would happen if a man had no heart, the woman told him that the man would be dead. Bigan immediately fell down from his horse and died.

One day, Grand Tutor Wen returned to the capital from an expedition victory. When he saw the funeral banner, the "paoluo" furnace and the Deer Tower, he asked why Bigan was

dead and what had the king done with the instrument of torture. The answers to his inquiry aroused his fury, his three eyes opened wide and the middle one radiated a glittering flash.

In order to learn more details, he went to see Huang Feihu. Huang informed him of all the evil and cruel things King Zhou had done; Wen then ordered soldiers to close his residence gate for three days, so that he could draft a memorial. On the fourth day, when Wen saw King Zhou, he advised King Zhou to do ten things: (1) to tear down the Deer Tower; (2) to abolish the "paoluo" furnace; (3) to fill the scorpion-snake pit; (4) to fill the "Wine Pool" and remove the "Meat Forest"; (5) to demote Daji; (6) to execute Fei Zhong and You Hun; (7) to open the grain barn to relieve the people's hunger; (8) to send envoys to console the south and east areas; (9) to seek for worthy men for the court; (10) to open a channel for admonition. King Zhou approved seven of them, but kept (1) (5) and (6) for later discussion. When they were negotiating, Fei Zhong and You Hun stepped forward and, pointing to Wen, said that Wen had violated the proper etiquette between ruler and subject. Wen waved his fists and knocked down both of them. King Zhou came to ask for forgiveness and promised to carry out the seven items right away. Wen then felt over-exerted so he returned to his office. Unexpectedly, there was a report of rioting in the East Sea area. Because he had to set off on a pacification campaign immediately, he told Huang to supervise the court.

CHAPTER TWENTY-EIGHT

Duke of the West Attacks Chong Houhu

After Wen left the capital, King Zhou felt relaxed and happy. He ordered soldiers to get Fei Zhong and You Hun out of jail and to prepare a banquet at the Peony Pavilion so that he could appreciate the garden's beautiful view. When it was near midnight, Daji transformed into a fox to look for humans to eat. Her movement caused a whirlwind blowing behind her. Huang Feihu, who was on duty patrolling the palace, released a hawk to search for the cause of the whirlwind. The hawk saw Daji in the form of a fox; although it did not catch the fox, its claws scratched the fox's face before the fox escaped into a stone cave. Huang Feihu ordered soldiers to dig the cave, they found many human bones and skeletons. From that time on, Daji held a grudge against Huang Feihu and swore to get revenge.

At Xiqi, Ziya decided to punish Chong Houhu, who now was the most evil and powerful duke at the court. After listening Ziya's suggestion, King Wen rejected the military

action, thinking that it was not the proper way for a servant to act. Only after Ziya pointed out that this action should rank King Wen equal to the sages Yao and Shun, did King Wen allow Ziya to do it. Ziya's troops defeated Chong's son and besieged Chong city. King Wen could not bear to see people suffering from the war, so he wanted to cancel the action. Before King Wen ordered the withdrawal, Ziya quickly sent a letter to Chong Houhu's brother, Chong Heihu, who was a righteous and benevolent man.

CHAPTER TWENTY-NINE Beheading Houhu, King Wen Entrusts
the Orphan

Seeing Ziya's letter, Chong Heihu promised to capture his elder brother. The next day he led three thousand Flying Tiger soldiers to Chong city, pretending that he was coming to assist his elder brother. Thus his nephew opened the gate. The next morning when Chong Heihu fought with Nangong Gua, they exchanged information and set forth a scheme: Ziya and Chong Heihu each wrote a letter to King Zhou and Chong Houhu to censure them. As expected, King Zhou was infuriated and ordered Chong Houhu to go back Chong city, he would later come to assist. Soon after Chong Houhu entered the main hall of the city, Chong Heihu drew his sword, a signal to launch an ambush, all the guards came out from two sides of the hall and tied Chong Houhu and his son. When they were brought to see King Wen and Ziya, King Wen thought it was unrighteous for Chong Heihu to betray his own brother. Ziya very skillfully convinced King to give an order to execute these two men. When the executioner sent the heads to King Wen and Ziya, King Wen was so frightened that his face turned pale. Ziya led his troops and entered the city. He pardoned Chong Houhu's wife and children and settled people's lives. After returning to Xiqi, he learned that King Wen was ill. The king often dreamt of Chong Houhu's ghost crying in front of his bed; his illness became increasingly worse. One day he summoned Ziya and Ji Fa (King Wu) to tell them the conditions of his will. Before he died he told Ziya again and again that he must not attack the ruler for it was against the proper way of a servant.

The Commander, Han Rong, of Sishui Pass, reported this war to the court. First, Weizi would not send the report to King Zhou, because he was very disappointed with the king. Another servant, Yao Zhong, then took the report to see the king.

CHAPTER THIRTY Zhou Ji Incites Prince Wucheng to Rebel

Yao Zhong warned King Zhou that Ziya was a very cunning and crafty person, and that his generals and consultants were also very brave and wise. But King Zhou did not take it seriously.

On the first day of the new year, all the dukes, princes and officials had to come to congratulate the king. Prince Wucheng's (Huang Feihu) wife, Madam Jia, came with her husband to the palace to see concubine Huang, who was Prince Huang's younger sister. Seeing Madam Jia, Daji conceived a malicious plot which would allow her to take revenge on Prince Huang for releasing an eagle to scratch her face. She invited Jia to join her feast. She then told King Zhou that Jia was a beautiful and charming woman and invited him to join the party. At first King Zhou would not go to see Jia, but Daji told him that because Madam Jia and concubine Huang were relatives, so Madam Jia was his relative too; there was nothing wrong with seeing a relative. She also said that among the common people, brothers-and sisters-in-law often saw each other and drank together. Thus King Zhou was aroused. Daji invited Madam Jia to go up to the Star-plucking Tower to enjoy the view, then she made an excuse to leave. King Zhou then ascended the Tower, Madam Jia had no place to hide. When King Zhou asked her for sexual intimacy, she furiously rebuked him and leaped to the ground in order to protect her dignity. Informed by the attendant, concubine Huang hurried to the Tower, but it was too late. She furiously knocked Daji down on the ground and beat her severely. Because King Zhou was present, Daji could not use her witchcraft. When King Zhou came over to separate them, he was accidentally hit by concubine Huang. King Zhou was caught by a burst of anger. He threw concubine Huang down to the ground. Afterward, King Zhou was very disturbed by what he had done and he sat silently.

When Madam Jia's maid came to report to Prince Huang, Prince Huang was drinking with his brothers and friends. Huang Ming and three other generals took their swords and intend to kill King Zhou. Huang Feihu stopped and told them to come back for a better plan. After they entered the main hall, Huang Feihu, holding his sword and pointing to them, said that they were ruining the Huang family's good reputation of loyalty. Listening to Huang's accusation, the four generals set a full table of food and wine and began to drink and laugh. Huang Feihu asked why they were laughing. They told Huang that he held a very high position and that after the day's incident, people who knew him well would probably still think that he had earned the position by his achievement; but people who did not know might think that he had sent his sister and wife to please the king and

had received a position as return favor. Hearing their words, Huang was infuriated and decided to rebel immediately. Huang and Zhou Ji marched to the palace to fight with King Zhou, King Zhou could not resist them, so he fled into the inner palace and closed the gate. Huang Feihu and his generals headed for Meng Ford.

While King Zhou was in the palace feeling regret, the attendant reported to him that Grand Tutor Wen was back from the East Sea. During the audience, Wen did not see Huang, so he asked King Zhou about him. After Wen learned what had happened, he asked King Zhou to pardon Huang Feihu. Yet an official pointed out that Huang should not have attacked King Zhou at the palace. So Wen ordered the generals at the three passes to guarded closely and not allow Huang to flee.

CHAPTER THIRTY-ONE Grand Tutor Wen Marches His Troops
to Chase [Huang Feihu]

After Huang Feihu and his family crossed Meng Ford and Yellow River, they arrived at Minchi District. At this time, Grand Tutor Wen's troops arrived too. There were also two troops led by the other two commanders moving toward Huang Feihu from the left and right side. Seeing that they were encircled by King Zhou's troops, Huang sighed out his grief and thought they were to be captured. However, Immortal Daode happened to pass by and saw the vapors of grief piercing the sky. He ordered a hercules god to use a magic banner to cover the Huang family and move them to a mountain. When Wen and the other two generals met, they did not see anyone, and Wen decided to wait. Immortal Daode transformed a handful of sands into soldiers and horses heading towards Zhaoge. When a patrol reported to Wen that a troop was heading for Zhaoge, Wen immediately rushed back to chase.

The hercules god put down Huang and his family at Lintong Pass. The Commander Zhang Feng would not let Huang pass through, but he could not defeat Huang him either. In the night, Zhang ordered his general Xia Yin to launch a night raid. Xia Yin had been a subordinate to Huang and had received great favors from Huang. He opened the gate of the pass to let Huang go through. When Huang's group reached another pass, Tong Pass, the Commander Chen Tong blocked their way and intended to capture them. Huang and Chen fought fiercely; at the end Chen used a Fire Dragon Dart which hit Huang and his followers. Huang was wounded seriously. At this time the immortal exerted his divination magic and thus he knew that Huang was in great danger. He sent down Huang Tianhua to rescue his father. Tianhua, who was Huang Feihu's son and who had been brought to the

mountain to learn martial art, used a magic to contract space and hurried to Tong Pass

CHAPTER THIRTY-TWO Huang Tianhua Rescues His Father
at Tong Pass

When Huang Tianhua arrived, he first used medicine to save the lives of father, uncles, and relatives. He didn't see his mother. Upon asking, he learned his mother had been murdered. He swore to get revenge on King Zhou. While they were talking, Chen Tong yelled outside to challenge Huang Feihu. On this occasion, Huang Tianhua spoke. This time Huang Tianhua used a basket, which sucked all the Fire Dragon Darts, and killed Chen Tong.

After traveling eighty li, they reached Chuanyun Pass. The Commander was Chen Tong's brother, Chen Wu. He pretended to be very nice to Huang Feihu and set a banquet for them. He toasted many times to Huang and his family. After dinner, he urged them to go bed early so that they could leave early in the morning. That night, Huang could not sleep. His wife Jia's ghost appeared to see him, telling him that Chen Wu was going to burn the house and that he should leave quickly. In a great shock, Huang Feihu woke up everyone and hurried out of the Pass. While they were running, Chen Wu chased from behind, Huang returned to fight, he killed Chen.

The next pass was guarded by Huang Feihu's father, Huang Gun. All the family members thought there would be no problem to pass through. Unexpectedly, Huang Gun rebuked Feihu for rebelling against the ruler and ruining the family reputation. So he intended to capture Feihu and send him to Zhaoge.

CHAPTER THIRTY-THREE Huang Feihu Fights Fiercely at
Sishui

His father, Huang Gun, told Feihu to kneel down and allow himself to be bound and taken to Zhaoge. Only in that way could Feihu remain loyal and his father avoid implication. If Feihu would not cooperate, his father said, Feihu should come forward and kill his own parent. Feihu was so ashamed as he listened to his father's rebuke that he intended to surrender. But Huang Ming and Zhou Ji stopped him and they themselves fought with Huang Gun.

Zhou Ji schemed a plot. He told Huang Feihu to get out of the fighting and run through the pass first. When Huang Gun tried to chase him, Zhou Ji blocked him and told him that only Feihu wanted to rebel, but because they were his

subordinates, they could not but follow him. He told Huang Gun that the best way was to catch up with him and tell him that he, too, wished to go to Xiqi. Huang Feihu certainly would come back with his father; when he entered the gate, Zhou Ji and Huang Ming would capture him and send him to Zhaoge. Huang Gun thought it was a good plan, so he left the pass to chase his son Feihu. After Huang Gun had left, Zhou Ji burnt the fodder and grains. When Huang Gun came back and saw the fire, he knew that he had fallen into Zhou Ji's trap. Zhou Ji then explained to him that King Zhou was a tyrant who would kill the vassals just because Daji wished, but King Wen was a benevolent person who would surely provide sanctuary. Huang Gun knew that now, because the pass had been burnt, even if he refused to go, he could not avoid punishment.

They arrived at Sishui Pass, where Commander Yu Hua possessed a Soul-Slaughtering Banner. When Huang Feihu and his generals tried to break through, they were captured one after another. At the end, Huang Gun could not fight but knelt down to beg for mercy.

CHAPTER THIRTY-FOUR Feihu Submits to Zhou and Sees Ziya

Yu Hua would not listen to Huang Gun's pleas. He imprisoned all the Huang family members and followers in eleven carts, and planned to escort them back to Zhaoge.

Immortal Taiyi in his grotto felt a sudden beating of his heart. After he had used a magic divination to learn that Huang Feihu was in great trouble, he sent Nezha down to rescue him. Nezha blocked Yu Hua's way and asked for a piece of gold as a fee to pass through. Yu Hua exerted his Soul-Slaughtering Banner, but it was of no use. Nezha defeated Yu Hua and released all Huang family members. Together they went to attack Sishui Pass. Nezha told Commander Han Rong that King Zhou was predestined to fall, and suggested that they go to join King Wen. Han would not listen, but because he could not win, he fled to seek assistance. Nezha did not chase him, but sent Huang's family to a safe place and then returned to Qianyuan Mountain.

Huang Feihu finally arrived at Xiqi. He halted the entourage and went to see Ziya first, because he was not certain that Ziya would let them in. After an inquiry, Ziya took Huang Feihu to see King Wu; King Wu appointed Huang Feihu to a position. All the other followers had their ranks conferred once again.

CHAPTER THIRTY-FIVE Chao Tian Leads Troops to
Reconnoiter Xiqi

Grand Tutor Wen, after returning to Zhaoge, knew that he had been tricked. He was very angry and intended to set off immediately to attack Xiqi. But his consultants advised him to delay the action, because there were not enough supplies. So he ordered Chao Tian and Cao Lei to go to Xiqi to determine the real situation.

When the Chao brothers' troops arrived at Xiqi, Chao Lei first fought with Nangong Gua, but was captured. Huang Feihu persuaded Chao Lei to surrender. After his surrender, Chao Lei went to convince Chao Tian to surrender. Chao Tian explained to him that their wives and children were all at Zhaoge. The two brothers worked out a plot and captured Huang, they prepared to leave Xiqi immediately. But Ziya already was aware of their trick; he ordered capable generals to wait for them. Chao Tian and Cao Lei were defeated. When Ziya gave the order to execute them, they told Ziya that they could not surrender because of their wives and children. Ziya then arranged a scheme to help them rescue their wives and children.

CHAPTER THIRTY-SIX Zhang Guifang Receives an Edict and
Launches a Westward Expedition

After Chao Lei returned to Zhaoge, he made up a story, telling Grand Tutor Wen that they did not win and did not lose either; the reason he came back was because Commander Han Rong refused to transport supplies to him, so the soldiers had a low morale. Wen then gave him the tally and let him take supplies and fodder with him. Using this opportunity, Chao Lei took his family out of Zhaoge. After Chao Lei left, Wen became suspicious. Exerting his magic power, he learned that it was Ziya's scheme, he immediately ordered Zhang Guifang to chase Chao Lei.

Zhang possessed a form of witchcraft which could be used to call an enemy's name and cause him fall from his horse. In a battle, if he called the rival's name, the rival would fall down; no one could ever escape. When Huang Feihu told this to Ziya, Ziya was worried; but none of his generals believed him. In the next battle, Huang Feihu, Nangong Gua and several generals were captured by Zhang Guifang.

Immortal Taiyi zhenren knew that Ziya had encountered a problem, so he sent Nezha to rescue him. Arriving at the battlefield, Nezha first fought with Feng Lin, who was Zhang's disciple. When Zhang came out of the gate to fight with Nezha, he again used his witchcraft, but it did not work. Nezha seemed not to have been hurt at all.

CHAPTER THIRTY-SEVEN

Ziya Ascends Kunlun Mountain
for the First Time

Nezha used his Qiankun Bracelet to strike Zhang Guifang and wound him severely. When Nezha returned to the camp, Ziya was surprised that he had come back safely. Ziya did not know that because Nezha was endowed with a lotus essence body and had no soul or spirit; only those who had been born of human blood and sperm were under the power of Zhang's witchcraft.

Because he was worrying about the attack from King Zhou's reinforced army, Ziya went to the Kunlun Mountain to seek help. Hierarch Yuanshi ordered Immortal of South Pole Star to hand over the Investiture Roster and instruct him to build Investiture Altar. When Ziya asked him about the combat, Yuanshi told him that capable people would come to help. Just after Ziya stepped out of the gate, a novice called him back. Hierarch Yuanshi warned Ziya that if any one called his name, he must not respond; if he did, there would be thirty-six attacks befallen on Ziya. Besides, Yuanshi told him that there was a person waiting for him at East Sea. This time, Immortal South Pole Star escorted Ziya down the mountain. When they departed, he told Ziya several times to be sure that if someone called he should not respond. After walking for a while, he heard some one calling his name, but he did not respond. That voice then started accusing him of snobbishness and of forgetting old friends after being appointed to a position of high rank. Hearing the criticism, Ziya could not but turn his head he saw his classmate Shen Gongbao. Ziya then told him the reason he had not responded.

When Shen inquired about what Ziya was doing and what he was holding, Ziya told him that he was assisting King Wen, because there were auspicious omens indicating that King Wen should be the real son of heaven and that the Shang court would decline. Hearing Ziya's intention, Shen Gongbao began to persuade Ziya to join him to help King Zhou, instead of King Wen. Being refused by Ziya, Shen Gongbao criticized Ziya's magical power and capabilities; he taunted that since Ziya could not even match him, he could never expect to defeat the enemy. Shen boasted that he could chop off his own head and throw into the air; then, after it had circled afar, he could summon it and put it back on his neck while still remaining alive. Ziya was confused by Shen's persuasion, so that he promised to burn the Roaster if Shen could indeed do what he had just said. After they swore to each other, Shen chopped off his head and threw it into the air. Seeing the two talking to each other, Immortal of the

South Pole hurried down the hill, and meanwhile he ordered the Spiritual Crane to take the head away. The immortal told Ziya that there would be thirty-six routes attacks befalling him, because he had answered Shen. In addition, he told Ziya that they should wait for a while; if the head would not come back on Shen's neck, Shen would die and Ziya would not have any trouble in the future. But, being a kind person, Ziya appealed mercy for Shen, saying that even if he should undergo all the troubles, he would not have regret. Immortal of the South Pole waved his hand to instruct the Crane to drop the head down. Shen aligned his head to the correct side, because it had fallen with the face turned toward the back. Feeling both resentment and humiliation, Shen mounted his leopard; he swore to get revenge and shed blood on Xiqi city.

Ziya rescued Bo Jian at the seashore of the East Sea and ordered him to build the Investiture Altar.

After Ziya arrived at the camp, his generals launched a night raid and defeated Zhang Guifang. Zhang reported to the Capital. Grand Tutor Wen decided to ask for help from his friends dwelling on the islands away from land.

CHAPTER THIRTY-EIGHT Four Demigods Meet Ziya at Xiqi

Grand Tutor Wen rode his black unicorn to the Nine Dragon Island to visit the four demigods. They promised to assist Wen and Zhang Guifang.

The four demigods had very ugly faces and all rode fierce animals. When Ziya and his generals came out to fight, their horses were so frightened that they could not even move. There was no match at all. The four demigods then asked Ziya to surrender and send Huang Feihu back to the court. Ziya pretended to accept but asked for three days to prepare.

Ziya, for the second time, flew to Kunlun Mountain for help. He was given a magic whip, a unicorn and a magic banner. In addition, on his way back to Xiqi, he subdued a monster named Long Xuhu who returned with Ziya to assist him.

The four demigods waited for eight days and did not see Ziya come out to surrender. They then came forward to defeat Ziya's generals. Ziya was hit by a magic pearl, so he rode his unicorn to escape. Wang Mo, the eldest demigod, chased him and again used the pearl to strike Ziya and kill him. When Wang came down from his mount to behead Ziya, Wenshu Bodhisattva came to the rescue. Wenshu used a magic club named Dragon Arresting Club which had three gold circles on it. Wang Mo was caught by the club; Wenshu's disciple Jinzha killed him.

CHAPTER THIRTY-NINE Jiang Ziya Freezes Qi Mountain

Jinzha cut off Wang Mo's head. Wenshu Bodhisattva took Ziya to the mountain and restored his life by using an elixir. Jinzha went to Xiqi with Ziya.

When the other three demigods learned that Wang Mo had been killed, they came out for revenge. This time Jinzha used his master's magic weapon to kill Yang Sen and Ziya killed Gao Youqian. The last one flew away. Zhang Guifang committed suicide when the city was conquered by Ziya.

While Li Xingba was resting on a rock, Muzha passed by. They fought with each other, and Muzha killed Li.

When Grand Tutor Wen was informed of the defeat, he assigned Lu Xiong the commander and Fei Zhong and You Hun the consultants. The two evil officials had no choice but to go to Xiqi. The weather was very hot that day, so Lu Xiong ordered soldiers to build camps in the forest. Ziya ordered his generals to move all soldiers to the top of the mountain; the generals on both sides thought Ziya was crazy. The next day Ziya ordered soldiers to build an altar and distributed heavy coats and hats to them. Ziya then ascended the altar; using his magic spell, he summoned the wind and changed the season to winter. Although it began to snow, Ziya's soldiers, who had coats and hats, were not afraid of the cold. Waiting until the snow had reached five feet on the ground, Ziya again exercised magic to call the sun; in a short while the snow melted and became water which flooded down to the forest. Ziya immediately used a spell to turn the weather back to freezing. Qi Mountain was frozen like a big block of ice; all the enemies were frozen and could not move. Ziya's generals took Lu Xiong, Fei Zhong and You Hun to see him.

CHAPTER FORTY The Four Heavenly Kings Meet Lord Bingling

Ziya's generals captured Lu Xiong, Fei Zhong and You Hun. Lu Xiong rejected Ziya's suggestion of surrendering to King Wen, so he was imprisoned with Fei and You. The next day, King Wen was invited to the top of the mountain to worship the Qi Mountain. Ziya deceived King Wen; he ordered the soldiers to behead the three prisoners and used their heads as blood sacrifice to offer to the Investiture Altar.

Grand Tutor Wen ordered the four generals of the Mo family to guard Jiameng Pass; each of them had a very powerful magic weapon. In the first encounter, the four Mo generals defeated Nezha and Ziya and captured their magic weapons. King Wen's six sons died in the battle. After a

two-month siege, the four Mo generals lost their patience; a night raid was planned. Ziya learned of their plan beforehand by using his eight diagrams calculation and therefore he prayed to the Kunlun Mountain for rescue. When he exercised his magic to remove the water from the North Sea, Hierarch Yuanshi on Kunlun Mountain poured Spiritual Water out from a magic bottle, which floated above the sea water. Because the entire Xiqi city was covered and protected by the water, the four Mo generals' magic weapon did not damage even a corner of the city.

Another two months passed, and Ziya's grain supply was running short. Two disciples from Kunlun Mountain brought a magic bowl to Ziya. When they put the bowl in the barn, rice kept flooding out from it; in a short time, the barn was full. The siege continued.

One day, Yang Jian came to Xiqi. He was sent by his master, Immortal Yuding, to assist Ziya. When he fought with Mo Lishou, the latter let out his huge spiritual marten which was a very fierce animal. Half of Yang Jian's body was bitten off. In the marten's stomach, Yang punched and pulled; the marten fell down and Yang stretched open the stomach and came out. Ziya and all his generals were surprised by Yang's magic power. Yang transformed himself into the marten and ran back to Mo Lishou; during the night he stole all the weapons. The four Mo generals were very depressed.

Huang Feihu's son, Huang Tianhua, was sent down to assist Ziya; he brought with himself a magic Fire Dragon Dart.

CHAPTER FORTY-ONE Grand Tutor Wen Attacks Xiqi

During the battle, Huang Tianhua was killed; his master sent a disciple to take him back to the mountain. Because Huang had broken the rule of being a vegetarian Taoist, his death was a punishment. After his life was restored, Huang Tianhua came to join Ziya again; he used his magic dart to kill all of the Mo generals.

When Wen received the report of the crushing defeat of Mo's troops, he became furious and decided to lead the troops himself. Yet when Wen mounted his unicorn, his unicorn was startled and he fell to the ground. Considering this as an inauspicious omen, King Zhou suggested that Wen not go, but Wen insisted upon taking command.

In order to save time on the way, Wen took a small path which led his troops to cross a rugged mountain. When they took a rest near a forest, four gang leaders came out from the forest and accused Wen of spying on their secret place. The four took turns fighting with Wen, yet all were subdued

by him. When they appealed for mercy and said they would be willing to become Wen's followers, Wen released them.

CHAPTER FORTY-TWO At the Yellow Flower Mountain, Wen
Subdues Zheng, Xin, Zhang and Tao

The four gang leaders bowed down to Wen. Wen encouraged them to become generals and fight for the court, for if they had achieved merits, they could be promoted to the rank of marquis.

When they reached a mountain slope, Wen suddenly saw a stone tablet with three characters "juelong ling, Dragon Extinguishing Ridge" on it. Wen became frightened and worried. When the four asked the reason, Wen told them that his master had told him on the day he had left that during his life he should never look at the character "jue." Hearing the explanation, the four laughed at him, but Wen was still not released from worries.

Upon arriving Xiqi, Wen wrote a letter to persuade Ziya to surrender, but Ziya rejected. In the first battle, Wen used his two whips, which were transformed from two dragons, to wound several of Ziya's generals. Yang Jian was also hit by the whips, but he was not hurt at all. Both sides retreated for rest.

After three days, the two sides met again. This time Wen's troops were severely defeated. Ziya then schemed for a night raid on Wen's camp. Wen made a divination which showed a sign of the enemy's raid, so he ordered his generals and soldiers to prepare. Around midnight, Ziya's troops reached Wen's camp, and a bitter fight was initiated.

CHAPTER FORTY-THREE Grand Tutor Wen Fights Bitterly
at Xiqi

In the night raid led by Ziya, Nezha and his brothers circled Wen and fought in turn. Yang Jian took the opportunity to enter the back camp and set fire to the supplies. Seeing the fire, Wen was distracted and was hit by Ziya's whip; he and his generals fled as far as eight li.

On the Zhongnan Mountain, Master Yunzhong ordered Thunder Bolt to leave the mountain for Xiqi. If he encountered a man with two wings, he could have his first victory. As Master Yunzhong had predicted, Thunder Bolt met Xin Huan and Wen. He defeated them in battle, but did not chase after them; instead, he went to see Ziya.

Wen was worried about the military situation; he accepted his disciple's suggestion to go to the Gold Sea-Tortoise Island to see his Taoist friends. A female

immortal, Hanzhi, told Wen that all ten Heavenly Lords were practicing deployments at the White Deer Island. She also mentioned that Shen Gongbao had come to invite them to assist King Zhou's generals. Wen was pleased with what he heard; he left first, and all the ten friends arrived at Xiqi later.

Hearing horses neigh, Ziya and Yang Jian ascended to the city wall to watch. When they saw a gust of black air dashing into the sky, Ziya was truly worried.

The next day, Heavenly Lord Yuan suggested to Wen that they should not fight with weapons, but with intelligence; the victory should not cost too many lives. When Wen agreed, the ten Heavenly Lords set up their Ten Extinction Deployments and invited Ziya to first look at them. After looking, Ziya told them he could defeat these deployments and set a day for the battle. But upon returning to his office, Ziya told Yang Jian that he did not have any idea of how to defeat the deployment.

CHAPTER FORTY-FOUR Ziya's Soul Wanders to Kunlun Mountain

As Grand Tutor Wen listened to the Ten Heavenly Lords talking about their powerful deployments, he thought Ziya certainly would be defeated this time. Heavenly Lord Yao suggested that it was unnecessary to mobilize all the generals and soldiers, because he could exercise just the least powerful magic and it would be enough to kill Ziya. Wen was very happy with his idea.

Yao entered his deployment to build a high tower, on it he set up an altar for worship. A bundle of straw was made into a human shape, and Jiang Ziya's name was placed on it. There were three lamps above the head of the straw man and seven lamps at the feet.

Yao ascended the altar three times a day to exercise his magic. Every seven days or so, one of Ziya's souls and two of his spirits were summoned to Yao's straw man; after fourteen days, Ziya became spiritless and often felt sleepy. On the twenty-first day, Ziya fell unconscious and could not act normally; only one soul and one spirit remained dwelling in his body.

Ziya's one soul and one spirit drifted to Kunlun Mountain. By coincidence, Immortal of the South Pole saw them. He grasped them and put them in a gourd. Master Chijing took the gourd to Xiqi. That night he broke into the deployment to rescue the other souls and spirits. Because Yao's poisonous black sands were very powerful, Chijing did not succeed. He had no alternative but to fly to Kunlun Mountain to ask for help. Hierarch gave him a

Taiji Painting. This time Chijing used the Taiji Painting to protect himself; he avoided harm from the black sands and retrieved the straw man. However, when he hurried out, he dropped the map in the deployment.

When Master Chijing came back, he opened the gourd and restored all souls and spirits to Ziya's body through the top of his head, and Ziya recovered. The twelve senior immortals came to assist Ziya to conquer the Ten Extinction Deployments.

CHAPTER FORTY-FIVE Taoist Randeng Discusses Conquering the Ten Extinction Deployments

The last one to arrive was Taoist Randeng, who was known as Burning Lamp. He acted as the temporary commander.

The first was the Tianjue deployment. Bodhisattva Guangfa exercised his magic to have two white lotuses to protect him; he captured Heavenly Lord Qin and beheaded him. The second was Dilie deployment. Ju Liusun used his magic rope to tie Heavenly Lord Zhao and broke the deployment.

The Taoist Randeng knew that they needed a magic Pearl named Wind Pacifying Pearl to defeat the Whirlwind Deployment, so he dispatched San Yisheng and Chao Tian to borrow it from the Immortal Due. On their way back, they met Fang Xiang and Fang Bi. The Fang brothers intended to take away the Pearl but Huang Feihu passed by and convinced them to return it to San Yisheng. The two Fang brothers went to join Ziya.

CHAPTER FORTY-SIX Master Guangcheng Conquers the Golden Flash Deployment

Fang Bi fought with Heavenly Lord Dong Quan; Dong retreated into his deployment. When Fang entered it, Dong exercised his magic to call black wind blew and blades to kill Fang. Bodhisattva Cihang entered the Deployment with the Wind Pacifying Pearl so the wind could not blow. Dong Quan was sucked into a magic bottle and died.

After a disciple was killed in the Cold Ice Deployment, Bodhisattva Puxian entered it. He had magic to summon clouds and lamps to protect him. The ices were melting before falling down. Puxian beheaded the Heavenly Lord Yuan Jiao.

Xiao Zhen was killed by the flash generated by the magic mirrors in Jinguang Shengmu's (Golden Flash Divine Mother) Golden Flash Deployment. Master Guangcheng wore a Eight Trigrams Robe, so the flash could not hurt him. He

broke nineteen mirrors. Jinguang Shengmu was hit on her head and died.

Qiao Kun was killed in the Blood Deployment. Immortal Taiyi entered it with clouds on top of his head and a lotus beneath his feet. The black sands could not reach him; he killed Sun Liang.

After six deployments were defeated, Grand Tutor Wen was infuriated; he went to see Zhao Gongming for help. On his way to Xiqi, Zhao subdued a black tiger and rode it to Xiqi. When he saw Zhao Jiang's body hanging on a pole, he was very angry.

CHAPTER FORTY-SEVEN Gongming Assists Grand Tutor Wen

In the first round, Ziya was wounded by Zhao's whip and died. Yang Jian, Thunder Bolt, and Huang Tianhua circled Zhao; Yang released his spiritual dog to bite Zhao, and Zhao retreated.

Master Guangcheng gave an elixir to Ziya, who then regained consciousness. The next day, Zhao only wanted to challenge Taoist Randeng, but Randeng did not come out. The other senior immortals came to fight, but one after the other, they were all wounded by Zhao. Immortal Huanglong was captured and hung on a pole. In the night, Yang Jian transformed into a fly and flew to Immortal Huanglong and tore the charm from his head, so that Immortal Huanglong could escape back to the camp.

The next day, Randeng was defeated by Zhao. He ran to a mountain. There were two Taoists playing chess. When Zhao hurled his magic whip soaring into the air, one of the Taoists, Xiao Sheng, knocked it down and took it. Randeng had an opportunity to hit Zhao, and Zhao ran back to his camp. Xiao Bao gave the magic Sea Pacifying Pearl to Randeng.

Zhao went to see his three sisters. He asked them to lend him the Dragon Scissors and Gold Peck so that he could defeat Randeng and have his magic pearl back. At first the oldest sister would not lend the magic weapons to Zhao, therefore he left. Fairy Hanzhi met Zhao and came back to the three sisters. Hanzhi persuaded them to give Zhao the magic weapons.

Zhao happily came back with the two magic weapons. The next day Randeng would not return the pearl to Zhao. Zhao then hurled the Dragon Scissors into the air.

CHAPTER FORTY-EIGHT Lu Ya Presents a Scheme to Shoot
Gongming

The Dragon Scissors were transformed from two dragons and had the power to cut any immortal body into pieces. Randeng could not resist it and retreated.

A Taoist Lu Ya came to visit, saying that he came to subdue Zhao Gongming. He told Ziya to build an altar and bond a straw man with Zhao's name written on it. He wrote charms on a book and set one lamp on the head of the straw man and one at the end of his feet. Ziya chanted the spell and exercised the magic accordingly. After three days or so, Zhao became restless and uneasy. In order to interrupt Ziya's magic, the Heavenly Lord Bai Li went out to challenge Lu Ya. After Lu Ya entered Bai's Flame Deployment, Bai operated the spiritual fire to burn Lu. Lu was endowed with the essence of fire, so he was not affected at all, but was singing in the deployment. Bai intended to run away but Lu used his Flying Blade to cut off Bai's head. Another Heavenly Lord, Yao Bin, came to challenge; Master Guangcheng defeated him with his Yin Yang Mirror.

Another several days passed. Seeing that Zhao had fallen unconscious, Wen applied his magic calculation and learned the cause. He ordered two disciples to snatch the magic book. Lu Ya also learned of Wen's plan beforehand; he ordered Nezha and Yang Jian to block Wen's disciples. However, when Nezha and Yang Jian arrived, the magic book had already been snatched by them. Yang grasped a handful of sands and threw them into the air; the sands transformed into Wen's camp and Yang transformed himself into Wen. When the two disciples came, Yang, who was in Wen's form, took over the magic book and killed them.

Zhao knew that his life could not be saved; he told Wen to take his clothes and the Dragon Scissors to his sisters and to tell them to avenge his death. Xiao Yi tried to kill Ziya with his Red Water Deployment, but he was killed by Immortal Daode.

CHAPTER FORTY-NINE King Wu Is Trapped in the Red Sand
Deployment

After Ziya had exercised his magic for twenty days, Lu Ya came to see him. Lu brought with him a small peach wood bow and three peach-wood arrows; he told Ziya to use it at noon on the twenty-first day. When the time came, Ziya first shot at the left eye of the straw man, then the right eye, and finally at the heart. In Wen's camp Zhao died at noon, with blood flowing from his two eyes and heart.

The master of the last deployment, Zhang Shao, opened his Red Sand Deployment to challenge Ziya. Ziya asked Randeng who would be the one to break this deployment.

Randeng said a blessed man was needed and King Wu was the best choice. So they drew spells to put on King Wu's chest and back. After King Wu dressed well, they put another spell in his hat. Seeing King Wu enter the deployment, Zhang Shao used poisonous red sands to hit King Wu down into a pit, then everyday he continued to spread red sands on his body. Because of the power of the spells, King Wu was alive but he remained unconscious in the pit.

Shen Gongbao, the inciter, came to report Zhao's death to Zhao's three sisters. The oldest one, Yunxiao, rebuked her own brother for not obeying the order. But the other two wanted to see their brother; therefore Yunxiao and other two fairies went with them to Wen's camp. After hearing Wen's report and seeing their brother Zhao's corpse, the five fairies were very saddened and angry. They decided to take revenge. When they met Lu Ya and Lu started explaining Zhao's unrestrained behavior and the consequent result, the younger two sisters were infuriated. They used the Gold Peck to suck Lu Ya into it and tied him to a pole. Five archers were ordered to shoot at Lu, but when the arrows hit his body, they were burnt into ashes. The two younger sisters then hurled the Gold Scissors into the air to cut Lu, but Lu applied his magic to flee. The next day, Yang Jian and Huang Tianhua came out to fight with the five angry sisters.

CHAPTER FIFTY Three Fairies Scheme to Set the Yellow River Deployment

In the first battle, the three sisters were wounded; they became very angry. They selected five hundred strong soldiers to set the Nine-bends Yellow River Deployment. After half a month, the deployment was ready to use, and the three sisters opened the gate to challenge. Yunxiao used her Gold Peck to suck Yang Jian, Nezha, Muzha, Jinzha and Huang Tianhua into it and dumped them into the deployment. Ziya was protected by his Yellow Banner, so he was able to escape from the disaster.

The next day when the three sisters met with Randeng, they would not listen to the explanation of Zhao's doomed fate and retribution because of his disobedience. Yunxiao again used her Gold Peck to suck all the twelve senior immortals into it, then dumped them into the deployment. The twelve immortals lost their immortality and became common people; they had to undergo cultivation for thousands of years to regain it. When Randeng decided to go to Kunlun Mountain, Hierarch Yuanshi arrived. He entered the deployment to see his disciples but did not rescue them. He waited until the oldest master, Laozi, came to decide. When

they saw Yuanshi and Laozi, the three sisters would not bow down to them. Laozi was offended by their lack of politeness. He told them to operate the Yellow River Deployment while he and Yuanshi slowly walked into it.

CHAPTER FIFTY-ONE Ziya Launches a Raid and Defeats
Wen Zhong

Seeing that Laozi and the Hierarch Yuanshi entered the deployment, the two deities hurled their Dragon Scissors and Gold Peck to smash them. Laozi and Yuanshi knocked them down and ordered disciples to kill these two deities. The two masters then released the twelve senior immortals and returned their magic weapons to them. Before departure, they told the twelve disciples to assist Ziya in later combats and ordered Immortal of the South Pole to conquer the Red Sand Deployment.

Wen Zhong sent an urgent order to transfer the Chief Commander of Sanshan Pass, Deng Jiugong, to Xiqi.

On the hundredth day of King Wu's being trapped in the Red Sand Deployment, Ziya and Immortal of the South Pole went into the deployment to rescue King Wu. The Immortal fanned his Five Spiritual Fire Fan three or four times, the poisonous sands were all burnt to ashes and Zhang Shao was killed. Because King Wu, Nezha and Thunder Bolt were protected by spells, their bodies were not damaged. However, King Wu's horse became rotten after a hundred days.

The next day, Ziya and Bodhisattva Cihang used the Wind Pacifying Pearl to defeat the Deity Hanzhi's magic black wind, and then they killed her. Nezha killed deity Caiyun. After the last deployment was broken, Ziya launched a night raid. Even though Wen used his magic calculation to learn of Ziya's intention, Ziya applied psychological warfare. When attacking, all the soldiers yelled a slogan saying King Zhou was a tyrant who oppressed people. They tried to persuade Shang's soldiers to surrender and to gain a peaceful life. Because half of his soldiers surrendered, Wen had to give up his camp. He fled to Jiameng Pass, but was blocked by Master Guangcheng. Wen then changed his route to go to Yen Mountain. Unfortunately, Master Chijing guarded the entrance of the valley, so Wen had no choice, but to fight for his life.

CHAPTER FIFTY-TWO At the Dragon Extinction Ridge
Wen Zhong Dies

Seeing that Master Chijing had taken out the Yin Yang Mirror, Wen immediately ran down Yen Mountain. This time

Wen thought he should head for Zhaoge, but he could not bear losing his troops, so he took the way leading to Qinglong Pass. His troops were once again ambushed by Nezha, and his disciple Ji Li was killed. The next day, on the way to the Yellow Flower Mountain, he lost another two generals and so had only one following him. When he saw that Ziya and King Wu were sitting on the top of the mountain, drinking and laughing at Wen's awkward plight, Wen was infuriated; he rushed to the mountain, but was blocked by Thunder Bolt. His mount was killed, but Wen used his magic to escape, he was lost on the mountain. He asked a woodcutter the way to Qinglong Pass, the woodcutter, who was Yang Jian's transformation, sent him in the opposite direction. Finally, Wen was led to the Dragon Extinction Ridge. He was alerted by seeing that tablet, but when he intended to flee backward, it was too late. Master Yunzhong chanted his spell, forty-nine Fire Dragons came out from the magic pillar, and Wen was burnt to death by fire. After his death, Wen's ghost flew to Zhaoge and appeared in King Zhou's dream, advising King Zhou to rectify his misdeeds.

Shen Gongbao hated Ziya deeply when he was informed of Wen's death; he decided to invite his friends to attack Xiqi. On his way to Jialong Mountain, Shen met Tu Xingsun. He persuaded Tu to steal his master's Immortal Confinement Rope and several elixirs and to go to Sanshan Pass to assist Deng Jiugong.

CHAPTER FIFTY-THREE

Deng Jiugong Receives a Decree and Leads an Expedition Westward

When Wen's defeat was reported to King Zhou, he issued a decree to appoint Deng Jiugong the Chief Commander of the expedition. Tu Xingsun arrived at the capital to see Deng Jiugong, he presented Shen Gongbao's recommendation letter. Seeing that Tu was a dwarf, Deng Jiugong was not willing to accept him. However, because Tu had been recommended by Shen, Deng finally appointed him a supervisor of supply transportation, an unimportant position.

In the first battle, when Deng's general Tai Luan defeated Ziya's general, Deng was very happy, thinking it was a good omen. In the second battle, Deng met Ziya. He accused Ziya of providing sanctuary to Huang Feihu. Nezha used his magic bracelet to wound Deng. Deng's daughter Deng Yuchan went out to avenge her father. She had a Five Flash Stone which could fly at high speed; during three battles, she used it to strike Nezha, Huang Tianhua and Long Xuhu. When she drew her sword to behead Long Xuhu, Yang Jian came out to rescue Long.

CHAPTER FIFTY-FOUR Tu Xingsun Achieves Merits and Is
Glorified

As Yang Jian came to rescue Long, Deng Yuchan hurled her stone to hit him twice, but Yang was not hurt, for he was protected by his magic. Yang released his Heaven Barking Dog to bite Deng Yuchan's neck.

Tu Xingsun was back from his duty. He used his elixir stolen from his master to cure Deng Jiugong and his daughter's wounds. The next day, Tu used his magic rope to capture Nezha and Huang Tianhua. That evening Deng Jiugong offered Tu a sumptuous feast; Deng, while talking, slipped a promise out of his mouth, saying that if Tu could defeat Xiqi, he would let his daughter marry Tu. The next day, Ziya was bound by the magic rope, but his generals rescued him before he was killed. In the camp, no one could release the magic rope; finally a novice from Kunlun Mountain came to use a spell to release it from Ziya's body.

Tu, hoping for an early marriage, suggested that Deng Jiugong let him sneak into Ziya's camp to kill him and King Wu, so that Xiqi would be conquered sooner. Ziya knew of the plan beforehand by reading a sign of a broken banner by the wind, so he ordered a tight guard for King Wu and himself. That night, Tu waited for a long time and did not have a chance to kill Ziya; finally, he sneaked into King Wu's bedroom. He cut off King Wu's head, but suddenly he smelled sweet fragrance and saw a concubine lying in the next bed. He was aroused and stripped his clothes in order to have pleasure with her. But when he held the concubine, she turned out to be Yang Jian. Yang held Tu in the air, not letting him touch the earth; Yang knew that once Tu touched the earth, he could disappear. Tu was tied on a pole; two soldiers put the pole on their shoulder and took him to Ziya. Unfortunately, when the executioner was to cut off Tu's head, down Tu slipped to the ground and disappeared. Yang then had to fly to Jialong Mountain to see Tu's master.

CHAPTER FIFTY-FIVE Tu Xingsun Surrenders to Xiqi

On his way to see Ju Liusun, Yang passed a mason and visited Princess Longji, who was the nature daughter of the Jade Emperor and Yaochi jinmu (Gold Mother from Yao Pond). She had been sent down to the human world for she had violated the regulation when she served the wine at the Immortal Peach Party.

When Yang passed a swamp, he subdued a monster which turned into a Tri-Fork spear; he also adopted two golden-haired youths to be his followers.

Tu's master came to Ziya's camp. The next day, he hid behind the cloud in the sky as Ziya went out to allure Tu to come out. Tu chased Ziya and hurled his rope to tie him, but each time the rope vanished. Tu did not notice this but kept using his ropes until finally they were all used. When he saw his master Ju Liusun, Tu quickly dived to the ground, but his master pointed to the ground to turn the clay harder than iron. Tu was captured and taken to see Ziya; Ziya intended to kill him at once. However, Tu's master, Ju Liusun, told Ziya that Tu had a predestined marriage with Deng's daughter and that if Deng's daughter surrendered, her father would be likely to join. Therefore Ziya sent San Yisheng to persuade Deng Jiugong.

CHAPTER FIFTY-SIX Ziya Makes a Scheme to Subdue
Deng Jiugong

San Yisheng arrived at, Deng's camp, but Deng would not see him. However, after Deng's consultant, Tai Luan, had proposed a counter-scheme, Deng decided to receive San Yisheng.

San Yisheng told Deng that they had captured a man who claimed that he was the son-in-law of Deng, and that he had thus come for instruction. If the marriage proposal were true, San said, they would release him. Deng denied Tu's words, saying that his promise had been only a joke to cheer up Tu and encourage him to fight harder. Deng's consultant Tai Luan whispered to him that they could lure Ziya to come and then kill him at the wedding feast. Deng happily told San Yisheng that he would marry his daughter to Tu, if Ziya would come to offer the presents of betrothal.

The next day, Ziya made a scheme for a sudden raid before he went into Deng's camp. Yang Jian transformed into a servant to go with Ziya; in addition, fifty strong soldiers were chosen to go too. While Ziya was presenting the list of wedding gifts, Ziya's men attacked from outside and controlled the whole camp. Tu Xingsun sneaked to the back room to tie up Deng Yuchan and take her back. That night, Tu used sweet words to cheer Deng Yuchan and had her become his wife.

The next day Deng Yuchan returned to see her father. She first blamed her father for trying to take advantage of the situation, but bungling the scheme, so that now it was too late to regret. Then she persuaded her father to join King Wu so that father and daughter could be together. Deng

Jiugong finally agreed with his daughter and surrendered to Ziya.

King Zhou was extremely angry when he received the report from the other generals. This time he chose his father-in-law, Su Hu, as the commander, thinking that a relative would be more reliable.

CHAPTER FIFTY-SEVEN Su Hu, Marquis of Ji Province,
Attacks Xiqi

When Su Hu received the decree, he was very happy because he had been discontent with what Daji had done and always wanted to join Xiqi.

In the battle, Su Hu's general Zheng Lun used his magic power, a white flash darted from his nostrils, and struck Huang Feihu and Huang Tianhua. Tu Xingsun and Deng Yuchan took over the fight. Because Tu was so short, Zheng had hard time reaching him from horseback. When Zheng tried to use his magic white flash, Deng hit him on the face with a flying stone and Zheng fled back. The next day, Zheng challenged Deng Yuchan, but Nezha came out to meet him. Zheng used his white flash to strike, but because Nezha had no soul, the magic did not work. Nezha took the opportunity to strike Zheng's arm, and Zheng was badly wounded. Su Hu released Huang Feihu and his son. When he tried to persuade Zheng Lun to surrender, Zheng rejected his suggestion.

Lü Yue came to see Su Hu. He had been recommended by Shen Gongbao. Su Hu intended to frighten him away by letting him see Zheng Lun's wound, but Lü cured Zheng's wound. Lü waited for his four disciples, Zhou Xin, Li Qi, Zhu Tianlin and Yang Wenhui, to come; all had ugly and awesome faces in blue, yellow, red and black colors. Zheng Lun was very excited, but Su Hu was disappointed.

CHAPTER FIFTY-EIGHT Ziya Encounters Lü Yue at Xiqi

When Zhou struck his musical instrument qing three or four times, his opponent Jinzha's face changed to a gold color and he felt an unbearable headache. When Muzha encountered Li Qi, Li took out a banner and waved it several times. Muzha felt his entire body was burning and then he passed out. The third disciple, Zhu Tianlin used his sword to point at Thunder Bolt, Thunder Bolt immediately fell down on the ground and hurried back to the camp. Ziya asked him what had happened, but he only trembled and could not talk. The next day after the black-faced Yang Wenhui waved a whip at Long Xuhu, Long became ill like a mad man.

While Ziya was talking to Yang Jian about his worries, Lü Yue came to challenge. Several of Ziya's generals encircled him. Lü Yue transformed into a three-headed, six-armed monster which held different weapons in each hand. However, because he had to fight four people at same time, he was struck by each of them and retreated.

In the evening, Lü Yue and his four disciples flew in the air to Xiqi. From their gourds, they spread pills and herbs all over, even in the wells and rivers. The next day everyone who had drunk the water was ill and unable to move. Only Nezha and Yang Jian were not affected; Nezha had no soul and Yang had his vital force to protect him. Lü Yue told Su Hu that after seven days, the Xiqi people would all be dead. Yang transformed a handful of sand into numerous soldiers to patrol the city wall, so that the enemy would not attack. He flew to see Fuxi Shennong and Huangdi at the Fire-cloud grotto where Shennong gave him three pills and one herb. Yang hurried back and used water to melt the pills. After everyone drank the medicine, the illness was gone.

On the seventh day, Su Hu came out to watch. Everything seemed normal; he returned and laughed at Lü Yue. Lü Yue used magic calculations and learned that Yang Jian had asked for help from Shennong. He therefore decided to launch an attack.

CHAPTER FIFTY-NINE

Yin Hong Subdues Four Generals on His Way Descending the Mountain

When Lü Yue and his disciples attacked from four city gates, Ziya and his generals were prepared. Three disciples were killed, but Lü and Yang Wenhui escaped. However, when they arrived at a mountain, they encountered Wei Hu, who was on his way to Ziya's camp. They tried to kill Wei Hu, but Wei used his Devil-subduing Club to kill Yang. Lü fled to his Nine Dragon Island to practice with his new magic weapon.

On Taihua Mountain, Master Chijing received a letter from Hierarch; he was told to send Yin Hong to assist Ziya. Master Chijing summoned Yin Hong and gave him all his magic weapons. While Yin Hong was packing, Master Chijing thought about the fact that Yin was King Zhou's son. Now that he had all the weapons, if he changed his mind, there would be trouble. So he called Yin Hong who made an oath saying that if he changed his mind, his body would be burnt into ashes. On his way, he met four robbers. Yin defeated them and took them as his followers.

Shen Gongbao, riding on his tiger, came to see Yin Hong and attempt to persuade. Because Shen's persuasion was so

convincing and powerful, Yin changed his mind. He ordered his followers to change the Zhou banners into Shang banners. After he arrived at Su Hu's camp, Su first did not believe Yin was the real prince, but Yin recalled several details from the past, and then Su was convinced. The next day, Ziya heard that a man named Prince Yin had come to challenge. Ziya told Huang Feihu to see if it were true or not.

CHAPTER SIXTY Ma Yuan Descends the Mountain to Assist
Yin Hong

When Yin Hong used the white side of his Yin Yang Mirror to shine on Huang Feihu, Huang became unconscious and was captured. Yin used the same method to capture Huang Tianhua. After taking them to the camp, Yin shone the red side on them and they regained consciousness. After Yin recognized that they were Huang Feihu and his son, he sent them back in return for Huang's favor of saving his life in the past.

The next day Ziya, Nezha and Yang Jian went to meet Yin Hong. Ziya advised Yin not to act against fate. Yin was angry and he rushed over to kill Ziya. Nezha and Yang Jian were not afraid of Yin's Yin Yang Mirror and they fought with him. Deng Yuchan hurled her flying stone to strike Yin's face, and the two sides retreated.

Yang Jian flew to see Master Chijing; Chijing came to Ziya's camp, but could not win over Yin Hong.

A Taoist came to Yin Hong's camp; he had two buck teeth, a huge mouth and a string of skeletons hanging around his neck; there were flames coming out his ears, eyes and nostrils. Yin Hong knew he was Ma Yuan, who had been invited by Shen Gongbao to come to assist him.

When Ziya encountered Ma Yuan, he hurled his whip to strike him, but Ma grasped the whip with his bare hand. A transportation officer came over to help Ziya, but Ma had a giant palm stretching out from behind him in which he caught the officer. He threw him on the ground, stepped on him with one foot and used his hand to tear the man into two halves. He ate his heart in front of Ziya and his generals; all generals were very scared. When Tu Xingsun came to fight, Ma caught him and smashed Tu to the ground, but Tu disappeared. Ma thought he had thrown Tu with such strength that Tu had become flesh paste. Yang Jian waved his sword to chop Ma, but Ma again grasped Yang and took out his heart and lungs to eat. Because he had won twice, Ma spared Ziya and returned to the camp. Suddenly, Ma felt his stomach aching. Yin Hong told him to drink a lot of hot wine, but

still it was not cured. Ma had a running stomach for three days and lost half of his weight.

Yang returned to tell Ziya that Ma could not fight during the next seven days. While they were talking, Bodhisattva Wenshu came, saying that he was coming to subdue Ma Yuan. He told Ziya a scheme for catching Ma. Ziya went out to spy at Yin Hong's camp, and Ma rushed out to catch Ziya.

CHAPTER SIXTY-ONE Yin Hong Is Killed by the Taiji Painting

Ma Yuan chased after Ziya, but because Ziya's mount was a spiritual animal, Ma could not catch him. When Ma stopped and thought about giving up, Ziya showed up again to insult him, and Ma angrily chased him again. It was dark and Ziya had vanished. When Ma headed for camp, Ziya and King Wu appeared at a high place on the mountain. But when Ma reached the top, they appeared at the foot of the slope. After several times up and down, Ma was tired and hungry. While walking, he heard a woman's voice screaming for help; Ma approached the woman and killed her for food. After drinking the blood, he opened her chest but could not find the heart; his hand was stuck in her body. When he used his feet and tried to pull his hand away from it, his foot stuck with it too. Bodhisattva Wenshu held a sword to chop off Ma's head and the Taoist Zhunti came to take Ma to the West Paradise.

The Bodhisattva Cihang brought the Taiji Painting to Master Chijing in order to execute Yin Hong. The next day Ziya went out to lure Yin. When Yin Hong was chasing him, Ziya jumped onto a golden bridge which had been transformed from the Taiji Painting. Yin Hong followed Ziya to the bridge. Soon after he was in the painting, he had hallucinations: whatever came to his mind turned into reality to him. The last scene was Ziya standing before him and criticizing him for rebelling against his master. When Yin Hong yelled and waked from the fantasy, he saw his master Chijing. Yin Hong knelt down to appeal for mercy, but Master Chijing jerked the Painting away, and Yin Hong and his horse suddenly became a heap of ashes.

Su Hu shot an arrow with a letter into Xiqi to tell Ziya to raid at night. Ziya launched a raid and captured Zheng Lun; Su Hu persuaded Zheng to surrender.

CHAPTER SIXTY-TWO Zhang Shan and Li Jin Attack Xiqi

When informed of the news of Su Hu's betrayal, King

Zhou was angry. Daji expressed her enchanting beauty, crying on his shoulder and asking for a death penalty because of her father's crime. King Zhou was so touched that he forgave her. King Zhou appointed Zhang Shan and Li Jin the commanders of the expedition.

In the first encounter, Zhang was hit by Deng Yuchan's stone. A Taoist, Yuyixian (Spiritual Roc), came to help. When Yuyixian saw Ziya, he asked why Ziya wanted to pluck his feather and to pull out his tendon. Ziya knew it was Shen Gongbao's incitation again. He explained that he did not even know him, how could he want to pluck his feather? Yuyixian then taught Ziya a lesson about obeying the ruler. Standing aside, Nezha, Yang Jian and the other three were infuriated at his tone and attitude; they circled Yuyixian and wounded him. In the camp, while Ziya and his generals were talking, a gust of wind blew down a tile. Ziya used his magic divination to search for the cause, he was very scared by the result. He immediately took a bath, burnt incense and prayed to Kunlun Mountain. Hierarch Yuanshi at the Kunlun Mountain poured a bottle of spiritual water to the North Sea, and Ziya used his magic to move the water to cover Xiqi City. Yuyixian showed his original form, a monstrously huge roc, and flew to the sky; he laughed at Ziya's action and intended to dry up the water by fanning his wings. However, after he had fanned for several hours, the water became even higher. The roc flew to a cave because he was tired and hungry. When he saw a Taoist, he tried to catch him for a meal, but the Taoist pointed a finger at him and he fell down. After inquiry, the Taoist told him to go to a temple where food was offered. The roc flew to the temple and ate one hundred and eight pieces of cake. When he flew back to Xiqi, he passed the place again. The Taoist was still there; when he pointed at the roc again, the roc fell down and his intestines ruptured.

CHAPTER SIXTY-THREE Shen Gongbao Persuades Yin Jiao to Turn Against His Master

The Taoist turned out to be Randeng. He told the roc to vomit out the food and the pain would be relieved. The roc vomited a flash of lightning which had tangled his heart and liver. After the roc promised to be his disciple, Randeng took him back to his grotto.

Master Guangcheng received a letter which told him to send Yin Jiao to join Ziya. He told Yin Jiao to select several weapons from the storage room. On his way to the storage, he saw several red beans and plucked them to eat. Suddenly he grew another two heads and four arms; his face became dark blue and his hair deep red; his two teeth

protruded out and one more eye grew on his forehead. Master Guangcheng was very happy; he gave all his magic weapons to Yin Jiao and instructed him to assist Ziya. Yin Jiao made an oath that if he acted against his master's instruction, he would be cut into pieces by a spade. On his way to Xiqi, he met two people with three eyes and took them with him; the men were Wen Liang and Ma Shan. Shen Gongbao came to meet Yin Jiao, and first he tried to persuade him by appealing to the ethical bond and blood relationship with King Zhou, but Yin was not moved. Then Shen told him that Ziya had killed his brother Yin Hong. Yin Jiao then became very angry. Shen said to him that he could ask Zhang Shan: if it was not true, he would go to Ziya; if it was true, he should assist Zhang Shan.

Upon his arrival, Yin Jiao learned that Ziya had killed his brother, Yin Hong; he swore to take revenge. The first day, Yin Jiao captured Huang Feihu and his son Huang Tianhua, he let them go because Feihu had once rescued him.

The next day, Ma Shan came to challenge. Nezha, Wei Hu and Nangong Gua failed to kill Ma because Ma had a very strange magic. Yang Jian flew to borrow a Demon-reflecting Mirror and also invited Guangcheng to come to help. After Yang shone the mirror on Ma, he knew Ma was a spiritual lamp wick. Wei Hu said there were only three spiritual lamps in the world; Yang found out that only the one in the Spiritual Hawk Mountain had been put out. He then asked the master Taoist Randeng to subdue Ma Shan. When Yang Jian flew back to Xiqi, Master Guangcheng had already arrived.

CHAPTER SIXTY-FOUR Luo Xuan Burns the Xiqi City

When Master Guangcheng met Yin Jiao, he explained to him that his brother's death was the work of fate, but Yin Jiao insisted on killing Ziya first. Their conversation ended up in a fight; since Guangcheng could not resist, he fled back to Ziya's camp.

Taoist Randeng brought with himself the lamp shade and he easily subdued Ma Shan and put him back into the lamp. Ziya, in the second round, used his Yellow Banner to resist Yin Jiao's magic seal and wounded Yin with his whip.

A Taoist, by the name of Luo Xuan, came to see Yin Jiao who had a red face, a fire-red beard and three eyes. Yin knew Luo had been invited by Shen Gongbao, so he treated him warmly, but for three days, Luo did not go out into combat. The next day, Luo's friend Liu Huan came; they went out to challenge Ziya. Even though Luo transformed into a three-headed-six-armed monster, he was wounded by Nezha and Ziya. That night he and Liu shot fire rockets into Xiqi City. Following that, they released Fire Crows and Fire Dragons to

increase the already fierce fire. The people in the city were burned severely; King Wu knelt on the palace stair to pray to heaven for mercy. Coincidentally, Princess Longji was coming; she spread her magic net which was formed by spiritual water, an unbeatable rival of fire. The fire was extinguished and Luo's magic items were all taken away by Longji.

Liu Huan was killed in the battle, while Luo Xuan fled to a mountain. When Luo was resting on a rock, Li Jing encountered him, so he had to fight for his life.

CHAPTER SIXTY-FIVE Yin Jiao Is Killed by a Spade at
Qi Mountain

Li Jing used his Golden Pagoda to strike Luo's head and killed him. He reported it to Ziya.

Taoist Randeng told Ziya that the only way to defeat Yin Jiao was to borrow four magic banners. Three of them were quickly brought to Xiqi, but they did not know where to borrow the last one. Princess Longji heard their discussion from the other room, she told Tu Xingsun that her mother, Xiwangmu, had it. Master Guangcheng flew to Kunlun Mountain to ask help from Immortal of the South Pole, and the latter then flew to borrow it from Xiwangmu.

The next night, Ziya launched a raid, Zhang Shan and Li Jin were killed in the battle. Yin Jiao hurled his magic seal into the air, but all four banners blocked its way, so the seal could not dash down to hurt Ziya and his generals. Yin Jiao then fled the other way, but each direction had one immortal guarding there, so Yin was forced to run into a narrow path. When Yin saw Ziya's generals and immortals coming to besiege him, he penetrated into the earth and fled beneath the ground. After a while, he thought he had gone far enough, he stuck his head out. Taoist Randeng was waiting; he clapped his body, and Yin was sandwiched by two mountain tops, with only his head outside.

CHAPTER SIXTY-SIX Hong Jin Engages in a Fierce Battle
at Xiqi City

Seeing that Yin Jiao was sandwiched by two mountains, King Wu knelt down on the ground to ask for forgiveness and appeal to Ziya for mercy on Yin. Ziya and Randeng told King Wu that it was fate; they ordered Wu Ji to behead Yin with a spade.

Yin Jiao's soul flew to Zhaoge and entered King Zhou's dream. He advised King Zhou to use worthy officials and carry out benevolent administration. Soon after King Zhou

awoke, the report of Yin Jiao's death was sent to the court. King Zhou ordered Hong Jin to lead the troops to attack Xiqi. Hong Jin was also a magician and Taoist cultivator. After his general failed to win over Ziya's general, he set a black banner which changed into a banner deployment. Whoever walked into the gate could not see Hong Jin, but Hong could see him.

Princess Longji had a banner which was the unbeatable rival of Hong's black banner; she brought her banner and became invisible. Hong was wounded on his back and fled away. Princess Longji chased him after. When Hong reached the seashore, he released a thing into the sea and it became a Dragon Whale. He rode on its back. Long Ji also threw a thing and it transformed into a Spiritual Whale as big as a mountain. Long Ji's Whale was faster; she caught Hong and summoned a hercules god to take him to Ziya.

CHAPTER SIXTY-SEVEN

Jiang Ziya Is Appointed the Chief General at the Golden Altar

While Ziya ordered Nangong Gua to execute Hong Jin, an old man who called himself Yuehe laoren came to stop the execution. He said Hong Jin and Princess Longji had been predetermined to become wife and husband in the human world. After she listened to the old man's explanation, Longji promised to marry Hong Jin.

Ziya presented a memorial to urge King Wu to conquer King Zhou. First King Wu would not approve it. He thought it violated the moral norm for a vassal to attack the ruler, and that it was also against his father's will. San Yisheng then suggested that King Wu could just lead the troops to meet the other lords at Meng Ford and to urge Shang's administration to change for better. King Wu agreed. San Yisheng also suggested that King Wu should appoint Ziya the Chief Commander in a formal ceremony. So a three-floor high altar was built and a ceremony was performed. Ziya received the seal, banner and sword from King Wu, the items which were the symbol of his commander.

All Ziya's Taoist friends, including the twelve superior immortals and Yuanshi, came to congratulate Ziya. Ziya knelt down to ask Yuanshi to reveal his future. Yuanshi wrote a poem to predict the disasters lying ahead. All the other generals asked their masters about their own future.

CHAPTER SIXTY-EIGHT At Shouyang Mountain, Yi and Qi
Block the Troops

Only Huang Tianhua and Tu Xingsun had a bad fortune; their masters chanted a poem to them but they could not tell explicitly what was in it.

Ziya presented a memorial to suggest that King Wu should lead the troops personally and King Wu agreed. Ziya then appointed his followers to different positions and ordered Huang Feihu and Deng Jiugong to train the soldiers to learn twelve deployments. After the training was completed, Ziya selected an auspicious day on the twenty-fourth day of the third month in the thirtieth year of King Zhou's reign.

When the troops arrived at Shouyang Mountain, Boyi and Shuqi blocked the way. They appealed to King Wu to cancel the expedition, saying that it was not righteous for a subordinate to attack his superior. The generals intended to kill them, but Ziya restrained his generals and let Boyi and Shuqi leave.

At the Golden Rooster Ridge a man named Wei Ben and his gang blocked Ziya's way; Nangong Gua fought but lost. Wei released Nangong to let him tell Ziya that he wanted to see Ziya. When Ziya went out, Wei knelt down and expressed his intention to join; Ziya appointed him the position of vanguard.

Han Rong reported the loss to King Zhou and King Zhou appointed Kong Xuan the commander. Kong led his troops to Golden Rooster Ridge to block Ziya's army.

CHAPTER SIXTY-NINE Kong Xuan's Troops Block the Golden
Rooster Ridge

When Ziya was informed that Kong Xuan's troop was blocking the way, Ziya was very surprised, because he had assumed that the thirty-six routes attacks all had been completed. He counted them once again and discovered that he had miscalculated. This one was the thirty-sixth route; he knew it would be another disaster.

In the first battle, Ziya's generals won over the enemy; but when Ziya recorded Huang Tianhua's exploits, the head of the brush fell down. Ziya was alerted.

The next day, Kong Xuan himself came to meet Ziya's generals. When Ziya saw that there were five-colored flashes radiating from Kong's back, he felt nervous. Kong used a magic banner to wrap Hong Jin, Nezha and Thunder Bolt; after being wrapped they all disappeared. Huang Tianhua fought with Gao Jineng, Gao released his poisonous bees and Huang's unicorn was stung. Huang fell down and was killed.

Huang Feihu saw his son's head hung on the pole, he was deeply hurt. Ziya then let him go to invite Chong Heihu who had magic crows which could defeat the poisonous bees. Huang Feihu left the camp; he met three warriors on a mountain and became their good friend. Huang invited them to go together to visit Chong Heihu. Chong promised to help, so five people came back to see Ziya. The next day Huang Feihu, Chong Heihu, Chui Ying, Jiang Xiong and Wen Pin went out together to fight with Kong Xuan.

CHAPTER SEVENTY The Taoist Zhunti Subdues Kong Xuan

When Gao Jineng released his poisonous bees, Chong Heihu opened his gourd to let the crows out and the crows ate all the bees. Gao intended to run away, but Huang Feihu killed him.

When the five were to return to the camp, Kong Xuan called their names and suddenly five flashes of light wrapped them away; only four riderless horses were left standing there. Yang Jian sent the supplies to the camp; he was surprised that the troops had not moved ahead. Listening to Ziya's report, Yang flew in the air and used his magic mirror to reflect on Kong, but there was only a five-colored gem, nothing was seen. Kong used his magic to defeat many of Ziya's generals and wrap away their magic weapons.

King Wu thought it was fate that blocked their way; he told Ziya that they had better return to wait for the right time. Ziya ordered soldiers to prepare to retreat. When Lu Ya arrived to see Ziya, he warned Ziya that if he retreated now, his disciples and generals would be all dead. But Lu Ya could not defeat Kong Xuan either. Tu Xingsun went out to try; because he was short, Kong could not reach him from the horse back. Kong jumped down to fight; because Tu was short and quick, Kong was hit several times. He used his flash to wrap Tu, but Tu penetrated into the earth to escape. While when Kong was looking for Tu Xingsun, Deng Yuchan hurled a flying stone which badly injured Kong.

Taoist Randeng and his disciple, Roc, came to assist; Randeng's magic weapon was wrapped away and Roc was shot down. They still did not know what evil thing Kong Xuan was. Taoist Zhunti came to see Ziya, explaining that because Kong Xuan had had a bond with him in a previous life he had come to take him away.

CHAPTER SEVENTY-ONE Jiang Ziya Divides His Troops
into Three Routes

Taoist Zhunti advised Kong to give up life in the mundane world and go with him to the west, but Kong would not listen and instead used his magic flash to wrap Zhunti. Zhunti transformed into his original form, a Buddha with eighteen hands, and used a club to knock down Kong. Kong became a red peacock which Zhunti mounted and rode to return to the west.

Ziya divided his troops into three routes: Huang Feihu attacked Blue Dragon Pass, Hong Jin attacked Jiameng Pass and he took care of Sishui Pass.

Jiameng Pass was guarded by the brothers Hu Lei and Hu Sheng. Nangong Gua caught Hu Lei and brought him in. Hu Lei would not kneel to Hong Jin, therefore Hong ordered soldiers to behead him. But when Hong and Nangong were celebrating, soldiers reported that another Hu Lei was outside, yelling Hong's name. Nangong went out and captured him again. This time Hong's wife, Princess Longji, split Hu Lei's hair and used a needle to stick into his head, thereby killing him.

When Hu Sheng received the news of his brother's death, he intended to surrender. But a female Taoist dressed in a red robe came to see Hu Sheng. She claimed that she was his brother Hu Lei's master and had come to avenge Hu Lei's death. She was Huoling Shengmu (Divine Mother of Spiritual Fire). During the battle, she released magic gold flowers from her cape; Hong Jin's eyes were hurt and he could not see. Huoling Shengmu wounded Hong's back and caused him to run away. Huoling Shengmu then told her Fire-dragon soldiers to burn Hong's camp thereby causing the death of many soldiers. When Hong's wife, Princess Longji, saw Huoling Shengmu, it was too late, and she was struck by the sword.

CHAPTER SEVENTY-TWO Master Guangcheng Visits Biyou
Temple Three Times

Princess Longji was wounded in the chest; she and Hong fled back to see Ziya. Ziya, Wei Hu and Nezha attacked Huoling from three sides, but she again released her golden flash and wounded Ziya's chest. Because of old age, Ziya fled slowly; Huoling then struck him down to the ground. Just as she was about to cut off Ziya's head, Master Guangcheng arrived. He killed Huoling Shengmu and used medicine to save Ziya's life.

On his way back to King Wu's camp, Ziya was attacked by Shen Gongbao and was severely wounded. When Shen caught him and was about to kill him, Ju Liusun arrived to rescue Ziya. Ju used his magic rope to tie Shen and brought him to see

Hierarch Yuanshi. Yuanshi said Shen should be imprisoned beneath a hill, but Shen said that he had been wronged. To show that he was not partial to Ziya, Yuanshi forgave Shen after Shen made an oath not to obstruct Ziya again. Were he to try to impede Ziya again, Shen said, he should be stuck at the bottom of the North Sea.

Master Guangcheng flew to Biyou Temple where the Hierarch of the Jie School dwelt. Upon seeing Hierarch Tongtian, he reported the details of how Huoling Shengmu had tried to kill Ziya and how she was killed by accident. He then returned the cape to Hierarch Tongtian. Tongtian told him that his disciples' names were on the Investiture Roster and he knew it was predetermined. In addition he told Guangcheng that Ziya could use his magic whip to punish any of his disciples who violated the regulation.

When Guangcheng walked out from the temple, all Tongtian's senior disciples were angry with him. They challenged him to fight, but Guangcheng used his magic seal to strike Guiling Shengmu who transformed into a large turtle spirit. Seeing this, the disciples were even more angry, forcing Guangcheng to run back to Tongtian. Tongtian rebuked his disciples and let him go. But again they attacked Guangcheng and he had to go back again.

CHAPTER SEVENTY-THREE

At Blue Dragon Pass, Feihu Is Defeated

Master Guangcheng knelt before Hierarch Tongtian, saying that he had come to return the cape because he respected him, but did not understand why his disciples should be so angry. Tongtian summoned all his disciples and severely reprimanded them. This time Master Guangcheng left without hindrance.

After Master Guangcheng left, Tongtian explained the fate and the investiture to his disciples. However, his disciple Duobao told Tongtian that Guangcheng had lied to him; he said that Yuanshi's disciples had said we were all beasts and animals and they were the legitimate Taoist cultivators. Finally Tongtian was convinced by all of the disciples; he gave four magic swords and a diagram of deployments to Duobao, instructing him to set deployments at Jiepai Pass.

When Ziya returned to his own camp, he met Nezha and Wei Hu coming to protect him. After three days rest, Ziya gave the order to attack Jiameng Pass and conquer it.

Huang Feihu's troops arrived at Blue Dragon Pass which was guarded by Qiu Yin. In the first fight, Qiu's three assistants were killed and he was wounded. His general Chen Qi, was back from a grain transportation task. Chen Qi

could spurt a stream of yellow air from his mouth; whoever encountered it would lose consciousness. In the first battle, Chen Qi captured Deng Jiugong and executed him. In the second round, he captured Tailuan. Huang Tianhua's three sons then came out to encircle Chen Qi.

CHAPTER SEVENTY-FOUR Two Generals, Heng and Ha,
Demonstrate Taoist Magic

When Chen Qi sputtered out his yellow air, Tianjue and Tianxiang were captured. Because Tianxiang scolded Chen Qi, Chen beheaded him and hung his corpse on a tall pole to show to his father. Huang Tianhua sent a letter to Ziya asking for rescue. Nezha first arrived at Blue Dragon Pass; when Chen Qi tried to use his yellow poisonous air to kill Nezha, he failed, because Nezha did not have a soul. Nezha defeated Chen Qi.

Tu Xingsun came back with supplies. In the evening, he penetrated the earth in order to sneak into the city and steal Huang Tianxiang's corpse back. The next day Tu Xingsun and his wife Deng Yuchan went out to fight. Tu was captured, but when the soldier put him down on the ground, he vanished by penetrating into the earth.

Ziya's supplies transportation general, Zheng Lun, arrived. He did not believe that anyone could surpass him and win over his magic white flash from his nostrils, so he asked to fight with Chen Qi. During the battle, both Zheng Lun and Chen Qi were knocked down by the other's magic air; their magical powers were equal. The next day Zheng Lun proposed to Chen Qi that they did not use their magic, and Nezha took the opportunity to kill Chen Qi. Qiu Yin fled out of the Pass.

The commander of Sishui Pass knew he was not the rival of Ziya's generals, so he sent a letter to Zhaoge for help. When the Taoist Yu Hua arrived, he told Han Rong not to be afraid, because he had learned and practiced with a magic blade. The second day, Yu Hua met Nezha. He was particularly angry because it was Nezha who had wounded him the last time. He used his magic blade to hurt Nezha, but because Nezha did not have blood, he did not die immediately. Instead, Nezha trembled and could not talk.

CHAPTER SEVENTY-FIVE Tu Xingsun Is Captured When He
Steals the Spiritual Camel

The second one to be hurt by the blade was Thunder Bolt; but because he was protected by the apricot he had eaten, the wound was not fatal. Nezha was taken back to his

master. Yang Jian inspected Thunder Bolt's wound and discovered that the blade was fatally poisonous. When he returned to the mountain to ask his master about it, his master told him that it was a Blood-melting Blade and only Yu Hua's master, Yu Yuan, had three pills for curing wounds made by the blade.

Yang transformed into Yu Hua's appearance and flew to see Yu Yuan. Yang told Yu Yuan that the blade snapped back and that he had hurt himself, and therefore needed the pills. Yu Yuan gave him all the pills. But after Yang Jian (in Yu Hua's shape) left, Yu Yuan realized that he had been tricked. He caught up with Yang Jian, but was bitten by Yang's dog and could only flee back to his island. Yang returned to the camp. After he cured Thunder Bolt, they went to challenge Yu Hua and killed him.

Yu Yuan came to avenge his disciple's death. Tu Xingsun loved Yu's spiritual camel; that night, he sneaked into the pass by penetrating into the earth to steal it. When Tu was captured by Yu, his master Ju Liusun came to rescue him. Ju used his magic rope to tie Yu and bring him to Ziya. Because swords and blade could not cut Yu Yuan's head, Ziya ordered soldiers to make an iron case to put Yu Yuan in and sink it into the sea. However, Yu Yuan escaped through the water. Yu Yuan flew to see Tongtian and Tongtian released the rope and gave Yu a weapon. But after Yu arrived at the pass, he was captured again even before he had chance to use the weapon. While Ziya and his generals were worried about how to execute Yu Yuan, Lu Ya came. Lu used his Flying Blade to cut down Yu's head. When Commander Han Rong packed up his belongings and intended to hide in the mountain, his two sons came to see him.

CHAPTER SEVENTY-SIX Zheng Lun Captures the General and Conquers Sishui Pass

Han Sheng and Han Xie told their father not to escape, because they had learned magic arts which could defeat Ziya. They trained three thousand soldiers to operate the Ten-Thousand Blades Cart. When they met Ziya, they chanted the spell, and the three thousand carts had wind and fire arising all over and uncountable blades fell from the sky. Ziya's troops were defeated thoroughly. During the night, the Han brothers launched a raid, killing even more soldiers; Ziya and King Wu barely survived. Zheng Lun used his magic white flash to capture the Han brothers before they could use their magic. They were executed and their father committed suicide.

Immortal Taiyi received a letter that he should descend from the mountain to meet the Myriad Immortals Deployment.

He had first to send Nezha down the mountain. He gave Nezha three cups of wine and three dates. After Nezha ate and drank, he became an eight-armed, three-headed monster, with a weapon in each hand. Taiyi was pleased with the change, and told Nezha that the magic arts could be controlled by his mind; when he did not want to be the monster, he could change back to his original form.

When Ziya saw that the next stronghold was Jiepai Pass, he was alerted. He ordered his disciples to build a hut to wait for the immortals. The next day, all twelve senior immortals came, and Duobao initiated the Deployment.

CHAPTER SEVENTY-SEVEN Laozi Transforms into Three Forms

The deployment had four magic swords hanging in the four directions. After a while, as Yuanshi was descending from the air, all the disciples came out to welcome him. The next day Tongtian and his senior disciples also arrived.

Upon first seeing Tongtian, Yuanshi rebuked him for not keeping his promise but instead setting forth the malicious deployment. Tongtian told Yuanshi that Master Guangcheng had insulted him and his disciples, by saying that they were feathers and beasts and inferior to the Chan School's disciples. Yuanshi went through the deployment; nothing could harm him, but he did not attack it. He waited for the senior hierarch, Laozi, to join. The next day, Laozi came, and he explained the situation to Tongtian and advised him to retreat. Because Tongtian had been criticized, he felt humiliated; he thus challenged Laozi and Yuanshi to enter the deployment. Laozi entered, but the swords and magic weapons could not harm Laozi. Tongtian used his sword to strike Laozi, but Laozi then chanted spell and touched his cape, and three streams of air dashed out and transformed into three Taoists. These three joined in the fight to help Laozi, so Tongtian could not resist them.

CHAPTER SEVENTY-EIGHT Three Schools Meet to Defeat the Immortal-Slaughtering Deployment

Although the three Taoists transformed from Laozi's vital force had physical form, they could not hurt Tongtian. To conquer the Immortal-Slaughtering Deployment, they needed four people with very powerful magic arts, so Laozi and Yuanshi invited Taoist Zhunti and Taoist Jieyin from the west. Yuanshi also wrote spells on his four senior disciples' palms and instructed them that in the next day's battle, if they were to see flames, they should quickly

grasp the four magic swords and take them away from the deployment.

The four Hierarchs exercised magic arts to protect themselves when they entered the deployment; each of them attacked from one direction. Tongtian's magic swords could not harm the four Hierarchs; he was besieged and struck several times. After the four swords had been taken away by Yuanshi's four disciples, Tongtian knew the deployment was broken through; he fled out of it and headed for his temple to practice another fierce magic weapon.

When the commander of Jiepai Pass, Xu Gai, sent a messenger to King Zhou to seek rescue, King Zhou was worried. Daji told King Zhou that the border generals made up false reports in order to gain more financial support from the court; she urged King Zhou to behead the messenger. Jizi went to admonish King Zhou, but the king would not believe him.

Xu Gai intended to surrender, but his deputy generals insisted that they fight. One of the two deputy generals was killed by Thunder Bolt.

CHAPTER SEVENTY-NINE At Chuanyun Pass, Four Generals Are Captured

The next day, when Xu Gai decided to surrender, after his second deputy general was killed, a monk called Fajie came to see him and said he had come to avenge his disciple Pen Zhun.

Fajie used his Soul-Snatching Banner to capture Thunder Bolt, but when he waved it on Nezha, Nezha was not influenced. Nezha hit on Fajie's back. The next day Zheng Lun, Tu Xingsun and Yang Jian attacked Fajie; Zheng Lun exercised his white flash from his nostrils to strike Fajie before he could use his banner. They captured Fajie, but when the soldier was to cut down his head, the Taoist Zhunti came to take him back to the west.

Ziya moved his troops to Chuanyun Pass, which was guarded by Xu Fang, Xu Gai's brother. Xu Gai went to persuade Xu Fang to surrender but Xu Fang imprisoned him. Long Anji, Xu Fang's assistant, had a pair of magic circles which could make noise to confuse the enemy and then bind his hands. Because Feihu was captured on the first day, Nezha asked Ziya to let him fight with Long Anji.

CHAPTER EIGHTY Yang Ren Greatly Defeats the Plague Deployment

Nezha was immune from the magic sound; he struck Long's

head and killed him. While Xu Fang was worrying that no one could resist Ziya, a Taoist came in, who was Lü Yue. When Ziya's followers saw Lü Yue, they all gnashed their teeth, because Lü Yue had caused them to suffer a great deal. They attacked Lü from different directions and wounded him badly. After several days Lü's friend Chen Geng came to join him; they had practiced a deployment called Plague Deployment. Ziya remembered the poem Yuanshi had written for him; one line in the poem was "At the Chuanyun Pass, you will suffer from Plague Deployment." He was very worried. Master Yunzhong came to take Ziya's place for one hundred days.

Lü Yue and Chen Geng arranged twenty one plague umbrellas in the deployment and invited Ziya to attack. Master Yunzhong put spells on Ziya's back, chest and cape, then put a pill in his pocket. After Ziya entered, Lü Yue operated the Plague Deployment; black mist surrounded him and black sands fell and covered him, while he became unconscious. Every day, Lü Yue chanted spells and spread sands on him.

Lü Yue suggested that Xu Fang send Feihu and the other three captured generals to King Zhou; Fang Yizhen was the one chosen as escort. Yang Ren was sent down with his recently completed magic fan called Five-spiritual-fire Fan. He encountered Fang Yizhen and, with just one fan, Fang was burnt into ashes and blown away. Yang released Feihu and the others; he told them to stay in the pass as inside help until the time came, while he went to see King Wu and Master Yunzhong.

CHAPTER EIGHTY-ONE

Ziya Encounters the Chicken Pox Spirits at Tong Pass

Yang Ren entered the Plague Deployment with his spiritual fan; when Lü Yue hurled the umbrella at Yang, Yang fanned several times, and all the umbrellas were gone. When Lü Yue waved his sword at Yang, Yang fanned another several times and Lü and all his altars were burnt into ashes and were blown away.

Ziya was rescued and his life restored, he launched a final attack; Huang Feihu and the other generals inside the pass killed the guards and opened the gate and the pass was taken over by Ziya's troops.

After the victory, Ziya's troops marched toward Tong Pass, which was under the commander of Yu Hualong and his five sons. The first battle was wild, with five pairs fighting in a mass. Yu Hualong was bitten by Yang Jian's dog, and his sons Yu De and Yu Xian were wounded by Nezha. That night, Yu De took out five cloth wrappers in five colors and five pecks to give one to each of his brothers.

After midnight, Yu De told his four brothers to stand on the wrapper and hold the peck; as he chanted the spell, the five men were lifted to fly in the air. They spread the poison in the peck to every well and water source. The next day all the soldiers and generals had chicken pox on their body; after three days, they all were lying in bed. Nezha and Yang were the only two not affected. Yang flew to Shennong, who gave him three pills and one plant; Yang used the pills to save the people and gave the plant to them to grow.

CHAPTER EIGHTY-TWO The Three Schools Gather at the
Myriad Immortals Deployment

Yu Hualong and his five sons were too confident with their magic; they drank every day, waiting for Ziya and his soldiers to die. But on the eighth day, when Yu's eldest son Yu Guang went out to see, Ziya's camps were just like before. Yu Hualong led his sons to attack; in this fierce battle his five sons were killed and he committed suicide. Ziya and his generals took Tong Pass.

Ziya ordered his generals to station at Tong Pass to protect King Wu; he and his followers moved ahead to meet the Myriad Immortals Deployment. Laozi, Yuanshi and the twelve disciples all came to meet Ziya.

When Laozi and Yuanshi met Tongtian in front of the deployment, they advised Tongtian to give up, but Tongtian had a deep grudge against them, so he would not listen. Master Guangcheng took the first fight with Wuyunxian; when Wuyunxian hurled his hammer to strike Master Guangcheng, Guangcheng was hurt and ran westward. Tongtian ordered Wuyunxian to capture Guangcheng, dead or alive. When Wuyunxian had almost reached Guangcheng, Taoist Zhunti appeared. Zhunti advised Wuyunxian to become a Buddhist disciple when Wuyunxian refused, Zhunti called a novice to bring a magic bamboo pole.

CHAPTER EIGHTY-THREE The Three Bodhisattvas Subdue the
Lion, the Elephant, and the Leopard

The bamboo pole was a Buddhist magic weapon; it radiated a flash which could wrap Wuyunxian so that he could not escape but had to show his original form, a huge sea-tortoise. The novice jumped on to its back and took it to the Bade chi (Eight Virtues Pond).

Wenshu entered the Taiji Deployment; his Pangu Banner protected him from harm. When Qiushouxian came to attack, Wenshu used a magic rope to tie him and bring him to see Yuanshi. When Immortal of the South Pole chanted a spell,

Qiushouxian changed into his original form, a green-haired lion; Yuanshi bestowed it on Wenshu as his mount.

Lingyaxian was the next one to challenge; Puxian showed his true form (dharmakaya) to subdue him. When Lingyaxian was beaten, he transformed into his original form, a white elephant, which Laozi gave to Puxian to ride. Jinguangxian was subdued by Cihang; he was a golden-hair leopard which Cihang took for a mount.

Guiling Shengmu (Turtle Spirit Divine Mother) fought with Ju Liusun, she defeated Ju Liusun badly. Jieyin came to block her and advise her to go to the west; Guiling refused to go and struck Jieyin. She was finally subdued and changed into a big turtle. When the novice came to take her to the west, he accidentally opened a bag and spiritual mosquitoes flew out to suck the turtle. In a very short time, the turtle was dead.

Laozi gave orders to his disciples to enter the Myriad Immortals Deployment, because it was a predetermined event; each one had his or her own fate, to kill or to be killed. Tongtian called all his disciples to form a deployment. These twenty eight spirits were the twenty eight constellation spirits. Hong Jin and Princess Long Ji were killed in the battle.

CHAPTER EIGHTY-FOUR Ziya's Troops Capture Lintong Pass

Tongtian was infuriated with Laozi and Yuanshi; he ordered his disciples to attack them. The battle was wild and bloody; all the spirits, demons or immortals whose names were on the Investiture Roster were killed. Tongtian called Dingguangxian to bring the Six Souls Banner, but Dingguangxian hid beneath the altar. When he did not get his magic banner, Tongtian lost his morale and intended to escape. Laozi and Yuanshi wounded him but did not chase him. Ziya's troops achieved a complete victory.

When Laozi, Yuanshi and all immortals returned to the altar, Dingguangxian came out and presented the Six Soul Banner to Laozi. Laozi ordered him to erase Ziya and King Wu's names and then wave it on him and the other three Hierarchs. When the Banner was waved, it did not hurt Laozi and the others at all.

While Tongtian and his surviving disciples were resting, the Chief Hierarch, Hongjun, who was the master of Laozi, Yuanshi and Tongtian, appeared. Hongjun first rebuked Tongtian for breaking the agreement and then also reprimanded Laozi and Yuanshi for causing unnecessary killing just because of their anger and resentment. Hongjun ordered Tongtian to summon Laozi and Yuanshi. Laozi and Yuanshi quickly went over and bowed down. Hongjun told the

three hierarchs that he had come to mediate their disputes. He taught them a lesson and gave a pill to each of them. After they ate the pills, Hongjun told them what they had eaten were poisonous herbs; if any one of them should ever have an intention of attacking the other, he would die from the poison, but if they maintained peace, the pills would cause no harm.

After all matters were settled, Hongjun and the other hierarchs left. Lu Ya gave his magic flying blade to Ziya for future use.

While Yuanshi was flying back to his grotto, his spiritual Crane saw Shen Gongbao who was fleeing in front of them. Yuanshi caught Shen and ordered the hercules god to tie him and stuff him into the hole at the bottom of the North Sea.

Ziya led his troops to the Lintong Pass. There were four generals guarding the pass, namely Ouyang Chun, Bian Jinlong, Gui Tianlu, and Gongsun Duo. The generals had decided to fight to the last; if they could not win, they would defend the city and wait for aid.

On the first day, Bian Jinlong was killed by Huang Feihu. His son Bian Ji erected a Ten-thousand Skeletons Banner before the gate; when his rivals chased him and passed under it, they lost consciousness. Bian Ji used it and captured Nangong Gua, Huang Feihu, Huang Ming and Thunder Bolt. Only Nezha was not affected; he was able to strike Bian.

CHAPTER EIGHTY-FIVE

Dukes Deng and Rui Surrender to the Lord of the Zhou House

Seeing that Bian Ji was wounded, Ouyang Chun sent a report to King Zhou to ask for aid; King Zhou appointed Deng Kun and Rui Ji the commanders.

Tu Xingsun tried to rescue the captured generals, but when he approached the gate, he fainted and was taken to the execution ground. He escaped when the soldiers put him on the ground.

When Ouyang Chun reported to Deng and Rui that he had captured Huang Feihu and the others, Deng immediately had the intention of saving Huang's life, because Huang was his relative, and Deng also conceived a plan to join King Wu. In Rui's mind, he was thinking of surrendering to Ziya. That night they both intended to sound each other out; after several drinks, they expressed their ideas to each other. While they were talking, Tu Xingsun stuck out his head from the ground. Tu asked the two to write a letter to King Wu and Ziya.

The next day, Deng and Rui pretended to go out for battle. When they saw the skeleton banner, they ordered Bian Ji to remove it, saying that it looked ugly. Bian then wrote three charms for them so that they could pass under it safely. Deng and Rui gave the charm to Tu Xingsun to take back to Ziya. Ziya imitated the drawing to make copies of the charm and distribute them to all his followers and generals.

CHAPTER EIGHTY-SIX

At the Minchi District the Gods of Five Mountains Return to Heaven

With the charms in their hair, Ziya's generals defeated Bian Ji and chased him under the banner; Bian fled into the city and closed the gate. Deng and Rui criticized Bian Ji for letting the Zhou troops approach the city; before Bian could explain, they executed him. They also killed Ouyang Chun because he would not surrender to Ziya.

After they had settled the people in the city, Ziya continued his expedition; his troops reached Minchi district, which was located at the opposite side of Zhaoge, separated by a river. The guarding general of Minchi was Zhang Kui and his wife was Gao Lanying. Zhang Kui had a Mono-horn Black-Mist beast (du jiao wu yan shou) as a mount; it could gallop like the wind. Zhang Kui killed two of King Wu's brothers.

The next day, Chong Heihu, his generals Wen Pin, Chui Ying, and Jiang Xiong arrived at Minchi; King Wu went out to welcome them. While they were talking, Zhang Kui yelled a challenge to the camp, and they, with Huang Feihu, hurried out to meet him. Chong Heihu intended to tempt Zhang Kui to chase him, so that he could release his spiritual crows to kill him. All five of them pretended to be defeated and galloped back. Zhang's beast ran too fast; he caught Wen Pin and Chong Heihu and chopped them into two pieces. Zhang's wife Gao shot her spiritual needles into the eyes of the others and Zhang galloped over and finished them, too.

When Yang Jian went out to meet Zhang, he pretended to be weaker than Zhang, so that Zhang captured him and took him back. When the executioner beheaded Yang, a groom reported to Zhang that his beast's head had suddenly dropped down and the mount had died. Zhang was very angry. This time he rode a horse to capture Yang; his wife Gao ordered soldiers to take chicken blood and dung to dump over Yang's head. Moreover, she drew a spell to put in Yang's hair and then ordered soldiers to cut his head off. When Yang's head fell to the ground, a maid reported to Zhang that suddenly dung had fallen down on his mother and that her head had

fallen off. Zhang was so sad that he lost all sense of caution.

CHAPTER EIGHTY-SEVEN Tu Xingsun and His Wife Die in
the Battle Field

Zhang now hated Yang Jian intensely. He went out to challenge Yang to fight, but Nezha met him and used his Nine-dragon Fire Shade to cover Zhang and burn him. However, Zhang knew the magic of penetrating into the earth, so he escaped out of the shade. Because of his mother's death, Zhang Qui's mind was in a confused state; his wife reminded him to penetrate through the earth to Ziya's camp to kill King Wu. Zhang was very happy.

However, that night, Yang Ren was on duty patrolling the camp; he had three eyes, one of which could see through the earth. His eye followed Zhang and he kept watching him and reporting to Ziya, Thus Zhang did not have a chance to get near to King Wu.

Tu Xingsun escorted the supplies back to camp. When he was informed of Huang Feihu's death, he went out to avenge his friend. Although Tu Xingsun was dwarf, he hit Zhang's leg and Zhang could not catch him; therefore Zhang penetrated into the earth and ran away. Tu exercised the same magic to chase Zhang, but he was not as fast as Zhang, so he failed to catch him. Zhang used his magic calculation to know that Tu was on his way to his master to learn the magic of pointing to the ground and making it as hard as iron; so he penetrated into the earth to catch Tu and kill him. When Deng Yuchan saw her husband's head hanging from a pole, she could not bear to go out to kill Zhang Kui; Gao Lanying fired her needles to hurt Deng's eyes and killed her.

Ziya ordered his soldiers to besiege the city and attack from four directions, but after two days and two nights it was not successful, so Ziya let them rest for a period.

Zhang Kui sent a messenger to Zhaoge to request help. King Zhou issued a decree to recruit capable people to serve the court. Three men, named Yuan Hong (a monkey demigod), Wu Long (a centipede demigod), and Chang Hao (a snake demigod), came to the court. King Zhou appointed them chief commanders; Chang Hao then led the armies to station them at Meng Ford.

CHAPTER EIGHTY-EIGHT

King Wu Has a White Fish That
Jumps into His Dragon Boat

Zhang Kui was disappointed when he was informed that Chang Hao had marched his troops to Meng Ford. His wife suggested they defend the city resolutely and not go out to fight; if Ziya's troop ran short of supplies they could only retreat.

Tu Xingsun's master, Ju Liusun, sent a spell and a letter to Ziya, telling Ziya how to use the spell and how to trap Zhang Kui. The next day, Ziya and King Wu rode strong horses to look around the city. When Zhang saw them pointing here and there, he rushed out the gate to chase King Wu. Waiting until Zhang had galloped far away, Nezha and Thunder Bolt flew into the city to kill Gao Lanying and open the gate; then, Ziya's troop attacked. At that time, Nezha flew to rescue King Wu; because Zhang Kui could not win, he penetrated into the earth and returned to the city. When he realized that the city had been captured, he decided to run to Meng Ford to meet Chang Hao. Yang Ren used his eyes to trace Zhang's route and directed Yang Jian and Wei Hu to follow Zhang. When Zhang arrived at the bank of the Yellow River, Yang was waiting there, burning the spell. All of a sudden the earth became iron hard and Zhang could not move even one inch, but had to come out and flee on the ground. When his head had just protruded from the earth, Wei Hu's club fell down on his head to smash him.

Ziya bought boats from fishermen to cross the river. When King Wu's boat was in the middle of the river, a white fish jumped into the boat. King Wu wanted to release it but Ziya explained to him that this was an auspicious omen indicating that the Zhou house would be erected as the ruling family. Ziya stepped down first to tell all the feudal lords not to address King Wu as king. But still some feudal lords wanted to erect a new king; Ziya immediately changed the topic in order to avoid King Wu's suspicion.

CHAPTER EIGHTY-NINE

King Zhou Breaks the Bones and
Cuts Open Pregnant Women

Yao Shuliang and Peng Zushou fought with Chang Hao and Wu Long; Chang and Wu transformed into their original forms, a huge snake and a centipede, to spurt poisonous air to kill them. Nezha and Yang Jian tried to kill them by their magic weapons, but did not succeed.

Yuan Hong sent a messenger to report to King Zhou the victory; King Zhou was delighted, and he ordered Fei Liang to bring his reward. King Zhou had a banquet with Daji to celebrate the victory. As he and Daji stood in the tower, they saw an old man and a young man fording a small river in bare feet. The old man seemed unafraid of the cold water

and walked quickly, but the young man hesitated and was afraid of the cold water. King Zhou asked Daji about the difference and Daji said that the old man was born when his parents were young, so his bone marrow was sufficient; the young man's situation was opposite, having been born to aged parents. King Zhou ordered his guards to take them to the court and break their calves to see if it were so and it was exactly as Daji had said. Daji then bragged that she had learned magic arts, so she could predict the sex of a baby in a woman's womb. King Zhou ordered guards to bring in several pregnant women, to cut open their wombs and examine the sex of the baby. Daji had guessed correctly in all cases. When Jizi and Weizi came to admonish King Zhou, the king was offended and demoted Jizi to be a slave. Weizi left the capital to become a recluse.

One day there were two ugly and strange looking people, Gao Ming and Gao Jue, who came to see Fei Lian; they said they wanted to help King Zhou to defeat Ziya. Fei Lian took them to see King Zhou, who appointed them generals and sent them to Meng Ford.

CHAPTER NINETY Ziya Captures Shen Shu and Yu Lü

When they met each other before the battle, the spirits recognized one another. Yuan Hong knew that Gao Ming and Gao Jue were really the peach spirit and the willow spirit; the two Gao brothers knew that Yuan was the monkey demigod. They were happy to be together joining in the battle.

During the battle, Nezha, Yang Jian, and Yan Ren used their powerful magic weapons to strike the two Gao brothers and Yuan Hong, but none of the weapons could kill them. They disappeared like the wind. Yang Jian told Ziya that the two Gaos did not look like common men, so Ziya ordered soldiers to prepare peach wood and blood in order to break their witchcraft. But the next day, the two Gaos laughed at Ziya, saying that none of his arrangements would be effective against them. Ziya thought there were spies in the camp, but Yang Jian did not agree. Yang flew to see his master, Immortal Yuding. Yuding told him that they were a peach spirit and a willow spirit and that their roots extended to a temple and transferred their soul to the two gate guards Qianli yan (thousand li eyes) and Shunfeng er (following wind ears). That was why they could see things from a thousand li and hear voices from far away. Yuding told Yang Jian to dig out their roots and burn the statues, only then could they be eliminated. Yang Jian returned and wrote down on a piece of paper what Ziya should do. Ziya ordered soldiers to beat on thousands of gongs and use red cloth to build a wall. He then assigned each general a

duty. Gao Ming and Gao Jue did not see or hear anything. A wind blew over the banner and Ziya used his magic calculation to learn that the Gaos and Yuan Hong had planned a night raid. Therefore, he assigned the defense position to each general. That night, Ziya ascended the altar to put into effect his invisible deployment.

CHAPTER NINETY-ONE At Dragon Coiling Ridge, Ziya Burns
Wu Wenhua

When the two Gaos dashed into Ziya's camp, Nezha and Yang Jian were ready; the two Gaos fell into the trap and were killed, but Yang Ren was killed by Yuan Hong.

Yang Jian flew to see Master Yunzhong, who lent him the Demon-reflecting Mirror. Using the mirror, Yang could learn what kind of demons they were. In the battle, when Chang Hao turned into a white snake, Yang transformed into a huge centipede to cut the snake into two pieces. When Wu Long showed his original form, a centipede, Yang then transformed into a huge rooster to peck Wu to death.

A giant named Wu Wenhua came to assist Yuan Hong. In the day time Wu Wenhua fought with Long Xuhu; Long was short, so Wu could not reach him and was wounded on his feet. That evening, Wu raided Ziya's camps. His huge arrow struck many Zhou soldiers and killed them. Yuan Hong also launched an attack, so Ziya's troops were severely defeated. Yang Jian alone had to fight and take care of the storage of supplies. He took a straw and blew it to transform it into a giant which was taller than Wu Wenhua; Wu was very scared and ran back to his camp.

The next day, Ziya received a report that the number of dead was two hundred thousand; in addition, thirty four generals had been killed. The Meng River was stuffed with bodies. When informed, King Zhou was delighted; he indulged even more in wine and women.

Yang Jian and Ziya agreed to eliminate Wu Wenhua first. They buried gun powder, dry wood and charcoal under the ground in a valley which had only one entrance and no exit. Ziya and King Wu rode horses to tempt Wu to chase them, and then they led him to the valley.

CHAPTER NINETY-TWO Yang Jian and Nezha Subdue the
Seven Demons

Wu Ji and Nangong Gua let King Wu and Ziya pass through, then they ordered soldiers to roll logs and rocks down to block Wu Wenhua's way out. After Wu was trapped in

the valley, the soldiers lighted the fire to burn Wu Wenhua to death.

A monk named Zhu Zizhen came to join Yuan Hong. He was a pig demigod in human form. When he met with Zhu Zizhen, Yang Jian used his Demon-Reflecting Mirror to see Zhu's original form; he let the pig swallow him. While Yuan Hong and Zhu Zizhen were having a banquet to celebrate the victory, another man, Yang Xian, came in; he was the goat demigod. Yang Jian, in Zhu Zizhen's stomach, rebuked Zhu for eating too many people, then pinched his liver and heart. Zhu felt extreme pain and appealed for mercy. Yang ordered him to transform to his original form and walk to see Ziya; Zhu could not but do what Yang told him to do. When the huge pig came to Ziya's camp, Nangong Gua cut its head off.

Another man was sent to Yuan Hong; his name was Dai Li and was really the dog demigod. The three went out to avenge Zhu's death, but Yang Jian and Nezha killed Dai Li and Yang Xian. Later, the ox demigod, Jin Dasheng, arrived to assist Yuan Hong; he killed Zheng Lun in a battle. When Yang Jian was prepared to subdue the ox demigod, Nügua came from the air. Her maid servant used a rope to string Jin's nose and beat on his back; Jin transformed back into a huge ox. Nügua gave the ox to Yang Jian, and Yang brought it to Ziya to behead.

That night, Ziya launched a raid and broke the defense. Yang Jian and Yuan Hong fought wildly. Every time Yuan transformed into something, Yang also transformed into a rival of that thing, so Yuan could not win. Yuan fled to a mountain and called his little monkeys to help. Yang could not resist the thousand monkeys, but had to use magic to escape. Nügua showed up and gave Yang a Mountain River Painting and taught him the spell to use it. When Yang hanged the painting on a tree, it changed into a mountain; however, Yuan did not know the difference and began to go up to the mountain.

CHAPTER NINETY-THREE

Jinzha Seizes Youhun Pass by Means of Strategy

Soon after Yuan ascended the mountain, his mind was haunted by a hallucination; he changed into a monkey without realizing the change. Whatever he thought in his mind would become fantasy before his eyes. He saw a big, ripe peach on a tree; he ate the peach and rested on a rock. Suddenly Yang rushed to him, but Yuan could not even stand up to fight, so Yang tied him and brought him to Ziya. But when Ziya ordered Yang to behead Yuan Hong, a strange thing happened. Every time Yang cut off Yuan's head, another head

grew from his body. Yang tried several times, still he failed. Ziya suddenly remembered Lu Ya's flying blade and released it from a gourd. That blade had two eyes radiating two flashes which locked on Yuan's head; after several turns around the head, Yuan's head dropped down on the ground.

Jinzha and Muzha were assigned to take over Youhun Pass. They disguised themselves as Taoist cultivators to see Dou Rong, the commander. When they told Dou that their masters were killed by Ziya, and that they had come to avenge their masters' death and pacify Ziya's rebellion, Dou and his generals did not believe them. The next day Jinzha and Muzha captured one of Ziya's generals and Dou then trusted them. In the second fight, they told Duke of the East to launch a raid that night. During the night, when Ziya's troops attacked the pass, Jinzha and Muzha opened the gate and captured Dou Rong.

CHAPTER NINETY-FOUR Wenhuan Angrily Slaughters Yin Pobai

As the fighting continued, Dou Rong was killed. In the city, Muzha killed Dou's wife. All the others surrendered to them.

Duke of the East, Jiang Wenhuan, led his men to join Ziya. Ziya assembled all the allied troops and gave the order to march to Zhaoce.

At the court, King Zhou was worried. He asked his generals and officials what they could do now; they decided to defend the capital and also recruit capable men to assist. Three sworn brothers came to see King Zhou; King Zhou appointed them as commanders, but they were killed in the first battle. Yin Pobai volunteered to go to see Ziya, because he had known Ziya before, he thought he could persuade him to retreat. Yin Pobai tried very hard to convince Ziya, but Ziya did not listen to him. Yin then became angry and started berating Ziya. Jiang Wenhuan waved his sword and cut Yin into two pieces.

CHAPTER NINETY-FIVE Ziya Exposes King Zhou's Ten Misdeeds

Yin Pobai's son, Yin Chengxiu, rushed out from the city to avenge his father's death, but was killed by Jiang Wenhuan.

Ziya's troops besieged the city and attacked from four gates, but the defense was tight and strong and they did not succeed. Ziya's followers suggested a plan to Ziya that they could use magic to go in and open the gate. Ziya did not want to see too many people killed. Instead he made

many copies of an announcement and shot them into the city. After reading the announcements, people opened the gate at midnight. Ziya awoke and immediately gave the order that only ten thousand soldiers could go in and that they must not kill the common people nor take their belongings.

When the guards reported to King Zhou, he was drinking wine with Daji. The Chief Commander of the royal guards urged him to fight, otherwise they would be captured. When King Zhou gathered his royal guards, Ziya's troops were already stationed along the palace wall. King Zhou rode his horse to see Ziya; Ziya told King Zhou that because he was a tyrant, they had come to kill him on behalf of Heaven. King Zhou asked Ziya what misdeed he had committed; Ziya then enumerated ten serious ones.

King Zhou was infuriated when he heard Ziya's accusations. All the feudal lords, especially Duke of the East, whose father and sister had been cruelly murdered by King Zhou, called for the beheading of King Zhou. They rushed to fight with King Zhou. When King Wu saw the vassals fighting with their ruler, he told Ziya to stop them. Ziya told King Wu to beat the drum. King Wu beat the drum, without knowing that the sound of the drum was a signal to advance the troops, not to retreat. All the lords and soldiers heard the drum and rushed to kill King Zhou.

CHAPTER NINETY-SIX Ziya Issues Orders to Capture Daji

Lu Renjie, Lei Kun and Lei Peng fought to rescue King Zhou from the attack, but they were all killed. King Zhou had a chance to flee back to the palace, but he was wounded in the back.

Fei Liang and E Lai, the two wicked officials, sneaked into the inner palace and stole the seal of the king. They planned to present the seal to King Wu, thinking that since King Wu was a benevolent person, who certainly would spare their lives.

King Zhou's three favorite concubines, Daji, Hu Ximei, and Wang Guiren consoled him, saying that they had learned magic arts and could fly out during the night to kill King Wu and thus to resolve the worries of King Zhou.

Ziya did not think of any raid at this point, thus, that night the three demons, Daji, Hu Ximei and Wang Guiren, created chaos and killed many soldiers. But Ziya had too many followers who had magic power, so the three demons were not totally successful in their plans to destroy the armies and kill King Wu. When they returned to the palace, King Zhou told them to flee for their own lives. He went alone to the Star-Plucking Tower.

The three demons planned to escape, but their plans were known to Ziya's through his magic calculation. He ordered Yang Jian, Wei Hu and Thunder Bolt to intercept them. The three generals waited in the air; when they saw the three demons fly out of the palace, they chased after them. Nügua suddenly appeared to block the three demon's way.

CHAPTER NINETY-SEVEN At the Star-Plucking Tower King
Zhou Burns Himself

Nügua used magic rope to bind the three demons and to hand them over to Yang Jian.

The three demons were brought to the execution ground. Ziya reproached them for eating palace servants and for creating the paolu to kill righteous officials. Daji appealed to Ziya saying that she was only a weak girl from the Su family, how could she have influenced King Zhou to commit all of the evil deeds? But Ziya had explained to the feudal lords that she was a fox demon, not Su's daughter.

The executioners cut off the heads of the Zither Demon and the Pearl Chicken Demon without hindrance. But Daji revealed her seductive and bewitching charm to the executioner; he was so infatuated that he could not raise the sword. After two other executioners had been changed, Thunder Bolt reported the matter to Ziya who used his flying blade to behead Daji.

King Zhou saw the execution from the palace and became sorrowful. On his way to the Star-plucking Tower, there were many ghosts which appeared to haunt him; he opened his eyes wide to scare them away. When he arrived at the Tower, he was wearing the imperial robe with pearls and jade covering it. King Zhou then ordered Zhu Sheng to burn the Tower. Seeing that King Zhou was burnt to death, Zhu jumped into the fire to commit suicide.

King Wu and the other feudal lords entered the palace; Ziya quickly ordered soldiers to put out the fire.

CHAPTER NINETY-EIGHT At Deer Tower King Wu Gives Away
Wealth

King Wu pitied the maids and servants in the palace; he ordered his soldiers not to harm them or take their belongings.

Ziya buried King Zhou, using the royal ceremony for a king's funeral. When King Wu saw so many jewels, jade and gems in the palace, he distributed them to the feudal lords and common people. King Zhou's son, Wu Geng, was brought to

King Wu. Because the feudal lords all hated King Zhou, they intended to kill Wu Geng. King Wu stopped them and enfeoffed Wu Geng the lord of Shang to succeed the Yin family line.

All the feudal lords wanted King Wu to ascend the throne, but King Wu would not do so. Finally, Ziya said to King Wu that he could ascend the throne as an acting king. Later if there was a sage, then King Wu could still pass the throne to him. King Wu agreed.

Boyi and Shuqi blocked King Wu's way back to Xiqi. They cried and sang a song to satirize King Wu. They refused to eat the millet of the Zhou and died of starvation.

Fei Lian and E Lai brought the seal with them to see Ziya; Ziya appointed them positions.

Ziya's ex-wife, lady Ma, heard that Ziya had become the Prime Minister of King Wu; she was so ashamed of what she had done to Ziya that she committed suicide.

After everything was settled, Ziya flew to Kunlun Mountain to see Yuanshi.

CHAPTER NINETY-NINE Jiang Ziya Returns to the State and Canonizes the Gods

Hierarch Yuanshi told Ziya to return to the capital and that he would send a decree to him later.

After the decree arrived, Ziya ascended the Investiture Altar and announced the decree to all the souls and spirits. He canonized three hundred and sixty five gods in eight departments. Every department was in charge of one aspect of the human world.

When Ziya returned from the Altar, Fei Lian and E Lai were brought to him and Ziya ordered soldiers to execute them.

CHAPTER ONE HUNDRED The Son of Heaven of Zhou Enfeoffs The Feudal Lords

Fei Lian and E Lai were canonized as evil spirits that always brought about failure and bad luck.

Ziya suggested that King Wu enfeoff his generals, officials, and relatives. Li Jing, his three sons, Yang Jian, Wei Hu and Thunder Bolt came to report that they did not want positions and wealth; instead, they asked to be released from service. Later they all became gods.

King Wu discussed the enfeoffment with Ziya and Duke of Zhou. The next day King Wu appointed seventy two lords,

each with their titles and feoff. They expressed their appreciation and returned to their states.

Ziya was enfeoffed at Qi and also bestowed with a yellow hatchet and white banner, which were the symbols of authority to supervise the other lords. After five years, the Qi state had become a strong, prosperous and peaceful state.

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