

Linking Ancient and Contemporary

Continuities and Discontinuities in Chinese Literature

edited by Tiziana Lippiello, Chen Yuehong 陈跃红 and Maddalena Barenghi

The Chapter Titles in *Xiyou ji* and *Honglou meng* Continuity and Discontinuity

Nicholas Koss

(Peking University, China)

Abstract This essay will first study the chapter titles in the early chapters of *Xiyou ji* (The Journey to the West), which will be followed by an examination of the chapter titles in the first eighty chapters of *Honglou meng* (Dream of the Red Chamber). The purpose of this study will be to show the continuity and discontinuity of the chapter titles in the final version of *Xiyou ji* (1592) with those in the first printed edition of *Honglou meng* (1791). The final part of this essay will relate some of the ideas of Gérard Genette about titles and chapter titles to the chapter titles in *Honglou meng*.

Summary 1 Introduction. – 2 Formation of *Xiyou ji*. – 3 Ming Editions of *Xiyou ji*. – 4 Correspondence between the Zhu and 1952 *Xiyou ji*. – 5 Priority of the Zhu Text According to My Reading. – 6 Chapter Titles in *Xiyou Ji*, Chapters 1-14. – 7 How the Author/redactor of The 1592 Edition Uses the Titles from Chapters 1, 8, 13, and The 14 of the Zhu Text. – 8 Chapter Titles in Chapters 15-35 of The 1592 Edition of *Xiyou ji* and Corresponding Ones from the Zhu Text. – 9 How The 1592 Author/Redactor Uses the Zhu Titles for Some of the Titles in Chapter 15-35 of *Xiyou ji*. – 10 How The 1592 Author/Redactor Creates His Own Titles. – 11 Chapter Titles from Chapter 36 in the 1592 Edition. – 12 The Chapter Titles in *Honglou meng*. – 13 The Relationship of the Chapter Titles in Hlm to the Content of the Chapter. – 14 The Chapter Titles of Hlm as Offering a Way to Interpret the Content of the Chapter. – 15 Other Aspects of the Chapter Titles of HLM. – 16 Conclusion.

Keywords *Xiyou ji*. The Journey to the West. *Honglou meng*. The Dream of the Red Chamber. Gérard Genette.

1 Introduction

Chapter titles, often expressed in elegant couplets, are a feature of traditional Chinese fiction. These titles could have had their earliest manifestations in the announcements of Song dynasty oral story tellers who would have indicated the story or stories to be told on a particular day. This essay will first study the chapter titles in the early chapters of *Xiyou ji* 西遊記 (The Journey to the West), which will be followed by an examination of the

The Chinese text for *Honglou meng* is taken from: <http://ishare.iask.sina.com.cn/f/10344861.html> (2016-08-23).

Sinica venetiana 3

DOI 10.14277/6969-095-2/SV-3-8

ISBN [ebook] 978-88-6969-095-2 | ISBN [print] 978-88-6969-098-3 | © 2016

107

chapter titles in the first eighty chapters of *Honglou meng* 紅樓夢 (Dream of the Red Chamber). The purpose of this study will be to show the continuity and discontinuity of the chapter titles in the final version of *Xiyou ji* (1592) with those in the first printed edition of until the publication of *Honglou meng* (1791). The final part of this essay will relate some of the ideas of Gérard Genette about titles and chapter titles in *Honglou meng*.

2 Formation of *Xiyou ji*

The formation of *Xiyou ji* (hereafter XYJ) seems to have undergone a process of various ‘documents’ or ‘traditions’ being finally combined into an all-encompassing text. The traditions involved for the formation of the XYJ would include the Buddhist temple service of the Tang Dynasty (618-907) when monks would preach about Sanzang 三藏; the secular storytellers of the Song Dynasty (960-1279) who would present a cycle of stories about Sanzang; Yuan Dynasty (1260-1378) drama about Sanzang and his disciples; and Song and Ming printed ‘fiction’ about the journey to the West. All of this material would have then been brought together by the author/redactor of the 1592 Shidetang edition. Moreover, careful textual analysis should allow for the identification of which episodes or parts of episodes belong specifically to which tradition. Also especially pertinent to the study of XYJ is the suggestion that some of these formative documents might preserve oral traditions.

3 Ming Editions of *Xiyou ji*

There are three late Ming editions of XYJ. Only one of these editions is dated. It is entitled *Xinke chuxiang guanban dazi Xiyou ji* 新刻出像官板大字 (A Newly Printed, Illustrated, Deluxe, Large-character Edition of Journey to the West). The preface is dated *renchen* 壬辰, which is taken to be the year 1592. The publisher is Shidetang 世德堂 of Jinling 金陵, which is the Nanjing of today. This edition is in twenty *juan*, and has one-hundred chapters. It numbers approximately 450,000 Chinese characters. For centuries, however, this edition was unknown. It was only in 1927 that Zheng Zhenduo 鄭振鐸 found a copy of it in Paris (Zhao 161). Modern critical editions of XYC are based on this version, which was also used by Anthony C. Yu for his complete English translation (hereafter this version will be referred to as the 1592 edition).

Considerably shorter than the Shidetang 1592 edition is the *Xinqie quanxiang Tang Sanzang Xiyou shi ni (e) zhuan* 新鐫全像唐三藏西遊釋尼厄傳 (A Newly Printed, Completely Illustrated Chronicle of Deliverances of Sanzang of the Tang Dynasty During his Journey to the West). This version

is in ten *juan* and each *juan* has three to ten chapters. Zhu Dingchen 朱鼎臣 of Yangcheng 羊城 (modern-day Guangzhou) is listed as the compiler. His exact dates are unknown but two works with his name given as editor are dated 1584 and 1591 (Dudbridge 157) (hereafter this text will be referred to as the Zhu version).

The shortest of these late-Ming editions of XYJ is the *Xinqie Sanzang chu shen quan zhuan* 新鐫三藏出身全傳 (Newly-printed, Complete Biography of Sanzang's Career). The compiler of this edition is Yang Zhihe 陽至和 of Qiyun 齊雲. Nothing is known about who Yang is. This work is in four *juan* and has forty chapters.

4 Correspondence between the Zhu and 1952 *Xiyou ji*

The textual correspondence between the Zhu and the 1952 editions is basically of three different kinds (in the references to the Zhu text the roman numeral indicates the *juan* number and the arabic number the chapter number). From *juan* I to *juan* VII:4 (with the exception of *juan* IV on the early life of Sanzang), the Zhu version corresponds very closely with Ch. 1-14 of the 1952 edition. Long passages in both versions, many over a page in length, have an almost exact word-for-word correspondence.

There is, however, a different type of correspondence between *juan* VII:5 through *juan* IX in the Zhu version and Ch. 15-35 of the 1952 edition. Here the correspondence is rarely verbatim. The episodes in both versions are fundamentally the same as far as plot is concerned, but, inevitably, a much fuller account appears in the 1952 edition. Furthermore, the 1952 edition has some scenes that are not in Zhu. An example of this kind is the episode about the Yellow Wind monster king, which forms Ch. 20-21 of 1952 and in Zhu VII:3-IX:1. The 1952 version is about 11,000 characters and the Zhu around 2,200. There are three short poems in Zhu, two of which appear in 1952. 1952 has an additional 14 longer poems. I would divide this episode into 8 main scenes. In 1952, scenes 5, 6, and 8 are considerable expansions of the corresponding scenes in Zhu, and scenes 1-4 in 1952 have much new additional material not in Zhu. For scene 7 in 1952, it is actually a sequence of scenes, most of which is not in the Zhu text.

The third kind of relationship between these two texts occurs in *juan* X of Zhu and Ch. 36-100 of the 1952 edition, where the correspondence is, at best, minimal. Generally, the Zhu version has a scanty plot outline where the 1952 edition has a fully developed episode. In some places the correspondence is simply that where a place name appears in Zhu the 1952 edition presents an episode about what happened at that place (Ch. 84, 87, and 91-92). Finally, there are episodes in this section of the 1952 edition that are not in the Zhu version: the episode about the murdered king of Black Rooster Kingdom (Ch. 36-39); the episode about a kingdom where

Buddhist monks are subjugated by powerful Taoists (Ch. 44-46); the episode in which a river monster near Chen Villange demands child sacrifices (Ch. 47-49), and the episode where Wukong confronts the mother of Red Boy (Ch. 59-61).

To get an idea of the typical relationship of the 1592 and Zhu versions of episodes in this section, let us look at the episode about a monster with a diamond snare. The Zhu version, an account of about 550 characters, presents the episode in a very short version. The 1592 version (Ch. 50-52), with over 17,000 characters, has an elaborate rendition of each scene in Zhu as well as subplots not in Zhu. Some scenes in Zhu are but a line or two in length, but in 1592 these one or two line scenes become a sequence of scenes which contain enough material almost to fill a chapter. There are also no poems in the Zhu version but twenty-two in the 1592.

5 Priority of the Zhu Text According to My Reading

In another study, carefully looking at the narrative material only in Ch. 1-14 of the 1592 edition and not in the Zhu edition; the style of the 1592 edition and that of the Zhu edition; the style-markers, according the classifications done by Patrick Hanan: the poetry in Zhu and 1592, and various other considerations, I reach the conclusion that the Zhu edition, or a text similar to it, was used by the author/redactor of the 1592 edition. Liu Cunren 柳存仁 is of the same opinion but Glenn Dudbridge argues for the opposite. I mention what I take to be the relationship of these two editions because it allows me to begin to discuss the chapter titles in XYJ.

6 Chapter Titles in *Xiyou ji*, Chapters 1-14

The title for Ch. 1 of 1592 corresponds to a single-line title from *juan* I:1 of the Zhu edition.

	1592	Zhu
ch. 1	靈根育孕源流出 心性修持大道生 The divine root conceives, its source revealed; Mind and nature nurtured, the Great Dao is born.	大道育生源流出 (I:1) The Great Tao is conceived and born; the origin emerges.

The titles for Ch. 2-4 of the 1592 edition not in the Zhu edition.

Ch. 2 悟徹菩提真妙理 斷魔歸本合元神
Fully awoke to Bodhi's wondrous truths;
He cuts off Mara, returns to the root, and joins Primal Spirit.

Ch. 3 四海千山皆拱伏 九幽十類盡除名
Four Seas and a Thousand Mountains all bow to submit;
From Ninefold Darkness ten species' names are removed.

Ch. 4 官封弼馬心何足 名注齊天意未寧
Appointed a Ban Horse, could he be content?
Named equal to Heaven, he's still not appeased.

All the title couplets for Ch. 5-14 in the 1592 text correspond almost verbatim with various single-line chapter titles in Zhu, *juan* III, V-VII (Ch. 2). This section in the Zhu edition, however, also has eleven chapter titles without any counterpart in 1592. Listed below are the titles from the Zhu edition corresponding with those in the 1592 edition. (Where the Zhu and 1592 text are the same, an English translation is given only for the 1592 title).

	1592	Zhu
ch. 5	亂蟠桃大聖偷丹 反天宮諸神捉怪 Disrupting the Peach Festival, the Great Sage steals elixir; With revolt in Heaven, many gods would seize the fiend.	亂蟠桃大聖偷丹 II:6 反天宮諸神捉怪 II:6
ch. 6	觀音赴會問原因 小聖施威降大聖 Guanyin, attending the banquet, inquires into the cause; The Little Sage, exerting his power, subdues the Great Sage.	觀音赴會問原因 III:1 小聖施威降大聖 III:2
ch. 7	八卦爐中逃大聖 五行山下定心猿 From the Eight Trigrams Brazier the Great Sage escapes; Beneath the Five Phases Mountains, Mind Monkey is still.	八卦爐中逃大聖 III:4 五行山下定心猿 III:6
ch. 8	我佛造經傳極樂 觀音奉旨上長安 Our Buddha makes scriptures to impart ultimate bliss; Guanyin receives the decree to go up to [emphasis by the author] Chang'an.	我佛造經傳極樂 III:7 觀音奉旨往長安 III:8
ch. 9	袁守誠妙算無私曲 老龍王拙計犯天條 Yuan Shoucheng subtly tells a fortune without personal bias; The Old Dragon King's foolish schemes transgress Heaven's decree.	袁守誠妙算無私曲 V:1 老龍王拙計犯天條 V:2

	1592	Zhu
ch. 10	二將軍宮門鎮鬼 唐太宗地府還魂 Two generals suppress demons at the Palace gate. Having toured the Underworld, Taizong returns to life.	二將軍宮門鎮鬼 V:5 唐太宗地府還魂 V:6
ch. 11	還受生唐王遵善果 度孤魂蕭瑀正空門	還受生唐王遵善果 VI:1 度孤魂蕭瑀正空門 VI:4
ch. 12	玄奘秉誠建大會 觀音顯象化金蟬 Xuanzang, firmly sincere, convenes a Grand Mass; Guanyin, in epiphany, converts Gold Cicada.	玄奘秉誠建大會 VI:5 觀音顯象化金蟬 VI:6
ch. 13	陷虎穴金星解厄 雙叉嶺伯欽留僧 In the den of tigers, the Gold Star brings deliverance; At Double-Fork Ridge, Boqin detains the monk.	三藏起程陷虎穴 VI:8 Sanzang begins his journey and falls into the Den of Tigers [emphasis by the author]. 雙叉嶺伯欽留僧 VI:9 [emphasis by the author]
ch. 14	心猿歸正 六賊無踪 Mind Monkey returns to the Right; The Six Robbers vanish from sight [emphasis by the author].	五行山心猿歸正 VII:1 孫悟空滅除六賊 VII:2 At Five Phases Mountain [emphasis by the author] Mind Monkey returns to the Right; Sun Wukong eliminates the Six Robbers [emphasis by the author]

7 How the Author/Redactor of The 1592 Edition Uses the Titles from Chapters 1, 8, 13, and The 14 of the Zhu Text

The title couplet for Ch. 1 of 1592 is:

靈根育孕源流出 心性修持大道生
The divine root conceives, its source revealed;
Mind and nature nurtured, the Great Dao is born.

The title for Ch. 1 of *juan* I of Zhu is:

大道育生源流出
The Great Tao is conceived and born; the origin emerges

The meaning of these titles is not altogether clear, but a safe interpretation is that the Zhu title refers to the birth of Sun Wukong and that the 1592 title refers both to the birth of Sun (line 1) and his study of asceticism (line 2). The 1592 author/redactor concludes his couplet with the first four

characters in the Zhu title 大道育生 and uses the last three characters of the Zhu title 源流出 at the end of the first line of the title.

Linggen 靈根 at the start of the 1592 title refers to Sun Wukong. This term is rare in both the 1592 and Zhu editions. In the Zhu edition, as far as I can determine, it appears only once, this is in the episode about the tree that bears the fruit of long life (IX, Ch. 4-50, 11a-17a), and there *linggen* refers to the tree (IX, 16b). The phrase in which it appears occurs verbatim in the 1592 version of this episode (Ch. 24-26; VI, Ch. 26, 10b). 1592 also has a poem in this episode using this term (VI 9, Ch. 260, 13a).

The 1592 edition, however, also has other instances where *linggen* refers to Sun Wukong. In Ch. 71, a poem on Sun's origin has the very same phrase that is in the title couplet for Ch. 1: (XV, 7a). And, in Ch. 81, Bajie refers to Sun as *linggen* (XVII, 12b).

In my view, the author/redactor of the 1592 text (and here he is acting very much as a redactor), at the outset of his redaction of this opening chapter, decided to use *linggen* to refer to Sun and continued this use much later on in the book, even repeating the opening phrase to this title of Ch. 1 in a poem in Ch. 71.

Now let us look at the term *xiuchi* 修持. This expression means the practice of ascetic or moral discipline. I have not been able to locate this term in the Zhu text. In the 1592 text, though I have not tracked down all of its occurrences, one example of its use besides in the title for Ch. 1 does seem to be significant. In a sentence spoken in Ch. 7 of 1592 by Buddha about the Jade Emperor, it is said he 自幼修持 (II, 17b) «began practicing religion when he was very young» (Yu, I, 172). This sentence is part of Buddha's remarks on the appropriateness of the Jade Emperor occupying his exalted position. What seems to be significant is that some of these remarks are in the Zhu version; but the above sentence is not among them. Therefore, I would argue, here we have an example of a term that is favored by the redactor of 1592.

The titles for Ch. 2-5 in the 1592 edition, according to my reading of the relationship of these two editions, would represent original creations by the author/redaction of the 1592 edition. For Ch. 6-7 the author/redactor of the 1592 edition makes the titles for his version by combining two single-line titles from the Zhu version.

The next variant reading is in the title couplet for Ch. 8 of 1592, which corresponds with the title for Ch. 8 of *juan* III of the Zhu edition. The 1592 reading is:

Ch. 8 我佛造經傳極樂 觀音奉旨上長安
Our Buddha makes scriptures to impart ultimate bliss;
Guanyin receives the decree to **go up to** [emphasis by the author]
Chang'an.

The titles in the Zhu edition are:

我佛造經傳極樂

Our Buddha makes scriptures to impart ultimate bliss.

and

觀音奉旨往長安

Guanyin receives the decree to **go towards** Chang'an.

The difference in meaning here is slight, «goes to Changan» in the 1592 text and «goes towards Changan» in the Zhu edition, but the 1592 reading seems to reflect more accurately what happens in the chapter in so far as much of the story concerns what Guanyin does in Changan. Accordingly, here the 1592 author/redactor would be correcting the Zhu title.

For Ch. 9-12, the correspondence between the two editions is exact. The final examples of variant readings from the Zhu text in the chapter titles for the first 14 chapter titles of 1592 are in the chapter titles for Ch. 13 and 14.

The title couplet for Ch. 13 in the 1592 edition is:

Ch. 13 陷虎穴金星解厄 雙叉嶺伯欽留僧

In the den of tigers, the Gold Star brings deliverance;
At Double-Fork Ridge, Boqin detains the monk.

The corresponding titles in the Zhu edition are:

三藏起程陷虎穴

Sanzang begins his journey and falls into the Den of Tigers.

and

雙叉嶺伯欽留僧

At Double-Fork Ridge, Boqin detains the monk.

The second line of the title couplet for Ch. 13 is exactly the same as the corresponding single-line title in the Zhu version. But there are variants in the first line, which, in the 1592 edition, refers to two of the events of this episode: the capture of Sanzang by a tiger monster and his release by the Gold Star. The Zhu title refers only to Sanzang's capture. In looking at the two Zhu titles when placed together, we see that they are not parallel.

三藏起程陷虎穴
雙叉嶺伯欽留僧

The caesura in the first title is after the fourth character, whereas the one in the second title is after third. Also the first title begins with the name of a person and the second with that of a place. Accordingly, the author/redactor of 1592 for the sake of parallelism, in his couplet, matches a person with a person and a place with a place.

Overall, I see the text of the Zhu version presenting an episode that comes from the oral storytelling tradition. If this is so, the titles in the Zhu version perhaps could represent titles that a storyteller in the Song dynasty might have put up to let his tentative audience know what story he would be telling.

The title couplet for Ch. 14 of the 1592 version is:

Ch. 14 心猿歸正 六賊無踪
Mind Monkey returns to the Right; The Six Robbers vanish from sight.

The corresponding titles in Zhu are:

五行山心猿歸正
At Five Phases Mountain Mind Monkey returns to the Right;

and

孫悟空滅除六賊
Sun Wukong eliminates the Six Robbers.

The title couplet in the 1592 edition is in a neat, parallel form.

心猿歸正
六賊無踪

When the corresponding titles in Zhu are placed together as a couplet, they are read this way:

五行山心猿歸正
孫悟空滅除六賊

It is relatively easy to see how the author/redactor of 1592 took the two titles from the Zhu text and rewrote them as a parallel couplet. 五行山 would have been deleted from the first line: 六賊, to match 心猿, would have been made the subject of the second line; and 無踪 would have been added to complete the parallelism and suggest the outcome of the chapter.

Again, in my reading, I would see the versions in the Zhu text as perhaps coming from the oral storytelling tradition as the episodes in this chapter appear to be from the tradition of oral storytelling.

8 Chapter Titles in Chapters 15-35 of The 1592 Edition of *Xiyou ji* and Corresponding Ones from the Zhu Text

As already mentioned, there is a different type of correspondence between *juan* VII, Ch. 5 through *juan* IX in the Zhu version and Ch. 15-35 of the 1592 edition. Here the correspondence is rarely verbatim. The episodes in both versions are fundamentally the same as far as plot is concerned, but, inevitably, a much fuller account appears in the 1592 edition. Furthermore, the 1592 edition has some scenes that are not in the Zhu version.

As for the titles for these chapters in the 1592 version, Ch. 16, 18, 21-26, and 28-35 have no similar titles in the Zhu text. For me, these titles represent original creations by the 1592 author/redactor. Only Ch. 15, 17, 19-20, and 27 have some relationship to the Zhu text.

	1592	Zhu
ch. 15	蛇盤山諸神暗佑 鷹愁澗意馬收韉 At Serpent Coil Mountain, the gods give secret protection. At Eagle Grief Stream, the Horse of the Will is reined.	蛇盤山諸神暗佑 (VII:5) 孫行者降伏火龍 (VII:6) Pilgrim Sun defeats the Fire Dragon.
ch. 17	孫行者大鬧黑風山 觀世音收伏熊羆怪 Pilgrim Sun greatly disturbs the Black Wind Mountain: Guanshiyin brings to submission the bear monster.	觀音收伏黑妖 (VIII:1) Guanyin brings to submission the black monster
ch. 19	雲棧洞悟空收八戒 浮屠山玄奘受心經 At Cloudy Paths Cave, Wukong takes in Bajie; At Pagoda Mountain, Tripitaka receives the Heart Surtra	三藏收伏豬八戒 (VIII:2) Tripitaka brings to submission Zhu Bajie
ch. 20	黃風嶺唐僧有難 半山中八戒爭先 At Yellow Wind Ridge the Tang Monk meets adversity; In mid-mountain, Bajie strives to be first.	唐三藏被妖捉獲 (VIII:3) Tang Tripitaka is captured by a monster.

ch. 27	屍魔三戲唐三藏 聖僧恨逐美猴王 The cadaver demon three times mocks Tripitaka Tang; The holy monk in spite banishes Handsome Monkey King	唐三藏逐去孫行者 (IX:5) Tang Tripitaka banishes Pilgrim Sun
--------	--	---

Titles in the related Zhu chapters that are not used by the 1592 author/redactor are:

孫行者降伏火龍 (VII:6)

Pilgrim Sun defeats the Fire Dragon.

孫行者收妖救師 (IX:1)

Pilgrim Sun captured a monster to save his Master.

唐僧收伏沙悟淨 (IX:2)

The Tang Monk receives Sha Wujing

豬八戒思淫被難 (IX:3)

Zhu Bajie encounters a difficulty with sex

孫行者五庄觀內偷果 (IX:4)

Pilgrim Sun at Five Villages Abbey steals fruit.

唐三藏師徒被難 (IX:6)

Tang Tripitaka and his disciples encounter a difficulty

豬八戒請行者救師 (IX:7)

Zhu Bajie asks Pilgrim to save their Master.

孫悟空收妖救師 (IX:8)

Sun Wukong captures a monster and saves the Master.

唐三藏師徒被妖捉 (IX:9)

Tang Tripitaka and his disciples are captured by a monster.

孫行者收伏妖魔 (IX:10)

Pilgrim Sun brings to submission a demon.

These Zhu titles all have characteristics I would associate with oral storytelling and are not of sufficient literary interest to the 1592 author/redactor.

9 How The 1592 Author/Redactor Uses the Zhu Titles for Some of the Titles in Chapter 15-35 of *Xiyou ji*

Let us first consider how the 1592 author/redactor uses the Zhu titles for the creation of the titles in Ch. 15, 17, 19-20, and 27. We will look at Ch. 15, 19 and 20. Here are the chapter title for Ch. 15 and the Zhu equivalents.

Ch. 15	蛇盤山諸神暗佑 鷹愁澗意馬收韉 At Serpent Coil Mountain, the gods give secret protection; At Eagle Grief Stream, the Horse of the Will is reined.	蛇盤山諸神暗佑 (VII:5) 孫行者降伏火龍 (VII:6) Pilgrim Sun defeats the Fire Dragon.
--------	--	--

The 1592 author/redactor preserves the Zhu reading for the first line of his couplet. The colloquial Zhu title 孫行者降伏 is changed to the more literary Chinese: 意馬收韉. The emphasis is also on the horse rather than Monkey.

From the 1592 version, we can see how the author/redactor is approaching the matter of creating a chapter title. In Ch. 15 there are many instances of spirits coming to help Sanzang and Monkey. It is to all of these instances of spirits helping which the first line of the title refers. Therefore, this first line gives the motif that will be employed again and again in this chapter. The second line singles out one example of how the spirits help to provide a bridle for the wild horse.

The most important event in this chapter is that the dragon is turned into a white horse which will serve as Sanzang's mount. Yet neither line of the couplet directly refers to this, rather both lines assume an understanding of it. In this way, the author/redactor seems to prefer the chapter title not to state the main point of the chapter.

A structural device employed in this couplet is that the name of a geographical place is split so that it will better fit the couplet form. From the title itself, a reader would assume that the setting for the first line is different from that of the second. Yet from the text, it is evident that both these names refer to the same general place (166, 170). A problem in the second line is that 意馬收韉 does not take place at 蛇盤山鷹愁澗 but at a shrine 里社祠 Lishe Shrine in 西番哈叻國界 Hamil Kingdom of the western barbarians. The author/redactor of the 1592 does not seem to worry about preciseness.

Ch. 19 has this title:

ch. 19	雲棧洞悟空收八戒 浮屠山玄奘受心經 At Cloudy Paths Cave, Wukong takes in Bajie; At Pagoda Mountain, Tripitaka receives the Heart Surtra.	三藏收伏豬八戒 (VIII:2) Tripitaka brings to submission Zhu Bajie
--------	--	--

For the first line of his title couplet for Ch. 19, the 1592 author/redactor uses a title from the Zhu text: 三藏收伏豬八戒. In his version, however, it is 悟空 and not 三藏 who «takes in» Bajie. The first line of this couplet refers to the major episode in this chapter: how Bajie comes to be a disciple. The second line deals with a shorter episode: Sanzang's reception of the Heart Sutra. Similar to Ch. 11 the two episodes are parallel both in the title and in content. The couplet is built around two homonyms, with different tones, however, 收 and 受, which are in parallel positions.

Here is the title for Ch. 20:

ch. 20	黃風嶺唐僧有難 半山八戒爭先 At Yellow Wind Ridge the Tang Monk meets adversity; In mid-mountain, Bajie strives to be first.	唐三藏被妖捉獲 (VIII:3) Tang Tripitaka is captured by a monster.
--------	---	---

The Zhu title refers to an episode in which Sanzang encounters a monster who captures him. The 1592 author/redactor uses the title from the Zhu text for his first line. but his version simply declares that Sanzang has trouble: 有難, What this trouble is stated in the list of 81 obstacles that Sanzang must overcome to acquire sutras in India: 黃風怪阻十二難.

10 How The 1592 Author/Redactor Creates His Own Titles

In the chapters of this section of the 1592 text, there are titles (Ch. 16, 18, 21-26, and 28-35) which have no relationship with the Zhu titles, and show how the 1592 author/redactor went about composing titles without any help from those in the Zhu version. Let us now consider the titles in Ch. 16 and 18 as examples of what the 1592 author/redactor does in this section.

Here is the title for Ch. 16:

Ch. 16 音院僧謀寶貝 黑風山怪竊袈裟
At Guanyin Hall the monks plot for treasure;
At Black Wind Mountain a monster steals the cassock.

This couplet relates the two high points of this chapter: the monks plan to steal the cassock and the monster's actual stealing of it. In the first line is given the event which sets in motion the chain of events which, ironically, leads to the theft mentioned in the second line.

怪 is placed in a parallel position with 僧. As a parallel of similarity, it may express the author/redactor's opinion of these inhospitable, indeed despicable, monks who are no better than a monster. The word 謀 of the first line is cleverly integrated into the chapter text by appearing there in the name of the monk, 廣謀, whose idea it is to steal the cassock by murdering the pilgrims (183).

Another interesting feature about this couplet is its relationship with the list of obstacles and with the poem which concludes this chapter. The two obstacles about which this chapter is concerned are:

夜被火燒第十難 The tenth difficulty: Burned at night
失去袈裟十一難 The eleventh difficulty: The stolen cassock

The first line of the title couplet reflects this first obstacle: the monks' plan is to use fire. Then, the second line gives the same fact stated in this second obstacle but from the viewpoint of the monster, who steals the cassock, while in the obstacle this is seen from Sanzang's perspective. Something similar is done in the concluding poem of this chapter (189).

The title for Ch. 18 is:

Ch. 18 觀音院唐僧脫難 高老莊大聖除魔
At Guanyin Hall the Tang Monk leaves his ordeal;
At Gao Village the Great Sage casts out the monster.

The first line of this couplet refers to the opening page of this chapter, where the episode detailed in Ch. 16-17 is concluded. There is certainly enough other material in this chapter for a better first line, such as the scene where Monkey is disguised as the monster's wife, but, for some reason, this material was not used.

The second line, however, is closely linked with the chapter; this is because of the word 除. When Old Gao asks Monkey to take on the monster, he says 就煩與我除了根罷 (208). This is an allusion to the saying 剪草除根. Clearly Old Gao wants the monster killed. Monkey realizes this when he replies later 定與你剪草除根 (209).

除魔 in the title can be understood in two ways. On the one hand, the author may be attempting to give a moral interpretation of the meaning of the chapter; or it can be suggesting the first step of the process the monster has to go through to become a disciple. It is appropriate that 大聖 is used in the second line, because it is when this monster hears this name that he flees in fright.

11 Chapter Titles from Chapter 36 in the 1592 Edition

The third kind of relationship between these two texts occurs in *juan X* of Zhu and Ch. 36-100 of the 1592 edition, where the correspondence is, at best, minimal. Generally, the Zhu version has a scanty plot outline where the 1592 edition has a fully developed episode. In some places the correspondence is simply that where a place name appears in Zhu the 1592 edition presents an episode about what happened at that place (Ch. 84, 87, and 91-92). Finally, there are episodes in this section of the 1592 edition that are not in the Zhu version: the episode about the murdered king of Black Rooster Kingdom (Ch. 36-39); the episode about a kingdom where Buddhist monks are subjugated by powerful Taoists (Ch. 44-46); and episode in which a river monster near Chen Village demands child sacrifices (Ch. 47-49), and the episode where Wukong confronts the mother of Red Boy (Ch. 59-61). For these episodes, which will not be discussed in this paper, we can begin to see a formula being used: a complex opening title, clear titles easy to understand for the middle chapter or chapters, and a closing chapter title that suggests the moral behind the episode.

In conclusion to this first section of this essay, through an examination of the chapter titles in XYJ we can see three different approaches to the creation of the chapter title. In Ch. 1-14, the author/redactor mainly relied on the Zhu text. For Ch. 15-35, the author/redactor was creating titles for episodes that were not originally written by him. Then, from Ch. 36 on, the author/redactor is not only writing the text but also creating the titles. With these chapters, we can begin to see a formula being used by the author/redactor in composing his chapter titles.

12 The Chapter Titles in *Honglou meng*

Having thus seen the various ways that the author/redactor of the 1592 edition of XYJ went about making titles for the chapters of his hundred-chapter edition, let us now turn to the chapter titles in the novel *Honglou meng* (hereafter HLM). My premise for the discussion of the titles of XYJ was that the 1592 edition was based on the Zhu text. In examining now the chapter titles in the first eighty chapters of HLM, my premise is that the main text for the HLM narrative originally was not neatly divided in chapters and that the chapter titles were created by commentators or editors of the text as it was being prepared for publication. This premise requires another paper for explaining why I think this is the case. If such is the case, we therefore have an editor preparing the chapter titles rather than the author himself. Moreover, for some of the chapter titles there are many different versions; for my discussion I will limit it to the chapter titles as they appear in the first printed version of HLM.

By the time of the publication of HLM in 1791, the tradition of Chinese novels having chapter titles in the form of a couplet was clearly established. Gao E 高鶚 and Cheng Weiyuan 程偉元, the editors of the first published version of HLM, certainly were obliged to maintain this tradition but how they did so show various types of discontinuity with the earlier tradition.

In this presentation I will look at the chapter titles from the following perspectives:

1. The relationship of the chapter titles to the content of the chapter
2. The chapter titles as offering a way to interpret the content of the chapter
3. Other interesting aspects of the chapter titles

13 The Relationship of the Chapter Titles in HLM to the Content of the Chapter

In terms of how a chapter title relates to the content of the chapter, let us first consider the title for Ch. 13.

Ch. 13 秦可卿死封龍禁尉 王熙鳳協理甯國府
Qin-shi posthumously acquires the status of a Noble Dame
And Xifeng takes on the management [of Ningguo House]¹

Here the first line of the title couplet refers to the main episode in the chapter, which presents the conclusion to the story about Qin Keqing. What the second line does is to present a result of this episode - Xifeng having to take over the running of the Ningguo House - which will have much influence on the later development of the novel. Therefore, the first line is about the main event in the chapter while the second points out an event in the chapter that will be important later in the narrative.

A similar relationship to content is seen in the title for Ch. 65:

Ch. 65 賈二舍偷娶尤二姨 尤三姐思嫁柳二郎
At his second home Jia secretly marries Second Sister You
Third Sister You wants to marry Liu Erlang. (Translation by the Author)

The first line deals with the main event in this episode and the second line is an element leading to the developments in the next chapter.

¹ The English translations for the chapter titles are taken from the translation of David Hawkes unless otherwise indicated. Phrases in brackets represent my change to the original translation.

Other examples of the same type are the titles for Ch. 17 and 18.

This type of relationship to content is not used for XYJ as far as I can tell.

Another type of the titles' relationship to the content is when the title draws attention to two events out of the many events in the chapter. An example of this kind of relationship to the content is the title for Ch. 52.

Ch. 52 俏平兒情掩蝦須 勇晴雯病補雀金裘

Kind Patience conceals the theft of a Shrimp Whisker bracelet
And brave Skybright repairs the hole in a Peacock Gold snow-cape.

The creator of this title couplet has decided not to refer to the illness of Qingwen 晴雯, or the plans for the next Poetry Club meeting, or to the Dai-yu/Baoyu dialogue, all of which are also of significance for this chapter. Another chapter title that selects two events out of the many in the chapter is the title for Ch. 62.

Another interesting way in which the chapter titles relate to the content of the chapter is when the title refers to the main events in the chapter but does not tell us the conclusion to these events, so we must read the chapter to discover the conclusion.

The title for Ch. 12 is a good example of this:

Ch. 12 王熙鳳毒設相思局 賈天祥正照風月鑒

Wang Xifeng sets a trap for her admirer
And Jia Rui looks into the mirror. (Translation by the Author)

From the title we know only that Xifeng will set a trap and that Jia Rui will use a mirror but we do not know the outcome of these two happenings. We must read the chapter to understand the results. The title for Ch. 19 also takes a similar approach.

14 The Chapter Titles of HLM as Offering a Way to Interpret the Content of the Chapter

Some of the chapter titles suggest that we should interpret the events in a chapter as having a cause and effect relationship so that the first line of the couplet presents the cause and the second the result. Here is the title for the well-known Ch. 33 in which Jia Zheng almost beats Baoyu to death.

Ch. 33 手足耽耽小動唇舌 不肖種種大承笞撻

An envious younger brother puts in a malicious word or two
And a scapegrace elder brother receives a terrible punishment.

In my reading of this title the first line is the cause of what happens in the second line.

Other chapter titles structured on a cause and effect relationship include Ch. 9 and 39. And in Ch. 30 and 34 each line of the title expresses a cause and effect relationship.

Another structure for the chapter titles in HLM is based on parallelism. Look at the title for Ch. 26.

Ch. 26 蜂腰橋設言傳密 意湘館春困發幽情

A conversation on Wasp Waist Bridge is a cover for communication of a different kind

And a soliloquy overheard in the Naiad's House reveals unsuspected depths of feeling.

The parallelism of meaning in these two lines suggests that we should understand the 'conversation' referred to in the first line as being opposite in nature to the 'soliloquy' in the second line. Other chapter titles structured on parallelism of meaning are Ch. 28, 35, and 52, in which the parallelism presents events of a similar nature. In Ch. 27, 29, 32, 34, 40, and so on, the parallelism has a positive occurrence balance a negative one.

If we take the chapter titles for Ch. 11-15 to be a reading of the content of these chapters, four of the titles have one or another version of the name of Wang Xifeng (鳳姐: 熙鳳, 王熙鳳 (twice), 王鳳姐). This suggests that for the author of the titles for these chapters is very much concerned about Wang Xifeng. Even though there are events in these chapters not directly related to Xifeng, it is to her nonetheless that the reader should pay particular attention while reading these chapters.

The author/redactor's concern about characters is also seen in Ch. 8:

Ch. 8 薛寶釵小恙梨香院 賈寶玉大醉絳芸軒

Xue Baochai gets a little sick at Pear Tree Court

Jia Baoyu [gets very drunk] at Red Rue Study.

This title is based on aspects of Xue Baochai and Jia Baoyu, the sickness of the former and the liking to drink of the latter. But the sickness of Bao-chai is not that important for the story in this chapter, and she seems to be better already when the episode takes place. Why would the author of the title couplet then want to mention this about Baochai. Could it be his interpretation of Baochai and how he wants the reader to look at her too?

The author of the title for Ch. 57 gives us very clear directions as to how to interpret the two characters mentioned in the title

Ch. 57 慧紫鵲情辭試忙玉 慈姨媽愛語慰癡顰

Nightingale texts Jade Boy with a startling message;
And Aunt Xue comforts Frowner with words of loving kindness.

The author wants the reader to see Zijuan 紫鵲 as *hui* 慧 (wise) and Bao-chai's mother as *ci* 慈 (kind and merciful). This same formula of giving a one-character description for characters is also found in Ch. 52, 56 and 62.

15 Other Aspects of the Chapter Titles of HLM

In XYJ, at times, important words in the chapter title appear again in the text, as in the title for Ch. 1 of XYJ. I have not been able to find an example of this in the titles of HLM. For instance, here is the title for Ch. 10.

Ch. 10 金寡婦貪利權受辱 張太醫論病細窮源
Widow Jin's self-interest gets the better of her righteous indignation
And Doctor Zhang's diagnosis reveals the origin of a puzzling disease.

As far as I can tell, neither 貪利權受辱 nor 論病細窮源, or very similar phrases, appear in the text itself. This is also the case for all of the other HLM titles I examined in this regard.

The title for Ch. 19 is:

Ch. 19 情切切良宵花解語 意綿綿靜日玉生香
A very earnest young woman offers counsel by night
And a very endearing one is found to be a source of fragrance by day.

The reader must read the chapter to know that the first line refers to *xiren* 襲人 and the second to Lin Daiyu. This omission of the subject of the title is also found in the title for Ch. 43.

The title for Ch. 6 is:

Ch. 6 賈寶玉初試雲雨情 劉姥姥一進榮國府
Jia Baoyu conducts his first experiment in the Art of Love
And Grannie Liu makes her first entry into the Rongguo mansion.

What is interesting here is that the creator of this title already knows that Baoyu will have other «experiments in the Art of Love» and that Grannie Liu will make another visit to the Rongguo Mansion. Therefore, whoever wrote this chapter title was quite familiar with what will happen later in the novel.

From the above analysis of the titles in HLM, it is clear that the chapter titles of HLM are very different from those in XYJ. HLM continues the tradition of having a couplet as a chapter title but the structure, function and style of these titles are much different from those in XYJ, thus showing

there is both continuity and discontinuity.

16 Conclusion

To conclude, I would like now to turn to *Paratexts: Thresholds of Interpretation* (French original 1987) by Gérard Genette. I will comment on the chapter titles of HLM using some of the ideas of Genette. First, however, I should note that there is, as Genette tells us, a French word for the study of titles: 'titrologie', which probably comes from Claude Duchet (55). The English word is 'titology'. An important founding scholar of the study of titles is Leo H. Hock (55).

According to Genette, a 'paratext', from the Greek 'para' meaning 'away from' or 'outside of', refers to things such as 'an author's name, a title, a preface, illustrations' (1). It 'is what enables a text to become a book and to be offered as such to its readers and, more generally, to the public' (1). Nonetheless, we must remember that even though the paratext is a text, it is not 'the text' (7).

As texts, paratexts have 'illocutionary force' (10), that is, an effect of communication, and can offer 'information,' an 'intention,' or an 'interpretation' (11). In our study of the titles of HLM we have indeed seen how the chapter titles offer information and interpretation. For Genette, the function of titles is of two kinds: thematic and rhematic. The thematic is 'what one talks about' and rhematic is 'what one says about it' (78). Both of these functions have been seen in the chapter titles for HLM.

Of the many functions of titles, Gerard emphasizes the function of 'tempting' the reader to read the work (91-93). This tempting of the reader is a characteristic of some of the HLM titles. Ch. 11 of Genette's book deals with chapter titles as such. He uses the word 'intertitles' for chapter titles, which means titles that are placed within a text. Genette points out one way in which chapter titles differ from book titles: «[I]nternal titles are accessible to hardly anyone except readers» (294).

In discussing the history of intertitles in the West, Genette explains that intertitles were already in Homeric epics (298). *Don Quixote* (301) was one of the first novels to employ intertitles and in 19th- and 20th century Western fiction, «divisions with short intertitles [became] the novelistic norm, always in competition with mute divisions» (306). Genette admits of not knowing anything beyond the European literature (404), but if he had, he would here have to indicate that chapter titles for novels were a part of Chinese fiction much earlier than European fiction.

In the conclusion to his book Genette is of the opinion that 'functionality' is most important for paratexts (407). Similarly, it can be claimed that for the titles in HLM, as well as in XYJ, functionality is of prime important. But one assumption that Genette makes - that the author of the main text

also writes chapter titles (408) – is not true, I would, argue for HLM and for many of the early chapter titles in XYJ.

Bibliography

Primary Sources

Wu Cheng'en 吳承恩 (1961). *Xiyou ji* 西遊記. Hong Kong: Shangwu yinshuguan.

Secondary Sources

Dudbridge, Glenn (1969). «The Hundred chapter *Hsi-yu chi* and its Early Versions». *Asia Major*, 14 (2), pp. 141-191.

Hanan, Patrick (1973). *The Chinese Short Story: Studies in Dating, Authorship, and Composition*. Cambridge (MA): Harvard University Press.

Koss, Nicholas (1981). «The *Xiyou ji* in its Formative Stages: The Late Ming Editions» [Doctoral dissertation]. Bloomington: Indiana University.

Zhao Cong 趙聰 (1964). *Zhongguo si da xiaoshuo chi yanjiu* 中國四大小說之研究 (Research on Four Great Chinese Novels). Hong Kong: Youlian.

English Translations of XYJ and HLM

Cao Xueqin 曹雪芹 (1973-1981). *The Story of the Stone*. Vols. 1-3. Translated by David Hawkes. London: Penguin.

Wu Cheng'en (1943). *Monkey: A Folk-Tale of China*. Translated by Arthur Waley. New York: Grove.

Wu Cheng'en (1990). *Journey to the West*. 3 vols. Translated by William John Francis Jenner. Beijing: Foreign Languages Press.

Yu, Anthony C. (ed.) (1977-1983). *The Journey to the West*. 4 vols. Chicago: University of Chicago Press.

Yu, Anthony C. (ed.) (2012). *The Journey to the West*. 4 vols. Chicago: University of Chicago Press.

