Translating and Adapting for Young Audiences: The Case of《西游记》(*Journey to the West*) by Wu Cheng'en

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I. Introduction

1.1 Background

Chinese culture is one of the oldest and richest cultures in the world, has a profound influence and importance. It encompasses philosophy, literature, art, ceremonies, traditional festivals and other aspects, and contains the wisdom and values of the Chinese people for thousands of years. Benevolence, righteousness, courtesy, wisdom, and trust are the core ethical principles of the Confucian “Five Constants”. Confucius proposed the system of “benevolence, righteousness, courtesy”, which was supplemented by Mencius with “wisdom”, In the Western Han Dynasty (202 - 8 BC), the philosopher and scholar 董仲舒 Dong Zhongshu added “trust” to form a complete system of the Five Constants.[1] Chinese culture emphasizes traditional virtues such as “benevolence, righteousness, courtesy, wisdom and trust”, as well as the concepts of family, social harmony and harmonious coexistence between human beings and nature. These ideas not only influenced the structure of Chinese society, but also had a wide impact on East Asia and other regions.

Chinese literature and Chinese culture are closely related, and literature is an important part of Chinese culture and one of the main ways to express and transmit culture. Chinese literature is a reflection of Chinese cultural ideologies, values, and it records historical events, customs, philosophical ideas and social changes through poetry, novels, essays and dramas. For example, Confucianism is elaborated in the 《论语》 (*Analects of Confucius*) and Taoism in the 《道德经》(*Tao Te Ching);* they both reflect Chinese thinking on ethics and nature. Through Chinese literature, readers, including young ones,

[1] 景海峰. “仁义礼智信与中华文化的核心价值.” 马克思主义与现实 4(2012):7.
Jing Haifeng “Benevolence, righteousness, courtesy, wisdom and trust and the core values of Chinese culture.” *Marxism and reality* 4 (2012): 7

can gain a profound insight into the essence and historical progression of Chinese culture, thereby establishing Chinese literature as a conduit for cultural exchange and mutual understanding. A deeper comprehension of Chinese culture will enable the world to better grasp China's essence, while also fostering multicultural exchanges and integration.

Chinese folklore has been a rich source of inspiration for children's literature, offering a treasure base of stories that integrate cultural heritage and imagination. These stories usually contain legendary figures, mythical creatures, and moral lessons that have been passed down through generations. Traditional Chinese folklore, including myths, legends, and fables, provides a unique background for narrative exploration in children's literature.

The primary subject of my dissertation:《西游记》（*Journey to the West* ）*by* Wu Cheng'en in the Ming Dynasty is one of the Four Great Classical Novels[2] of Chinese literature and is considered one of the most important and influential works in Chinese literary history (滕雯 Teng Wen, 2015: 12). The Monkey King, Sun Wukong, the novel's protagonist, is one of the most well known characters in Chinese children's literature. Adaptations and retellings of his adventures are popular in children's books, and introduce young readers to the mischievous but heroic monkey who accompanied the Tang Monk Xuanzang on his pilgrimage. *Journey to the West* blends adventure, fantasy, and profound moral lessons. The novel explores themes such as the quest for knowledge, the importance of discipline, and the triumph of good over evil. Along the way, the characters face various challenges, encounter mythical beings, and confront their own inner demons.

[2] The four novels are《三国演绎》(*Romance of the Three Kingdoms*, approximately 1360-1380), 《西游记》(*Journey to the West*, approximately 1550-1582), 《红楼梦》(*Dream of the Red Mansions,* approximately 1736~1765), and《水浒传》*(Water Margin,* approximately 1296-1370).

Today, *Journey to the West* has been adapted into many forms of literature, theater, film and television.[3] Its influence extends beyond China, it attracts readers from all over the world and remains an important cultural symbol. The novel's impact on literature and popular culture reflects its timeless attraction.

This dissertation is focused on the Chinese folklore in children's literature on the example of *Journey to the West* and its English translations and adaptations, for both adult and child readers. My analysis will focus in particular on adaptations: *the version* adapted from the WJF Jenner translation (Beijing, 1955) by Collinson Fair; *Monkey: the classic Chinese adventure tale* (2005) adapted by David Seow; *The Monkey King* (2010) translated by Arthur Waley, abridged by Alison Waley; *Journey to the West with the Stone Monkey* (2009) retold by YunChong Pan. My primary research corpus consists of the canonical Chinese version of *Journey to the West*, its standard English translation by Collinson Fair, and three adapted versions specifically intended for child readers: *Monkey: the classic Chinese adventure tale* (2005), *The Monkey King* (2010) and *Journey to the West with the Stone Monkey* (2009). In my study I first analyzed the story text, then selected and designed a series of relevant Chinese folk custom elements. These elements were integrated with the character images from the story and finally subjected to individual analysis. Then, I analyzed how these Chinese cultural elements were rendered in the English children's versions of *Journey to the West* as part of the strategies of its individual translators.

By analyzing the Chinese folk phenomena and characters that appear in *Journey to the West*, I aimed to help other researchers have a clearer understanding of Chinese local characteristics and cultural environment, to

[3] 《西游记》何以成为当下最有活力、最受欢迎的文化 IP？ *Why has journey to the West become the most dynamic and popular cultural IP?* 陈雪 Chen Xue. Pengpai. Accessed May 20, 2025. https://www.thepaper.cn/newsDetail_forward_28900578

promote the dissemination of Chinese folk culture in the world, as well as cultural exchange and cross-cultural understanding, and to stimulate people's interest and research enthusiasm for traditional Chinese culture.

1.2 Methodology

In my research I adopt content analysis by Bernard Berelson[4], case analysis initiated by Christopher Columbus Randall[5], and comparative analysis by Charles C. Ragin[6] as the main methodology. My research model includes a detailed analysis of the English children's version of *Journey to the West*, and a deepened analysis of the Chinese folk customs included in it, and allows to draw significative conclusions on the impact and meaning of Chinese folklore in children's literature in English translation, and analyze how the adult Chinese version is changed for Chinese children plus analyze how the Chinese version is changed in English translation.

The content analysis method is mainly used to research the content of the story of *Journey to the West*, and the case analysis refers to start from the main characters of the story and analyze each main character and some of the secondary characters include the parts of Chinese culture. Comparative analysis is used to compare the similarities and differences between three different children's English versions of *Journey to the West*.

1.3 Structure

The aim of this study is to analyze the representation of Chinese folklore and the traces of the phenomenon of cultural turn in the English children's version of *Journey to the West*. In my analysis I discuss how translators and adapters have adjusted the original version to present Chinese folklore and culture in

[4] Berelson, Bernard, et al. *The Social Studies and the Social Sciences*. Harcoourt, Brace & World, 1962.
[5] *Championship Debate Enterprises. Case Analysis*. C.D.E, 1971.
[6] Weld, Daniel S., and Massachusetts Institute of Technology, Artificial Intelligence Laboratory. *Comparative Analysis*. Massachusetts Institute Of Technology, Artificial Intelligence Laboratory, 1987.

their versions of the novel addressed to children of different age groups.

Chapter 1 is the introduction, presents the background of the study, the methodology and the structure of this work.

Chapter 2 presents my theoretical framework, summarizes and analyzes the theories I used for my research. These were contemporary translation theories, with particular emphasis on André Lefevere's concept of rewriting and on the thought of Susan Bassnett, as well as on theories of adaptation of children's literature.

Chapter 3 includes the introduction of the classic *Journey to the West.* Beside discussing the synopsis, main characters, theme, language, structure and historical background of the novel, it is focused on its English translations and its rewritings: both Chinese rewritings for children and English versions for children.

Chapter 4 discusses Chinese folklore in *Journey to the West* in English children's versions. Firstly, it explains the importance of folklore, especially the Chinese folklore, in the novel, then through a study of the protagonists and supporting characters of the story, it analyzes the treatment of Chinese folk culture in the process of translation and adaptation, and follows the traces of the "cultural turn" in these translations and adaptations.

Chapter 5 summarizes the research in Chapter 4 and discusses translation strategies used in *Monkey: the classic Chinese adventure tale* adapted by David Seow, *The Monkey King* translated by Arthur Waley, abridged by Alison Waley, and *Journey to the West with the Stone Monkey* retold by YunChong Pan in context of Chinese folklore adaptations.

Finally, my conclusion of the whole research summarizes the found traces of "cultural turn" in treating the Chinese folklore in English children's version of *Journey to the West*.

II Theoretical framework

2.1 Cultural Turn

Cultural Turn is a pivotal concept in translation studies. It was first explicitly proposed by Susan Bassnett and André Lefevere in their 1990 edited volume *Translation, History and Culture*, and further elaborated in their 1998 work *Constructing Cultures: Essays on Literary Translation*.[7] This term advocates shifting translation studies beyond the realm of linguistics, placing them within historical and cultural contexts to examine the mechanism of textual manipulation. It emphasizes the interaction between translation and politics, ideology, as well as social functions. Cultural Turn emphasizes the interdisciplinary nature of translation studies, viewing translation as a process of cultural transformation[8]. It focuses on the constraints imposed by the target culture on translation, as well as the impact of translation on national literature and cultural history. Its research encompasses the status of translated literature, the interaction between translations and national literature, and the shaping of translation practices by socio‐historical contexts.[9]

The core connotation of Cultural Turn theory is the shift from “linguistic transfer” to “cultural practice”. Under the traditional translation paradigm, translation was viewed as an equivalence transformation at the linguistic level, focusing on “how to translate accurately”. With the emphasis on the Cultural Turn, translation is now regarded as a political practice of cross‐cultural communication, concerned with: Who translates? Why is it translated in this way? And how is the translated work received?[10] These are exactly the

[7] 曾文雄. “对翻译研究‘文化转向’的反思." 外语研究 03(2006):45-47.
[8] Ning, W. (2023). *The Cultural Turn in Translation Studies* (1st ed.). Routledge. https://doi.org/10.4324/9781032642765
[9] Lange, A., Monticelli, D., & Rundle, C. (Eds.). (2024). *The Routledge Handbook of the History of Translation Studies* (1st ed.). Routledge. https://doi.org/10.4324/9781032690056
[10] 冉诗洋, and 李德凤. “翻译研究”文化转向”再思考”. 中国科技翻译 25.3(2012):4.

questions I would like to ask while studying English translations of 西游记 *Journey to the West*.

2.2 Theory of rewriting by André Lefevere[11]

Rewriting theory provides a critical framework for analyzing translation strategies in English versions of *Journey to the West*, revealing that practices such as plot condensation, title adaptation, and cultural domestication are not merely linguistic choices, but deliberate literary reconstructions shaped by the interplay of poetic norms and ideological forces. André Lefevere's theory of rewriting emphasized in particular the factors of power, ideology and manipulation in the translation process had a great impact on the field of translation studies in the West.[12] According to Lefevere, translation is not only the conversion of language, but also the reproduction of culture and ideology.[13] Translation is influenced by a variety of social, cultural and political factors, that is why different translations will reflect different values and ideological biases.

Two factors basically determine the image of a work of literature as projected by a translation. These two factors are, in order of importance, the translator's ideology (whether he/she willingly embraces it, or whether it is imposed on

[11] André Alphons Lefevere (1945-1996) was a translation theorist. He had studied at the University of Ghent (1964-1968) and was Professor of Germanic Studies at the University of Texas at Austin. The main representative publications are: *Translating Poetry: Seven Strategies and a Blueprint. Translating Literature: The German Tradition. Essays in Comparative Literature. Translating Literature: Practice and Theory in a Comparative Literature Framework.Translation, Rewriting, and the Manipulation of Literary Fame.* Yolanda López López. "André Lefevere: Translation, Rewriting and the Manipulation of Literary Fame." *Boletín galego de literatura* (2003).

[12]Douglas Robinson in *Translation and Empire* (2007) explores how translation serves as a tool of colonial power, echoing Lefevere's concept of "sponsorship". HAO Lin. Douglas Robinson's Contradiction of and Commentary on Walter Benjamin's Metaphysics of Translation: With a Review of Translation as a Form: A Centennial Commentary on Walter Benjamin's "The Task of the Translator"[J]. *Journal of Foreign Languages*, 2025, 48(1): 110-117.

Sherry Simon in *Gender in Translation*（1996） argues that feminist translators should actively "rewrite" texts to challenge patriarchal language, with her view of "rewriting as political action" being directly inspired by Lefevere's theory. 谭晓文. *女性主义翻译研究——以路易斯·凡·弗洛图和雪莉·西蒙为例*. 湖南师范大学, 2011.

[13]Susan Bassnett, *Translation, History, Culture*, edited by Susan Bassnett and André Lefevere. (1995).

him/her as a constraint by some form of patronage) and the poetics dominant in the receiving literature at the time the translation is made. The ideology dictates the basic strategy the translator is going to use and therefore also dictates solutions to problems concerned with both the “universe of discourse” expressed in the original (objects, concepts, customs belonging to the world that was familiar to the writer of the original) and the language the original itself is expressed in[14].

According to Manipulation Theory, translation is a manipulation of the original work. This manipulation is not always motivated by linguistic necessity, but by external factors such as culture and politics. For example, the translator possibly adapts the content to the expectations or acceptability of the intended culture in order to conform to the ideology prevailing in the society at the time.

Moreover, Lefevere emphasized that ideology plays a key role in translation. Translators, publishers and others are influenced by the values of the society when they select, adapt or translate a work. Ideology determines the content and style of a translated text, sometimes even changes the main idea of the original work to suit the values of the intended readers.

Lefevere used the translation of *The case of the missing qasidah* to show that the “poetics” of translation includes literary norms such as style and genre[15], and it influences which works can be translated and how they can be translated. Translators need to match the literary norms of the intended culture in the translation process, and these norms are in fact controlled by the prevailing cultural norms.

[14] André Lefevere. Translation, Rewriting, and Literary Fame. Routledge, 1992.
[15] Lefevere, Andre. Translation: Poetics the Case of the Missing Qasidah. Oct. 2016, pp. 71 – 81, https://doi.org/10.4324/9781315458496-11. Accessed 21 May 2024.

Meanwhile, according to Lefevere, translation is a process of rewriting, through "rewriting", the translator remakes the work to fit the needs of the intended culture. Rewriting is not limited in the linguistic level, but is also reflected in the adaptation of cultural symbols and meanings. He argues that translations are not neutral but are influenced by cultural, ideological, and political factors. In his book *Translation, Rewriting, and the Manipulation of Literary Fame* (1992), he explains how translations can reshape literature to fit the values and expectations of the target culture.

These theories emphasizes the translator's subjectivity in the translation process, and believes that the translator should make appropriate rewriting according to the cultural background and aesthetic expectations of the target language in the translation process. In other words, translation is not only the conversion between languages, but also the communication between cultures. In the process of translation, due to the differences between two languages and cultures, the original text often cannot be directly translated into the target language, which requires the translator to make appropriate rewriting of the original text on the basis of respecting the original text. Rewriting can help the translation better respond to the cultural background of the intended language and improve the readability and acceptability of the translation. The application of this theory helps to improve the diversity and creativity of the translation, and make the translation more in line with the reading habits and cultural background of the readers.

Journey to the West, as a classical Chinese literary work, contains many challenges for translators into other languages, such as differences in culture, religion, and values. It contains a large number of Chinese mythological, Buddhist and Taoist elements which may not familiar to Western readers. Therefore, translators often interpret, simplify or sometimes even adjust these

elements selectively to help foreign readers understand them better. For example, the cultural background of characters such as Monkey King and Pigsy may be rewritten or explained to fit the logic and aesthetic concepts of Western culture. So it is noteworthy to study the application of these theories in the English translation of the children's version of *Journey to the West*.

2.3 Susan Bassnett's translations studies approach

Together with Lefevere British translation theorist Susan Bassnett emphasized that translators should take "culture" as the basic unit of translation in the process of translation, and play the role of a good messenger of cultural communication from the standpoint of culture.

"There is no way it can 'guarantee' that the translation will have an effect on readers belonging to the target culture which is in any way comparable to the eflect the original may have had on readers belonging to the source culture."[16]

According to Bassnett, the essence of translation is not only about language but also about cultural context. Every language is deeply rooted in its cultural environment, and the meanings and expressions in a language are often closely linked to a particular cultural context. Therefore, translation needs to take cultural factors into consideration and not just focus on the surface meaning of words.

Bassnett considered that sometimes the translator needed to make suitable adjustments to the original source text in order to achieve a similar effect or a similar response in the target culture. For example, when working with culture specific customs, symbols and metaphors, the translator may need to substitute similar concepts in the target culture or make interpretive

[16] Bassnett, Susan. Translation Studies. Routledge, 2014.

translations.

Bassnett thinks about translation as a kind of “re-creation” or “cultural translation”.[17] She argues that translators make inevitable choices and adjustments when translating, because the cultural context, social structure and ideology of the original text are not always directly translatable into a form that is understandable in another culture. This process involves reconstructing the text, to make it loyal to the original meaning, while at the same time become understandable and acceptable for the new readers.

“Translation is, of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of a literature and a society. Rewritings can introduce new concepts, new genres, new devices and the history of translation is the history also of literary innovation, of the shaping power of one culture upon another (Bassnett, 1990: 9).”

Bassnett particularly emphasized that texts are cultural products and cannot be understood or translated independently of their cultural context. Translators need to deeply understand the cultural context of the original text, such as historical background, social norms, religious beliefs, etc., in order to precisely express the profound meaning of the text. Bassnett criticized the translation method that depends only on linguistic structure, considered that cultural factors should be taken into account as the main consideration in the process of translation.

[17] Bassnett, Susan. Translation Studies. Routledge, 2014.

Bassnett's theory has important applications in practical translation, especially in the translation of literary and religious texts. For example, when translating *Journey to the West*, translators need to deal with a large number of unique cultural concepts, such as Buddhist and Taoist terms, specific historical backgrounds and customs. At this time, the translator needs to make a cultural adaptive choice to help the intended readers understand story better.

2.4 翻译与文化 [Translation and Culture] in the Chinese translation studies

Many Chinese scholars have expressed views similar to those of Western theorists. In China, the term "translation culture" first appeared in 刘山 Liu Shan's book 《翻译与文化》*Translation and Culture,* which was published in 1982 – it opened a new era of translation research from a cultural perspective. At that time, another scholar, 王佐良 Wang Zuoliang, elevated this research to a new level. In his articles 《翻译与文化繁荣》 *Translation and Cultural Prosperity* and 《翻译中的比较文化》 *Comparative Culture in Translation*, he pointed out: "因为译者必须是一个真正意义的文化人。人们会说：他必须掌握两种语言；确实如此，但是不了解语言中的文化，谁也无法真正掌握语言[18]"。 ("Because the translator must be a cultural person. People will say: he must know two languages; it is true, but no one can really understand a language without understanding the culture of that language"). It is clear that to translate a language successfully, it is necessary to understand its culture. After this time, Chinese scholars began to pay attention to the study of the cultural aspect of translation.

In the 1990s, the research on cultural translation in China underwent an important innovation. On the one hand, the relationship between culture and

[18] Wenku. 浅析文化翻译理论 (An Analysis of Cultural Translation Theory) Accessed August 30, 2024. https://wenku.baidu.com/view/ea3a469fc181e53a580216fc700abb68a982adbf.html?_wkts_=1731010045234&bdQuery=文化翻译理论

translation has become a hot topic for scholars, such as 王克非 Wang Kefei, who presented the concept of "文化翻译史" [Cultural Translation History] and explained the relationship and influence between translation and culture. On the other hand, under the influence of cultural factors, the translation strategies used by translators also have been investigated. For example, 孔慧怡 Kong Huiyi's book 《翻译·文学·文化》 *Translation - Literature - Culture* published in 1999 explained the relevant issues about translation, literature and culture in detail.

It can be seen that various scholars in China started to study translation from the perspective of culture, and made the study of cultural translation reach a new height in China.

Since the beginning of this century, Chinese scholars started their research on cultural translation from a general point of view, take the global environment into their consideration. Specifically, 王宁 Wang Ning argues from the perspective of globalization, the translation studies have realized the "cultural turn" in the global context, also investigated the theoretical value of translation studies in the present era.[19] In addition, another scholar 何绍斌 He Shaobin have explored the political aspects of translation in the context of specific ideologies in the society[20]. It can be seen that currently in China, research on cultural translation focuses primarily on achieving a "cultural turn" within the context of globalization.

In short, both for Western experts and Chinese scholars, the relationship between culture and translation is complex. Translation is not only the conversion of linguistic signs, but also the communication and transmission

[19] 《翻译研究的文化转向（修订版）》*Cultural turn in Translation Studies (Revised Edition)*，2022.
[20] Wenku. 浅析文化翻译理论 (An Analysis of Cultural Translation Theory) Accessed August 30, 2024. https://wenku.baidu.com/view/ea3a469fc181e53a580216fc700abb68a982adbf.html?_wkts_=1731010045234&bdQuery=文化翻译理论

between cultures. Each language is deeply rooted in a specific cultural background with unique values, social customs and historical traditions. Translators must understand the cultural context of the original language when translating, in order to translate its meaning and emotion precisely. This process is very difficult, because the cultural context is different, and many expressions and customs may not correspond directly in different cultures. Translators often use some strategies to make the content more compatible with the target culture, or preserve the uniqueness of the original culture. In addition, cultural symbols such as idioms, literary allusions and religious beliefs often have a deep cultural background, and this brings challenges to translators. Translators not only need linguistic skills – it requires profound cultural insight to avoid mistranslated and misunderstanding of culture. Translation, as a bridge of cultural exchange, promotes mutual understanding and integration of different societies, and makes literature, ideas and science spread across language barriers. It reflects the deep connection between different cultures and plays an important role in the process of globalization. Like Lefevere said in his article *Proust Grandmother and the Thousand and One Nights* "Translation has been a major shaping force in the development of world culture, and no study of comparative literature can take place without regard to translation[21]."

Journey to the West is a literary work with great Chinese characteristics, including rich cultural backgrounds. Translating this work means not only a conversion of textual level, it also requires a deep understanding and thoughtful reproduction of these cultural elements. Supported by the above theories of translation studies, I will try to analyze and explain how the translators deal with cultural differences and how to convey these complex cultural elements to the intended readers.

[21] André Lefevere. Translation, Rewriting, and Literary Fame. Routledge, 1992

As this study pertains to *Journey to the West* in English versions addressed also to child readers, it is necessary to sort out the theories related to children's literature as well.

2.5 Children's Literature: written for children and/or read by children?

Definition of "children's literature" is a complex question. In the western world, many well-known literary critics and scholars, such as Canadian scholar Perry Nodelman[22], British scholars Peter Hunt[23] and Karin Lesnik-Oberstein[24] have tried to create a suitable frame for "children's literature". In this process, they have tried to define the "genre" of "children's literature" in a theoretical way, and tried to find out how its relationship with readers, publishers, and literary traditions. These discussions have the same hypothesis – that "children's ilterature" or "children's books" offer a specific readership between children, even though the creation, publication, and distribution of children's literature is the domain of adults.[25]

[22] Perry Nodelman was born in 1942, is the author of four books about children's literature: *Words about Pictures: The Narrative Art of Children's Picture Books*, *The Pleasures of Children Literature* (3d edition in collaboration with Mavis Reimer), *The Hidden Adult: Defining Children's Literature*, and *Alternating Narratives in Fiction for Young Readers: Twice Upon a Time*, as well as about 150 essays and chapters in books about children's literature and a number of novels for young people. He was the recipient of the 2015 International Grimm Award for Research in Children's Literature, presented by the international Institute for Children's Literature, Osaka. A Professor Emeritus at the University of Winnipeg, he occupies his time in retirement as a doting grandfather and volunteer guide and docent at the Art Gallery of Nova Scotia in Halifax, Canada. Perrynodelman. Accessed August 29, 2024. https://perrynodelman.com/about-2/

[23] Peter Hunt was born in 1945, is a British scholar who is Professor Emeritus in English and children's literature at Cardiff University, UK. Hunt was a pioneer of the academic study of children's literature as a literary, rather than educational, discipline at university level, He has written or edited 26 books and over 500 papers, reference book entries, and reviews on the subject. In 1995 he was given the Distinguished Scholarship Award from the International Association for the Fantastic in the Arts, and in 2003 the Brothers Grimm Award for services to children's literature, from the International Institute for Children's Literature, Osaka. Accessed August 30, 2024. http://www.iiclo.or.jp/f_english/03_grimm/index.html

[24] Karin Lesnik-Oberstein is a professor of University of Reading Malaysia, Director of Postgraduate Studies for the Department of English Literature. Convenor of its module on 'Theory of Children's Literature' and Co-convenor of its module on 'Myth, Folktale and Popular Culture'; I undertake the supervision of seven MA students from the CIRCL MA every year. University of Reading Malaysia, Karin Lesnik-Oberstein. Accessed August 30, 2024. https://www.reading.ac.uk/english-literature/our-staff/karin-lesnik-oberstein

[25] 桑霓，新京报. "儿童文学，究竟是什么？" (Children's literature, what is it?) Accessed August 29, 2024. https://baijiahao.baidu.com/s?id=1726452510193972799&wfr=spider&for=pc

As Perry Nodelman mentions in his book *The Hidden Adult: Defining Children's Literature* (2008), " Children's literature is what publishers want children to read, not what children themselves want to read.[26] " These "children's books" are not only written by adult authors, they are also intended for adult buyers, including parents, librarians, and teachers. These adults buy children's books based on their understanding of what kind of books are appropriate for children. Thus, the category of children's literature is largely controlled and formed by adults. In the process of definition, manipulation, creation and imagination by adults, "children" and "child readers" often become passive objects.

The aforementioned scholars have discussed the power relations between "children" and adults, and their analysis focuses on how "children's literature" affects readers from the perspective of the readers and what kind of messages these works are transmitting.

The meaning of children's literature as 'books which are good for children' in turn crucially indicates that the two constituent terms—'children' and 'literature' —within the label 'children's literature' cannot be separated and traced back to original independent meanings, and then reassembled to achieve a greater understanding of what 'children's literature' is. Within the label the two terms totally qualify each other and transform each other's meaning for the purposes of the field. In short: the 'children' of 'children's literature' are constituted as specialised ideas of 'children', not necessarily related in any way to other 'children' (for instance those within education, psychology, sociology, history, art, or literature), and the 'literature' of 'children's literature' is a special idea of 'literature', not necessarily related to any other 'literature' (most particularly

[26] Nodelman, Perry. The Hidden Adult: Defining Children' s Literature. The Johns Hopkins University Press, 2008.

'adult literature')[27]. This shows the complexity of the relationship between children's literature and literature.

Children's literature can be seen either as literature produced and intended for children or as literature read by children. Peter Hunt takes up this question in his collection of essays *Children's Literature: The Development of Criticism*, where he notes that the boundaries of this "species of literature" are very hazy: "it cannot be defined by textual characteristics either of style or content, and its primary audience, 'the child reader,' is equally elusive. As an outsider to the academic world, it does not fit neatly into any of the established 'subject' categories and has been positively snubbed by some of them." Hunt's comments on the purpose of children's literature are of special interest: "All of this suggests a species of literature defined in terms of the reader rather than the author's intentions or the texts themselves[28]." Thus it seems that compared to literature written for adults, children's literature tends to be more directed toward its readers. This is very important: for me, this is the key to translating for children, which, as I find it, should rather be defined in terms of the readers of the translations[29].

From these complex arguments, we can see that there is no single or widely used definition of children's literature[30]. In the case of my research, this is an advantage, as it allows me to use the above findings despite the fact that *Journey to the West* was not originally intended as a book for children.

2.6 Children's Literature in China

In China, because of the thousands of years of feudal domination, children and children's education were not given due attention a long time, which is why

[27] Hunt, Peter. *Children's Literature*. Routledge, 2006.
[28] Hunt, Peter, and Sheila G. *International Companion Encyclopedia of Children's Literature*. Routledge, 2014.
[29] Ritta Oittinen. *Translating for Children*. Routledge, 2002.
[30] Hunt, Peter. *Children's Literature*. Routledge, 2006.

children's literature appeared much later than in the West. Poems, novels, and dramas written specifically for children did not appear in Chinese literature until the late Qing Dynasty (1840-1912).[31] After the May Fourth Movement[32], children's literature became an independent literary category at the beginning of the 20th century. In China, the fundamental works of modern children's literature are the fairy tale 《稻草人》*The Scarecrow*, written by 叶圣陶 Ye Shengtao[33] and published in the early 1920s, and children's essay 《寄小读者》*Sending to the Little Reader* of 冰心 Bing Xin[34].

In 1921, Ye Shengtao published a series of articles in 《晨报》*Morning Post*, such as 《赶紧创作适于儿童的文艺作品》*Urgent Creation of Literary and Artistic Works Suitable for Children*, 《儿童的想象和情感》*Children's Imagination and Emotion*, 《多多为儿童创作》*Creating for Children*, etc. In these articles, he believed that creating for children was an urgent and important issue for the modern literature. In these articles, Ye Shengtao claimed that every writer who cares about the future of the nation should be responsible for the creation of "children's spiritual food" with a serious sense of social responsibility and forward-looking vision. In the article 《儿童文学在儿童教育上之价值》*The Value of Literature for Children in Children's Education* which published in November 1921, the scholar 严既澄 Yan Jicheng explained the concept of children's literature: "儿童文学，就是专为儿童用的文学。它所包

[31] 儿童文学 literature for children. Baike. Accessed August 29, 2024. https://baike.baidu.com/item/儿童文学/647?fromModule=lemma_sense-layer#2

[32] May Fourth Movement, intellectual revolution and sociopolitical reform movement that occurred in China in 1917–21. The movement was directed toward national independence, emancipation of the individual, and rebuilding society and culture. "五四运动"("May Fourth Movement.") Green Apple Data Center. Accessed April 2, 2024. http://www.huawenku.cn/html/baokandieshi/zhongguolishishij-20120216139.html

[33] Ye Shengtao (October 28, 1894 - February 16, 1988), formerly known as Ye Shaojun, was called Bingchen and Shengtao. Born in Suzhou, Jiangsu Province. Modern writer, educator, literary publisher and social activist. His representative works include 《稻草人》*The Scarecrow*, 《春宴琐谭》*Spring Banquet Zaotan*, and 《倪焕之》*Ni Huanzhi*. Chinawriter. Accessed August 29, 2024. http://www.chinawriter.com.cn/null/n1/2016/0627/c404952-28495511.html

[34] Bing Xin (October 5, 1900 - February 28, 1999), formerly known as Xie Wanying, a native of Fuzhou, Fujian Province, was a modern Chinese poet, writer, translator, and social activist. Her representative works include 《二十一日听审的感想》*Thoughts on the Twenty-first Day of the Trial,* 《两个家庭》*Two Families*, and 《寄小读者》*Sending to the Little Reader*. Baike. Accessed August 29, 2024. https://baike.baidu.com/item/冰心/114339?fr=ge_ala#reference-1

含的是童谣、童话、故事、戏剧等类，能唤起儿童的兴趣和想象的东西。” (“Children’s literature is the literature specially for children’s use. It consists of nursery rhymes, fairy tales, stories, dramas, and other kinds of things that can evoke the interest and imagination of children.”)[35] Although this definition was not complete, however, as a concept put forward during the initial period of children’s literature theory in China, it was a refreshing concept at that time.

After that, 郭沫若 Guo Moruo[36] published an article 《儿童文学之管见》*The Children’s Literature Review* in January 1922. In this article, he proposed that children’s literature is not a “boring text of lessons”, not a “simple text of popularity”, not a “strange text”, but a “child-oriented text”. The “child-oriented” view emphasizes that children’s literature serves for children. On this basis, Guo Moruo explained the concept of children’s literature: “儿童文学无论采用何种形式（童话、童谣、剧曲），是用儿童本位的文字，由儿童的感官以直诉于其精神堂奥，准依儿童心理的创造性的想象与感情之艺术” (“Children’s literature, no matter what form it uses (fairy tales, nursery rhymes, dramas and songs), is the art of using children’s words in the children’s place, talking to children’s senses directly to their spirit, according to the children’s creative imagination and feelings of the children’s mentality.” The interpretation of children’s literature by Guo Moruo reflects the understanding of this issue in the literary world at that time. Since him, many monographs of children’s literature adopted and followed the similar opinion. Such as Chinese first monograph which to explore the principles of children’s literature: *Introduction of Children’s Literature* (Wei Shouyong, Zhou Houyu, Shanghai Commercial Press, 1923 edition), the concept of children’s literature explained: “Children’s literature,

[35] 崔昕平，中国社会科学报 *China Social Sciences Journal.* Accessed August 30, 2024. https://www.cssn.cn/skgz/bwyc/202308/t20230830_5682219.shtml

[36] Guo Moruo (November 16, 1892 - June 12, 1978), formerly known as Guo Kaizhen, Wenbao. He served as Vice Premier of the State Council, Director of the Culture and Education Commission, President of the Chinese Academy of Sciences, and President of the University of Science and Technology of China. He was an outstanding modern Chinese writer, poet, playwright, historian, archaeologist, paleographer, ideologist and calligrapher, his representative works include 《星空》*Starry Sky*, 《女神》*Goddess*, 《屈原》*Qu Yuan*, 《蔡文姬》*Cai Wenji*, 《李白和杜甫》*Li Bai and Du Fu*. Chinawriter. Accessed August 29, 2024. http://www.chinawriter.com.cn/xdzj/302.shtml

that is, organized into the children's own position by the children's senses, which can be directly appealed to the spirit of the children."[37]

The research on children's literature by these Chinese experts and scholars promotes the localized development of children's literature in China. Nowadays, the main definition of children's literature is summarized by 朱自强 Zhu Ziqiang[38], professor of Ocean University of China: "Children's literature is that suits the psychological characteristics, aesthetic requirements and ability of children of all ages, and helps them grow up in a healthy way" (Zhu Ziqiang, 2009: 24-25). It shows the distinctive creative concepts and principles of children's literature - child-oriented, with humanistic sentiments, and with the mission of enriching the children's spiritual world.

In general, both in the West and in China, it is certain that children's literature is created or adapted by adults. As a special literary creation activity, the adult writer's role consciousness, identity, understanding of the value of childhood and the value of literature have a profound impact on the value creation of children's literature. As the dean of the College of Humanities of Lanzhou University 李利芳 Li Lifang[39] said: "Children's literature is a kind of literature where adults talk with children, and it is a kind of literature that puts humanistic care into the healthy development of "childhood" as a stage of life" [40].

[37] 崔昕平，中国社会科学报 *China Social Sciences Journal.* Accessed August 30, 2024. https://www.cssn.cn/skgz/bwyc/202308/t20230830_5682219.shtml

[38] Zhu Ziqiang, born in March 1957, Henan Province. He is currently a professor at the School of Literature and Journalism and Communication of Ocean University of China, and director of the Institute of Children's Literature. He is a member of the Children's Literature Committee of the Chinese Writers' Association, vice president of the China Children's Literature Research Society. His major works include《朱自强学术文集》*Zhu Ziqiang Academic Anthology*,《儿童文学的本质》*The Nature of Children's Literature*, and《儿童文学概论》*Introduction of Children's Literature*. 朱自强 Zhu Ziqiang. Baike. Accessed August 30, 2024. https://baike.baidu.com/item/朱自强/1684450?fr=ge_ala

[39] Li Lifang, born in 1973, a native of Inner Mongolia, is a children's literature critic, Doctor of Literature, professor, doctoral supervisor, and member of the International Research Society for Children's Literature (IRSCL). Her representative works include《中国发生期儿童文学理论本土化进程研究》*A Study of the Localization Process of Children's Literature Theory in China*,《与童年对话——李利芳文论集》 and *Dialogue with Childhood-Collected Essays of Li Lifang*,. 李利芳 Li Lifang. Baike. Accessed August 30, 2024. https://baike.baidu.com/item/李利芳/7691022?fr=ge_ala#reference-2

[40] 李利芳 Li Lifang,《吉林大学社会科学学报》*Journal of Social Sciences of Jilin University.*

2.7 Adaptation of children's literature

In *A Theory of Adaptation*, the famous Canadian postmodernist theorist Linda Hutcheon analyzes "adaptation" as an art form of transmedia and transcultural communication from the perspective of the general theory of literary adaptation, provides an important theoretical foundation for the study of children's literary adaptation. She believes that the process of adaptation is a kind of "transmedia translation", and the work continues its vitality and creates new meanings through adaptation.

"As a process of creation, the act of adaptation always involves both (re-)interpretation and then (re-)creation; this has been called both appropriation and salvaging, depending on your perspective. For every aggressive appropriator outed by a political opponent, there is a patient salvager. Priscilla Galloway, an adapter of mythic and historical narratives for children and young adults, has said" "that she is motivated by a desire to preserve stories that are worth knowing but will not necessarily speak to a new audience without creative "reanimation" (2004), and that is her task.[41] "

In this book Linda Hutcheon not only explains what an adaptation is and what types of adaptations there are, but also the importance of adaptation for education, to give the original work a fresh look that can revitalize and inspire children to love reading. "In direct contrast to this elitist or enriching appeal of adaptation is the pleasure of accessibility that drives not only adaptation's commercialization but also its role in education. As noted earlier, teachers and their students provide one of the largest audiences for adaptations. Many of us grew up with the Classics Illustrated comics or the animated cartoon versions of canonical literature.[42] "

[41] Hutcheon, Linda. *A Theory of Adaptation*. Routledge, 2012.
[42] Hutcheon, Linda. *A Theory of Adaptation*. Routledge, 2012.

Scholars Mona Baker and Gabriela Saldanha point out in their paper *Adaptation* that adaptation can preserve the features and functions of the original text rather than its form or even its semantics, especially if sound and/or visual factors have to be taken into account. Children's literature also needs to recreate messages according to the sociolinguistic needs of different readerships. The main features of such adaptations are the use of summarizing techniques, paraphrase and omission.

At the same time, they also categorize the ways of adaptation, and consider that the procedures used by adapters can be divided into several types. For example: transcription of the original, the elimination or implicitation of part of the text, the addition or explicitation of source information, the substitution of stretches of slang, dialect, nonsense words, the replacement of outdated or obscure information by modern equivalents, situational or cultural adequacy, creation, etc.[43]

Japanese scholar Shoichiro Kami[44] introduced the concept of "adaptation of children's literature" in his book *Introduction to Children's Literature*. According to him, "adaptation" refers to the reorganization of folklore and adult literature with elements of fairy tales and children's literature, according to the definition and standards of modern children's literature. He considered that "adaptation of children's literature" as an independent literary form, along with children's poetry, novels, dramas, fairy tales, and picture stories.

" 'Adaptation' refers both to the work of rewriting that is not children's literature according to the definition and conditions of children's literature, and the works

[43] Baker, Mona, and Gabriela Saldanha. *Routledge Encyclopedia of Translation Studies.* Routledge, Taylor and Francis Group, 2020

[44] Shoichiro Kami (February 16, 1933 - January 29, 2015) was a Japanese researcher on children's culture. His real name was Kenju Yamazaki. His most important books include: *Japanese Children's Literature Masters Series.*

produced by this method, which is an important method of creating children's literature as well as a form of children's literature... Moreover, adaptation is not easier than creation of children's literature, it requires the same hard mental labor.[45]"

The Chinese writer Guo Moruo, in his *Views on Children's Literature*, proposed the collection, creation and translation as methods of developing local children's literature. When Chinese children's literature first started, there were fewer original works, and collection and translation were more practical methods at the time, both of them having the characteristics of adaptation. Collecting refers to the gathering and organizing of traditional resources of the nation, such as myths, folktales, and fairy tales, which must be adapted to become children's literature. Through adaptation, traditional cultural resources of the nation are creatively transformed and expressed in a child-friendly way, which is a common path in the development of children's literature in China and abroad.[46]

From the studies of these experts and scholars on the adaptation of children's literature, it can be seen that it has good significance. Adaptation can not only present classic stories in a way that is more vivid and close to modern children's lives, stimulate children's interest in reading and imagination, but also transmit positive values and morals through modernized narrative techniques and visual elements, lead children to form a healthy personality and good morals. In addition, the process of adaptation often brings in new thinking and creativity of the creators and adapters, they can make traditional stories have a new life, and at the same time provides a possibility for the various development of children's literature. More importantly, the adaptation

[45] Shoichiro Kami. *Introduction to Children's Literature*. McGraw-Hill Companies, 1983.
[46] 胡丽娜 Hu Lina,《中国儿童文学中的改编现象》*The Phenomenon of Adaptation in Chinese Children's Literature.* 08,11 2013. https://baijiahao.baidu.com/s?id=1715825896676858081&wfr=spider&for=pc

of children's literature can overcome age limits, and allow adults to revisit and understand the stories that have read, can touch their hearts and minds to remembering their childhood memories. Therefore, adaptation of children's literature is a continuation of literary creation, also is a bridge between the past and the future, and connects readers of different age groups.

III The classic and its rewritings

3.1 About *Journey to the West*

3.1.1 Synopsis of the novel

Journey to the West (西游记 Xi You Ji), also known in English as *Monkey* or *The Monkey King*, is one of the great classical novels of Chinese literature. Written by 吴承恩 Wu Cheng'en[47], it is a classic work that dates back to the Ming dynasty (1368–1644) in the 16th century. The novel is a mix of adventure, fantasy, and religious allegory, and it has become one of the most well-known and enduring pieces of Chinese literature (袁世硕 Yuan Shishuo, 2016: 113-128). "The story itself was already a part of Chinese folk and literary tradition in the form of colloquial stories, a poetic novelette, and a six-part drama when Wu Cheng'en formed it into his long and richly humorous novel."[48]

Journey to the West is the first long God evil spirit novel[49] in classic China (陈代湘 Chen Daixiang, 2017: 266). The earliest version of *Journey to the West* is the "Newly engraved as official board with large characters Journey to the West"[50] by Shide Hall in Jinling in the 20th year of the Wanli reign of the Ming Dynasty [i.e. 1592 – G.M.], without the author's name (潘文年 Pan Wennian, 2018: 120). On the occasion of the May Fourth Movement, 鲁迅 Lu Xun[51] and 董作宾 Dong Zuobin[52], among others searched for historical materials based on the clues provided by the Qing people, and, after comprehensive

[47] Wu Cheng'en (born c. 1500, Shanyang, Huai'an [now in Jiangsu province], China—died c. 1582, Huai'an) novelist and poet of the Ming dynasty, generally acknowledged as the author of the Chinese folk novel *XiYouJi* (国志刚 Guo Zhigang, 2016: 147).

[48] Retrieved from: Britannica, T. Editors of Encyclopaedia. "Journey to the West." Encyclopedia Britannica, June 30, 2023. https://www.britannica.com/topic/Journey-to-the-West.

[49] It is a type of classical Chinese novel, also known as god and monster novel, mythological novel. It is one of the novels of the Ming and Qing dynasties.

[50] The earliest existing version of *Journey to the West*.

[51] Lu Xun (1881-1936), the real name is Zhou Shuren, Chinese writer, commonly considered the greatest in 20th-century Chinese literature, who was also an important critic known for his sharp and unique essays on the historical traditions and modern conditions of China. His main publications include *Diary of a Madman*, *The Scream*, and *The True Story of Ah Q*. Retrieved from: Xiaoming, W.. "Lu Xun." Asia for educators, October 15, 2023. http://afe.easia.columbia.edu/special/china_1900_luxun.htm

[52] Dong Zuobin (1895-1963), Character YanTang, nickname PingLu. Chinese oracle bone scientist and ancient historian. Main works include *Dong Zuobin Academic Essays* and *PingLu WenCun.* Retrieved from: "Dong Zuobin", Shandong University Museum, February 2, 2024. http://museum.sdu.edu.cn/info/1031/2385.htm.

examination and repeated arguments, ultimately recognized the *Journey to the West* as "Wu Cheng'en's original work" based on the record of the *Journey to the West* of Wu Cheng'en in the Huai'an Prefecture Journal.[53]

The story is set in the Tang Dynasty (618-907) and revolves around 玄奘 Xuanzang's (Tang Monk)[54] journey to the "Western Regions" (Central Asia and India) to obtain Buddhist scriptures. This journey is filled with danger, the Monk and his disciples need to face various demons and other challenges. After 孙悟空 Sun Wukong (The Monkey, born from an immortal stone and possessed of magical powers, known for his bravery and wisdom, loyalty and kindness, protecting the Tang Monk in his journey to the West) came out of the world, he followed his master Bodhi[55] to learn supernatural arts. Due to the conflict with the Heavenly Court[56], he use this magic arts to haunting the Heavenly Palace. Then he encountered the Tang Monk, 猪八戒 Pigsy[57], 沙悟净 Sha Monk[58] and 白龙马 White Dragon Horse[59], travelled West to get the scriptures. In order to complete the task arranged by the emperor at that time, and Xuanzang himself wanted to get the scriptures for spreading Buddhism in China better, so they went to the West to get the scriptures. They went all the way through the hardships and dangers, subdued the demons and eliminated the devils, went through eighty-one difficulties, and finally reached the Western Paradise to meet Buddha, got the scriptures successfully and finally became

[53] Zhu Hongbo, "Is the author of *Journey to the West* really Wu Cheng'en?" Liberation Daily. February 2, 2024. http://m.people.cn/n4/2017/0317/c677-8587642.html.
[54] Xuanzang (602-664) Also known as: Tang Monk, Chen Yi, Hsüan-tsang, Mokshadeva, Muchatipo, San-tsang, Xüan-zang, Yuanzang. Buddhist monk and Chinese pilgrim to India who translated the sacred scriptures of Buddhism from Sanskrit into Chinese and founded in China the Buddhist Consciousness Only school. His fame rests mainly on the volume and diversity of his translations of the Buddhist sutras and on the record of his travels in Central Asia and India. Britannica, T. Editors of Encyclopaedia. "Xuanzang." Encyclopedia Britannica, January 1, 2024. https://www.britannica.com/biography/Xuanzang.
[55] Bodhi: was the first master of the Monkey King and taught him various magical arts such as the 72 transformations and the somersault cloud.
[56] Heavenly Court: refers to the palace where the emperor of heaven and the gods reside; the heavenly palace.
[57] Pigsy: Tang Monk's second disciple.
[58] Sha Monk: Tang Monk's third disciple.
[59] White Dragon Horse: The saddle horse of Tang Monk.

five saints of Buddhism. The novel is based on the historical event of "Xuanzang's journey to the scriptures", and the author's artistic processing profoundly depicts the social life of the people in the Ming Dynasty. After the "Opium Wars" (1839-42; 1856-60), a large number of classical Chinese literary works were translated into other languages, and *Journey to the West* also spread to Europe and the United States, and was translated into English, French, German, Italian, Spanish and other languages (滕雯 Teng Wen, 2015: 6-10, 27-28).

3.1.2 Main characters of the novel

Xuanzang (Tang Sanzang or Tang Monk) is a devout Buddhist monk, known for his unwavering piety and determination. He is the master of his three disciples (Sun Wukong, Zhu Bajie and Sha Wujing), and the central figure of the story. It is said that Xuanzang is the essence of ten lifetimes of cultivation, and if you eat him flesh, you will live forever (吴承恩 Wu Cheng'en, 1987: 198).

Sun Wukong (Monkey King) is a rebellious, mischievous, yet magical monkey, born from a magical stone. He is incredibly strong and clever, and possesses magical powers and the ability to change. He can change into various forms and can fly on clouds (苗壮 Miao Zhuang, 1991: 465-466).

Zhu Bajie (Pigsy or Piggy) is a pig demon who loves food and women. He is both a comedian and also a brave, loyal follower (苗壮 Miao Zhuang, 1991: 467).

Sha Wujing (Sandy or Sha Monk): is a river demon who becomes the third disciple. He is known for his strength and seriousness (苗壮 Miao Zhuang, 1991: 467-468).

Bai Longma (White Dragon Horse): The third prince of the Dragon King of the East China Sea. In the story, he was relegated to the mortal world for violating the rules of heaven, and was turned into a steed by the Goddess of Mercy. Then as the mount of the Tang Monk, he accompanied the Tang Monk to get scriptures in the West (郭发仔 Guo Fazai, 2019: 84).

3.1.3 Theme of the novel

The main theme of *Journey to the West* is in the celebration of justice, courage, intelligence and perseverance. By describing the fantastical journey of Tang Monk and his disciples to get scriptures in the West, the author Wu Cheng'en shows how they overcame many difficulties and finally achieved self-transcendence and growth.

The author reflects the real society through the struggle between Sun Wukong and various demons, thus praising the spirit of resistance of the people, and showing the people's strong confidence in overcoming difficulties and their greatness in conquering the nature (吴承恩 Wu Cheng'en, 2020: 3).

The theme of this work is profound, not only promotes traditional Chinese morality, but also has strong practical significance. It tells us that only by possessing strong beliefs, facing difficulties bravely, and applying intelligence and perseverance, we can overcome all challenges in our life and achieve personal and social developments in a harmonious way.[60]

3.1.4 Language of the novel

The original *Journey to the West* was written in classical Chinese, typical the 16th century. It is a popular novel with mythological and folklore peculiarities.

[60] 刘勇强 (Liu Yongqiang) "西游记 (Xi Youji)". China Social Sciences Thesaurus, May 17, 2021. https://www.skctk.cn/html/12/12-118765-2.html?is_search=hot_search&t=1711495034

Its characteristics of language are mainly reflected in musicality, activity, humour and regional phrases (滕雯 Teng Wen, 2015: 26).

The musicality of the language of this novel is reflected in the use of rhymes and poems. The language of poems and couplets is sophisticated, unusual, metaphorical, and with distinctive rhythm, that make the storyline more vivid and interesting. For example, when describing the magnificent scenery of the Mountain of Flowers and Fruit[61] and the Heavenly Palace, the author uses verses with rhymes, which are beautiful and easy to read, give reader a beautiful feeling:

碣上有一行楷书大字，镌着
“花果山福地,
水帘洞洞天”。 (吴承恩 Wu Cheng'en, 1987: 3)[62]

In pinyin (Chinese romanization) pronunciation:
Hua Guo Shan Fu Di,
Shui Lian Dong Dong Tian.

In English:
On the tablet had been carved in big square letters:
HAPPY LAND OF THE MOUNTAIN OF FLOWERS AND FRUIT,
CAVE HEAVEN OF THE WATER CURTAIN (Collinson Fair. 2005: 8).[63]
Here, especially in the original Chinese version, we can see that the two lines

[61] It is the residence of Sun Wukong.
[62] The classic version of *Journey to the West*, published by YueLu Press in 1987 and written by Wu Cheng'en, is used here for analysis. This version has the complete 100 episodes. YueLu Press is a publisher of professional ancient books, founded in 1982, mainly responsible for editing and publishing Hunan's local ancient books, important historical books, and academic monographs. (Hunan Library, http://www.library.hn.cn/tszy/dfwx/xbts/200911/t20091112_2530.htm)
[63] The English version here uses an adaptation of WJF Jenner's translation (published in Beijing in 1955) by Collinson Fair, reprinted in 2005 by Silk Pagoda Press. This version is based on the original version of *Journey to the West*, which translates all 100 chapters and retains the content more completely. It is the best matched with *Journey to the West* published by YueLu Press.

“花果山福地” and “水帘洞洞天” have the same number of words, which is a pair of couplets with a perfect match: the noun “花果山” (“THE MOUNTAIN OF FLOWERS AND FRUIT”) corresponds to the noun “水帘洞” (“THE WATER CURTAIN”), while “福地” (“HAPPY LAND”) and “洞天” (“CAVE HEAVEN”) are both used to describe the location of residence of Monkey King is very liveable. The couplet described the beauty of the environment, reflected in the musicality of the language.

金光万道滚红霓,
瑞气千条喷紫雾。
只见那南天门,
碧沉沉,
琉璃造就;
明幌幌,
宝玉妆成。(吴承恩 Wu Cheng’en, 1987: 23)

In pinyin (Chinese romanization) pronunciation:
Jin Guang Wan Dao Gun Hong Ni,
Rui Qi Qian Tiao Pen Zi Wu.
Zhi Jian Na Nan Tian Men,
Bi Cheng Cheng,
Liu Li Zao Jiu;
Ming Huang Huang,
Bao Yu Zhuang Cheng.

In English:
Ten thousand beams of golden light shone with a reddish glow;
A thousand strands of propitious vapour puffed out purple mist.

See the Southern Gate of Heaven[64],
Deep green,
Crystalline,
Shimmering bright,
Studded with jewels (Collinson Fair. 2005: 47).

In the original Chinese version, both lines “金光万道滚红霓” and “瑞气千条喷紫雾” consist of seven words, it is a pair of couplets with a perfect match: the noun “金光万道” (“Ten thousand beams of golden light”) corresponds to the noun “瑞气千条” (“A thousand strands of propitious vapour”), the verb “滚” (“shone”) corresponds to the verb “喷” (“puffed out”), the noun “红霓” (“a reddish glow”) corresponds to the noun “紫雾” (“purple mist”). The rhymes are elegant and neat as the lyrics of a song.

At the same time, the adjective “碧沉沉” (“deep green”) corresponds to the adjective “明幌幌” (“shimmering bright”), and the noun “琉璃” (“Crystalline”) corresponds to the noun “宝玉” (“jewels”), the verb “造就” corresponds to the verb “妆成”. Words of the same gender correspond perfectly, describing the grandeur and beauty of the Southern Gate of Heaven. Such verses are not only easy to read, but have a sense of beauty.

The language of this novel is extremely active and lively, the author likes to use a lot of verbs to show the character's personality, and shows characteristics and inner world of the characters vividly by drawing their language and behaviors. For example, the wisdom and courage of the Monkey King, the lazy and greedy of Piggy, and the kindness and generosity of the Tang Monk are all fully expressed in the language and actions.

[64] The main entrance to the Heavenly Court in mythology.

About Monkey King:

那赤脚大仙觑面撞见大圣，大圣低头定计，赚哄真仙，他要暗去赴会，却问："老道何往?" 大仙道："蒙王母见招，去赴蟠桃嘉会。"

大圣道："老道不知：玉帝应老孙筋斗云疾，着老孙五路邀请列位，先至通明殿下演礼，后方去赴宴。"

大仙是个正大光明之人，就以他的诳语作真，道："常年就在瑶池演礼谢恩，如何先去通明殿演礼，方去瑶池赴会?"无奈，只得拨转祥云，径往通明殿去了。

大圣驾着云，念声咒语，摇身一变，就变做赤脚大仙模样，前奔瑶池。(吴承恩 Wu Cheng'en, 1987: 32)

In English:

As the Bare-foot Immortal[65] saw him, the Great Sage[66] lowered his head and thought of a plan by which to trick the Immortal and get to the banquet himself. "Where are you going, reverend sir?" he asked; and the Immortal replied, "I'm going to the Peach Banquet[67] by the invitation of the Queen Mother[68]."

"There is something you do not know, venerable sir," said the Great Sage. "As my somersault cloud[69] is so fast, the Jade Emperor[70] has sent me everywhere to tell all you gentlemen to go to the Hall of Universal Brightness[71] for a ceremony before going on to the banquet."

As the Immortal was an open and upright man, he took this lie for the truth, but wondered, "The thanksgiving ceremony is usually held by the Jade Pool[72], so

[65] An immortal in ancient Chinese folklore and Taoist legend. Baidu Baike. "赤脚大仙" Accessed February 12, 2024. https://baike.baidu.com/item/赤脚大仙/10964186?fr=ge_ala

[66] Another name of Sun Wukong.

[67] It is a birthday banquet of the Queen Mother of the West in Chinese folklore.

[68] The supreme goddess in Taoism. Commonly known as "Queen Mother of the West" in the folk. The title of "Queen Mother of the West" first appeared in the "Book of Mountains and Seas". Baidu Baike. "西王母" Accessed February 12, 2024. https://baike.baidu.com/item/西王母/278798?fromModule=lemma_inlink

[69] One of the magical skills of Sun Wukong.

[70] The leader of the gods in Taoist mythology. The Jade Emperor has a great influence in Chinese folklore, he is regarded as the "emperor" of heaven and the supreme ruler of the world of gods. Baidu Baike. "玉皇大帝" Accessed February 12, 2024. https://baike.baidu.com/item/玉皇大帝/146964?fromModule=lemma_search-box

[71] It is the palace of Jade Emperor in Chinese mythology.

[72] It is the place where the Queen Mother of the West lived in mythology and legend. Baidu Baike. "瑶池" Accessed February 12, 2024. https://baike.baidu.com/item/瑶池/2208

why are we having the ceremony in the Hall of Universal Brightness before going to the Jade Pool for the banquet?" Nevertheless, he turned his propitious cloud around and went to the Hall of Universal Brightness.
As the Great Sage rode his cloud he said a spell, shook himself, took the form of the Bare−foot Immortal, and hurried to the Jade Pool (Collinson Fair. 2005: 66).

In the description of this scene, the author uses more than 10 verbs, such as “低头” (“lowered”), “定计” (“thought”), “赚哄” (“trick”), “问” (“asked”) , “道” (“said”), “应” (“sent”), “着” (“tell”), “至” (“go”), “驾” (“rode”), “念” (“said”), “摇” (“shook”), “变” (“took”), “奔” (“hurried”) to show the Monkey King's cleverness, resourcefulness and courage.

About Piggy:
“初来时，是一条黑胖汉，后来就变作一个长嘴大耳朵的呆子，脑后又有一溜鬃毛，身体粗糙怕人，头脸就像个猪的模样。食肠却又甚大：一顿要吃三五斗米饭，早间点心，也得百十个烧饼才够。喜得还吃斋素，若再吃荤酒，便是老拙这些家田产之类，不上半年，就吃个罄净！ ” (吴承恩 Wu Cheng’en, 1987: 134)

In English:
"At first he was a plump, dark chap, but later on he became a long−nosed, big−eared idiot with thick black hairs running down from the back of his head and a great, thick body. His face is just like a pig's. His appetite is enormous, too. He needs several bushels of grain at every main meal, and over a hundred griddle−cakes for breakfast. Luckily he is a vegetarian. If he ate meat and wine he would have ruined us in six months." (Collinson Fair. 2005: 266-267)

The author also uses verbs and classifier (in Chinese grammar) when

describing Piggy's laziness and greed. Using four times “吃” (“eat”) in a row to reflect Piggy's personality of eating: “一顿要吃三五斗米饭” (“He needs several bushels of grain at every main meal”), “早间点心，也得百十个烧饼才够” (“over a hundred griddle-cakes for breakfast”), “喜得还吃斋素” (“Luckily he is a vegetarian”), “若再吃荤酒...就吃个罄净” (“If he ate meat and wine he would have ruined us in six months”). These verbs describe Piggy's ability to eat and show even more how much he can eat.

About Tang Monk:

唐僧道：“猴头！还有甚说话！出家人行善，如春园之草，不见其长，日有所增；行恶之人，如磨刀之石，不见其损，日有所亏。你在这荒郊野外，一连打死三人，还是无人检举，没有对头；倘到城市之中，人烟凑集之所，你拿了那哭丧棒，一时不知好歹，乱打起人来，撞出大祸，教我怎的脱身？你回去罢！”

行者道：“师父错怪了我也。这厮分明是个妖魔，他实有心害你。我倒打死他，替你除了害，你却不认得，反信了那呆子谗言冷语，屡次逐我。常言道：‘事不过三。’我若不去，真是个下流无耻之徒。我去！我去！——去便罢了，只是你手下无人。” (吴承恩 Wu Cheng’en, 1987: 203-204)

In English:

"Baboon[73]," said Sanzang, "I have nothing more to say to you. If a monk acts rightly he will grow daily but invisibly, like grass in a garden during the spring, whereas an evildoer will be imperceptibly worn away day by day like a stone. You have killed three people, one after the other, in this wild and desolate place, and there is nobody here to find you out or bring a case against you. But if you go to a city or some other crowded place and start laying about you with that murderous cudgel, we'll be in big trouble and there will be no escape for us. Go back!"

"You're wrong to hold it against me, master," Monkey replied, "as that wretch

[73] Is the name that Tang Monk calls Sun Wukong when he is angry.

was obviously an evil monster set on murdering you. But so far from being grateful that I've saved you by killing it, you would have to believe that idiot's[74] tittle−tattle and keep sending me away. As the saying goes, you should never have to do anything more that three times. I'd be a low and shameless creature if I didn't go now. I'll go, I'll go all right, but who will you have left to look after you?" (Collinson Fair. 2005: 392)

The quotation reflects the Tang Monk's kindness and goodness through the descriptions of his actions and words when he was angry because the Monkey King killed the demon. Tang Monk's calling of the Monkey “猴头” (“Baboon”) reflects his anger. Tang Monk used a metaphorical sentence to show that monks should do good deeds: “出家人行善，如春园之草，不见其长，日有所增; 行恶之人，如磨刀之石，不见其损，日有所亏。” (“If a monk acts rightly he will grow daily but invisibly, like grass in a garden during the spring, whereas an evildoer will be imperceptibly worn away day by day like a stone.”) Tang Monk used the exclamation “你回去罢” (“Go back!”) to express his dissatisfaction with the Monkey King once again.

The language in *Journey to the West* is humorous and witty, and the author is good at showing character traits and portraying characters through dialogue. (黄立新 Huang Lixin, 2020: 4) For example, when describing Piggy's gluttony, the author uses humorous language, makes the reader enjoy the characteristics of the Piggy in laughter：

那八戒食肠大，口又大，一则三听见童子吃时，便觉馋虫拱动，却才见了果子，拿过来，张开口，榖辘的囫囵吞咽下肚，却白着眼胡赖，向行者、沙僧道：“你两个吃的三甚么？”沙僧道：“人参果。”八戒道：“甚么味道？”行者道：“悟净，不要睬他！你倒先吃了，又来问谁？”八戒道：“哥哥，吃的忙了些，不像你们细嚼细咽，尝出些滋味。我也不知道有核无核，就吞下去了。哥啊，为人为彻；已经

[74] The name of Sun Wukong for Pigsy.

调动我这馋虫，再去弄个儿来，老猪细细的吃吃。” (吴承恩 Wu Cheng’en, 1987: 181)

In English:

Pig had both an enormous appetite and an enormous mouth, and had, moreover, been suffering pangs of hunger ever since hearing the Taoist boys eating. So the moment he saw the fruit he grabbed one, opened his mouth, and gulped it down whole; then he put on an innocent expression and shamelessly asked the other two what they were eating. "Manfruit[75]," Friar Sand replied.

"What does it taste like?" Pig asked.

"Ignore him, Friar Sand," said Monkey. "He's already eaten his, and he's no business to ask you."

"Brother," said Pig, "I ate mine too fast. I didn't nibble it delicately and taste the flavour like you two. I don't even know if it had a stone or not as I gulped it straight down. You should finish what you've started: you've whetted my appetite, so you ought to get me another to eat slowly." (Collinson Fair. 2005: 356).

Through the dialogue between Piggy, the Monkey King and the Sand Monk, shows that Porky Pig eats so fast and he is a greedy eater. Piggy actually knew that they were eating Manfruit and purposely asked “你两个吃的三甚么?” (“ ...the other two what they were eating”), he actually knew the flavour of the Manfruit and asked what it tasted like on purpose: 八戒道：“甚么味道？” ("What does it taste like?" Pig asked.) His intention was to eat one more. In order to ask the Monkey King for one more Manfruit, Piggy even called him “哥哥” (“brother”) in a flattering manner. Such dialogue is full of fun to describe and reflects Piggy's gluttony and laziness very well.

[75] It is a magical fairy fruit in legend.

The language in *Journey to the West* has a distinctive of the southern and northern regions of China. The author vividly describes the local customs of different places through the use of local dialects and slang. This not only increases the life style of the work, but also makes the work have a wider popular base. For example:

行者道：“…饭店又有好汤饭，好椒料、好蔬菜，与那异品的糖糕、蒸酥、点心、卷子、油食、蜜食……无数好东西，我去买些儿请你如何？”(吴承恩 Wu Cheng'en, 1987: 519)

In English:

Said Monkey: "…You can buy terrific soup, rice, spices and vegetables in the restaurants. Then there are all the exotic cakes, yogurts, snacks, rolls, fries, and honey sweets……Any number of goodies. Shall I go out and buy you some?" (Collinson Fair. 2005: 947).

In the novel, “卷子” (“roll”) is a kind of local food of “Land of Purpuria”[76]. In fact, “roll” is a special pasta in northern China. It is a rectangular steamed fermented pasta, which is different from the round “馒头” (“Mantou”). “糖糕、蒸酥、点心、油食、蜜食” (“cakes, yogurts, snacks, fries, and honey sweets”) are all common foods in the northern and southern regions of China, and they give people a kind feeling when they are spoken by the Monkey King.

师徒正自闲叙，又见一派黑松大林。唐僧害怕，又叫道：“悟空，我们才过了那崎岖山路，怎么又遇这个深黑松林？是必在意。”行者道：“怕他怎的！”三藏道：“说那里话！不信直中直，须防仁不仁。我也与你走过好几处松林，不似这林深远。”(吴承恩 Wu Cheng'en, 1987: 612-613)

[76] A country that Tang Monk and his disciples passed through on their way to get Buddhist scriptures.

In English:

As they were talking master and disciples came in sight of a great expanse of dark pine forest. In his fear the Tang Priest called out, "Wukong, no sooner have we taken that precipitous track over the mountain than we come to this deep, dark pine forest. Why? We must be careful."

"There's nothing to be scared of," said Monkey.

"Nonsense," said Sanzang. "Never trust what appears to be absolutely upright, and be on your guard against evil masquerading as goodness. I have been through quite a few pine woods with you, but never one as vast and deep as this (Collinson Fair. 2005: 1112).

“不信直中直，须防仁不仁” is a dialect of China[77], it means that some people who seem straightforward and speak of righteousness are actually hypocritical and treacherous. We must not be easily misled and must be on guard. There are many dialects like this in the novel, reflect the language culture of China. This part about dialects will be analyzed in detail in the following chapters.

From the analysis and cases above, we can see that the language of Journey to the West is characterised by musicality, activity, humour and local colours, which also make the work of great artistic and aesthetic value. Its language peculiarities are one of the important factors for it to become a classic literary.

3.1.5 Structure of the novel

The classic *Journey to the West* is a well-structured and a clearly layered novel, it has one hundred episodes that can be roughly divided into three parts:

[77] Chinese dialects are usually divided into ten major dialects: Guanhua, Jin, Wu, Min, Hakka, Yue, Xiang, Gan, Hui, and Ping dialect. There are also several sub-dialects and many kinds of "local languages" in each dialect area. Among them, the most spoken official dialects can be divided into eight sub-dialects: Northeastern Mandarin, Beijing Mandarin, Jilu Mandarin, Jiao Liao Mandarin, Central Plains Mandarin, Lan Yin Mandarin, Jianghuai Mandarin, and Southwestern Mandarin. Ministry of Education of the People's Republic of China. “中国语言文字概况” Accessed April 25, 2024. http://www.moe.gov.cn/jyb_sjzl/wenzi/202108/t20210827_554992.html

Part one: from the first to the seventh episodes, it mainly describes the birth of Sun Wukong, and his story of learning supernatural art, and causing trouble in the Palace of Heaven[78].

Part two: from the eighth to the twelfth episodes, it mainly covers the birth of the Tang Monk and the reasons for obtaining scriptures.

Part three: from the thirteenth to the last episode, it mainly describes the whole process of the Tang Monk's and his disciples getting scriptures in the west, including the reunion of Sun Wukong, Pigsy, Sha Monk, they went through eighty-one difficulties and finally obtained the true scriptures and finally became five saints of Buddhism.

The whole novel is centred on Sun Wukong and shows a colourful storyline through a complicated and ingenious structure. Each part is relatively independent, but there is a main line throughout, making the whole work an artistic whole with connection (袁世硕 Yuan Shishuo, 2016: 115-116).

3.1.6 Historical background of the novel

The process of evolution of *Journey to the West* is the development of deification and transformation of real events in history, which is finally presented to the readers in an "unreal" form.

It can be summarized as three stages in the formation of *Journey to the West*:

First stage is the evolution of historical stories:

"Xuanzang's Journey to the West" (602-664) was originally a real historical event in the Tang Dynasty (618-907) and Xuanzang is a real person in history. Xuanzang (602-664), originally he family name is Chen, surname is Yi, from

[78] It refers to the palace where the emperor and gods of heaven reside in Chinese mythology.

Houshi Henan province of China, he became a monk at the age of 13. Xuanzang like travel, have been visited famous Buddhist masters and studied many Buddhist scriptures in China. And he felt that the teachings of various masters were different, and the various classics scriptures were also different, so he decided to travel to the West--Buddhist centre in India to search for the true meaning of Buddhism and find true Buddhist scriptures, in order to solve the confusion (郭发仔 Guo Fazai, 2019: 32).

In the year 629, Xuanzang Monk went from Chang'an[79], after travelling through more than one hundred countries, through all the difficulties and dangers, and finally arrived in India. He studied there for more than two years and was commended as the principal lecturer at a large debate on Buddhist scriptures. Then Xuanzang returned to Chang'an in the year 645, and bring back six hundred and fifty-seven Buddhist scriptures, this amazing feat provides a wide field of imagination. Later, Xuanzang described what he had seen and heard on his journey to the west, and his disciple 辩机(Bian Ji)[80] edited it into a twelve-volume book called《大唐西域记》(*The Record of the Western Regions of the Great Tang Dynasty*). This book is mainly talk about the true history, geography and transportation of the countries that Xuanzang saw on the road, there is no mythological story (马春燕 Ma Chunyan, 2019: 257).

Later, Xuanzang's disciples 慧立(Hui Li)[81], 彦琮(Yang Cong)[82] wrote《大唐大慈恩寺三藏法师传》(*Biography of Venerable Sanzang Monk of Da Ci'en Buddhist Temp of the Great Tang Dynasty*), in the process of praising the master and promote Buddhism, but also from time to time use the technique of

[79] Capital of the Tang Dynasty.

[80] Bian Ji (619-649) native of Jinhua City, Zhejiang Province. He became a monk at the age of fifteen.He helped Xuanzang translate the scriptures and wrote the book *The Record of the Western Regions of the Great Tang Dynasty.* (王建林 Wang Jianlin, 2014: 23)

[81] Hui Li (615-?) A monk of the Tang Dynasty. Native of Tianshui, Gansu, real name is Zili. Baidu Baike. "慧立" Accessed February 13, 2024. https://baike.baidu.com/item/慧立/3665852?fr=ge_ala

[82] Yan Cong (557-610), commonly known as Li, a native of Shuangbei, Longyao County, Xingtai, was a famous monk who was proficient in Sanskrit and also one of the few translators of Buddhist scriptures and Buddhist writers in the history of Buddhism in China. (庄智象 Zhuang Zhixiang, 2017:171)

hyperbole and deification mixed with some stories of fantasy, added a lot of mythological colour for Xuanzang's real experience. Thus, the story of obtaining scriptures became more and more mythical and fantastic, in the end of the Tang Dynasty, some notebooks such as 《独异志》(*Du Yi Zhi*)[83], 《大唐新语》(*Da Tang Xin Yu*)[84] etc. recorded the story of Xuanzang's amazing story of obtaining scriptures. From that time, the story of Tang monk getting scriptures began to spread in Chinese popular culture. In the representation of this period, the main character is monk Xuanzang (马春燕 Ma Chunyan, 2019: 258-259).

Second stage is the appearance of gods and monsters stories:

As time passed, these historical stories were changed towards gods and monsters stories. In the Song Dynasty (960-1279), the book of scripture-telling 《大唐三藏取经诗话》(*Poems of the Tang Monk of the Great Tang Dynasty*)[85], began to link various myths with the true story of obtaining the scriptures, and in the book appeared the Monkey King. Monkey King is a powerful and intelligent man, and he is able to defeat the demons and make the cause of obtaining the scriptures "complete". This is the beginning of the "change the central character" from Xuanzang into the Monkey King (李时人 LiShiren, 2013: 15).

Third stage is the period when myths were transformed into folklore:

During the Yuan Dynasty (1271-1368), a more complete and vivid version of

[83] *Du Yizhi*: written by Li Kang in the Tang Dynasty. The original 10 volumes have been lost. Besides the account of the fantastic stories of the Tang Dynasty, the main purpose is to record the various legends before the Tang Dynasty, which played a role in the preservation of the literature. Baidu Baike. "独异志" Accessed February 13, 2024. https://baike.baidu.com/item/独异志?fromModule=lemma_search-box

[84] *Da Tang Xin Yu*: a collection of notebooks and novels. It was written by Liu Su in the Tang Dynasty. It has stories about the thoughts and behaviour of historical people in the Tang Dynasty. Baidu Baike. "大唐新语" Accessed February 13, 2024. https://baike.baidu.com/item/大唐新语/2493023?fromModule=disambiguation#reference-1

[85] A book of sayings on the scriptures. Author unknown. Baidu Baike. "大唐三藏取经诗话" Accessed February 13, 2024. https://baike.baidu.com/item/大唐三藏取经诗话/1709449?fr=ge_ala

Journey to the West 《西游记平话》[86] appeared, and its main storyline was very close to *Journey to the West* today. In the end of the Yuan Dynasty and the beginning of the Ming Dynasty (1368-1644) at the latest, a more complete story of *Journey to the West* already had a more complete story (芳园 Fang Yuan, 2015: 361).

There are two musical comedies about *Journey to the West*. One was written by 吴昌龄 Wu Changling[87] in the Yuan Dynasty, and the other was written by Yang Jingxian[88] in the early Ming Dynasty. Both of these works provided important materials for the formation of the classical novel *Journey to the West*. During the Ming Dynasty, several important literary works about the Monkey King appeared, such as Wu Cheng'en's *Journey to the West* and the unknown author's 《二郎神锁齐天大圣》(ErLangShen Locks Qitian Da Sheng), which made the Monkey King's image more colourful and complete.

Therefore, the process of creation of the novel *Journey to the West* is a developing process. From the Tang Dynasty, when Xuanzang went to the West to get scriptures, to the Song Dynasty, come out the scripture-telling and operas about this event, to the Yuan Dynasty, with its musical comedies, and finally to the Ming Dynasty, with its literature, it has developed and enriched over several periods of time, and finally formed the great work of *Journey to the West* that we see today (刘荫柏 LiuYinbai, 1990: 12-27).

[86] Another name is *The Ancient Version of Journey to the West.* Author unknown. Only exist a few fragments today. KekeShici. "西游记平话(节选)" Accessed February 13, 2024. https://www.kekeshici.com/guji/gudian/106356.html

[87] A writer of the Yuan Dynasty. He was a native of Datong City, Shanxi Province, and his date of birth and death is unknown. His major works include《老回回探狐洞》(*Old Hui Hui Visits the Fox Cave*) and《浪子回回赏黄花》(*The Prodigal Son Returns to Appreciate the Yellow Flowers*) Baidu Baike. "吴昌龄" Accessed February 13, 2024. https://baike.baidu.com/item/吴昌龄/2204342?fromModule=lemma_inlink

[88] Another name is Yang Ne, birth and death date unknown, good at playing PiPa (A classical Chinese musical instrument), a native of Hangzhou, Zhejiang Province. Writer of musical comedies, two of which exist today:《刘行首》(*Liu Xingshou*) and《西游记》(*Journey to the West*). Baidu Baike. "杨讷" Accessed February 13, 2024. https://baike.baidu.com/item/杨讷/1456394?fromtitle=杨景贤&fromid=3990908

3.2 About author: Wu Cheng'en

Wu Cheng'en was born around the year 1500 and died in the year 1582. He was born and raised in Huai'an, Jiangsu Province (known as Huai'an Prefecture at that time).[89] Wu Cheng'en was known as Ruzhong (汝忠), and also was known as Shiyang Jushi (射阳居士) and Shiyang Shanren (射阳山人). Is a Chinese writer and official of the Ming Dynasty.(孙克强 Sun Keqiang, 2012: 527) When he was young, he participated multiple times in the imperial examinations but only succeeded at the local level. Wu Cheng'en's career in government and politics did not go well, and he spent most of time in his hometown working on his literary creation (桑楚 Sang Chu, 2016: 260-261).

Wu Cheng'en received a traditional Confucian education and was appointed a resident scholar at the imperial university in Nanjing in 1544. From 1546 to 1552 Wu lived in Beijing, where he was a member of a small literary circle and became known for his cleverness in the composition of poetry and prose in the classical style. He later traveled extensively before settling back in Huai'an in 1570. Throughout his life he displayed a marked interest in bizarre stories, such as the set of oral and written folktales that formed the basis of *Xiyouji* (*Journey to the West)* .[90]

The exact background and time of compilation and creation of *Journey to the West* is unknown, but it is generally considered to be the work of Wu Cheng'en in his later years. The novel is known for its rich imagination, profound symbolism and vivid narrative style. It is not only a literary masterpiece, but also deeply reflects the social conditions and people's thoughts and feelings at that time (刘荫柏 LiuYinbai, 1990: 4-7). Wu Cheng'en is considered one of the greatest novelists of the Ming Dynasty. *Journey to the West*, as the most

[89] 中国大百科全书 (Encyclopedia of China). "吴承恩" (Wu Cheng'en) Accessed February 13,2024. https://www.zgbk.com/ecph/words?SiteID=1&ID=25795&Type=bkzyb&SubID=44532
[90] Beijing Tourism. "Wu Cheng'en." Beijing Tourism Visit Beijing, December 4, 2012. https://english.visitbeijing.com.cn/article/47OMmCKuwbg

famous representative work of Wu Cheng'en, has had a profound influence on modern literature, art and popular culture. This novel is not only a treasure of Chinese literature, but also is an important part of the world's literary heritage (方洲 Fang Zhou, 1997: 185-186). Although Wu Cheng'en is best known for his *Journey to the West*, he also composed other poems and prose, reflected his profound literary skills and understanding of traditional culture.[91]

In addition to *Journey to the West*, Wu Cheng'en also compiled and edited the 《花草新编》(*New Compilation of Flowers and Plants*), and wrote the novel 《禹鼎记》(*Yu Ding ji)*, which is a fantasy novel. His poems and writings were compiled into 《射阳先生存稿》(*She Yang Xian Sheng Cun Gao*) and 《续稿》(Xu Gao).[92]

During Wu Cheng'en's time, Taoism became a malevolent power, collaborating with the court rulers and losing the progressive significance of folk Taoism. Taoist monks had become corrupt and despised by the people in the middle of the Ming Dynasty. For example, during the Jiajing period[93], Taoist monk 陶仲文 Tao Zhongwen[94] was appointed 少保 Shaobao[95], Secretary of the Ministry of Rites[96] The priest obtained the emperor's favor by

[91] 芜湖教育学院 (Wuhu Education College) 谈吴承恩的诗文创作 "Talking about Wu Cheng'en's Poetry and Literature" August 8, 2006. http://news.sina.com.cn/c/2006-08-08/06009696245s.shtml

[92] 刘勇强 (Liu Yongqiang) "吴承恩 (Wu Cheng'en)". China Social Sciences Thesaurus, September 9, 2019. https://www.skctk.cn/html/12/12-118766-2.html?is_search=hot_search&t=1681367784

[93] Jiajing Also known as: Chia-ching, Ming Shizong, Shizong, Sudi, Zhu Houcong (born 1507, China—died 1566/67, China) was the reign name (nianhao) of the 11th emperor of the Ming dynasty (1368–1644), whose long reign (1521–66/67) added a degree of stability to the government but whose neglect of official duties ushered in an era of misrule. Britannica, T. Editors of Encyclopaedia. "Jiajing." Encyclopedia Britannica, February 22, 2024. https://www.britannica.com/biography/Jiajing.

[94] Tao Zhongwen (1475-1560), formerly known as Dianzhen, from Xinzhou District, Wuhan. He was an official and Taoist priest in the Ming Dynasty. Baidu Baike. "陶仲文" Accessed February 13, 2024. https://baike.baidu.com/item/陶仲文?fromModule=lemma_search-box

[95] An official name during the Ming and Qing dynasties. The mission is to protect the Crown Prince's safety. Baidu Baike. "少保" Accessed February 13, 2024. https://baike.baidu.com/item/少保?fromModule=lemma_search-box

[96] It was the minister in charge of ceremonies, rituals, banquets, schools, imperial examinations and foreign activities in the imperial court. It was equivalent to the current Minister of Propaganda of the Central Government and Minister of Foreign Affairs, Education and Culture. Baidu Baike. "礼部尚书" Accessed February 13, 2024. https://baike.baidu.com/item/礼部尚书/6150973?fromModule=disambiguation

treating diseases, eliminating demons, refining pills, and praying, and colluded with the eunuch and the traitor to gain power. During the reign of Emperor Jiajing, the government issued an order to revive Taoism and destroy Buddhism, confiscated the assets of Nengren Temple[97], drove out the palace of the Buddhist statue, and then cancelled the Buddhist temple in the palace. During the Jiajing years, the government also launched a large-scale construction project to build the Sanqing Palace[98] and held many activities of fasting and sacrifice. The people suffered from labor servitude and the national treasury was empty. Wu Cheng'en made a special satire on this event through his novel *Journey to the West* (浦江清 Pu Jiangqing, 2018: 114).

More detailed descriptions of Taoism and Buddhism during this period will be found in the following chapters.

3.3 Journey to the West in English versions

Journey to the West has been translated into English multiple times, each with its own unique approach.

According to a search of the Global Library database, it was found that until December 2015, there were 16 languages and as many as 60 editions of translations of *Journey to the West* still in circulation. In addition to Russian, Arabic, Romanian, Slovenian, Hebrew, Hungarian, Polish, Persian, and Czech, there are also Vietnamese, Thai, Laotian, Indonesian, Malay, Kazakh, and Mongolian. Most of these translations were re-translated from English translations. According to the statistics at the end of 2015, there have been 64 English translations of *Journey to the West* so far, including the 1942 selected

[97] Nengren Temple is located in Xunyang District, Jiujiang City, Jiangxi Province. It is an ancient temple and one of the national key Buddhist temples identified in 1983. Baidu Baike. "能仁寺" Accessed February 13, 2024. https://baike.baidu.com/item/能仁寺/14579184?fr=ge_ala

[98] Sanqing Palace is a landmark building of Taoism. Baidu Baike. "三清宫" Accessed February 13, 2024. https://baike.baidu.com/item/三清宫/5930826

translation of *Monkey* by sinologist Arthur Waley, which has been reprinted 22 times by different publishers.[99]

In terms of the chronological order of translation, as early as the nineteenth century, with the increasing cultural exchange between China and the West, the English-speaking world began to introduce the novel. The earliest more complete English translation of *Journey to the West* is attributed to Timothy Richard.[100]

Timothy Richard (10 October 1845 - 17 April 1919) was a British missionary, and belonging to the British Baptist Church. He left England in 1869, arrived in Shanghai in December 1870, and then went to Yan Tai, Qing Zhou and other places in Shandong Province to spread his missionary work, at the same time researching the books of Buddhism, Confucianism, and Islam. In 1886, Timothy came to Beijing and led the translation of a number of famous books, which had a great influence on the change of social thinking in China at that time, and promoted the reform of Chinese society. His major works include: *Forty-five Years in China (Memoirs)*, *The New Science of Seven Countries*, *The Five Continents of the World*, *A Hundred Years of Consciousness*, *The Biographies of the Eight Great Emperors of Europe*, and more than 20 other works (吴文周 Wu Wenzhou, 2002: 10). His translation: "*A Mission to Heaven: A Great Chinese Epic and Allegory*", was completed and published by the Christian Literature Society's Depot in Shanghai, in the year 1913, and is recognized as the first English version of the novel (黎子鹏 Li Zipeng, 2014: 125-154).

[99] 译匠(Yi Jiang). "《西游记》在海外被翻译成 16 种语言 60 个版本" ("*Journey to the West* has been translated overseas into 60 versions in 16 languages"). Accessed April 23, 2024. https://mp.weixin.qq.com/s?__biz=MzA3NjMyNjkzMw==&mid=2648761979&idx=6&sn=a252f3419423da597c97f262f9815ae5&chksm=8776b701b0013e17aaf3b231d20c003d52b364211c476a6ab342d50b755b92819c7908cdf79c&scene=27

[100] 胡淳艳 (Hu Chunyan), 王慧(Wang Hui). "佛耶之间——李提摩太《天国之行》的翻译传播" ("Between Buddha and Jehovah - The Translation and Dissemination of Timothy Richard's *A Mission to Heaven*"). 明清小说研究 (*Studies of Ming and Qing Dynasty Novels*) 4 (2012): 16.

However, it is important to note that Richard's translation, as well as several others that followed, was not a complete translation but rather an abridgment, a retelling, an adaptation of the original text. As he is a Christian, Timothy Richard understands the entire novel as a Christian pilgrimage story, describes a group of sinners who make a pilgrimage to heaven in order to "transform hopeless sinners into saints for heaven". The author claimed that he was "dedicated to the Christian Evangelisation of China" and that the story was based on a "profound Christian philosophy". In this way, Richard offers a fascinating Christian interpretation of *Journey to the West*, a classic full of Buddhist and Taoist symbols and ideas (Timothy Richard, 2005: 343-344). In the dedication of "*A Mission to Heaven: A Great Chinese Epic and Allegory*", he said:" To all devout and intelligent brothers and sisters both of the East and of the West who endeavour to understand and co-operate with one another in the upholding of righteousness and the suppression of ail wrong so that the Kingdom of God shall be established throughout the world this Epic and Allegory is affectionately dedicated" (Timothy Richard, 1913). Richard also said that in Introduction of the book: "The Master in the Epic is of the same name as the monk who travelled to India, but he started on his journey in 639, ten years after the other. His destination was Heaven, not India" (Timothy Richard, 1913). "The first seven chapters I have translated pretty fully; many parts of them in extenso. From the 8th to the 97th I have only given an outline of the chapters" (Timothy Richard, 1913: XVI).

The translation was christianized and not translated complete, so Timothy Richard's work did not get much attention in the scholarly world, especially in the English-speaking world (黎子鹏 Li Zipeng, 2014: 125-154).

Then, the English translation of *Journey to the West*, translated by Arthur

Waley as *Monkey*, was published by Grove Press in New York, 1942, and reprinted by John Day Company in New York, 1943. (王丽娜 Wang Lina, 1984: 260)

Arthur Waley (1889 – 1966) was an English orientalist, he was born in London as Arthur David Schloss, educated at Cambridge University. He was and still is considered one of the world's great Asian scholars. His most important works include his translations of Chinese poetry and of the Japanese novel, *The Tale of Genji* (1925 – 33) by Murasaki Shikibu. Among his other works are *The No Plays of Japan* (1921), *The Poetry and Career of Li Po* (1959) and *The Secret History of the Mongols and Other Pieces* (1964). He never traveled to Asia.[101]

The translation of Waley is based on the 1-15, 18-19, 22, 37-39, 44-49, 98-100 episodes of the original novel, totally have 30 chapters. The introduction of this book "Introduction to the American edition" was written by Hu Shih[102]. He introduced briefly the background of this novel and expressed his gratitude to Mr Waley for his translation: "Freed from all kinds of allegorical interpretations by Buddhist, Taoist, and Confucianist commentators, *Monkey* is simply a book of good humor, profound nonsense, good-natured satire and delightful entertainment. It has delighted millions of Chinese children and adults for over three hundred years, and, thanks to Mr. Waley, it will now delight thousands upon thousands of children and adults in the English-speaking world for many years to come" (Wu Cheng'en, 1943: 8-9).

Wiley's translation keeps the style of the original novel and is considered to be

[101] Factmonster, "Waley, Arthur". Accessed April 14, 2024. https://www.factmonster.com/encyclopedia/arts/bios/english-lit-20th-cent/waley-arthur

[102] Hu Shih (born Dec. 17, 1891, Shanghai, China — died Feb. 24, 1962, Taiwan) was a Chinese Nationalist diplomat, scholar, Modern Chinese thinker, writer and philosopher. The main works are: 胡适论学近著 (*Hu Shih's Recent Writings*), 中国哲学史大纲 (*Syllabus of the History of Chinese Philosophy*), 尝试集 (*Collection of Attempts*), 白话文学史 (*History of Literature in the Vernacular*), 说儒 (*Speaking of Confucianism*). Baidu Baike. "胡适" Accessed April 14, 2024. https://baike.baidu.com/item/胡适/119246?fr=ge_ala#reference-1

of such a high level of quality in the West country and the translation has been printed many times (王丽娜 Wang Lina, 1984: 260). In the preface of this translation, the translator Waley says: “The original book is indeed of immense length, and is usually read in abridged forms. The method adopted in these abridgments is to leave the original number of separate episodes, but drastically reduce them in length, particularly by cutting out dialogue. I have for the most part adopted the opposite principle, omitting many episodes, but translating those that are retained almost in full, leaving out, however, most of the incidental passages in verse, which go very badly into English. *Monkey* is unique in its combination of beauty with absurdity, of profundity with nonsense. Folklore, allegory, religion, history, anti-bureaucratic satire and pure poetry—such are the singularly diverse elements out of which the book is compounded” (Wu Cheng’en, 1943: 9-10).

Although the Waley’s version is successful in recreating the entire narrative structure, he does not present the original text to English readers in its original form, but rather makes extensive deletions and rewrites: paragraphs related to traditional Chinese culture, such as the descriptions of the 五行 Wu Xing (Five Elements)[103] and 炼丹(Alchemy)[104], have been almost arbitrarily rewritten or deleted.[105]

Both Timothy Richard and Arthur Waley’s translations of *Journey to the West* are incomplete, until about the 1980s, two complete translations appeared in China and the United States. One of them is translated by William John

[103] The Chinese term wuxing (wu-hsing, “five processes” or “five phases”) refers to a fivefold conceptual scheme that is found throughout traditional Chinese thought. These five phases are wood (mu), fire (huo), earth (tu), metal (jin), and water (shui); they are regarded as dynamic, interdependent modes or aspects of the universe’s ongoing existence and development. Internet Encyclopedia of Philosophy. "Wuxing (Wu-hsing)” Accessed April 13, 2024. https://iep.utm.edu/wuxing/

[104] Alchemy is a Chinese Taoist term that focuses on spiritual transformation and longevity through internal cultivation and external alchemy. Online Chinese Dictionary. “炼丹” Accessed April 13, 2024. http://xh.5156edu.com/html5/308505.html

[105] Sohu. “《西游记》英译本比较” (Comparison of English translations of Journey to the West) Accessed April 13, 2024. https://www.sohu.com/a/127719071_562249

Francis Jenner in four volumes and printed by the Foreign Languages Publishing House in Beijing between 1977 and 1986, and the other one is translated by Anthony C. Yu (余国藩), also in four volumes and published by the University of Chicago Press between 1977 and 1983 (王丽娜 Wang Lina, 1984: 261-262) .

William John Francis Jenner (1940-) is a British orientalist, graduated from Oxford University in 1962. He said that when he was 12 years old, he had read Waley Arthur's translation *Monkey* by chance, and from then on he was in love with Sun Wukong (the Monkey). The translation of *Journey to the West* actually began in 1965 while he was working at the Foreign Languages Society, and continued until the final publication of the entire book in 1986. In the process of translating, he paid special attention to the reading experience of the readers. It is very difficult to translate a folklore work based on Chinese culture, with a lot of Buddhist and Taoist colours, to the British readers, who have completely different cultural and religious backgrounds. In this case, the fluency of the translation is much more important than the academic interpretation. His translations focus on entertaining the reader rather than translating directly from the original text. In his view, the story is more important than the language. The audience needs to remember the storyline rather than the English language. The language cannot be too modern, as the original was completed hundreds of years ago in the Ming Dynasty.[106] Although the translation is comprehensive and presents the original story in its entirety, there are many flaws in accuracy and artistry. William is not a Chinese, with a limited understanding of Chinese culture, especially the complex parts of the novel such as the poetry and religions.[107]

[106] 中国网(China.org.cn). “国家翻译队伍里的外国学者们” (Foreign scholars in the national translation team) Accessed April 13, 2024. http://www.china.org.cn/chinese/2020-11/23/content_76939443.htm
[107] Sohu. “《西游记》英译本比较” (Comparison of English translations of Journey to the West) Accessed April 13, 2024. https://www.sohu.com/a/127719071_562249

Anthony C. Yu (余国藩) was a Chinese American, born on 6 October 1938 and died on 12 May 2015. He was a professor in the University of Chicago and a member of the Academia Sinica in Taiwan China and the National Academy of the Humanities in the United States. Yu was famous for his English translation of *Journey to the West* (four volumes) which was published in 1977 – 1983. His other representative works include *Rereading the Stone: Desire and the Making of Fiction in Dream of the Red Chamber* (《重读石头记》), *Parnassus Revisited: Modern Critical Essays on the Epic Tradition* and *Morphologies of Faith: Essays in Religion and Culture in Honour of Nathan A. Scott, Jr.*, and several other works.[108]

When Anthony C. Yu was a child, he used to listen to his grandfather to tell him stories about the Tang Monk and his disciples going to the West to get the scriptures, and he was fascinated by these stories from *Journey to the West.* And this became his interest and foundation for translating this novel. In 1969, he started the translation. Yu's translation of *Journey to the West* into English is in four volumes, the first of them published by the University of Chicago Press in Chicago and London at the same time in 1977. In 2009, he spent more than two years on a complete revision of the translation, and the revised edition was published in 2013 by Shanghai Foreign Language Education Press. The translation produced more than forty years, it is precise and rigorous, with dozens of pages of introduction and extensive cultural comments, and is a typical work of scholarship. This work introduced English-speaking readers for the first time to the entirety of the *Journey to the West*. This version is known for its attention to detail and fidelity to the original text.[109]

[108] Baidu Baike. "余国藩" Accessed April 13, 2024. https://baike.baidu.com/item/余国藩/6974937?fr=ge_ala

[109] 周满珍 (长江日报 Yangtze River Daily News) "双语版四大名著首次整装亮相 看中国文学如何变成世界文学" ("Bilingual versions of the Four Great Masterpieces presented, How Chinese Literature becomes World Literature") September 20, 2017. http://m.xinhuanet.com/book/2017-09/20/c_129708464.htm

Among this popular translations, Arthur Waley's *The Monkey*: *A Chinese Folk Novel* and Anthony Yu's *The Monkey and the Monk: An Abridgment of the Journey to the West* have become the main translations widely used by English-speaking readers. Both books are abridged or adapted from the original novel to suit the understanding and preferences of English-speaking readers (Ji, 2016,77-97).

Each translation reflects different concerns and strategies of the translators, significantly impacting how English-language readers perceive the story, its characters, and its themes. Timothy Richard's translation is christianized and incomplete, Arthur Waley's translation has made a lot of deletions and rewrites, but in general has kept the style of the original novel. The translation of William John Francis Jenner is comprehensive and presents the original story in its entirety, but there are many flaws in accuracy and artistry. Anthony C. Yu's translation is precise and rigorous, with attention to detail, fidelity to the original text, and extensive cultural commentary, and is a typical scholarly work. In summary, these translations also contribute to the ongoing discussion about the relationship between translations and the original text in world literature.

3.4 Journey to the West in Chinese rewritings for children

Before the original version of *Journey to the West* was written down by Wu Cheng'en, the stories or fragments about Monk Tang and Monkey King were often told by parents to their children, so it is impossible to determine in China when the Chinese children's version of *Journey to the West* appeared, but in recent years it has been adapted into a variety of children's versions of animated television series, animated films, game and comics. The list includes:

Animated television series					
No.	**Title**	**Time of Publication**	**Director**	**Publisher**	**Number of episodes**
1	西游记 (Journey to the West)[110]	1999	方润南 (Fang Runnan)[111]	China Central Television (CCTV)	52
2	天上掉下个猪八戒 (The Piggy in the Sky)[112]	2005	方润南 (Fang Runnan)	China Central Television (CCTV)	104
3	美猴王 (The Monkey King)[113]	2010	陈家奇 (Chen Jiaqi)[114]	China Central Television (CCTV)	52
4	幼幼西游记 (YOYO's Journey to the West)[115]	2010	YOYO TV	YOYO TV	10
5	梦幻西游 (Fantasy Journey to the West)[116]	2014	陈奋 (Chen Fen)[117]	Blue Arc Animation Studios	52

[110] Sina. "央视 23 日播出大型动画片《西游记》" (CCTV broadcasts large-scale animated drama *Journey to the West* on the 23rd) July 20,1999. http://eladies.sina.com.cn/movie/movie/1999-7-20/5271.shtml

[111] Fang Runnan, born in December 1942, Jiangsu province. Director of Shanghai Fine Arts Film Studio. His representative works include "没头脑和不高兴" ("No Brain and No Happiness"), "湖边歌舞"("Song and Dance by the Lake") and "小哥儿俩" ("Little Brother and Son").

[112] Baidu Baike. "天上掉下个猪八戒" (The Piggy in the Sky) Accessed April 25, 2024. https://baike.baidu.com/item/天上掉下个猪八戒/9298952?fr=ge_ala

[113] CCTV. "美猴王" (*The Monkey King*) Accessed April 25, 2024. https://tv.cctv.com/2013/03/13/VIDA1363161504288391.shtml

[114] Chen Jiaqi, born in 1962, Beijing city, is the director of CCTV animation for China Central Television, member of China Television Artists Association, member of China Animation Society. His representative works include "闪闪的红星" ("Sparkling Red Star"), "哪吒传奇"("The Legend of Nezha") and "美猴王" ("The Monkey King").

[115] Baidu Baike. "东森幼幼台" (YOYO TV) Accessed April 25, 2024. https://baike.baidu.com/item/东森幼幼台/4319250?fromModule=lemma_inlink

[116] Baidu Baike. "梦幻西游" (*Fantasy Journey to the West*) Accessed April 25, 2024. https://baike.baidu.com/item/梦幻西游/15433279?fromModule=lemma_inlink

[117] Chen Fen is a Chinese director, his representative works include "Fantasy Journey to the West".

Most of these children's television series are based on the whole story of the Tang Monk and his disciples going to the West to get scriptures, also have television series that focus on the Monkey King or the Piggy as the main character of the story, like *The Piggy in the Sky* and *The Monkey King*. These television series are only 10 to 20 minutes long in each episode, they are shorter and each episode is a separate short story, they are suitable for children to watch. Each short story contains not only adventures and wonders, but also many morals and philosophies of life. Following the Tang Monk and his disciples on their journey to the west, they continue to understand and grow in a spiritual sense, and learn the virtues of bravery, justice, and forgiveness, all of which are emphasized in these children's animated television series.

Animated films					
No.	**Title**	**Time of Publication**	**Director**	**Publisher**	**Duration (minutes)**
1	铁扇公主 (The Princess of Iron Fan)[118]	1941	万籁鸣 (Wan Laiming)[119] 万古蟾 (Wan Guchan)[120] 万超尘 (Wan	China United Film Corporation (CUC)	73

[118] Sina. "生根于中国民族传统" (Rooted in Chinese national tradition) July 16, 2004. http://ent.sina.com.cn/2004-07-16/1148445055.html

[119] Wan Laiming (18 January 1900 - 7 October 1997) is the twin brother of 万古蟾 (Wan Guchan), was a world master of animation, a master artist, the founder of Chinese animation film, a famous director in the world, and one of the 500 celebrities in the modern world. He was a native of Nanjing, Jiangsu Province. His representative works include "大闹天宫" ("The Palace of Heaven") and "铁扇公主"("The Princess of Iron Fan"). Baidu Baike. "万籁鸣" (Wan Laiming) Accessed May 14, 2024. https://baike.baidu.com/item/万籁鸣/3279726?fromModule=lemma_inlink

[120] Wan Guchan (18 January 1900 - 19 November 1995) was born in Nanjing, Jiangsu Province. He is a Chinese art film director and one of the founders of Chinese animation. His masterpieces include "铁扇公主" ("The Princess of Iron Fan"), "济公斗蟋蟀" ("Jigong Fighting Cricket") and "渔童" ("Fisherman Boy"). Baidu Baike. "万古蟾" (Wan Guchan) Accessed May 14, 2024. https://baike.baidu.com/item/万古蟾/3604463?fromModule=lemma_inlink

			Chaochen)[121] 万涤寰 (Wan Dihuan)[122]		
2	猪八戒吃西瓜 (Piggy eats watermelon)[123]	1958	万古蟾 (Wan Guchan)	Shanghai Animation Film Studio	20
3	火焰山 (Flaming Mountains)[124]	1958	靳夕 (Jin Xi)[125]	Shanghai Animation Film Studio	28
4	大闹天宫 (The Monkey King)[126]	1964	万籁鸣 (Wan Laiming) 唐澄 (Tang Cheng)[127]	Shanghai Animation Film Studio	106

[121] Wan Chaochen (October 1906-October 1992) was born in Nanjing, was a Chinese film producer, one of the founders of early Chinese art films, and one of the four famous Wan brothers. His representative works include “小小英雄” (“Little Hero”) “骆驼献舞” (“Camel Dance”) and “机智的山羊” (“The Witty Goat”). Baidu Baike. “万超尘” (Wan Chaochen) Accessed May 14, 2024. https://baike.baidu.com/item/万超尘/3604116?fromModule=lemma_inlink

[122] Wan Dihuan (1907-1990) formerly known as Wan Jiakun, is a Chinese art film director, one of the early pioneers of China's animated films, and the fourth of the four Wan brothers. His masterpieces include “大闹画室” (“The Big Foolish Drawing Room”) and “骄傲的将军” (“The Proud General”). Baidu Baike. “万涤寰” (Wan Dihuan) Accessed May 14, 2024. https://baike.baidu.com/item/万涤寰/10391314?fromModule=lemma_inlink

[123] Baidu Baike. “猪八戒吃西瓜” (Piggy eats watermelon) Accessed April 25, 2024. https://baike.baidu.com/item/猪八戒吃西瓜/23741645?fromModule=lemma_inlink

[124] Douban. “火焰山” (Flaming Mountains) Accessed April 25, 2024. https://movie.douban.com/subject/2123610/

[125] Jin Xi (October 1919 - June 1997), once known as Jin Diping, born in Tianjin, was a Chinese mainland animation director, dramatist and writer. His representative works include “小小英雄” (“Little Hero”), “小梅的梦” (“Mei’s Dream”), “神笔” (“The Magic Pen”) and “孔雀公主” (“Princess Peacock”). Baidu Baike. “靳夕” (Jin Xi) Accessed May 14, 2024. https://baike.baidu.com/item/靳夕/5768436?fr=ge_ala

[126] Baidu Baike. “大闹天宫” (The Monkey King) Accessed April 25, 2024. https://baike.baidu.com/item/大闹天宫/134?fromModule=lemma_inlink#reference-1

[127] Tang Cheng (1919 - 1986), born in Huangshan City, Anhui Province, was a Chinese mainland animation director, dramatist, designer and special effects artist. Other representative works include: “老婆婆的枣树” (“Grandma's Jujube Tree”), “萝卜回来了” (“Radish is Back”), and “小蝌蚪找妈妈” (“Tadpole Looking for Mummy”). Baidu Baike. “唐澄” (Tang Cheng) Accessed May 14, 2024. https://baike.baidu.com/item/唐澄/4102802?fr=ge_ala

5	丁丁战猴王 (Tintin vs. the Monkey King)[128]	1980	胡进庆 (Hu Jinqing)[129]	Shanghai Animation Film Studio	27
6	人参果 (Ren Shen Guo)[130]	1981	严定宪 (Yan Dingxian)[131]	Shanghai Animation Film Studio	45
7	小八戒 (The Little Piggy)[132]	1983	金雪林 (Jin Xuelin)	Shanghai Animation Film Studio	19
8	金猴降妖 (Golden monkey subdues demons)[133]	1985	特伟 (Te Wei)[134] 严定宪 (Yan Dingxian) 林文肖 (Lin Wenxiao)[135]	Shanghai Animation Film Studio	86

[128] Douban. “丁丁战猴王” (Tintin vs. the Monkey King) Accessed April 25, 2024. https://movie.douban.com/subject/1883642/

[129] Hu Jinqing (March 1936 - 13 May 2019) was a native of Changzhou, Jiangsu. Director of Shanghai Fine Arts Film Studio, he is one of the outstanding artists who created and developed Chinese paper-cut animation. His major works include “葫芦兄弟” (“Hulu Brothers”) and “金色的海螺” (“The Golden Conch”). Baidu Baike. “胡进庆” (Hu Jinqing) Accessed May 14, 2024. https://baike.baidu.com/item/胡进庆/8004361?fromModule=lemma_inlink

[130] Baidu Baike. “人参果” (Ren Shen Guo) Accessed April 25, 2024. https://baike.baidu.com/item/人参果/2606544?fromModule=lemma_inlink

[131] Yan Dingxian (1 September 1936 - 26 December 2022) was born in Wuxi, Jiangsu Province. Yan is a national level director and art film director. He was the second director of Shanghai Fine Arts Film Studio, vice-president of China Animation Society, director of Shanghai Filmmakers Association, and member of International Animation Society (ASIFA). His representative works include “哪吒闹海” (“Prince Nezha's Triumph Against Dragon King”) and “大闹天宫” (“The Palace of Heaven”). Baidu Baike. “严定宪” (Yan Dingxian) Accessed May 14, 2024. https://baike.baidu.com/item/严定宪/0?fromModule=lemma_inlink

[132] Douban. “小八戒” (The Little Piggy) Accessed April 25, 2024. https://movie.douban.com/subject/2244583/?from=subject-page

[133] CCTV6 1905 电影网. “金猴降妖” (Golden monkey subdues demons) Accessed April 25, 2024. https://www.1905.com/mdb/film/2209368/?fr=wwwmdb_data_tab_20140918

[134] Te Wei (22 August 1915 - 4 February 2010), formerly known as 盛松 (Sheng Song), born in Shanghai and originally from Zhongshan City, Guangdong Province, was a Chinese mainland animation director, dramatist, and painter, whose representative works include “小铁柱” (“Little Tiezhu”) and “好朋友” (“Good Friends”). Baidu Baike. “特伟” (Te Wei) Accessed May 14, 2024. https://baike.baidu.com/item/特伟/0?fromModule=lemma_inlink

[135] Lin Wenxiao (27 January 1935 - 7 June 2023), female, born in Danyang, Jiangsu Province, was a famous Chinese animation artist, director and first-class animation designer. Representative works

9	西游记之三件宝贝 (The Three Treasures of *Journey to the West*)[136]	1989	熊南清 (Xiong Nanqing)[137]	Shanghai Animation Film Studio	23
10	西游记之大圣归来 (Monkey King: Hero Is Back)[138]	2015	田晓鹏 (Tian Xiaopeng)[139]	Beijing United Entertainment Partners Culture & Media Co.,Ltd.	89
11	西游记之再世妖王 (Monkey King Reborn)[140]	2021	王云飞 (Wang Yunfei)[141]	Filmko Film	95

There are many animated films based on *Journey to the West* in China, and

include “萝卜回来” (“Radish Come Back”), “夹子救鹿” (“Jia Zi Jiu Lu”). Baidu Baike. “林文肖” (Lin Wenxiao) Accessed May 14, 2024. https://baike.baidu.com/item/林文肖/0?fromModule=lemma_inlink

[136] Douban. “西游记之三件宝贝” (The Three Treasures of Journey to the West) Accessed April 25, 2024. https://movie.douban.com/subject/6527259/

[137] Xiong Nanqing is a Chinese director. His works include “黑猫警长” (“The Black Cat Police Captain”), “三毛流浪记” (“The Tale of San Mao”), and “小蛋壳” (“The Little Eggshells”). Baidu Baike. “熊南清” (Xiong Nanqing) Accessed May 14, 2024. https://baike.baidu.com/item/熊南清/2614833?fr=ge_ala

[138] Baidu Baike. “西游记之大圣归来” (Monkey King: Hero Is Back) Accessed April 25, 2024. https://baike.baidu.com/item/西游记之大圣归来/13845412?fromModule=lemma_inlink#reference-6

[139] Tian Xiaopeng born on 28 April 1975 in Beijing, is a Chinese mainland male director and dramatist. Representative works include “西游记之大圣归来” (“Monkey King: Hero Is Back”), “深海” (“Deep Sea”). Baidu Baike. “田晓鹏” (Tian Xiaopeng) Accessed May 14, 2024. https://baike.baidu.com/item/田晓鹏/7726712?fromModule=lemma_inlink

[140] CCTV6 1905 电影网. “西游记之再世妖王” (Monkey King Reborn) Accessed April 25, 2024. https://www.1905.com/mdb/film/2239519/info/

[141] Wang Yunfei born on 18 July 1978 in Shenyang, Liaoning, China, he used to be known as Wai Ma Xiu. He is an animation director and dramatist, and his other representative works include “神秘世界历险记” (“The Secret World Adventures”) and “快乐东西” (“Happy Stuff”). Baidu Baike. “王云飞” (Wang Yunfei) Accessed May 14, 2024. https://baike.baidu.com/item/王云飞/28020?fromModule=lemma_inlink

they are numerous and different. The earliest one appeared is the film *The Princess of Iron Fan,* it is in black-and-white colour, and directed by 万籁鸣 (Wan Laiming), 万古蟾 (Wan Guchan), 万超尘 (Wan Chaochen) and 万涤寰 (Wan Dihuan). The four of them are known as the "Wan Brothers". The Wan brothers were pioneers of Chinese art films. They were fond of drawing since childhood, and they had the idea of creating Chinese animation film at a very early stage. After many experiments, they finally made the first Chinese animated film (advertisement film) "舒振东华文打字机" ("Shu Zhendong Chinese Typewriter") in 1925, and from 1926 to 1940, the Wan brothers cooperated with each other to complete many animated short films, such as "大闹画室" ("Studio scene") "国人速醒" ("Wake Up to the Nation"), and "民族痛史" ("The Pain History of the National"), etc. In 1941, they completed China's first full-length animated feature film "The Princess of Iron Fan", which is rich in national characteristics. *The Beijing Evening News* commented that the style of animation technology and characters used in the film was a revolutionary and creative development in the film field, and that a large number of ancient Chinese dramatic elements were incorporated into the character designs and animated fight scenes, which was certainly a bold innovation.[142]

There are also animated films with Chinese characteristics of paper-cutting[143], like *Piggy eats watermelon*. In order to adapt to children's comprehension ability, these films simplify the complicated plots in the original, highlight the main story, and make the story more clear and easy to understand. The length of these animated films varies from as short as 20 minutes to over 100 minutes. Each film tells a separate story from *Journey to the West*, and in addition to the main characters, the Tang Monk, the Monkey King, and Piggy, there are films focus on other secondary characters or places, like *The Princess of Iron Fan*,

[142] 中国新闻网(China news). "中国动画发展瓶颈:太重教化而抛弃趣味性" ("China's animation development bottleneck: too much emphasis on indoctrination and abandonment of interest") May 14, 2012. https://www.chinanews.com.cn/cul/2012/05-14/3886940.shtml

[143] Chinese paper-cutting is a kind of folk art that uses scissors or carving knives to cut and carve patterns on paper, which is used to decorate life or cooperate with other folk activities.

Flaming Mountains and *Ren Shen Guo*.

Among them, the film *Monkey King: Hero Is Back* directed by Tian Xiaopeng was released in China on 10 July 2015, sparking a netizen audience and extensive media coverage with excellent comments. The People's Daily[144] considered the film to be a rare phenomenal work of Chinese animated films in the past decade.[145] In 2015, the film won the Best Art Film Award at the 30th Chinese Film Golden Rooster Awards and the Best Feature Film Award at the 16th Chinese Film Huabiao Awards.[146]

Game			
No.	**Title**	**Time of Publication**	**Publisher**
1	梦幻西游 (Fantasy Journey to the West)[147]	2003	Net Ease
2	黑神话：悟空 (Black Myth: Wukong)[148]	2024	Tianjin Game Science Interactive Technology Co., Ltd

Fantasy Journey to the West is an online local game developed and operated by China's Net Ease company. The game is based on the story of the famous novel *Journey to the West*, and with animated characters, creates a playful online game style. The game is very popular in China, with more than 310

[144] People's Daily is the official newspaper of the Central Committee of the Communist Party of China.
[145] 人民网 (people.cn). "关于《西游记之大圣归来》的思考：偶然与必然" (Reflections on the *Monkey King: Hero Is Back*: Serendipity and Necessity) July 24, 2015. http://culture.people.com.cn/n/2015/0724/c87423-27353338.html
[146] 凤凰资讯. "第20届华鼎奖公布中国电影50强榜单 大导演大制作遇滑铁卢" (The 20th Huading Awards announced the list of top 50 Chinese films, with big directors and productions meeting their "Waterloo") August 7, 2016. https://news.ifeng.com/a/20160807/49733888_0.shtml?_zbs_baidu_bk
[147] 网易游戏. "梦幻西游" (Fantasy Journey to the West) Accessed April 25, 2024. https://xyq.163.com/index.html
[148] Gamespot. Black Myth: Wukong Review - Monkey Business. Accessed May 28, 2025. https://www.gamespot.com/reviews/black-myth-wukong-review-monkey-business/1900-6418269/

million registered users, a total of 472 paid servers, and a maximum number of 2.71 million people online at the same time (14:45, 5 August 2012), which was the highest number of people online at the same time in mainland China at that time.[149]

Comics				
No.	**Title**	**Time of Publication**	**Publisher**	**Number of pages**
1	西行纪 (Journey to the West)[150]	2015	Guangzhou Bai Man Culture Communication Ltd.	168

西行纪 *Journey to the West* is a comic book adapted from the classic novel *Journey to the West*, edited by 郑健和 (Zheng Jianhe)[151]. In addition to the Chinese version published in mainland China, the French and Korean versions of the comic book have also been successfully published in other regions, totally have three language versions of comic 西行纪 (Journey to the West) in

[149] Baidu Baike. "梦幻西游" (Fantasy Journey to the West) Accessed April 25, 2024. https://baike.baidu.com/item/梦幻西游/157573?fromModule=lemma_inlink#reference-1

[150] 腾讯动漫."西行纪" (Journey to the West) Accessed April 25, 2024. https://ac.qq.com/Comic/comicInfo/id/541812

[151] Chinese Hong Kong cartoonist, known as "Wo Chai", his representative works are "Legend of the Demon God", "Phoenix of the God of Wushu", "Fire Dragon", "Seal of the Gods". Baidu Baike. "郑健和" (Zheng Jianhe) Accessed April 25, 2024. https://baike.baidu.com/item/郑健和/9730293?fromModule=lemma_inlink

the world.[152] The comic received a high score of 8.8 on Douban[153], it shows its popularity in China.

Apart from that, there are also some children's songs related to *Journey to the West* that are very popular in China. For example, "白龙马" ("White Dragon Horse") describes the journey of the White Dragon Horse with the Tang Monk to get scriptures in the West, has a pleasant melody and is popular among children. Another name of this song is "一个师傅仨徒弟" ("One Master and Three Disciples"), it is 2 minutes and 10 seconds long, is the ending song of the animated film "Journey to the West", the lyrics is written by 张藜 (Zhang Li)[154], the author of music is 肖白 (Xiao Bai)[155], and sung by 吸引力合唱组 (Appeal chorus group)[156], published in China in 1999. On 13 August 2004, this song won the third place in the first national "My Favourite Cartoon Songs Award" in China.[157]

The song "猴哥" ("Monkey Brother"), with lyrics which praise the bravery and wisdom of the Monkey King, has a lively and energetic melody. This song is 2 minutes and 14 seconds long, and is the title song of the animated film "Journey to the West", the lyrics is written by 张藜 (Zhang Li), music by 肖白 (Xiao Bai), and sung by 张伟进 (Zhang Weijin)[158]. It was produced and

[152] Baidu Baike. "西行纪" (Journey to the West) Accessed April 25, 2024. https://baike.baidu.com/item/西行纪/10926164?fromModule=lemma_inlink#reference-6

[153] Douban is an online platform that provides information about books, films, music and other works.

[154] Zhang Li (17 October 1932 - 9 May 2016), also known as Hua Chenglin and Zhong Ziyu, was a native of Dalian, Liaoning Province, China, a famous Chinese lyricist and director of the Beijing Musicians Association. His representative works include "亚洲雄风" ("The Firewinds of Asia") and "篱笆墙的影子" ("The Shadow of the Fence Wall"). Baidu Baike. "张藜" (Zhang Li) Accessed May 20, 2024. https://baike.baidu.com/item/张藜/44026?fromModule=lemma_inlink

[155] Xiao Bai, graduated from Shenyang Conservatory of Music, is a famous Chinese composer, conductor and musician. His representative works include "奥林匹克风" ("Olympic Wind") and "那时候" ("That Time"). Baidu Baike. "肖白" (Xiao Bai) Accessed May 20, 2024. https://baike.baidu.com/item/肖白/1018559?fromModule=lemma_inlink

[156] Appeal chorus group female trio is one of the singing groups in China, formed by Wang Yingzi, Fan Zhuqing and Dou Ying. Their representative works include "珍藏浪漫" ("Treasured Romance") and "童话" ("Fairytale"). Baidu Baike. "吸引力合唱组" (Appeal chorus group) Accessed May 20, 2024. https://baike.baidu.com/item/吸引力合唱组/3119648?fromModule=lemma_inlink

[157] 央视国际 (CCTV). "尽情欢歌《动画城》" (Sing your heart out to "Animation City") August 18, 2004. http://www.cntv.cn/program/dhc/20040818/102241.shtml

[158] Zhang Weijin, born on 18 March 1966 in Shenyang, Liaoning Province, China, is a male singer and

published by China Central Television (CCTV) in 1988. The lyrics of these children's songs are easy to understand and educational, can help children understand the story and cultural contents of *Journey to the West*, so they are very famous among Chinese parents and children.

3.5. Journey to the West in English versions for children

In 1944, in order to attract children's readers, Arthur Waley adapted his *Monkey* as *The Adventures of Monkey*, published by John Day Press. The book includes only the first seven chapters of *Journey to the West* (mainly "The Monkey King's Trouble in the Palace of Heaven"), and is illustrated by the famous illustrator Kurt Wiese[159], which is quite attractive to children's readers. It can be seen that the translation of *Journey to the West* has been constantly interpreted as a religious book, a children's book, and also for the missionaries of the time, foreigners to learn Chinese, and readers' entertainment, etc., and has been published and reprinted over and over again, thus forging its way to become a classic in the English-speaking world.[160]

Probably the most popular book in the history of the Far East, this classic combination of picaresque novel and folk epic mixes satire, allegory, and history into a rollicking tale. It is the story of the roguish Monkey and his encounters with major and minor spirits, gods, demigods, demons, ogres, monsters, and fairies.[161] With a 4.04 rating on the "goodreads" website, it is evident that people rate this book well.

viola player in Mainland China. His representative works include "死不了" ("Can't Die") and "千山暮雪" ("Sealed with a Kiss"). Baidu Baike. "张伟进" (Zhang Weijin) Accessed May 20, 2024. https://baike.baidu.com/item/张伟进/6544590?fromModule=lemma_inlink

[159] A famous children's book illustrator. Born in Germany, he lived in China for six years before moving to the United States to specialise in children's book illustration. He has won the Newbery Award twice and the Caddick Award twice. Douban. "Kurt Wiese" Accessed April 14, 2024. https://book.douban.com/subject/25981693/?from=mdouban

[160] 厉平 Li Ping. "中国文学在英语世界的经典化:构建、受制与应对" (The Classicisation of Chinese Literature in the English-speaking World: Construction, Constraint and Response) 解放军外国语学院学报 (Journal of the PLA College of Foreign Languages) 39.1(2016):9.

[161] Goodreads "The Adventures of Monkey" Accessed April 14, 2024. https://www.goodreads.com/book/show/13512882-the-adventures-of-monkey

In addition to this oldest English version for children, with the emphasis on children's reading, there are a number of *Journey to the West* for different age groups. In the history of education, Aristotle proposed for the first time the idea of education according to the different stages of age and emphasized that education should follow the natural order of children's development.[162] In China, the question of the division of the levels of children's literature and its study began by Zhou Zuoren[163] in the early 1920s of this century. In his article "Children's Literature", he discussed the division of children's literature into infancy (from 1 to 3 years old), early childhood (from 3 to 10 years old), adolescence (from 10 to 15 years old) according to the division of child psychology into infancy (from 1 to 3 years old), early childhood (from 3 to 10 years old), adolescence (from 10 to 15 years old) and youth (from 15 to 20 years old).[164]

In order to analyse and compare the content and differences between Chinese folklore described for children of different ages, I selected this three *Journeys to the West* in English children's version, designed and published for young readers of different ages. *Monkey: the classic Chinese adventure tale* adapted by David Seow (No.1) is addressed for preschool children (infancy); *The Monkey King* translated by Arthur Waley, abridged by Alison Waley (No. 2) is for first grade primary school readers (early childhood); *Journey to the West with the Stone Monkey* retold by YunChong Pan (No. 3) is for adolescent readers.

[162] 王成光 Wang Chengguang. "论亚里士多德的教育思想"(On the Educational Thought of Aristotle) 天府新论 2 (Tian Fu Xin Lun 2) (2004): 136-139.

[163] Zhou Zuoren (16 January 1885 - 6 May 1967), formerly known as Zhou Kuishou, was a native of Shaoxing, Zhejiang Province. He was a famous modern Chinese essayist, literary theorist, critic, poet, translator, thinker, and pioneer of Chinese folklore. His representative works include 知堂文集 *Zhitang Anthology*, 雨天的书 *Books on a Rainy Day*, 自己的园地 *Own Garden*, and 谈虎集 *Talking Tiger Collection.* Baidu Baike. "周作人" Accessed April 14, 2024. https://baike.baidu.com/item/周作人/253877?fromModule=lemma_sense-layer#viewPageContent

[164] 孙建江 SunJianjiang. "儿童文学层次的划分及其研究" (Classification of levels of children's literature and its study) 当代文坛 3 (Contemporary Literature 3) (1996): 52-54.

No.	Title	Time of Publication	Place of Publication	Publishing House Name	Author	Translator	Adapter	Abridged	Retold	illustrator	Number of pages
1	Monkey: the classic Chinese adventure tale	2005	Singapore	Tuttle Publishing	Wu Cheng'en		David Seow			L.K Tay-Audouard	30
2	The Monkey King	2010	China	Pearson Education Limited	Wu Cheng'en	Arthur Waley		Alison Waley	Coleen Degnan-Veness	Mike Mc Keever	98
3	Journey to the West with the Stone Monkey	2009	Beijing	China Intercontinental Press	Wu Cheng'en				YunChong Pan	Serena Chen	299

Book No 1:

The adapter of *Monkey: the classic Chinese adventure tale* is David Seow, who was born and raised in Singapore, studied at Anglo-Chinese School, Oregon Episcopal School, and subsequently the University of Portland, Oregon. After a stint as a sitcom writer with an award-winning television series, he embarked on a career in children's literature.[165] David is the author of twenty-three well-received children's books, including *The Littlest Emperor*. He is the author of over forty-five well-received children's picture books, including the *Sam, Sebbie* and *Di-Di-Di & Xandy series*. His books *There's Soup on Fly*! and *Blow a Kiss* were finalists for the SCBWI Crystal Kite Members Choice Award in 2012. Two of his titles, *A Day with the Duchess* and *A Royal Adventure*, were featured in Hola! Hello! Online, The International Business Times, and The Sunday Express. *Stamford Raffles: Zombie Zapper* is David's first published middle-grade story.[166] The illustrator of this book is L.K Tay-Audouard, she thinks the genuine desire to engage the reader remains

[165] Tuttle. "The Monkey King" Accessed April 14, 2024. https://www.tuttlepublishing.com/china/the-monkey-king

[166] Penguin. "David Seow" Accessed April 14, 2024. https://www.penguin.sg/book_author/david-seow/

the driving force of her inspiration. To portray the mythological characters of this popular legend, these whimsical illustrations have been given an antique look. Her another work is *Singapore Children's Favourite Stories*, and she is also the author of *Adventures of the Treasure Fleet*.[167]

It's a short book, only 30 pages long, and focuses on the story of the five members of the Monk Tang and his disciples meeting each other before they formally go on their journey to fetch the scriptures. This is only a small fragment of the original version.

Book No 2:

Alison Waley (29 April 1901 – 10 May 2001) abridged Arthur Waley's version, and wrote *The Monkey King.* Her full name was Alison Grant Robinson Waley. She was a New Zealand poet, journalist, artist and writer, best known for her memoir *A Half of Two Lives: A Personal Memoir*, which is a book about her lifelong affair with writer and translator Arthur Waley (Challis, Derek, 2002: 120), whose second wife she became. This version of *The Monkey King* retold by Coleen Degnan-Veness, which has been writing English Language Teaching materials including grammar books, readers for adults and children in both British and American English, and English language assessment tests for Macmillan course books for the past fifteen years. Coleen writes online activities for her readers published by Pearson Education. Her latest publications include *Our Changing Planet* published in 2013 by Pearson Education, and *The United States of America* published in 2013 by Macmillan Readers, co-authored with Chantal Veness.[168]

[167] Tuttle. "The Monkey King" Accessed April 14, 2024. https://www.tuttlepublishing.com/china/the-monkey-king

[168] Goodreads. "Coleen Degnan-Veness" Accessed April 14, 2024. https://www.goodreads.com/author/show/284119.Coleen_Degnan_Veness

The book has 98 pages and is divided into 6 chapters. The chapters tell the story of the Monkey King's birth and his learning of the skills, the birth and experiences of the Tang Monk, the meeting of the Tang Monk and his disciples, the story of the A Dead King and a Competition, the story of The River to Heaven and the story of the end of the final journey. These segments are also simplified and recreated from several stories in the original version.

Book No 3:

YunChong Pan retold the classic *Journey to the West*, and changed the title of the book to *Journey to the West with the Stone Monkey*. This reteller was born in Taiwan China in 1935, then emigrated to Toronto, Canada in 1962 and enrolled at the University of Toronto. After working as an economist, Pan embarked on a career with the government and the Canadian International Development Agency. The “Stone Monkey” fable is based on his recollections as a young parent telling stories to his three growing children who were always his wide-eyed audience (Wu Cheng’en, 2009: 297). The illustrator of this book is Serena Chen.

The book is long, totally 299 pages, divided into three parts with 78 chapters. It can be seen that it basically retains the original storyline intact, not only telling the story of the birth of the Monkey King, the birth of the Tang Monk, the meeting of the master and his disciples, how about the beginning of the journey, the adventures of all kinds of demons and monsters during the journey, but also include the end story of the journey. It is a relatively complete book of the *Journey to the West*.

All three books are adapted or retold by Chinese Americans or English speakers, so the expression of the language is well suited to native English speakers and is popular in the English-speaking world.

IV Chinese folklore in Journey to the West in English Children's versions

4.1 Folklore and Chinese folklore

The word "folklore" was first introduced in 1846 by the English archaeologist and folklorist William John Thoms[169]. He combined the words "folk" and "lore" into a neologism that refers both to the phenomena of folklore and to the study of these phenomena. For the first time, Thoms defined the field of study of folklore as: rituals, customs, ceremonial rites, superstitions, myths, legends, local lore, ballads, fables, and so on. This concept was accepted by scholars from all over the world, and in the context of the demand of the western countries to know their own national selves, folklore has been given more attention (钟敬文 Zhong Jingwen, 2010: 3-4).

One of the best known explanations of folklore is found in Alan Dundes[170] brief

[169] William John Thoms (1803-1885) was born in Westminster, England. Thoms had published his first book *Early Prose Romances* in 1828. Emrich, Duncan. "'Folk-Lore': William John Thoms." California Folklore Quarterly 5, no. 4 (1946): 355–74. https://doi.org/10.2307/1495929.

[170] Alan Dundes (1934-2005.3.30) Professor of Folklore and Anthropology at the University of California, U.S.A. He is one of the leading figures in modern American folklore and folklore studies, and has had a

essay, “What Is Folklore?” Dundes disputes the notion that “folk” should be automatically identified with peasant or rural groups, or with people from the past. He argues that contemporary urban people also have folklore and suggests that rather than dying out, folklore is constantly being created and recreated to suit new situations (Dundes, 1965: 2).

Dundes asserts that “folk” can refer to “any group of people whatsoever who share at least one common factor. It does not matter what the linking factor is-it could be a common occupation, language, or religion-but what is important is that a group…have some traditions that it calls its own” (Dundes, 1965: 2).

Rather than offering a definition of folklore, Dundes provides a list of various types of folklore to demonstrate the large range of the field of study. His list includes the expected subjects of folktales, legends, myths, ballads, festivals, folk dance and song, but also offers examples of folklore that may not be as obvious, such as children’s counting out rhymes, food recipes, house, barn and fence types, latrinalia (informal writings in public restrooms), as well as the sounds traditionally used to call specific animals. Dundes stresses that his list is not exhaustive, but merely a sampling of the subjects that folklore scholarship can address, and which merit study for the insight that they provide into specific cultures (Dundes, 1965: 3).

Chinese folklorist 钟敬文 Zhong Jingwen[171] in his article “Folklore and Chinese Folklore” indicates that folklore is a social science that studies the

wide influence in the international folklore and folklore research community. Representative works include *Folklore Studies*, *Folklore Analysis*, etc. Baidu Baike. “Alan Dundes” Accessed April 16, 2024. https://baike.baidu.com/item/阿兰·邓迪斯/6885455?fr=ge_ala

[171] Zhong Jingwen (20 March 1903 - 10 January 2002), formerly known as Zhong Tanzong. He was a native of Guangdong, China. He devoted his whole life to education and to the research and creative work of folk literature and folklore, and his contributions were outstanding. He is a Chinese folklorist, a master of folklore, and a modern prose writer. His representative works include “荔枝小品” (*Lychee Sketches*), “西湖漫话” (West Lake Ramblings), “海滨的二月”(February on the Seashore), and “湖上散记”(Scattered Notes on the Lake). Baidu Baike. “钟敬文” Accessed April 16, 2024. https://baike.baidu.com/item/钟敬文/1251721?fr=ge_ala

phenomena of folk customs and habits. William John Thoms's investigation of folklore and myth led to a later career of debunking longevity myths, and he was a pioneer demographer (Sims, Martha, 2005: 23). The early meaning of the conception of the term referred to popular knowledge or learning, which consisted of traditional customs, beliefs, folktales, songs, proverbs, etc.[172]

Folklore, or folk customs, refers to the culture of life created, enjoyed and preserved by the general public in a country or nation. It originates from the needs of group life in human society, and is constantly formed, expanded and evolved in a particular nation, era and region to serve the daily life of the people. It is one of the inherited cultures of the people that is the most relevant to the body, mind and life - there are folklore of production and labour, folklore of daily life, folklore of traditional festivals, folklore of social organizations, and folklore to regulate the various stages of growth in life.[173]

In short, according to Alan Dundes's theories and research, folklore includes oral traditions such as tales, myths, legends, proverbs, poems, jokes, and other oral traditions. This also includes material culture, such as traditional building styles common to the group. Folklore also encompasses customary lore, taking actions for folk beliefs, and the forms and rituals of celebrations such as Christmas, weddings, folk dances, and initiation rites (Dundes, 1965: 3).

I will analyse the three previously mentioned English children's versions of *Journey to the West*: *Monkey: the classic Chinese adventure tale* adapted by David Seow (2005), *The Monkey King* abridged by Alison Waley (2010) and *Journey to the West with the Stone Monkey* retold by Yun Chong Pan (2009) in

[172] Chinese Folklore Network. "民俗学与中国民俗学" (Folklore and Chinese Folklore) Accessed April 14, 2024. https://www.chinesefolklore.org.cn/web/index.php?ChannelID=161
[173] Chinese Folklore Network. "什么是民俗" (What is folklore) Accessed April 14, 2024. https://www.chinesefolklore.org.cn/web/index.php?ChannelID=97

image of characters, include main characters and other characters, to see adapters how to adapt the story, to summarize and compare the similarities and differences between the different versions, and I will analyze the translation strategies of three children's version translators. For the sake of convenience, I will next refer to these three books as the Book No.1, Book No.2 and Book No.3, in that order.

4.2 Image of a characters

There are 430 characters in the original version of *Journey to the West* (苗壮 Miao Zhuang, 1991: 465), and apart from the five main characters (Tang Monk, Monkey King, Pigsy, Sha Monk and White Dragon Horse), there are many other gods and demons.

4.2.1 Main characters

4.2.1.1 Tang Monk

Tang Monk, full name is Tang Xuanzang, was a famous ancient Chinese Buddhist monk and traveller, and one of the main characters in *Journey to the West*. The real historical model of Tang Monk was Buddhist monk Xuanzang (602-664). During the reign of Emperor Taizong of the Tang Dynasty (627-649), Xuanzang was determined to travel to India to obtain scriptures, and it took him 17 years and more than 10,000 miles of travelling through the Western and Central Asian regions before he finally arrived in India. During his period in India, he travelled to many famous Buddhist shrines, studied and exchanged ideas at the Nalanda Temple, and obtained a large number of Buddhist scriptures and Buddhist classics. After he returned to China, Xuanzang brought back 657 Buddhist scriptures and presided over the translation work at the Da Ci'en Temple in Chang'an for 19 years, completed a large number of translations of Buddhist scriptures, and produced a profound impact on the development of Buddhism in China. He also authored *The Records of the*

Western Regions of the Great Tang Dynasty, which is a detailed narrative of his travel experiences and the local customs of the places on his journey (时刻关注编委会 Shi Ke Guan Zhu, 2016: 97).

In the novel, Tang Monk is portrayed as a kind-hearted and indomitable monk, he was ordered by Emperor Taizong of Tang Dynasty to travel to the West to fetch scriptures, and experienced eighty-one difficulties on the way.

In the original version, the first appearance of Tang Monk is in the 11th episode, the original text just describes his origins and his professional level, does not describe his physical appearance. As follows:

次日，三位朝臣，聚众僧，在那山川坛里，逐一从头查选，内中选得一名有德行的高僧。

你道他是谁人?

灵通本讳号金蝉,

只为无心听佛讲,

转托尘凡苦受磨,

降生世俗遭罗网。

投胎落地就逢凶,

未出之前临恶党。

父是海州陈状元,

外公总管当朝长。

出身命犯落江星,

顺水随波逐浪泱。

海岛金山有大缘,

迁安和尚将他养。

年方十八认亲娘,

特赴京都求外长。

总管开山调大军,

洪州剿寇诛凶党。
状元光蕊脱天罗，
子父相逢堪贺奖。
复谒当今受主恩，
凌烟阁上贤名响。
恩官不受愿为僧，
洪福沙门将道访。
小字江流古佛儿，
法名唤做陈玄奘。
当日对众举出玄奘法师。
这个人自幼为僧，出娘胎，就持斋受戒。
他外公见是当朝一路总管殷开山，
他父亲陈光蕊，中状元，官拜文渊殿大学士。
一心不爱荣华，只喜修持寂灭。查得他根源又好，德行又高。千经万典，无所不通；佛号仙音，无般不会。
当时三位引至御前，扬尘舞蹈，拜罢奏曰："臣瑀等蒙圣旨，选得高僧一名陈玄奘。"
太宗闻其名，沉思良久道："可是学士陈光蕊之儿玄奘否?"
江流儿叩头曰："臣正是。"
太宗喜道："果然举之不错，诚为有德行有禅心的和尚。朕赐你左僧纲、右僧纲、天下大阐都僧纲之职。"
玄奘顿首谢恩，受了大阐官爵。又赐五彩织金袈裟一件，毗卢帽一顶。教他用心再拜明僧，排次圈黎班首，书办旨意，前赴化生寺，择定吉日良时，开演经法。玄奘再拜领旨而出，遂到化生寺里，聚集多僧，打造禅榻，装修功德，整理音乐(吴承恩 Wu Cheng'en, 1987: 84)。

In English:

The next day the three court officials assembled all the monks at the altar among rivers and hills, and they went through them all one by one. From

among them they chose a venerable and virtuous monk.

Do you know who he was?

Fully versed in the basic mystery, his title was Golden Cicada;

But because he did not want to hear the Buddha preach,

He transferred to the mortal world to suffer torment,

Was born among the common mortals to fall into the net.

From the moment he entered the womb he met with evil,

Before he left it he encountered a gang of villains.

His father was Top Graduate Chen from Haizhou,

His grandfather a senior imperial commander.

His birth offended the meteor that dropped into the water,

He drifted with the current and followed the waves.

Jinshan Island had a great destiny:

The abbot Qian'an brought him up.

Only at seventeen did he meet his mother,

And go to the capital to find his grandfather.

Commander Yin Kaishan, raising a great army,

Wiped out and punished the bandits at Hongzhou.

Graduate Chen Guangrui escaped from the heavenly net,

And father and son were happily reunited.

Accepting the invitation he receives once more the monarch's grace,

And his fame is spread as he climbs the lofty tower.

Refusing to take office he wants to be a monk,

So as sramana of the Hongfu Temple he learns about the Way,

The child of an ancient Buddha who used to be called Jiangliu,

And took the dharma−name of Chen Xuanzang.

That day the Reverend Xuanzang was chosen from among all the monks.

He had been a monk from infancy, and ever since birth he had eaten vegetarian food and observed the prohibitions.

His maternal grandfather was an imperial commander, Yin Kaishan.

His father Chen Guangrui had come top in the Palace Examination and had been appointed a grand secretary in the Imperial Library.

Xuanzang, however, had no interest in honour and glory, and his only joy was to cultivate Nirvana. Investigation revealed that his origins were good and his virtue great; of the thousand sutras and ten thousand holy books there was not a single one that he did not know; he could sing every Buddhist chant and knew all the religious music.

The three officials took him to the imperial presence, where they danced and stirred up the dust. When they had bowed they reported, “Your subject Xiao Yu and the rest of us have chosen a venerable monk called Chen Xuanzang in obedience to the imperial decree.”

On hearing his name Taizong thought deeply for a long time and then asked, “Is that the Xuanzang who is the son of Grand Secretary Chen Guangrui?”

“Your subject is he,” replied Xuanzang with a kowtow.

“Then you were indeed well chosen,” said the Emperor with satisfaction. “You are indeed a monk of virtuous conduct of a mind devoted to meditation. I give you the offices of Left Controller of the Clergy, Right Controller of the Clergy, and Hierarch of the Empire.” Xuanzang kowtowed to express his thanks and accepted the appointments. The Emperor then gave him a multicolored golden cassock and a Vairocana miter, telling him to be sure he conscientiously continued to visit enlightened monks, and giving him the position at the top of the hierarchy. He gave him a decree in writing ordering him to go to the Huasheng Temple to pick a propitious day and hour on which to begin the recitations of the scriptures.

Xuanzang bowed, took the decree, and went to the Huasheng Temple where he assembled many monks, had meditation benches made, prepared for the mass, and chose the music (Collinson Fair, 2005: 172-173).

As we can see, the original text introduces to the readers very clearly the circumstances of the birth of Tang Monk, what his original name was, who his parents were, who his grandfather was, what he experienced, how good his moral character was, and how pure his Buddhist heart was. All of these descriptions set the stage for the storytelling that follows, and give the readers a better understanding of the character profile of Tang Monk.

Compared with the original book, there is very little information about Tang Monk in the Book No.1, just mentioned as thus:

...Xuan Zang, a monk with a pure and noble heart, in a tiny village in the north of China.
Xuan Zang replied, “I’ve devoted my life to bringing peace and knowledge to mankind. I accept the challenge!”
Guan Yin gave Xuan Zang a priest’s silk robe and a magnificent white horse. She named him Tripitaka—the Great Scripture Seeker—and wished him a safe journey...(David Seow, 2005: 9)

This version begins the story with the main character Tang Monk, although Tang Monk is the main character, this version of the book does not introduce him in detail, but only tells the reader that Tang Monk is a monk from a small village in north China, with a pure and noble heart. This version also mentions another name for the Tang monk, “Xuan Zang”, but except for the beginning, the name “Tripitaka” is used later. In order for infant readers to know what the word “Tripitaka” means, it is also explained is “the Great Scripture Seeker”.

In the Book No.2, the introduction of Tang Monk is more complete, describing not only his birth, who his father and mother were, and how he came to be a monk, but also how profound his Buddhist studies. For example:

...Time passed and Mrs Chen gave birth to a son. At the same time a mysterious voice whispered in her ear, ‘Listen to what I am telling you. This child will be famous around the world. But you must protect him from Liu, who will certainly try to harm him. Your husband is safe with the Dragon King and one day you will all be together again and your enemies will be punished.’ Then there was silence. Mrs Chen held her son in her arms, but she could think of no other way to protect him.

...The piece of wood with the baby on it was carried at last to the Temple of the Golden Mountain. The Holy Master, hearing the sound of a baby crying, went to the river and found the strange boat. He read the letter about the child’s father, and immediately gave the child the name of River Wood. Then he asked some farmers to look after him...Seventeen years later, the young man had been given the new name of Hsiian Tsang and had been made a priest in the Holy Master’s temple.

...At last Chen became a government advisor. His son, Hsiian Tsang, went back to his work as a priest at the Temple of the Golden Mountain. But when the Emperor died, priests all over China were asked to choose the holiest priest, and they chose Hsiian Tsang.

At this time, the search was still continuing for a priest holy enough to fetch the Scriptures from India. The Goddess Kuan-yin, realising that the holiest priest was River Wood, said to herself, ‘No one could be a better man than him.’

The Emperor called for wine and said, ‘I suggest that you take the name of the Scriptures in India - Tripitaka. What do you think?’

Hsiian Tsang accepted the name and from that day he was called Tripitaka (Alison Waley, 2010: 19-23).

In the Book No.3, which is specially retold for adolescent readers, the presentation of Tang Monk is much more detailed. It’s almost as detailed as

the original version. In Part One, from chapter 17 to chapter 20 tell the story of the main character Tang Monk. Chapter 17 “Birth of the Holy Monk” describes his birth and family background, chapters 18 “Chinese Emperor Tours the Underworld”, chapter 19 “Monk Chen Volunteers to Go West”, and chapter 20 “Sanzang’s (Monk Chen) Journey Starts” tell the backstory of the Tang Monk when he started to go to the West to get scriptures. Like this:

A young man named Chen, who studied very hard, left his mother at home to take part in the Imperial Examination for scholars and won the first place. The prime minister was impressed by him, and decided to marry his daughter to Chen. Chen was then given a post as a Magistrate in South China.

...

The baby was picked up by the resident monk of an old temple, and raised as a monk. When the boy was about eighteen, the old monk gave him the letter, whereupon he asked for leave to go and seek out his mother. He found her living in the Magistrate's mansion, and went to see her and explained who he was, showing the letter she had written.

The mother had written another letter to her father, the prime minister, who was shocked to learn of the crime. He organized an army to capture the pirates. These pirates were executed at the riverside. As they gave their final offerings to the spirit of Chen, in repentance, Chen's body floated up from the bottom of the river, and he woke up and rose, to everyone's amazement. He explained that he had once saved the life of a Dragon King of the River, and in return he had been saved.

The young monk Chen grew up to become a famous scholar and a virtuous sage. He had a temple in the capital (YunChong Pan, 2009: 45-46).

To conclude, no matter which version, it truly describes Tang Monk as a high level monk with outstanding abilities and excellence. Only for the lower age

groups of the children (infancy) did not expand in detail to describe his birth story and parents, because in this version, the story of Tang Monk is not the main focus. Moreover, this part is more complicated and not easy for infants to understand. This adaptation use the technique of “omission”, aimed at the lower comprehension ability of children, cut out the introduction of the background of the character, in order to facilitate better reading by low age children. The other two versions retain this aspect more sufficiently, this also shows the importance of this main character, Tang Monk.

4.2.1.2 Monkey King

Another name of Monkey King is Sun Wukong, he is the main character in *Journey to the West*. Born from an immortal stone, he learnt 72 transformations and somersaulting clouds, once made trouble in the Heavenly Palace and named himself as the Great Sage of Qi Tian Da Sheng (齐天大圣). He became the disciple of Tang Monk after being suppressed by Buddha Ru Lai for 500 years to protect him in his journey to obtain the scriptures from the Western Heaven (冯一兵 Feng Yibing, 2019: 103). He is brave and resourceful, distinguishes between good and evil, is loyal to his master, subdues demons and eliminates devils, and ultimately obtains the true scriptures. He is a symbol of resistance against oppression and the pursuit of freedom, and is one of the most legendary mythological figures in Chinese culture (竺洪波 Zhu Hongbo, 2017: 157).

The original figure of the Monkey King is mainly based on ancient Chinese folklore and Buddhist stories, as well as the combined evolution of a number of historical documents. There are several main arguments:

Xinye[174] Monkey Show

[174] Xinye County is located in Nanyang City, Henan Province, China.

Henan Xinye monkey show, commonly known as “monkey play” has a history of more than two thousand years. By the time of the Southern and Northern Dynasties (420-589), monkey plays were already prevalent in Xinye. Wu Chengen, who was the magistrate of Xinye County, was also very fond of this monkey show. It is said that Wu Cheng'en was particularly familiar with the traditional folk art of Xinye Monkey Show during his term of office. Moreover, *Journey to the West* makes a lot of use of Xinye's dialect, for example, people in Xinye call “饺子” (dumplings) as “扁食”, and call animals “不安静” (unquiet) as “骨冗”, such dialects were found in this novel, it shows that Wu Cheng'en has a deep understanding of the folk customs of Xinye. Maybe because of his meticulous observation of Xinye Monkey Show, he created the image of the favourite Monkey King in the mythical masterpiece *Journey to the West* (丁岚 Ding Lan, 2013: 52).

Qi Tian Da Sheng of Shunchang

On the main peak of Baoshan Mountain in Shunchang, Fujian province, which is more than 1,300 metres above sea level, there is a small temple known as Double Sacred Temple. The temple is an accessory cultural relic of Baoshan Temple, a national key cultural relics protection unit. In the temple, there are two tombstones of ancient gods, the left side of the tablet is engraved with “齐天大圣神位” (“Qi Tian Da Sheng God Seat”) and the right side of the tablet is engraved with “通天大圣神位” (“Tong Tian Da Sheng God Seat”). Besides, there is a stone inscription of “元至正二十三年” (“Yuan Zhizheng 23rd year of the reign of Ming Dynasty) (1363)” preserved on the main ridge of the main hall, a stone inscription of “大明洪武二十四年” (“Hongwu 24th year of the reign of Ming Dynasty) (1391)”. The form and inscription patterns of these historical relics confirm that the Double Sacred Temple is a historical relic from at least the late Yuan and early Ming dynasties. The Double Sacred Temple is the earliest Qi Tian Da Sheng temple found in China, and predates Wu Cheng'en's

Journey to the West at least 200 years, and can be considered a clan temple among Qi Ttian Da Sheng temples. Moreover, Shunchang has a long history of Qi Tian Da Sheng faith, which has preserved a large number of material and intangible cultural relics since Song and Yuan Dynasties, as well as colourful Qi Tian Da Sheng folk belief activities, therefore, Shunchang ia honoured as the “Ancestral Land of Qi Tian Da Sheng” by believers at all over the world. Wang Yimin, director of the Shunchang County Museum, believes that it is very likely that Shunchang Qi Tian Da Sheng played an important role in the formation of the novel *Journey to the West* and the image of Monkey King. In *Journey to the West*, Sun Wukong's blood may have flowed through the veins of Shunchang's “Great Sage”[175].

Wu Zhi Qi (无支祁)

Wu Zhi Qi is a water monster in Chinese mythology. It is formed like an ape, with a collapsed nose, convex forehead, white head, green body, and fiery eyes. Its head and neck were 100 feet long and its strength was more than nine elephants.[176]

The first people to make this argument was the Chinese literary scholar Lu Xun. In his monograph《中国小说的历史变迁》(The Historical Changes of Chinese Fiction), suggested that the author of *Journey to the West* Wu Cheng'en had not read the Buddhist scriptures, and there were no similar stories in the Chinese translations of the Indian scriptures, but Wu Cheng'en was familiar with the novels of the Tang Dynasty, and there were a lot of influences in *Journey to the West* from the Tang Dynasty's novels. Therefore, Lu Xun believed that the image of the Monkey King should come from Chinese folklore.

[175] Fujian Daily. “大圣文化跨越两岸：齐天大圣就是孙悟空吗？” (Great Sage Culture Across the Strait: Is the Great Sage of Qi Tian the Monkey King?) Accessed May 14, 2024. https://www.chinanews.com/tw/2013/07-03/4996693.shtml

[176] Baidu Baike. “无支祁” (Wu Zhi Qi) Accessed May 25, 2024. https://baike.baidu.com/item/无支祁/8381256?fromModule=lemma_inlink

He considered the water monster Wu Zhi Qi was appeared in the novel 《古岳渎经》(“Gu Yue Du Jing”) of Tang Dynasty people 李公佐 (Li Gongzuo)[177], that situation can prove that the Tang Dynasty appeared similar to the image of the ape Wu Zhi Qi, with the character “the golden sun and snow teeth, strength more than nine elephants”, the original form of the Monkey King already have. Besides, until the legend of Wu Chengen era, Wu Zhi Qi is still in the Huaiyang area. From this Lu Xun believed that the Monkey King evolved from this in his native China.

In contemporary times, this argument has been developed further. On 9 August 2014, at the Seminar of Origin for *Journey to the West,* the participating scholars after exchanges, discussions, and arguments, they believe that the origin of *Journey to the West* mythological story was in the Tongbai Mountain area in Suizhou, Hubei, and the original prototype of the Monkey King was Wu Zhi Qi, a mythical monkey born in Tongbai Mountain.[178]

Shi Wukong (释悟空)

Another argument for the origin of the Monkey King is about the Tang Dynasty monk “Shi Wukong” (731-812). He was a native of Jingyang County, Shaanxi, and his popular name was Che Fengzhao. In 751 A.D., he accompanied Zhang Taoguang[179] on a mission to the Western Regions, became a monk in Gandhara due to illness, and returned to the capital Xi’an in 789 A.D. (Xianyang County Committee, 2016: 91). Shi Wukong was later than Xuanzang more than 40 years, but his departure place also began in Xi’an like Xuanzang, back in the Western Region in the translation and missionary

[177] Li Gongzuo was a novelist of the Tang Dynasty. He was a native of southeastern Gansu. His birth and death dates are unknown. His representative works include Biography of Nanke Taishou and Biography of Xie Xiaoe. Baidu Baike. “李公佐” (Li Gongzuo) Accessed May 24, 2024. https://baike.baidu.com/item/李公佐/2702110?fr=ge_ala

[178] China Daily. “西游记起源文化论坛召开 随州将向联合国申请名号” (“The Seminar of Origin for *Journey to the West* was held, Suizhou will apply to the United Nations for the Name”) Accessed May 14, 2024. http://hn.cnr.cn/hngbwh/201408/t20140813_516203400.shtml

[179] 张韬光 Zhang Taoguang (birth and death dates unknown) was a eunuch of the Tang Dynasty.

activities for many years, left a lot of stories and legends. Wukong made important contributions to the promotion of Buddhism, scriptures in India, translation of Buddhist scriptures, and exchange of Chinese and foreign cultures during his life, and became the last Buddhist monk to go to India for scriptures in the Tang Dynasty as recorded in history (Beiting Town Records Compilation Committee, 2016: 207-208). Some scholars believe that, in the long process of storytelling about "fetching scriptures", people gradually linked the name of the Wukong and the name of the "Monkey Walker" who accompanied the Tang Monk to fetch the scriptures in the legend, and gradually formed the artistic image of "Sun Wukong" (张新民 Zhang Xinmin, 2009: 252).

Hanuman

Chinese literary scholar Hu Shi believed that the Monkey King was based on Hanuman, the Indian mythical monkey (张新民 Zhang Xinmin, 2009: 250). In Ramayana[180], the oldest epic poem in India, Hu Shi found a magic monkey Hanuman, which protects Prince Rama, conquers the enemies of Lenga, recaptures Siddhartha, and returns to the country of Ayodhya, and after Rama's triumph, Hanuman is thanked for his work and is given immortality and bliss. The experience of Hanuman was similar to that of Monkey King, so Hu Shi thought that Hanuman could be the basis of Monkey King. Some scholars also believe that the image of Monkey King originated directly or indirectly from the Buddhist stories typical of the Six Degrees of Sephiroth Sutra[181], and that the macaque monkey in the Six Degrees of Sephiroth Sutra has a close relationship with Hanuman, which makes it possible to conclude that Hanuman

[180] Ramayana (Sanskrit, R ā m ā yaṇa, it means "the adventures of R ā ma"), an ancient Indian epic. Originally a folk oral composition, it has been enriched over a long period of time, and is said to have been written and finalized by the Indian poet 蚁垤 (Valmiki), and ranks with the Mahabharata as one of the two great epics of India (彭端智 Peng Duanzhi, 1990.12: 198).

[181] Is a Buddhist scripture composed by the monk 康僧会 (Kang Sang-hui) during the Three Kingdoms period (220-280). Baidu Baike. "六度集经" (Six Degrees of Sephiroth Sutra) Accessed May 25, 2024. https://baike.baidu.com/item/六度集经/2445696

is the prototype of Monkey King, and that it originated from India, was spread to China, and was transformed and developed into the Monkey King (葛维钧 Ge Weijun, 2002. 04).

In short, the image of Monkey King is the result of a multi-source synthesis, integrating mythological elements from Buddhism, Taoism and folklore. Through the artistic work of the Ming Dynasty novelist Wu Cheng'en, the image of Sun Wukong, the Great Sage of Qi Tian Da Sheng, as we know it, was eventually formed.

The original novel contains many descriptions of the Monkey King's appearance and experiences.

祖师笑道："你身躯虽是鄙陋，却像个食松果的猢狲。"(吴承恩 Wu Cheng'en, 1987: 8)

In English:
The Patriarch smiled and said, "Though you have rather a base sort of body, you look like one of the rhesus monkeys that eat pine seeds." (Collinson Fair, 2005: 20)

这巨灵神睁睛观看，真好猴王：
身穿金甲亮堂堂，
头戴金冠光映映。
手举金箍棒一根，
足踏云鞋皆相称。
一双怪眼似明星，
两耳过肩眉又硬。
挺挺身才变化多，

声音响亮如钟磬。
尖嘴咨牙弼马温,
心高要做齐天圣。(吴承恩 Wu Cheng'en, 1987: 26)

In English:
The Mighty Miracle God gazed wide−eyed at the excellent Monkey King:
On his body was gleaming golden armour,
On his head a dazzling golden helmet.
In his hand a gold−banded club,
On his feet a pair of cloud−walking shoes to match.
His devil eyes shone like stars,
His ears were long and hard.
His sturdy frame could be transformed at will,
His voice rang clearly as a bell.
The sharp−mouthed Horse Protector with protruding teeth,
Wanted to become a Sage Equaling Heaven (Collinson Fair, 2005: 54-55).

这长老近前细看，你道他是怎生模样：
尖嘴缩腮,
金睛火眼。
头上堆苔藓,
耳中生薜萝。
鬓边少发多青草,
颔下无须有绿莎。
眉间土,
鼻凹泥,
十分狼狈,
指头粗,
手掌厚,

尘垢余多。
还喜得眼睛转动,
喉舌声和。
语言虽利便,
身体莫能那。
正是五百年前孙大圣,
今朝难满脱天罗 (吴承恩 Wu Cheng'en, 1987: 98)。

In English:
Do you know what the venerable monk saw when he went forward for a closer look?
A pointed mouth and sunken cheeks,
Fiery eyes with golden pupils.
His head was thick with moss,
And climbing figs grew from his ears.
By his temples grew little hair but a lot of grass,
Under his chin there was sedge instead of a beard.
Dirt between his eyebrows,
And mud on his nose,
Made him an utter mess;
On his coarse fingers,
And thick palms,
Was filth in plenty.
He was so happy that he rolled his eyes,
And made pleasant noises.
Although his tongue was nimble,
He couldn't move his body.
He was the Great Sage of five hundred years ago,
Who today could not escape the net of Heaven (Collinson Fair, 2005:

205-206).

那怪仔细观看，见行者身躯鄙猥，面容羸瘦，不满四尺...(吴承恩 Wu Cheng'en, 1987: 98)。

In English:
The evil spirit looked carefully at Monkey and saw that he had a miserable little body and a pinched face, and did not even stand four feet tall...(Collinson Fair, 2005: 301).

道人说："老爷，这个和尚，比那个和尚不同，生得恶躁，没脊骨。"僧官道："怎的模样?"道人道："是个圆眼睛，查耳朵，满面毛，雷公嘴。手执一根棍子，咬牙恨恨的，要寻人打哩。"僧官道："等我出去看。"他即开门，只见行者撞进来了，真个生得丑陋：七高八低孤拐脸，两只黄眼睛，一个磕额头；獠牙往外生，就象属螃蟹的，肉在里面，骨在外面。那老和尚慌得把方丈门关了 (吴承恩 Wu Cheng'en, 1987: 273)。

In English:
"But, reverend sir," said the lay brother, "this is a different monk. He looks thoroughly vicious, and he's got no backbone either."
"What's he like?" the abbot asked.
"Round eyes, pointed ears, hair all over his cheeks, and a face as ugly as a thunder god," said the lay brother. "He's got a cudgel in his hand and he's gnashing his teeth in fury. He must be looking for someone to kill."
"I'll go out and see him," said the abbot. No sooner had he opened his door than Monkey charged in. He really was ugly: an irregular, knobbly face, a pair of yellow eyes, a bulging forehead, and teeth jutting out. He was like a crab, with flesh on the inside and bone on the outside. The old monk was so frightened that he fastened the doors of his quarters (Collinson Fair, 2005:

508).

模样与大圣无异：也是黄发金箍，金睛火眼；身穿也是锦布直裰，腰系虎皮裙；手中也拿一条儿金箍铁棒，足下也踏一双麂皮靴；也是这等
毛脸雷公嘴，
朔腮别土星，
查耳额颅阔，
獠牙向外生 (吴承恩 Wu Cheng'en, 1987: 443)。

In English:
He looked exactly the same as the Great Sage: yellow hair held in a golden band, fiery eyes with golden pupils, a brocade tunic, a tiger-skin kilt, a gold−banded iron cudgel in his hands, and deerskin boots. He had the same
Hairy face like a thunder god,
Cheeks like the planet Saturn;
Pointed ears and a forehead broad,
And long, protruding fangs (Collinson Fair, 2005: 800-801).

From these descriptions of Monkey King's appearance we can see that his physical appearance is very identifiable. He has a typical monkey face, sharp mouth and monkey cheeks, with a pair of sparkling, brilliant, perceptive eyes, making him look cunning and witty at the same time. He is short but flexible, and contains infinite power. Thick hair, like a cloak on the body, added more mystery and wildness. His appearance is full of the lively and agile nature of monkeys.

In the Book No.1, there is not much description of the Monkey King's appearance, just used two adjective phrases to write about his features: "a furry hand", "a monkey's face with twinkling eyes". These two characteristics

are also the most obvious external features of the Monkey King. Such simple and direct descriptions make it very easy for children to imagine the Monkey King and for parents to get to the point without too much explanation during the telling. This is very much in line with the understanding habits of lower-age children.

In the Book No.2, there is no language description in detail about the appearance of the Monkey King, but we can see what the Monkey King's image looks like from the illustrations. The image drawn on the cover of this book is the Monkey King, who is a monkey, with abundant hair, holding a club in his hand and wearing a short tiger-skin kilt, which is the same as the description of the original book about him. The image is clear and intuitive, and also very memorable. Also in the chapter one "Monkey's Story", there is an illustration of the Monkey King, and we can see the back of him, also covered in hair and with the long tail of a monkey.





Book No. 3 also does not describe the Monkey King's appearance in detail, but only mentioned it in chapter 1 "The birth of the Magic Monkey" like this:

"...The stone monkey quickly learned to walk and leap and its eyes emitted

golden rays, which shot all the way up to the sky and was seen by the Jade Emperor in Heaven, who was the head of all gods (Yun-Chong Pan, 2009: 10)." Here just mentioned one of the main features of the Monkey King, fiery eyes with golden pupils.

It can be seen that none of these three children's versions of *Journey to the West* gives a detailed description of the Monkey King's appearance, which gives children enough space to think about what this monkey really looks like.

The original version also provides a detailed description of the Monkey King's process of growth, includes the Birth of the Monkey King, Learn from the master, Treasure hunt in the Dragon Palace and The Monkey King made a scene in the Heavenly Palace. These story-lines are important in portraying the character of the Monkey King, and the author reflects his personality characteristics through these stories of his growth.

Birth of the Monkey King

那座山正当顶上，有一块仙石。其石有三丈六尺五寸高，有二丈四尺围圆。三丈六尺五寸高，按周天三百六十五度；二丈四尺围圆，按政历二十四气。上有九窍八孔，按九宫八卦。四面更无树木遮阴，左右倒有芝兰相衬。盖自开辟以来，每受天真地秀，日精月华，感之既久，遂有灵通之意，内育仙胎。

一日进裂，产一石卵，似圆球样大，因见风，化作一个石猴，五官俱备，四肢皆全。便就学爬学走，拜了四方，目运两道金光，射冲斗府，惊动高天上圣大慈仁者玉皇大天尊玄穹高上帝，驾座金阙云宫灵霄宝殿，聚集仙卿，见有金光焰焰，即命千里眼、顺风耳开南天门观看。二将果奉旨出门外，看的真，听的明，须臾回报道：

"臣奉旨观听金光之处，乃东胜神洲海东傲来小国之界，有一座花果山，山上有一仙石，石产一卵，见风化一石猴，在那里拜四方，眼运金光，射冲斗府。如今服饵水食，金光将潜息矣。"

玉帝垂赐恩慈曰: “下方之物, 乃天地精华所生, 不足为异” (吴承恩 Wu Cheng’en, 1987: 2)。

In English:

There was once a magic stone on the top of this mountain which was thirty−six feet five inches high and twenty−four feet round. It was thirty−six feet five inches high to correspond with the 365 degrees of the heavens, and twenty−four feet round to match the twenty−four divisions of the solar calendar. On top of it were nine apertures and eight holes, for the Nine Palaces and the Eight Trigrams. There were no trees around it to give shade, but magic fungus and orchids clung to its sides. Ever since Creation began it had been receiving the truth of Heaven, the beauty of Earth, the essence of the Sun and the splendour of the Moon; and as it had been influenced by them for so long it had miraculous powers. It developed a magic womb, which burst open one day to produce a stone egg about the size of a ball.

When the wind blew on this egg it turned into a stone monkey, complete with the five senses and four limbs. When the stone monkey had learned to crawl and walk, he bowed to each of the four quarters. As his eyes moved, two beams of golden light shot towards the Pole Star palace and startled the Supreme Heavenly Sage, the Greatly Compassionate Jade Emperor of the Azure Vault of Heaven, who was sitting surrounded by his immortal ministers on his throne in the Hall of Miraculous Mist in the Golden−gated Cloud Palace. When he saw the dazzling golden light he ordered Thousand−mile Eye and Wind−accompanying Ear to open the Southern Gate of Heaven and take a look. The two officers went out through the gate in obedience to the imperial command, and while one observed what was going on the other listened carefully. Soon afterwards they reported back:

“In obedience to the Imperial Mandate your subjects observed and listened to the source of the golden light. We found that at the edge of the country of Aolai,

which is East of the ocean belonging to the Eastern Continent of Superior Body, there is an island called the Mountain of Flowers and Fruit. A magic stone on the top of this mountain produced a magic egg, and when the wind blew on this egg it turned into a stone monkey which bowed to each of the four quarters. When he moved his eyes, golden light shot towards the Pole Star Palace; but now that he is eating and drinking, the golden light is gradually dying."

In his benevolence and mercy the Jade Emperor said, "Creatures down below are born of the essence o heaven and earth: there is nothing remarkable about him" (Collinson Fair, 2005: 5-6).

From the original text, we can see that the birth of the Monkey King is full of mythological colour. He was born from a piece of immortal stone which was nurtured by the spiritual energy of heaven and earth, located on the top of the Mountain of Flowers and Fruits in the country of Aolai in the Eastern Continent of Superior Body. The magic Stone burst apart after absorbing the essence of heaven and earth, and the Monkey King popped out of it and was born into the world. As soon as he was born, Sun Wukong had the extraordinary ability to walk and jump, not like a normal monkey, and was soon elected by the monkeys as the "Monkey King".

The part of "the birth of the Monkey King" is not explained in book No. 1, but this is described in books No. 2 and No. 3.

In the book No. 2:

"From the beginning of time, the rock was smoothed and cleaned by Heaven and Earth, by the strong sun and the gentle moon, until one day it broke into two pieces and gave birth to a stone egg, about as big as a child's ball. From the egg came a stone monkey.

At once, this monkey learned to climb and run. But first, it looked north and south and east and west. As it looked, a strange light came from its eyes. The light shone as far as the Jade Emperor, who sat in the Cloud Palace of the Golden Gates. The Jade Emperor asked his ministers to open the gate of the Southern Heaven and look out at the light.

'This light,' reported the ministers, 'comes from the small country of Ao-lai, to the east of the Mountain of Flowers and Fruit' (Wu Cheng'en, 2010:1)."

The first chapter of Book No.3 is an introduction to the birth of the Monkey King:

Long, long ago, in the land of the East, there was a high mountain, on top of which was a large stone. The stone had the dimensions corresponding to the universe, and cavities that corresponded to those of living beings: seven for the eyes, ears, nostrils, and mouth; and three for the navel, urinal and anal orifices.

Over thousands of years, this stone received the spirit of the universe, and started to show the characteristics of a living being. One day the stone exploded, and a stone monkey leaped out of it. The stone monkey quickly learned to walk and leap and its eyes emitted golden rays, which shot all the way up to the sky and was seen by the Jade Emperor in Heaven, who was the head of all gods. The Jade Emperor said, "This is a newly-born creature, and as long as he remains harmless, let him be (Yun-Chong Pan, 2009: 10)."

It can be seen that both books No.2 and No.3 give a rather brief description of this part of the story, not describe the size and dimensions of the immortal stone as in the original version, but just tell the readers that the Monkey King leaped out of the magical stone and was born with magical powers. This story of the birth of the Monkey King is extremely important for the whole novel. This part not only sets the basic characteristics of the central character of the Monkey King, but also establishes the foundation for the story development

and theme exploration of the entire novel. The birth of the Monkey King represents the wake up of the mysterious forces in nature and is a symbol of the breakthrough of conventions and limitations. As the starting point of the Journey to the West story, it sets the stage for his following adventures, explorations and growth, and drives the development of the whole story.[182]

Learn from the master

How did the name “Sun Wukong” come from? Why does the Monkey King know so many magic powers? Where did he learn them? In the original *Journey to the West*, author Wu Cheng’en explains in detail the process of the Monkey King learning from his master.

美猴王一见，倒身下拜，磕头不计其数，口中只道：“师父！师父！我弟子志心朝礼！志心朝礼！” (吴承恩 Wu Cheng’en, 1987: 7)。

In English:

As soon as the Handsome Monkey King saw him he bowed low and knocked his head on the ground before him many times, saying, “Master, master, your disciple pays his deepest respects.” (Collinson Fair, 2005: 19).

...我与你就身上取个姓氏，意思教你姓‘猢”。猢字去了个兽旁，乃是个古月。古者老也，月者阴也；老阴不能化育。教你姓‘狲’倒好。狲字去了兽旁，乃是个子系。子者儿男也，系者婴细也，正合婴儿之本论，教你姓‘孙’罢。”

猴王听说，满心欢喜，朝上即头道：“好！好！好！今日方知姓也。万望师父慈悲，既然有姓，再乞赐个名字，却好呼唤。”

祖师道：“我门中有十二个字分派起名，到你乃第十辈之小徒矣。”

猴王道：“那十二个字？”

[182] 张学青 Zhang Xueqing.“猴王出世—《西游记》名著导读课实录与反思”The Monkey King - *Journey to the West* famous guided reading lesson transcripts and reflections 小学教学：语文版 7 *Primary school teaching: language version 7* (2012): 91-94.

祖师道：“乃广大智慧、真如性海、鞭悟圆觉十二字。排到你，正当‘悟’字。与你起个法名叫做‘孙悟空’，好么？”

猴王笑道：“好！好！好！自今就叫做孙悟空也！”(吴承恩 Wu Cheng'en, 1987: 8)

In English:

“...I thought to give you a surname that fits your appearance and call you Hu (‘Macaque’). The elements that make up the character Hu are ‘animal’, ‘old’ and ‘moon’. What is old is ancient, and the moon embodies the Negative principle, and what is ancient and Negative cannot be transformed. But I think I would do much better to call you Sun (‘Monkey’). Apart from the ‘animal’ element, the character Sun has one part implying male and one part suggesting a baby, which fits in with my basic theories about children. Your surname will be Sun.”

When the Monkey King heard this he kowtowed with delight and said, “Great! Great! Now I have a surname. I am eternally grateful to you for your mercy and compassion, master. I beg you to give me a personal name to go with my new surname, then it will be much easier to address me.”

“There are twelve words within my sect,” said the Patriarch, “which I give as names. You belong to the tenth generation of my disciples.”

“What are these twelve words?” asked the Monkey King.

“Broad, great, wisdom, intelligence, true, likeness, nature, sea, bright, awakened, complete and enlightenment. If we work out the generations of disciples, then you should have a name with Wu (‘Awakened’) in it. So we can give you the Dharma−name Sun Wukong, which means ‘Monkey Awakened to Emptiness’. Will that do?”

“Marvellous, marvellous,” said the smiling Monkey King. “From now on my name will be Sun Wukong” (Collinson Fair, 2005: 20-21).

悟空道：“此间更无六耳，止只弟子一人，望师父大舍慈悲，传与我长生之道罢，永不忘恩！”

祖师道：“你今有缘，我亦喜说。既识得盘中暗谜，你近前来，仔细听之，当传与你长生之妙道也。”悟空叩头谢了, 洗耳用心, 跪于榻下 (吴承恩 Wu Cheng’en, 1987: 10)

In English:

Sun Wukong said, “There is no third pair of ears in this room; your disciple is the only other person here. I hope, master, that in your great mercy you will teach me the Way of Immortality. If you do, I'll always be grateful to you.”

“You are predestined,” the Patriarch said, “so I shall be happy to tell you. Since you understood my cryptic message, come over here and listen carefully while I teach you the miraculous Way of Immortality.” Sun Wukong kowtowed with gratitude and knelt before the bed, listening with all his attention (Collinson Fair, 2005: 25).

悟空道：“弟子愿多里捞摸，学一个地煞变化罢。”

祖师道：“既如此，上前来传与你口诀。”遂附耳低言，不知说了些甚么妙法。这猴王也是他一窍通时百窍通，当时习了口诀，自修自炼，将七十二般变化都学成了 (吴承恩 Wu Cheng’en, 1987: 11)。

In English:

“Your disciple wants to get as much out of it as he can, so I would like to learn the seventy−two earthly ones.”

“If that’s what you want,” the Patriarch replied, “come here and I'll teach you the spells.” Thereupon he whispered into Sun Wukong’s ear, and who knows what miraculous spells he taught him? The Monkey King was the sort of person who understands everything once he is told a tiny part, and he learned the spells on the spot. He practiced and trained until he had mastered all

seventy−two transformations (Collinson Fair, 2005: 27).

...悟空闻得此言，叩头礼拜，启道：“师父，为人须为彻，索性舍个大慈悲，将此腾云之法，一发传与我罢，决不敢忘恩。”
祖师道：“凡诸仙腾云，皆跌足而起，你却不是这般。我才见你去，连扯方才跳上，我今只就你这个势，传你个筋斗云罢。”悟空又礼拜恳求，祖师却又传个口诀道：
“这朵云，捻着诀，念动真言，攒紧了拳，将身一抖，跳将起来，一筋斗就有十万八千里路哩！ ”
...这一夜，悟空即运神炼法，会了筋斗云。逐日家无拘无束，自在逍遇，此亦长生之美 (吴承恩 Wu Cheng’en, 1987: 12)。

In English:
... “Nothing by halves, master,” replied Sun Wukong with bows and kowtows, “I beg of you in your great mercy to teach me the art of cloud−soaring. I promise that I will always be grateful.”
“Immortals take off with a stamp of their feet,” said the Patriarch, “but you do it differently−−just now I saw you pull yourself up. As that is the way you do it, I'll show you how to do it your own way and teach you the ‘somersault cloud.’” Sun Wukong bowed again, imploring him to do so, and the Patriarch taught him the spell.
“For this kind of cloud,” the Patriarch said, “you make the magic by clasping your hands in the special way, recite the words of the spell, clench your fist, shake yourself, and jump. With one somersault you can go sixty thousand miles.”
...That night Sun Wukong moved his spirit, practiced the technique, and mastered the cloud somersault. From then on he was free from all restraint and he enjoyed the delights of immortality, drifting around as he pleased

(Collinson Fair, 2005: 28).

The original text told in detail the story of Monkey King's quest for immortality and higher wisdom, and his quest to learn from the master. He left the Mountain of Flowers and Fruits and travelled across the sea to the Western Niuga Continent in search of a master who could teach him the art of immortality. He eventually meets Ancestor Patriarch and begs to be accepted as his disciple. Impressed by Sun Wukong's sincerity, he accepts him as his disciple and gives him the name "Sun Wukong". Under the master's teaching, Sun Wukong learnt 72 transformations, somersault clouds and other magical skills. These techniques enabled him to change into various forms and leap 108,000 miles at a time. After completing his studies, Sun Wukong bid farewell to his master and returned to the Mountain of Flowers and Fruits, then began his legendary life. These descriptions are useful for answering the reader's questions about where the name "Sun Wukong" came from, why does the Monkey King know so many magic powers and where did he learn them.

Compared with the original version, Book No. 1 does not have a description of the Monkey King learn from the master, but the adapter introduced to us through the Monkey King's self-introduction, to let us know that he has a high level of magical skills and can change in a variety ways:

Monkey's face lit up. "I can transform myself in one thousand and one ways. I can turn one of my hairs into ten thousand small monkeys! And I can hop onto clouds and circle the world three times in the blink of an eye!"
Before Tripitaka could blink, Monkey leapt onto a cloud and disappeared. An instant later, he reappeared overhead in the branches of a large tree. Then he vanished again—and reappeared sitting on the rock next to Tripitaka. Monkey's speed and agility were beyond belief Tripitaka laughed in delight

(David Seow, 2005: 12).

Book No. 2 goes into more detail about the Monkey King's process of learning from his master:

Monkey told the Immortal how he had come from a magic stone. The Immortal thought that Monkey was a natural product of Heaven and Earth, so he agreed to teach him. Monkey jumped up and down with happiness.

Day after day, he and the other students learned to speak and behave correctly. They learned to write well and to study the Scriptures. When they were not studying, the students grew flowers and trees. They lit fires and fetched water. And so Monkey lived in this way for six or seven years.

Finally, the Immortal sent for Monkey late one night because he wanted to teach him the Way of Long Life.

'Come close and listen carefully,' said the Immortal.

Monkey went down on his knees on the floor at the Immortal's feet, listening carefully. The Immortal recited a magic poem with many lines. The words shook Monkey's soul and he was never the same Monkey again. He thanked the Immortal many times, because now he knew the Way of Long Life.

Time passed quickly and three years later the Immortal again invited Monkey to his room, where he taught him seventy-two transformations. Monkey was a quick learner and he practised until he could change himself into something else, using all seventy-two ways (Wu Cheng'en, 2010: 3-4).

...

the Immortal spoke to Monkey. 'Monkey, how much have you learned?'

'Thanks to you,' said Monkey, 'I have learned a lot. In addition to changing myself into other forms, I can already fly (Wu Cheng'en, 2010: 4).

...

Monkey put his feet together, jumped twenty metres into the air and rode the clouds for a few minutes. Then he dropped to the ground, saying, 'You see, I

can ride the clouds.'

'That is not riding the clouds,' said the Immortal, laughing. 'A real cloud rider can start in the morning from the Northern Sea, cross the Eastern, the Western and the Southern Seas and land again in one day.'

'It sounds very difficult,' said Monkey.

Nothing in the world is difficult,' said the Immortal. 'Only our own thoughts make things seem difficult. Now I will teach you to fly from one continent to another (Wu Cheng'en, 2010: 4).

...

But Monkey spent all night practising what the Immortal had taught him. By morning he could fly wherever he wanted (Wu Cheng'en, 2010: 5).

This version describes the process of learning from the master in a more specific way, except that it does not say why the Immortal named the Monkey King "Sun Wukong", but the rest of the content is more or less the same as in the original version, which describes how the Immortal taught the Monkey King the art of immortality and the 72 transformations.

In the book No. 3:

He went into the town, asking for the master who can teach him immortality, and eventually came to an ashram (hermitage). He asked to be accepted as a disciple.

He was admitted as a novice, and was given the name Sun Wukong.

...

The Master then asked him what he wanted to learn. Sun Wukong said he wanted to learn the way to achieve immortality (Yun-Chong Pan, 2009: 12-13).

The Master was impressed by Sun's understanding of the riddle, and decided to teach him the way to achieve longevity. The Master gave him the secret

mantra (invocation) and instructions to follow through. This, said the Master, would make him immune to sickness and ageing. Sun gratefully accepted these, and worked very hard to memorize and to follow all the instructions. After a few months, the Master asked Sun how he was doing. Sun said he was pretty sure he had succeeded in achieving immortality (Yun-Chong Pan, 2009: 14).

Sun thought about it and, and decided, “I prefer more tricks to less, so please let me learn the set of seventy two.” The Master agreed, and taught him the tricks. Sun worked very hard, and over the period of a year, mastered the seventy two tricks. He was so good that now he could manage to levitate and fly about. The Master asked him how he was doing. Sun told him that he could now fly. The Master told him to show how he flew. Sun levitated himself and moved about in the air.

The Master laughed, and said, “This is not flying! You know that fairies can fly thousands of miles in an instant. What you are doing is just crawling around in the cloud.” Sun begged, “Master, please do not leave me imperfectly trained. Please teach me how to fly for real.” The Master said, “Well, you are a monkey, so I will show you a flying technique that befits a monkey. It is called ‘somersault fight’. It will enable you to fly one hundred and eight thousand miles with one somersault.” The Master gave the magic chant that enabled the flight, and Sun diligently memorized it. After a while he was able to fly in a flash (Yun-Chong Pan, 2009: 15-16).

The chapter 4 “The Monkey King Seeks Immortality” and the chapter 5 “Sun Wukong learns Immortality” of the book No.3 talks about the story of “Learn from the master”, like the original version, it is through the dialogue between the Immortal and Sun Wukong to tell the readers about the process and content of learning, which is a more complete adaptation.

Treasure hunt in the Dragon Palace

The story of Treasure hunt in the Dragon Palace is a key moment in *Journey to the West*, it shows wisdom and strength of Sun Wukong. To find a suitable weapon, he goes to the East Sea Dragon Palace and asks the Dragon King, Ao Guang, for arms.

...龙王果引导至海藏中间，忽见金光万道。龙王指定道："那放光的便是。"
悟空撩衣上前，摸了一把，乃是一根铁柱子，约有斗来粗，二丈有余长。他尽力两手挝过道："忒粗忒长些！再短细些方可用。"说毕，那宝贝就短了几尺，细了一围。
悟空又颠一颠道："再细些更好！"那宝贝真个又细了几分。悟空十分欢喜，拿出海藏看时，原来两头是两个金箍，中间乃一段乌铁，紧挨箍有镌成的一行字，唤做"如意金箍棒，重一万三千五百斤"。
心中暗喜道："想必这宝贝如人意！"一边走，一边心思口念，手颠着道："再短细些更妙！"拿出外面，只有丈二长短，碗口粗细（吴承恩 Wu Cheng'en, 1987: 18)。

In English:
...The Dragon King took him into the middle of the sea treasury, where all of a sudden they could see ten thousand rays of golden light. Pointing at it, the Dragon King said, "That's it, where all the light is coming from."
Sun Wukong hitched up his clothes and went to give it a feel. He found that it was an iron pillar about as thick as a measure for a peck of grain and some twenty feet long. Seizing it with both hands he said, "It's too thick and too long. If it were a bit shorter and thinner it would do." As soon as these words were out of his mouth this precious piece of iron became several feet shorter and a few inches thinner.

Sun Wukong tossed it in his hands, remarking that it would be even better if it were thinner still. The precious iron thereupon became even thinner. Sun Wukong was taking it out of the sea treasury to have a look at it when he saw that it had two gold bands round it, while the middle part was made of black iron. There was a line of inlaid writing near the bands which said that it was the AS-YOU-WILL COLD-BANDED CUDGEL: WEIGHT 13,500 POUNDS.

Sun Wukong was delighted, though he did not show it. “I think that this little darling will do whatever I want.” As he walked along he weighed it in his hand and said reflectively, “If it were even smaller still it would be perfect.” By the time he had taken it outside it was twenty feet long and as thick as a rice bowl (Collinson Fair, 2005: 39).

...北海龙王敖顺道：“说的是。我这里有一双藕丝步云履哩。”

西海龙王敖润道：“我带了一副锁子黄金甲哩。”

南海龙王敖钦道：“我有一顶凤翅紫金冠哩。”老龙大喜，引入水晶宫相见了，以此奉上。

悟空将金冠、金甲、云履都穿戴停当，使动如意棒，一路打出去，对众龙道：“聒噪！聒噪！” 四海龙王甚是不平，一边商议进表上奏不题 (吴承恩 Wu Cheng’en, 1987: 19)。

In English:

... “You're right,” said Ao Shun, the Dragon King of the Northern Sea. “I have a pair of lotus-root cloud-walking shoes.”

“I've brought a suit of golden chain mail,” said Ao Run, the Dragon King of the Western Sea.

“And I have a phoenix-winged purple gold helmet,” added Ao Qin, the Dragon King of the Southern Sea. The Old Dragon King was very pleased, and he brought them into the palace to meet Sun Wukong and present the equipment to him.

Sun Wukong put on the golden helmet and the armour and the cloud−walking shoes, then charged out, waving his cudgel and saying to the dragons, “My apologies for disturbing you.” The four Dragon Kings were most indignant, but we will not go into their discussions on the protest they sent to Heaven (Collinson Fair, 2005: 41).

...霎时收了法象，将宝贝还变做个绣花针儿，藏在耳内，复归洞府，慌得那各洞妖王，都来参贺 (吴承恩 Wu Cheng’en, 1987: 20)。

In English:

A moment later he reverted to his proper size, turned his treasure into an embroidery needle, hid it in his ear, and went back to the cave. The panic−stricken kings of the monsters all came to offer their congratulations (Collinson Fair, 2005: 42).

As we have seen, where the Monkey King’s weapon came from is also explained to us in the original version. The Monkey King felt that he needed a handy weapon, so he decided to go to the Dragon Palace in the East China Sea to look for treasures. He came to the East Sea and asked the Dragon King for a powerful weapon. At first, the Dragon King brought out all kinds of ordinary weapons, but none of them could satisfy Sun Wukong's request. In the end, the Dragon King took out the Sea Defining Needle - As-You-Will Golden Banded Cudgel, a piece of divine iron that could be made bigger or smaller at will, and was originally used as a treasure to suppress the sea. Sun Wukong tries to lift it and finds that it fits perfectly, so he takes the Golden Banded Cudgel. Sun Wukong also obtained equipment from the Dragon King such as the lotus−root cloud−walking shoes, a suit of golden chain mail, and the phoenix−winged purple gold helmet, which made him much more powerful in battle. Thereafter, with these treasures, Sun Wukong returned to the Mountain of Flowers and Fruits and became more powerful.

Book No. 1 does not mention what the Monkey King's weapons are or where they come from, it just describes the Monkey King and Pigsy in the battle and says:

...Pigsy fought hard blocking Monkey's powerful blows thousands of times — but his rake was no match for Monkey's magical staff, and exhausted he dropped his rake in defeat (David Seow, 2005: 14).



Here, to go with the picture, it is easy to know that "Monkey's magical staff" is refers to the "As-You-Will Golden Banded Cudgel". "Magical staff" is an adjective phrase, is easier to understand than "As-You-Will Golden Banded Cudgel" which is more specific words for young children. In Cambridge Dictionary, "staff" means a long, strong stick held in the hand that is used as a support when walking, as a weapon, or as a symbol of authority[183], with no indication of what the specific material was or what the weight was. But in the original version, the author used the word "cudgel", which means a short, heavy stick used for hitting people[184], and is more precisely expresses the meaning of "金箍棒" ("As-You-Will Golden Banded Cudgel"). The book No. 1 also does not mention any other outfits of the Monkey King, such as "the lotus−root cloud−walking shoes", "a suit of golden chain mail", and "the

[183] Cambridge Dictionary. "staff" Accessed July 26, 2024. https://dictionary.cambridge.org/dictionary/english/staff
[184] Cambridge Dictionary. "cudgel" Accessed July 26, 2024. https://dictionary.cambridge.org/dictionary/english/cudgel

phoenix–winged purple gold helmet".

Different from the book No. 1, both book No. 2 and book No. 3 have a description of this part.

In the book No. 2:

But Monkey found his own weapon too heavy, so he went to the Dragon of the Eastern Sea in search of something lighter. The Dragon King welcomed him to the palace, with his dragon children, dragon grandchildren and fish soldiers.

Monkey made his request, and a fish soldier brought out a great sword.

'Too heavy,' said Monkey.

More fish soldiers brought out an enormous fork.

'Too light,' said Monkey.

The dragon mother and her daughter came from a back room in the palace and suggested their magic iron cudgel.

'The Gods used it when they decided how deep the rivers and the seas should be,' said the Dragon King. He agreed that Monkey should have it.

When it was brought, Monkey saw that it was a thick piece of iron six metres long. He used his magic to bring it down to less than a metre. Then he waved it over his head, striking terror into everybody in the room.

But now he demanded something to wear, to go with the weapon, and this was too much. A pair of cloud-stepping shoes, a cap of red gold and a coat of light metal were brought to him, but the angry Dragon King also sent for his brothers from the Southern, Northern and Western Seas and told them about Monkey's many requests.

The Dragon of the South was angry. 'Put him in prison!' he cried.

'No, no,' warned the Dragon King. 'We cannot go near him now. If he touches us with that iron cudgel, he will kill us. Let him keep the clothes. We will complain to Heaven, and Heaven will punish him.'

Monkey took the clothes, but he knew that they were going to complain about him (Wu Cheng'en, 2010: 7-8).

Here, "dragon children", "dragon grandchildren" "the dragon mother and her daughter" are used, these words are familiar to children, they understand the relationship between them and they are going to understand this section better. Moreover, the "magic iron cudgel" is refers to the "As-You-Will Golden Banded Cudgel" in the original version, the phrase "iron cudgel" highlights the physical properties of this magical cudgel, and makes it easier for the readers to know that it is a magical metal rod. There also is a footnote to explain the meaning of the words "cudgel" is "a short, thick heavy stick used to fight others". In this way, children understand better what the "As-You-Will Golden Banded Cudgel" is.

Besides, it does not say here how heavy the "iron cudgel" is, just say that "it was a thick piece of iron six metres long" and can be make smaller by magic, but the original English version is much more detailed in the description of the "As-You-Will Golden Banded Cudgel". Says "it was an iron pillar about as thick as a measure for a peck of grain and some twenty feet long", and it can "became several feet shorter and a few inches thinner", "it had two gold bands round it, while the middle part was made of black iron." Through this description, the appearance and size of this cudgel is shown concretely. It should be noted that the original version uses the unit of measurement "feet", while the Book No. 2 uses the more common unit "metres", which makes it easier for child readers to know how long the cudgel is, actually, twenty feet is equal to about six metres. Also, the original version mentions the weight of this cudgel: "there was a line of inlaid writing near the bands which said that it was the AS−YOU−WILL COLD−BANDED CUDGEL: WEIGHT 13,500 POUNDS". But the book No. 2 fails to mention the weight of the cudgel. Other equipment,

like “a pair of cloud-stepping shoes” “a cap of red gold” and “a coat of light metal” refers to “the lotus−root cloud−walking shoes”, “a suit of golden chain mail”, and “the phoenix−winged purple gold helmet”. The book No. 2 expressed in a simpler and more understandable way than the original version.

In the book No. 3:

So the Dragon King took Sun to the special vault where the magic stick was housed. It had a note attached to it: “The stick that complies with the wishes of its rightful owner. Weight: 13,000 kilograms.”

Sun took the rod in his hand and said, “It's a little too fat,” and to everyone’s astonishment, the stick immediately became thinner. Then Sun said, “It would be nice if it is a little shorter,” and to his delight, the stick shortened.

The Dragon King felt resigned over the prospect of giving up the stick to Sun. Sun was the only one who could handle it, and, even more remarkable, the stick obeyed Sun’s commands, just as the note said it would. When Sun commanded the stick to shrink to the size of a needle, so he could put it inside his ear, the stick obeyed (Yun-Chong Pan, 2009: 21-*22*).

...

So decided, the Dragon King of the Northern Ocean offered a pair of magic boots, the Dragon King of the Western Ocean offered a set of golden armor, and the Dragon King of the southern Ocean offered a golden helmet. Sun was satisfied, and he put on the paraphernalia and shouted, “Hooray!” as he left the palace of the Dragon King (Yun-Chong Pan, 2009: 23).

Different from the book No. 2, the book No. 3 does not describe the length of the golden cudgel, but writes about its weight. It is “13,000 kilograms”, which is not the same as the unit of weight used in the original English version, the ‘pound’. In fact, the 13,500 pounds mentioned in the original version is about 6,123 kilograms, which is not precisely described here. But this number is not

really important, the author just wants to express that the golden cudgel is very heavy when it gets bigger. For other equipment, it is also written here in a simpler way: “a pair of magic boots”, “a set of golden armor”, “a golden helmet”, expressed more clearly than “the lotus−root cloud−walking shoes”, “a suit of golden chain mail”, and “the phoenix−winged purple gold helmet” in the original version.

The Monkey King made a scene in the Heavenly Palace

Sun Wukong made a scene in the Heavenly Palace is a classic episode in *Journey to the West*, which is told in Chapters 3-7 in the original version. In the story, Sun Wukong snatched the Golden Banded Cudgel from the Dragon King of the East China Sea, and went to the hell to cancel the book of life and death by force. Afterwards, Sun Wukong was dissatisfied with the low official position of “弼马温 Bi Ma Wen” (the Protector of the Horses) given to him by the Jade Emperor, and he was not invited to the Queen Mother’s Peach Party. These two events made Sun Wukong angry and disrupted the party, he also stole the Golden Elixir of the Supreme Lord and went down to the heavenly realm. He lost to Erlang Shen in a fight with the heavenly soldiers and generals, and was taken to the Eight Trigrams Furnace by Lord Taishang to try to practise his Golden Elixir back. However, Sun Wukong not only did not get burnt to death, but also developed a pair of fiery eyes. He once again wreaked havoc in the Heavenly Palace, where 100,000 heavenly soldiers were unbeatable. The Jade Emperor had no choice but to invite Buddha to press him under the Five Finger Mountain for 500 years until the Tang Monk saved him.

Through the storyline of Sun Wukong’s havoc in the Palace of Heaven, the author shows the readers the personality traits of Monkey King’s rebelliousness, fearlessness, wisdom and self-confidence. For example:

正在欢饮之间，猴王忽停杯问曰：“我这弼马温是个甚么官衔？”

众曰：“官名就是此了。”

又问：“此官是个几品？”

众道：“没有品从。”

猴王道：“没品，想是大之极也。”

众道：”不大不大，只唤做未入流。”猴王道，“怎么叫做未入流？”众道：“末等。这样官儿，最低最小，只可与他看马。似堂尊到任之后，这等殷勤，喂得马肥，只落得道声好字，如稍有些框赢，还要见责；再十分伤损，还要罚赎问罪。”

猴王闻此，不觉心头火起，咬牙大怒道：“这般藐视老孙！老孙在那花果山，称王称祖，怎么哄我来替他养马？养马者，乃后生小辈下贱之役，岂是待我的？不做他！不做他！我将去也！”忽喇的一声，把公案推倒，耳中取出宝贝，幌一幌，碗来粗细，一路解数，直打出御马监，径至南天门。众天丁知他受了仙箓，乃是个弼马温，不敢阻当，让他打出天门去了 (吴承恩 Wu Cheng’en, 1987: 24-25)。

In English:

In the middle of the party the Monkey King suddenly put down his cup and asked, “What sort of office is this ‘Protector of the Horses’?”

“What the name suggests, that’s all.”

“Which official grading does it carry?”

“Unclassified.”

“What does “unclassified’ mean?”

“Bottom grade,” the others replied, going on to explain, “It is a very low and unimportant office, and all you can do in it is look after the horses. Even someone who works as conscientiously as Your Honour and gets the horses so fat will get no more reward than someone saying ‘good’; and if anything goes at all wrong you will be held responsible, and if the losses are serious you will be fined and punished.”

The Monkey King flared up on hearing this, gnashed his teeth, and said in a

great rage, “How dare they treat me with such contempt? On the Mountain of Flowers and Fruit I am a king and a patriarch. How dare he trick me into coming here to feed his horses for him? It's a low job for youngsters, not for me. I won't do it, I won't. I'm going back.” He pushed the table over with a crash, took his treasure out of his ear, and shook it. It became as thick as a rice bowl, and he brandished it as he charged out of the Imperial Stables to the Southern Gate of Heaven. As the celestial guards knew that his name was on the register of immortal officials they did not dare to block his path, but let him out through the gate (Collinson Fair, 2005: 52).

From this dialogue, we can see that Sun Wukong refuses to accept the lowly official position given to him by the Jade Emperor, and his defiance shows his disdain for the authority of the Heavenly Court and his strong pursuit of freedom. Sun Wukong had the courage to challenge the Heavenly Court and all the gods and goddesses and made trouble in the Heavenly Palace without fear. This fearlessness demonstrates his brave character and he is not afraid in the face of powerful enemies.

王母闻言，即去见玉帝，备陈前事。说不了，又见那造酒的一班人，同仙官等来奏：“不知甚么人，搅乱了蟠桃大会，愉吃了玉液琼浆，其八珍百味，亦俱偷吃了。”又有四个大天师来奏上：“太上道祖来了。”
玉帝即同王母出迎。老君朝礼毕，道：“老道宫中，炼了些九转金丹，伺候陛下做丹元大会，不期被贼偷去，特启陛下知之。”玉帝见奏悚惧。
少时，又有齐天府仙吏叩头道：“孙大圣不守执事，自昨日出游，至今未转，更不知去向。”玉帝又添疑思，只见那毒脚大仙又俯囟上奏道：“臣蒙王母诏昨日赴会，偶遇齐天大圣，对臣言万岁有旨，着他邀臣等先赴通明殿演礼，方去赴会。臣依他言语，即返至通明殿外，不见万岁龙车风辇，又急来此俟候。”
玉帝越发大惊道：“这所假传旨意，赚哄贤卿，快着纠察灵官缉访这所踪迹！”(吴承恩 Wu Cheng’en, 1987: 34)。

In English:

On hearing this the Queen Mother went to see the Jade Emperor and gave him a full account of what had happened. Before she had finished, the liquor-makers arrived with their immortal officials to report that an unknown person had thrown the Grand Peach Banquet into confusion and stolen the jade liquor as well as the precious delicacies of a hundred flavors. Then came Four Heavenly Teachers to announce that the Supreme Patriarch of the Way, Lao Zi, had arrived.

The Jade Emperor went out with the Queen Mother to meet him, and after doing obeisance Lao Zi said, “I had refined some Golden Pills of the Nine Transformations in my palace for a Feast of Elixir Pills with Your Majesty, but a thief has stolen them. This is what I have come to report to Your Majesty.” This news made the Jade Emperor tremble with fear.

Not long afterwards the immortal administrators from the Equaling Heaven Residence came to kowtow and report: “The Great Sage Sun Wukong abandoned his post and went wandering off yesterday. He has not come back yet and we do not know where he has gone.” The Jade Emperor, now more suspicious than ever, then saw the Bare-Foot Immortal bow his head to the ground.

“Your subject was going to the banquet on a summons from the Queen Mother,” he reported, “when I happened to meet the Great Sage Equaling Heaven. He told me, O Lord of Ten Thousand Years, that you had issued a decree ordering him to tell all the rest of us to go to the Hall of Universal Brightness for a ceremony before going to the banquet. Your subject went back to the Hall of Universal Brightness as he had told me to, but as I did not see the Imperial Dragon and Phoenix Chariot outside I hurried here to await orders.”

“This wretch has the impudence to invent fraudulent decrees and deceive

eminent ministers," exclaimed the Jade Emperor with anger and astonishment. "The Miraculous Investigator is to find out at once what he has been up to." (Collinson Fair, 2005: 69).

大圣见天色将晚，即拔毫毛一把，丢在口中，嚼碎了喷将出去，叫声"变！"就变了千百个大圣，都使的是金箍棒，打退了哪吒太子，战败了五个天王 (吴承恩 Wu Cheng'en, 1987: 36)。

In English:
After the battle had gone on for a long time the Great Sage saw that night was drawing on, so he plucked out one of his hairs, munched it up, spat out the pieces and shouted, "Change!" They changed into thousands of Great Sages, all with gold−banded cudgels, who forced Prince Nezha and the five Heavenly Kings to withdraw (Collinson Fair, 2005: 74).

大圣道："胜负乃兵家之常。古人云：杀人一万，自损三千。况捉了去的头目乃是虎豹狼虫、獾獐狐貉之类，我同类者未伤一个，何须烦恼？他虽被我使个分身法杀退，他还要安营在我山脚下。我等且紧紧防守，饱食一顿，安心睡觉，养养精神。天明看我使个大神通，拿这些天将，与众报仇。"四将与众猴将椰酒吃了几碗，安心睡觉不题 (吴承恩 Wu Cheng'en, 1987: 36)。

In English:
To this the Great Sage replied, "Victory and defeat are all the soldier's lot. As the ancients said, 'To kill ten thousand of the enemy you must lose three thousand of your own.' Anyhow, the officers of ours who were captured were all tigers, leopards, wolves, badgers, river−deer, foxes, and raccoon−dogs. Not one of our own kind was even wounded, so there's no need for us to be bothered about it. But although I forced the enemy to withdraw by dividing up my body through magic, they're still encamped at the foot of our mountain, so

we'll have to remain on our guard. Meanwhile we must eat a good meal and get a good night's sleep to build up our energy. Tomorrow morning I'll use powerful magic to capture those heavenly generals and avenge our people." After the four Stalwart Generals and the other monkey commanders had drunk several cups of coconut toddy, they went to bed with their worries calmed (Collinson Fair, 2005: 74).

It can be seen that in the conflict with the Heavenly Court, the Monkey King demonstrated his resourcefulness and flexibility. He is full of confidence and will use all kinds of magical spells and changes to defeat his opponents in battle. All these details show the character traits of the Monkey King very well and set the background for telling the story of getting the scriptures.

Book No. 1 offers a brief overview of this segment through the dialogue between the Monkey King and the Tang Monk:

"I am Monkey, King of the Mountain of Flowers and Fruit, Great Sage Equal to Heaven, with fantastic powers of transformation! I was cast out of Heaven five hundred years ago for wrecking the Jade Emperor's heavenly banquet. I have been kept a prisoner under this mountain ever since," explained Monkey.
Tripitaka was puzzled. "That seems like such a harsh punishment!"
Monkey's eyes sparkled with mischief. "I'm sure the Jade Emperor would have forgiven me for ruining the banquet—if I had stopped there." Monkey wriggled in excitement. "I ate the tastiest food that day—wings of flying fish, tail of Fujian dragon, rainbow eggs of jeweled carp, and more! But most delicious of all was the Elixir of Immortality. This belongs to the Jade Emperor and only he can drink this elixir. First I took a sip—Ah, it was heavenly! I couldn't stop myself, and I gulped it all down. The Jade Emperor was so angry that he imprisoned me here until I redeem myself by helping the Great Scripture Seeker" (David

Seow, 2005: 11).

Here, the book No. 1 does not describe the reasons and details of why the Monkey King made a havoc in the Heavenly Palace as in the original version, but only tells the readers through the dialogue between the Monkey King and the Tang Monk that the Monkey King was punished for destroying the Jade Emperor's Heavenly Banquet. At the same time, in order to attract the attention of infant readers and increase their interest in the story, the story also adds some specific foods that the Monkey King steals and eats that were not in the original story, such as “wings of flying fish”, “tail of Fujian dragon”, “rainbow eggs of jeweled carp”. Adaptor creates these magical foods to catch curiosity of kids, and this creation fits the needs of lower-age children.

The book No. 2 describes this part of the story like this:

... ‘I am going to give you a job,’ said the Jade Emperor to Monkey. ‘You are going to look after the Apple Garden.’

Monkey was very happy and ran to the Apple Garden to start work. He was told that on the outer side of the garden were special apples. They were ready to eat once in three thousand years. If you ate one of these, you would become wise, with strong arms and legs and a light body. In the middle were trees with apples that were ready to eat once in six thousand years. If you ate these, you would go up in the air and stay there, and would never grow old. At the back were trees with apples that were ready to eat once in nine thousand years. If you ate these, you would live longer than Heaven and Earth.

Monkey was very happy with this information. He watched the trees closely, making up his mind to eat the fruit before anybody else got a chance.

Soon, noticing that some apples were ready to eat, he sent his helpers away. He climbed into a high tree and ate until he could eat no more (Wu Cheng’en, 2010: 9).

No one had arrived at the banquet yet, but Monkey could smell the food and wine. He sent the servants to sleep by magic. Look at them, how their hands fall to their sides, their heads drop on to their chests, their eyes close! Monkey then took some of the finest and best of the food and drank glass after glass of wine until he was quite drunk.

'Bad! Bad!' he thought to himself. 'I will certainly get into trouble, so I will go home and sleep.'

But it was too late for that.

Back at the Apple Garden, the Queen's ladies were finally saved. They reported that the Monkey King had eaten many of the biggest apples and had now disappeared.

When the great Goddess Kuan-yin arrived for the banquet, she found half the food eaten and all the wine gone. When the servants were woken, they explained that the Monkey King had sent them to sleep. That was the last time they had seen the food and the wine. The Jade Emperor was informed and he sent heavenly soldiers to find Monkey.

Monkey was burned in fire for nine days, and at the end of it his eyes were red but he was still alive. He was attacked with swords and the Gods of Thunder threw thunder at him. But nothing could destroy him (Wu Cheng'en, 2010: 10-11).

The book No. 2 makes an obvious change, adapted the original version of the Monkey King's official position, the "Protector of the Horses", to the "Guardian of the Apple Garden". The reason for this change is that the official position "Protector of the Horses" is not as easy to understand as "Guardian of the Apple Garden", and apples is a very common fruit, which is more popular with children. At the same time, adapt the Monkey King "stole peaches and ate them" to "steal apples", linking the Monkey King's official position to the fruit he

stole to make it easier for understanding. This version also gives apples the magical ability after eating them: “If you ate one of these, you would become wise, with strong arms and legs and a light body. In the middle were trees with apples that were ready to eat once in six thousand years. If you ate these, you would go up in the air and stay there, and would never grow old. At the back were trees with apples that were ready to eat once in nine thousand years. If you ate these, you would live longer than Heaven and Earth.” In this way, this magical apple satisfies the children reader’s love of all things fantastical. “The ones growing at the front have tiny blossoms and small fruits, and they ripen every three thousand years. Anyone who eats them becomes an Immortal and understands the Way, and his body becomes both light and strong. The twelve hundred in the middle have multiple blossoms and sweet fruits, and ripen every six thousand years; whoever eats them can fly and enjoy eternal youth. The back twelve hundred are streaked with purple and have pale yellow stones. They ripen once every nine thousand years, and anyone who eats them becomes as eternal as Heaven and Earth, as long-lived as the Sun and Moon” (Collinson Fair, 2005: 63). Compared with the original version, this version only changes the type of fruit, replace “peaches” with “apples”, but the supernatural power of these magic fruits has not changed, and they still have the effect of making people immortal after eating them.

Chapter 10 to 14 of Book No. 3 tell the story of the Monkey King’s trouble in the Palace of Heaven, and the length of the pages makes it clear that this part of the story is important.

Some of the important excerpts are below:

...The Emperor asked where a minor position could be found, and he was told that there was one at the Imperial Stable looking after the Heavenly Steeds. So Sun was offered the position of the Imperial Stabler. Not knowing the status or

significance of the position Sun was happy, and started to work at the stable. He was by nature hard working, and the Heavenly Steeds were very well looked after.

Everything was good, and everyone was happy, till one day, about half a month into his job, when Sun was having a drink with his colleagues. Sun asked them how exalted his position was. They laughed and said his position was so low it did not even appear in the register of officials. When he heard this, Sun was furious. “I am a King, and I am an Immortal. How dare they put me to work as a horse servant?” He took out his magic stick, made it to its usual size, and charged out of the Heavenly Gate, damaging a lot of fixtures on his way. With one somersault he returned to his Water Screen Cave (Yun-Chong Pan, 2009: 26).

Here describes that the Jade Emperor gave the Monkey King the position of the “Imperial Stabler”, which means “looking after the Heavenly Steeds”, but then he found out that the position was very low, so he was very angry. In this way, it explains clearly to the reader the reason why the Monkey King makes a scene in the Heavenly Palace and gives a preview of the next development of the story. Besides, because this version is aimed at young teenagers, who have a high level of comprehension, the texts use more specific words, such as “Imperial Stable” and “Heavenly Steeds”. The adaption of “Imperial Stable” is the same as the original version, it is the “Protector of the Horses”, “Heavenly Steeds” is not mentioned in the original version like this, but we know it refers to the horses of the Jade Emperor.

...The Emperor said, “I see that you have work to occupy you, so I have decided to give you an assignment. You should be in charge of the Heavenly Peach Orchard.”

Sun happily accepted the job, and went to the orchard. He summoned the god

in charge of the orchard and told him of his new assignment. The god bowed, and asked what instructions Sun might have for him. Sun said, “Explain to me what the orchard has.”

The god said, “There are three thousand six hundred trees of Heavenly Peach. The first twelve hundred trees bear smaller fruits, and they ripen every three thousand years. If one eats the fruit, one would achieve health and longevity. The second twelve hundred trees bear larger and sweeter fruits, and they ripen every six thousand years. He who eats the fruit is immune to illness and ageing. The last twelve hundred trees bear super purple and red fruits, which ripen every nine thousand years. If one eats it, one would live as long as the universe.”

Sun was delighted to hear this, and proceeded to inspect the orchard as well as the pavilions and landscapes surrounding the garden. He would come to the orchard every other day or so to inspect the work of the gardeners, and everyone was happy.

Sun felt tempted to try eating the peaches. One day he told his gardeners that he was a little tired, and wanted to take a nap in one of the pavilions. After they had left, he climbed up the trees - as a monkey he was expert in tree climbing - and picked some of the peaches and ate them. He had all three varieties, and felt very good (Yun-Chong Pan, 2009: 29-30).

Here, like the original version, it still talks about the Jade Emperor gave the Monkey King a new job in charge of the peach garden. This version does not change the types of magical fruits, and keeps the “peaches” of the original version. The number and type of peaches also remain the same, and it still expresses the idea that if you eat these magical peaches, you can achieve immortality. “Immortality” is also an exciting topic for children, and the description of peaches can make them interested in reading.

Inside the garden, he saw preparations going on for the party. There were sumptuous food, wine, and sweets. He smelled the wine, and was immediately intoxicated by the aroma. But the wine vats were guarded by the workers. Sun then took a few of his hairs and blew them towards the workers. The hair turned into sleeping bugs, and bit the workers, who fell asleep. This allowed Sun to get to the wines, which he drank to his heart's content.

After eating and drinking and making a mess of the preparations, Sun suddenly realized that he was in trouble. He decided to get out of the garden, but in his drunken state he lost his way, and ended up at the Temple of Tao, where Laotse, the founder of Taoism, lived.

Sun thought to himself, “I hear that Laotse makes longevity pills. Maybe I can find some to eat.” He wandered into the oven room, where the pills were made, and found five jars of pills. He ate them like one would eat peanuts.

Then, suddenly, Sun was alarmed by the enormity of his offence. He groped his way out of the Heavenly Palace complex, exiting through the gate. The gate keepers were well-known to him, and did not prevent him leaving (Yun-Chong Pan, 2009: 32).

It was clear that it was Sun who had done all this, and this time there was no question about the need to bring Sun to justice.

The Tower King again commanded the army, this time with greater numbers. They were now aware of Sun's strength and very wary. The army numbered one hundred thousand. As the army arrived and surrounded the Water Screen Cave, Sun led his own army of monkeys, wolves, tigers, bears, and others to confront them. The God of the Nine Planets led the Heavenly Army, and the fighting was fierce (Yun-Chong Pan, 2009: 33).

This part described the story of the Monkey King stole food and immortal pills. Compared with the original version, the exact process of how the fairies discovered and reported the Monkey King stealing food is eliminated here, and

only through a simple description of the Monkey King caused a lot of trouble. A simplistic adaptation of the story in the context of children's literature is also a good thing. Meanwhile, add other animals that children like, such as wolves, tigers, and bears, during the Monkey King's fight with the Heavenly Army, will also attract readers' attention.

Sun was taken to the Heavenly Palace, where the Emperor decided to execute him. He was taken to be beheaded, but because he had eaten the magic peaches and the pills, swords could not harm his body. Then they decided to burn him at the stake, but again, fire could not burn his body. They were at their wit's end, when Laotse suggested that maybe his pillmaking oven could destroy Sun because the wind blowing in the oven was not ordinary wind but a wind of special magic power, which would probably burn Sun into ashes. So Sun was taken to the oven, and put inside it. Laotse then started the fire, and kept it burning for seven times seven days, forty nine days in all. At the end of that, convinced that Sun could not survive this, they opened the oven door. Sun, who was hiding in the corner of the oven near the wind intake and where the fire was not very strong, had survived, and he leapt out of the oven as they opened the door, dislodging a red-hot pile of bricks which fell on earth to form the Flaming Mountain of Xinjiang, China (Yun-Chong Pan, 2009: 36).

This part explains about the punishment of the Monkey King. Since he ate the magic pills and immortal peaches, he could endure and remain unhurt no matter what kind of cruel punishment he was subjected to. This is consistent with the description in the original version, all to highlight the Monkey King's miraculous experience and express that he is a powerful and immortal monkey. Unlike the original version, this version says that the Monkey King "leapt out of the oven as they opened the door, dislodging a red-hot pile of bricks which fell on earth to form the Flaming Mountain of Xinjiang, China". However, the

original version does not mention the formation of the Flaming Mountain in this chapter.

To summarize, the Monkey King is the most important protagonist in the entire *Journey to the West* story, and his story is the focus of the narrative in either version. In the original version, his appearance and dress are describe with detail, as well as his experiences before he goes to the West to get scriptures. However, none of the children's versions of *Journey to the Wes*t use language to describe Sun Wukong's appearance specifically, but only use illustrations to show that Sun Wukong has the appearance of a monkey.

The original version also describes in detail the growth process of the Monkey King, including The Birth of the Monkey King, Learning from the Master, Treasure Hunting in the Dragon Palace, and The Monkey King made a scene in the Heavenly Palace.

The children's version of book No. 1 does not have a narration of the birth of the Monkey King, but books No. 2 and No. 3 do, and both tell the reader that the Monkey King was born from a rock with magical powers.

The story of Learning from the Master is not mentioned in book No. 1, but it is explained in books No. 2 and No. 3. The book No. 2 tells it more simply and the Book No. 3 tells it more specifically, both tell us how the Monkey King learnt his skills.

The story of Treasure Hunting in the Dragon Palace is still not mentioned in book No. 1, but it is covered in books No. 2 and No. 3. Although there are differences in the descriptions of the size and weight of the Golden Cudgel compared with the original version, it does not affect the progress of the story.

The story of the Monkey King made a scene in the Heavenly Palace is important and is describes in every version. However, the Book No.1 depicts it in the simplest way, only tells the reader that it exists and does not explain why or how it happened. The other two versions have detailed descriptions of this

story, explained why, what happened, and how the Monkey King caused havoc in the Heavenly Palace. Through this description, readers are able to better understand the Monkey King's great power and great ability. At the same time, these story lines are important links in portraying the character of the Monkey King, reflects his intelligence, bravery and rebellion. These adaptations are very respectful to the original, retain the external features, weapon characteristics, personality traits and important events that happened in the important character, Monkey King, and the translators and adapters have preserved the Chinese culture and achieved a "culture-turn translation". Only the version for the younger age group of children deleted some of the story content.

4.2.1.3 Piggy

Another name of Piggy is Zhu Bajie, he is a key character in *Journey to the West*. He was once the Marshal of the Heavenly Canopy (Tianpeng Yuanshuai), a general in charge of the Heavenly River navy. However, he was banished from Heaven for flirting with the Moon Goddess Chang'e. After being sent to Earth, he was reborn as a half-man, half-pig creature, lived in the Cloud Mountain Cave and called himself "猪刚鬣" ("Pig Ganglie"). Piggy has a unique appearance, he has the head and face of a pig, with big ears, a large belly, and a pair of tusks, carries a nine-toothed rake as his weapon. His personality is complex, he is lazy, greedy, and likes to eat and flirt with women. Because of this, he often causes trouble for the team. However, he is also kind-hearted and sometimes shows loyalty to his master, Tang Monk. Piggy is the second disciple of Tang Monk and travels with him to the West to get Buddhist scriptures. He often provides comic relief with his foolishness and clumsy actions. Though he is not as brave or smart as Sun Wukong, he still helps in fights with demons. Piggy has both the human qualities of hard work, honesty and frankness, as well as greed and selfishness, and the skills of a god, as

well as the physical characteristics of a pig, which fully reflects the author's perfect combination of human nature, divinity, and piggy nature (文渊 Wen Yuan, 2012: 299).

In the original version, the author describes Piggy's appearance and weapon like this:

他生得又甚凶险，但见他：

卷脏莲蓬吊搭嘴，

耳如蒲扇显金睛。

獠牙倏利如钢蚀，

长嘴张开似火盆。

金盔紧系腮边带，

勒甲丝绦蟒退鳞。

手执钉钯龙探爪，

腰挎弯弓月半轮。

纠纠威风欺太岁，

昂昂志气压天神 (吴承恩 Wu Cheng'en, 1987: 53)。

In English：

He too was very menacing to behold:

His entrails hung from his mouth, rolled up and knotted;

His ears were like rush fans, his eyes shone gold.

His teeth were sharp as steel files,

And when he opened his mouth it was like a brazier.

His golden helmet was tied firmly round his cheeks;

His armour, bound with a silken sash, was a python's sloughed−off skin.

In his hands he held a nailed rake like a dragon's claw,

At his waist hung a curved bow the shape of a half−moon.

His martial might overawed the Year Planet;

His overweening spirit threatened the heavenly gods (Collinson Fair, 2005: 111-112).

那阵狂风过处，只见半空里来了一个妖精，果然生得丑陋：黑脸短毛，长瞭大耳，穿一领青不青、蓝不蓝的校布直缀，系一条花布手中 (吴承恩 Wu Cheng'en, 1987: 136)。

In English:

As this gale wind passed, an evil spirit appeared in mid−air. He was certainly ugly with his dark face, stubbly hair, long nose, and big ears. He wore a cotton tunic that was somewhere between black and blue, and round his waist was a patterned cotton cloth (Collinson Fair, 2005: 269).

轮着一条铁杵，走近前看时，见呆子果然丑恶。他生得：

碓嘴初长三尺零，

獠牙背出赛银钉。

一双圆眼光如电，

两耳扇风嗤嗤声。

脑后景长排铁箭，

浑身皮糙癞还青。

手中使件蹊跷物，

九齿钉钯个个惊 (吴承恩 Wu Cheng'en, 1987: 653)。

In English:

Swinging his iron mace he went up for a closer look and saw that the idiot really was hideous. This is what he looked like:

A snout like a husking hammer over three feet long;

Tusks like silver nails protruding from his mouth.

Two round eyes that flashed like lightning;

A pair of ears that made a howling wind when they flapped.

The bristles behind his head were rows of iron arrows;
All of his hide was rough and green and scabby.
In his hands he held an amazing object:
A nine−toothed rake of which everyone was afraid (Collinson Fair, 2005: 1191-1192).

From the original version, we can see that Piggy is very unique, he has the appearance of a pig, a fat body type, wearing big ears, facial tusks, often carrying a nine-toothed rake. This figure is ugly and funny. The author uses metaphors that compare his big ears to rush fans, teeth to steel files and mouth to brazier, to show how ugly and terrible the Piggy is: “his ears were like rush fans, his teeth were sharp as steel files, his mouth it was like a brazier...”. The description of the appearance of Piggy is detailed.

At the same time, the original version also provides a very detailed description of Piggy’s weapon, the nine-toothed rake.

那怪道：“你错认了！这钯也是凡间之物？你且听我道来：
此是锻炼神冰铁,
磨球成工光皎洁。
老君自己动铃镯,
荧惑亲身语疑屑。
五方五帝用心机,
六丁六甲费周折。
造成九齿玉重牙,
铸就双环金坠叶。
身妆六曜排五星,
体按四时依八节。
短长上下定乾坤,

左右阴阳分日月。
六爻神将按天条,
八卦星辰依斗列。
名为上宝沁金钯,
进与玉皇镇丹网。
因我修成大罗仙,
为吾养就长生客。
勃封元典号天蓬,
饮赐钉钯为御节。
举起烈焰并毫光,
落下猛风飘增雪。
天曹神将尽皆惊,
地府闯罗心胆怯。
人间那有这般兵,
世上更无此等铁。
随身变化可心怀,
任意翻腾依口诀。
相携数载未曾离,
伴我几年无日别。
日食三餐并不丢,
夜限一宿浑无缴。
也曾佩去赴蟠桃,
也曾带他朝帝阙。
皆因仗酒却行四,
只为倚强便数没。
上天贬我降凡尘,
下世尽我作界孽。
石酮心邪曾吃人,
高庄情喜婚姻结。

这钯下海撤翻龙鼍窝,

上山抓碎虎狼穴。

诸般兵刃且休题,

惟有吾当钯最切。

和持取胜有何难,

赌斗求功不用说。

何怕你钢头铁脑一身钢,

钯到魂消神气泄! ”(吴承恩 Wu Cheng'en, 1987: 139-140)

In English:

“You don't realize that it's no ordinary weapon,” the monster replied. “You'd better listen while I tell you about it:

This was refined from divine ice-iron,

Polished till it gleamed dazzling white,

Hammered by Lord Lao Zi himself,

While Ying Huo fed the fire with coal-dust.

The Five Emperors of the Five Regions applied their minds to it,

The Six Dings and Six jias went to great efforts.

They made nine teeth of jade,

Cast a pair of golden rings to hang beneath them,

Decorated the body with the Six Bright Shiners and the Five planets,

Designed it in accordance with the Four Seasons and the Eight Divisions.

The length of top and bottom match Heaven and Earth.

Positive and Negative were to left and right, dividing the sun and moon.

The Six Divine Generals of the Oracular Lines are there, following the Heavenly Code;

The constellations of the Eight Trigrams are set out in order.

It was named the Supremely Precious Gold-imbued Rake,

And served to guard the gates of the Jade Emperor's palace.

As I had become a great Immortal,
I now enjoyed eternal life,
And was commissioned as Marshal Tian Peng,
With this rake to mark my imperial office.
When I raise it, fire and light stream forth;
When I lower it, a snowy blizzard blows.
It terrifies the Heavenly Generals,
And makes the King of Hell too quake with fear.
There is no other weapon matching it on Earth,
Nor iron to rival it throughout the world.
It changes into anything I like,
And leaps about whenever I say the spell.
For many a year I've carried it around,
Keeping it with me every single day.
I will not put it down even to eat,
Nor do I when I sleep at night.
I took it with me to the Peach Banquet,
And carried it into the celestial court.
When I sinned my sin in drunken pride,
I used it to force compliance with my evil will.
When Heaven sent me down to the mortal dust,
I committed all kinds of wickedness down here.
I used to devour people in this cave,
Until I fell in love and married in Gao Village.
This rake has plunged beneath the sea to stir up dragons,
And climbed high mountains to smash up tigers' dens.
No other blade is worth a mention
Besides my rake, the sharpest weapon ever.
To win a fight with it requires no effort;

Of course it always brings me glory.
Even if you have an iron brain in a brazen head and a body of steel,
This rake will scatter your souls and send your spirit flying." (Collinson Fair, 2005: 277-279).

八戒笑道："我的钯也没多重，只有一藏之数，连柄五千零四十八斤"(吴承恩 Wu Cheng'en, 1987: 678)。

In English:
"My rake's not all that heavy," said Pig with a smile. "It only weighs a couple of tons−−5,048 pounds including the handle" (Collinson Fair, 2005: 1238).

Through these descriptions, the reader can know the origin, characteristics and advantages of Piggy's weapon. Nine-toothed rake is a divine weapon made in Heaven, it has a unique design with nine sharp teeth, and it can be used for smashing, sweeping, and stabbing in battles. It is very heavy, can match Piggy's strength and fighting style. The rake has strong impact power and can easily knock down enemies. As a magical weapon, it is durable and infused with heavenly power, and it has great control and versatility for effective close combat and wide-range attacks.

In English versions for children, Book No. 1 does not describe the appearance of Piggy in detail like the original version, it just says that he looks like a pig and is hideous to look at:

"Aah ... Help!" a girl cried out as she ran toward Tripitaka for safety from a hideous pig-like creature chasing her (David Seow, 2005: 14).

He returned me into an ugly pig-like creature and banished me (David Seow,

2005: 15).

As well, there is no description of which weapon is used by Piggy, only mentioned in the narrative of his fight with the Monkey King:

Pigsy fought hard blocking Monkey's powerful blows thousands of times—but his rake was no match for Monkey's magical staff, and exhausted he dropped his rake in defeat (David Seow, 2005: 14).

Here, instead of using the full name "nine−toothed rake" as in the original version, only use one word "rake" to tell the readers that this is Piggy's weapon. This simplification is good for little children to understand and read. Apart from this descriptions, readers can see the cartoon image of Piggy with a rake through the illustration. In the picture below, the one on the left, wearing a flower dress, holding up a rake, with a long nose and looking like a pig, is Piggy. This colorful illustration helps to capture the interest of young children in reading this story.



Book No. 2 also gives only a brief description of the appearance of Piggy to highlight his ugliness:

But then he started to change: his nose became longer, his ears became bigger, he ate more and more. Finally, he turned into a pig (Wu Cheng'en, 2010: 36).

Soon stones came flying through the air and there in front of him stood a terrible creature. He had short hairs on his dark skin, a long nose and enormous ears. He wore a green jacket and had a spotted handkerchief tied round his head (Wu Cheng'en, 2010: 37).

Although the description of the appearance of Piggy is simple here, it catches the focus of his appearance and highlights the fact that he is a pig-like character with big ears and a long nose. This is helpful for children to remember the physical characteristics of this character.

For the weapon used by Piggy, there is an adaptation here, changed the "rake" to a "fork".

Monkey followed the creature to his cave and it came out waving a fork (Wu Cheng'en, 2010: 38).

I chased him to his mountain cave, where he fetched a large fork and we fought all night (Wu Cheng'en, 2010: 39).

Angrily, Pigsy jumped out of bed and took up his fork again (Wu Cheng'en, 2010: 39).

The fork fell from Pigsy's hand (Wu Cheng'en, 2010: 39).

Monkey pushed Tripitaka to a safe place while Pigsy attacked the creature with his fork (Wu Cheng'en, 2010: 40).

In Cambridge Dictionary, the definition of word "rake" as a noun is

“a garden tool with a long handle and long, pointed metalparts sticking out in a row at the bottom, used for making the earth level or for collecting leaves, etc.”[185] The word “fork” is a word of A2 level, two of the explanations for “fork” as a noun are “a small object with three or four points and a handle, that you use to pick up food and eat with”, “a tool with a long handle and three or four points, used for digging and breaking soil into pieces.”[186]

In the daily life of western countries, children use the word “fork” much more frequently, they use it to eat every day. As a tools for eating to understand, the purpose of this adaption is that for children, “fork” is more common and easy to understand. It is seen here that the adaptor did not keep the name of the original, but adapted it to the name of an item in the target language, for better understanding by the target language speakers.



Accompanied by this illustration, children will be able to see more visually about what this weapon of Piggy looks like. When they see this picture of Piggy holding up something that looks like a fork, they can understand that this object is the weapon that he uses to fight.

Book No. 3 is also brief in its description of Piggy’s appearance, but the reader also knows from the narrative that he looks like a pig, has big ears and a long

[185] Cambridge Dictionary. “rake” Accessed July 21, 2024. https://dictionary.cambridge.org/zhs/词典/英语/rake
[186] Cambridge Dictionary. “fork” Accessed July 21, 2024. https://dictionary.cambridge.org/zhs/词典/英语/fork?topic=gardening-tools

mouth.

But soon he started to show his true colors, eating vast amounts of food, coming and going as he rode on a cloud. Eventually, his face turned into that of a black pig (Yun-Chong Pan, 2009: 73).

But soon he started to change his looks, and now his head is that of a pig, with large ears and a long snout. He eats mountains of food... (Yun-Chong Pan, 2009: 73).

About the weapons of Piggy, Book No. 3 maintains the same designation as the original English version, “rake”. This is despite the simplification of “the nine-toothed rake” into “rake”, this is treated in the same way as the Book No.1.

The pig monster said, “Why are you meddling in my business? Here is my trusty rake!” (Yun-Chong Pan, 2009: 75).
The pig monster hit Sun’s head hard with his rake (Yun-Chong Pan, 2009: 75).

In the original version, in addition to describing Piggy’s appearance and weapon, it also describes where he came from and tells the reader why he became a pig.

那怪道：“我不是野豕，亦不是老彘，我本是天河里天蓬元帅。只因带酒戏弄嫦娥，玉帝把我打了二千锤，贬下尘凡。一灵真性，竟来夺合投胎，不期错了道路，投在个母猪胎里，变得这般模样。是我咬杀母猪，可死群彘，在此处占了山场，吃人度日。不期撞着普萨，万望拔救拔救。”菩萨道：“此山叫做甚么山？”怪物道：“叫做福陵山。山中有一洞，叫做云栈洞。洞里原有个卵二姐，他见我有些武艺，招我做了家长，又唤做倒蹬门。不上一年，他死了，将一洞的家当，尽归

我受用。在此日久年深，没有个瞻身的勾当，只是依本等吃人度日。万望善萨恕罪” (吴承恩 Wu Cheng’en, 1987: 54)。

In English：

“I’m neither a wild boar nor a pig,” the monster replied. “I used to be Marshal Tian Peng in the Milky Way. Because I took some wine to seduce the moon maiden, the Jade Emperor sentenced me to two thousand hammer blows and exile in the mortal world. My spirit had to find a womb to occupy, but I lost my way and entered the womb of a sow. That's why I look like this. I ate up my sow mother, drove all the other pigs away, and seized this mountain, where I keep myself by eating people. I never meant to offend you, Bodhisattva. Save me, save me, I beg you.”

“What is this mountain called?” the Bodhisattva asked.

“It’s called the Mount of Blessing, and the cave in it is called the Cloud Pathway Cave. Second Sister Luan, who used to live there, saw that I knew how to fight and asked me to be the head of her household as her husband, but she died within a year and all her property became mine. As the days lengthened into years I found that I had no way of supporting myself, so I had to eat people to keep myself going as I had done before. Forgive me my sins, I beg of you, Bodhisattva” (Collinson Fair, 2005: 113).

自小生来心性拙，
贪闲爱懒无休歇。
不曾养性与修真，
混沌迷心熬日月。
忽然闲里遇真仙，
就把寒温坐下说。
劝我回心莫堕凡，
伤生造下无边孽。

有朝大限命终时，
八难三途悔不喋。
听言意转要修行，
闻语心回求妙诀。
有缘立地拜为师，
指示天关并地阙。
得传九转大还丹，
工夫昼夜无时辍。
上至顶门泥丸宫，
下至脚板涌泉穴。
周流肾水入华池，
丹田补得温温热。
婴儿姹女配阴阳，
铅汞相投分日月。
离龙坎虎用调和，
灵龟吸尽金乌血。
三花聚顶得归根，
五气朝元通透彻。
功圆行满却飞升，
天仙对对来迎接。
朗然足下彩云生，
身轻体健朝金阙。
玉皇设宴会群仙，
各分品级排班列。
敕封元帅管天河，
总督水兵称宪节。
只因王母会蟠桃，
开宴瑶池邀众客。
那时酒醉意昏沉，

东倒西歪乱撒泼。
逞雄撞入广寒宫,
风流仙子来相接。
见他容貌挟人魂,
旧日凡心难得灭。
全无上下失尊卑,
扯住嫦娥要陪歇。
再三再四不依从,
东躲西藏心不悦。
色胆如天叫似雷,
险些震倒天关阙。
纠察灵官奏玉皇,
那日吾当命运拙。
广寒围困不通风,
进退无门难得脱。
却被诸神拿住我,
酒在心头还不怯。
押赴灵霄见玉皇,
依律问成该处决。
多亏太白李金星,
出班俯囟亲言说。
改刑重责二千锤,
肉绽皮开骨将折。
放生遭贬出天关,
福陵山下图家业。
我因有罪错投胎,
俗名唤做猪刚鬣 (吴承恩 Wu Cheng'en, 1987: 137-138)。

In English:

I was born stupid,
An idler and a slacker.
I never nourished my nature or cultivated the truth,
But spent my time in primal ignorance.
Then I happened to meet a true Immortal,
Who sat down with me and chatted about the weather,
Advised me to reform and not to sink among mortals,
For taking life was a heinous sin.
One day, when my life came to an end,
It would be too late to regret the punishments in store.
His words moved me to seek reform,
And my heart longed for miraculous spells.
I was lucky enough to have him as my teacher;
He showed me the gates of Heaven and Earth.
He taught me the Nine Changes and the Great Return of Cinnabar,
As we worked by night and day with never a break.
It reached up to the Mud Ball Palace in my head,
And down to the Bubbling Spring in my feet.
The circulating magic liquid reached the Flowery Pool under my tongue,
And the Cinnabar Field in my abdomen was given extra warmth.
The Babe, lead, and the Girl, mercury, were married,
And combining together, they divided into sun and moon.
The Dragon and the Tiger were harmonized,
The Sacred Tortoise drank the Golden Crow's blood.
The Three Flowers gathered at the top and returned to the root.
The Five Essences faced the Origin and flowed in all directions.
When their work was done, I could fly,
And the Immortals of Heaven came in pairs to greet me.
Coloured clouds grew beneath my feet,

As I faced Heavenly Palace gates with a body light and strong.
The Jade Emperor gave a banquet for all the Immortals,
And all lined up according to their grades.
I was made Field Marshal in charge of the Milky Way,
Commanding all the sailors on that river in the sky.
When the Queen Mother gave a Peach Banquet,
She invited many guests to the Jade Pool.
As drunkenness clouded my mind that day,
I lurched and staggered around.
As I charged in drunken pride into the Cool Broad Palace
I was greeted by an exquisite immortal maiden.
At the sight of her beauty my soul was captivated,
And I could not repress my mortal passions of old.
Losing all sense of rank and dignity,
I seized the beauty and asked her to sleep with me.
Three times, four times she refused,
Dodging and trying to hide in her distress.
Great was the courage of my lust, and I roared like thunder,
All but shaking down the gates of heaven.
The Miraculous Inspecting Officer reported to the Jade Emperor,
And from that day I was doomed.
The Cool Broad Palace was closely surrounded.
I could neither advance nor retreat: escape was impossible.
Then I was arrested by the gods,
But as I was still drunk I was not scared.
I was marched to the Hall of Miraculous Mist to see the Jade Emperor,
And, after questioning, sentenced to death.
Luckily the Great White Planet
Stepped forward, bowed low, and interceded.

My sentence was commuted to two thousand strokes of the heavy rod,
Which tore my flesh and all but smashed my bones.
I was released alive and expelled from Heaven,
So I tried to make a living on the Mount of Blessing.
For my sins I was reborn from the wrong womb,
And now I am known as Iron−haired Pig" (Collinson Fair, 2005: 271-274).

行者道："师父，那妖不是凡间的邪祟，也不是山间的怪兽。他本是天蓬元帅临凡，只因错投了胎，嘴脸象一个野猪模样，其实性灵尚存。他说以相为姓，唤名猪刚鬣"(吴承恩 Wu Cheng'en, 1987: 138-139)。

In English:
"He's no common or garden ghost, master," Monkey replied, "and he isn't an ordinary wild animal turned monster. He is Marshal Tian Peng, who was exiled to the mortal world. As he was placed in the wrong womb he has a face like a wild boar, but he's still kept his original divine nature. He says that he takes his name from his looks and is called Zhu Ganglie, Iron−haired Pig (Collinson Fair, 2005: 276).

From the original story, we can understand that Piggy originally was the Marshal Tian Peng, in charge of the Heavenly River navy. However, he made a mistake by flirting with the Moon Goddess Chang'e, after getting drunk. This broke the rules of Heaven, and the Jade Emperor punished him. He was sent to Earth to be reborn. But there was an error during his reincarnation, and instead of becoming a human, he turned into a pig. He became a half-man, half-pig creature and lived in the Cloud Mountain Cave, called himself "Pig Ganglie", Iron−haired Pig.

Book No. 1 gives a brief history of the origin of Piggy:

Pigsy scowled. “I wasn’t always like this, you know. I used to be Keeper of the Heavenly Gardens—a playground for the Jade Empress. But I was unable to resist the Empress beauty and one day I declared my love for her! The Jade Emperor was furious. He returned me into an ugly pig-like creature and banished me. I can only leave this vast forest if the Great Scripture Seeker lets me help him” (David Seow, 2005: 15).

Here, “Marshal Tian Peng” was adapted as “Keeper of the Heavenly Gardens”, change the word of original version “marshal” to “keeper”. “Marshal” means “a title used for important officers in the armed forces of some countries”[187], this word is relatively new to most young children. “Keeper” means “a person who takes care of animals or is in charge of valuable objects, a building, etc”[188], this word is more commonly used in everyday life and much simpler to understand for young children. However, this changes the meaning of the position of “Marshal Tian Peng”.

In the original version, “Marshal Tian Peng” is Field Marshal in charge of the Milky Way, commanding all the sailors on that river in the sky. In Chinese culture, “Marshal Tian Peng” is a traditional mythological figure in Taoism, his status is very honorable and his magic power is high. Marshal Tian Peng belongs to one of the important officers in the Heavenly Realms (胡渐逵 Hu Jiankui, 2004: 104-105).

However, for younger children, this adaptation is more close to their lives. Turn Piggy’s original position into the Keeper of the Heavenly Gardens, and explain the Heavenly Gardens is Jade Emperor’s playground. As we know,

[187] Cambridge Dictionary. “marshal” Accessed July 22, 2024. https://dictionary.cambridge.org/zhs/词典/英语-汉语-简体/marshal
[188] Cambridge Dictionary. “keeper” Accessed July 22, 2024. https://dictionary.cambridge.org/zhs/词典/英语-汉语-简体/keeper

Playgrounds are a place of interest to children, and when they see this topic or place of interest in a book, it will make them interested in reading.

In addition, the person that Piggy adores has been changed from Chang'e in the original version to the Empress. Since the Empress is the wife of Jade Emperor, this identity is easy to understand, but who is Chang'e is a bit more complicated question.

In original *Journey to the West*, "Chang'e" refers to a position name, not a personal name. It refers to the female immortals who belong to the Moon Palace. All the fairies in the Moon Palace hold the position of Chang'e. However, the Chang'e in Chinese folklore usually refers to a specific person's name, that is the woman who runs to the moon, and the Chang'e in Journey to the West is a completely different concept.[189]

In general Chinese culture, Chang'e is a character in ancient mythology, also known as Heng'e and Su'e, the wife of Yi[190], after stealing and eating an immortality pill, she flies to the Moon Palace. The story of Chang'e appeared first in the Shang Dynasty book 《归藏》Gui Cang.[191]

The question about Chang'e involves too much knowledge about Chinese culture, and is difficult for people who are not Chinese and for children to understand, so it has been adapted into "Empress" to make it easier for everyone to read and understand.

Book No. 2 also gives some adaptations of the origin of Piggy.

[189] Guoxue. "嫦娥" (Chang'e) Accessed July 25, 2024. http://www.guoxue.com/minqingstory/ss2/syj_096.htm
[190] Yi refers to Hou Yi, is an ancient Chinese mythological figure who excelled in archery. The hero in the legend "Hou Yi Shoots the Sun".
[191] Baidu Baike. "嫦娥" (Chang'e) Accessed July 27, 2024. https://baike.baidu.com/item/嫦娥/68389?fromModule=lemma_sense-layer#viewPageContent

That is no ordinary creature. He used to live in Heaven, where he was in charge of water-spirits. But he did wrong and he was sent down to Earth as a pig-like creature. He still has all his magic powers (Wu Cheng'en, 2010: 38).

Here, it is indicated that Piggy is not an ordinary creature and has lived in Heaven before. There is no mention of the title of his previous position, it just tells the reader that he was previously in charge of the water-spirits. Also, the exact reason for the transformation of Piggy from a divine being to a pig is not explained, but only tells that he was reduced to a pig-like creature when he did something wrong, and the concrete "somethings wrong" are not explained.

In the Book No. 3:
The pig monster said, "Your father is being unreasonable. After all, I work very hard at the farm and production is up. Sure, I eat a lot, but nothing to put a dent in the overall production. But don't worry. They have tried many times but no one is my match because I am not an ordinary monster. I am the reincarnation of the Heavenly official" (Yun-Chong Pan, 2009: 74).

In this version, Piggy introduces himself and says that he is not an normal demon, but a reincarnation of a heavenly official. But the reason for this is not indicated, neither does it say exactly what official position he held before, nor the reason why he was reincarnated as a pig.

In short, the original *Journey to the West* depicts Piggy in detail, and describes him in a number of ways, from his physical features, the weapons he uses, and his origins and experiences, so it is clear that he is also a very important character.
In the English version of *Journey to the West* for children, the adaptation of

Piggy is obvious. All three children's adaptations describe him briefly in terms of his physical appearance and the names of the weapons he uses have been changed in some way.

None of them keep the original designation of the "nine−toothed rake", and all of them abridge it to become "rake", with Book No. 2 in particular adapted the "rake" to a "fork". In terms of the introduction of Piggy's origin, all three versions explain that Piggy was an immortal living in heaven before he was relegated to become a half-human, half-pig demon after he made a mistake. It is interesting to note in this regard that Book No.1 adapted more carefully, changed the name of his previous position, adapted the "Marshal" to the more understandable "Keeper", and adapted the object of his affection and molestation from "Chang'e" to the "Empress". Books No. 2 and No.3, on the other hand, does not explain much about exactly what his previous position were and exactly how he made the mistake of getting demoted. In general, these adaptations keep the characteristics of Piggy in the original, preserve the cultural characteristics, and conform to the requirements of the cultural-turn translation.

4.2.1.4 Sha Monk

Sha Monk, also known as Sha Wujing, is an important character in *Journey to the West*. He was once the Curtain-Lifting General in Heaven, but after accidentally breaking a glass cup, he was punished and sent down to Earth. Then he became a river demon in the Flowing Sands River. Sha Monk is tall and strong, with a rough appearance, and he carries a crescent-shaped staff. He is kind, calm, and very loyal to his master, Tang Sanzang. He does most of the hard work on the journey, like carrying heavy loads. Although not as clever as Sun Wukong or as funny as Zhu Bajie, he is hardworking and reliable. His character represents patience and perseverance, and he is a steady force in the team (朱林宝 Zhu Linbao, 1991: 250).

The original version presents a detailed description of the appearance of Sha Monk：

善萨正然点看，只见那河中，泼剌一声响晓，水波里跳出一个妖魔来，十分丑恶。他生得：

青不青，

黑不黑，

晦气色脸；

长不长，

短不短，

赤脚筋躯，

眼光闪烁，

好似灶底双灯；

口角丫文，

就如屠家火体。

獠牙撑剑刃，

红发乱蓬松。

一声叱咤如雷吼，

两脚奔波似滚风 (吴承恩 Wu Cheng'en, 1987: 52)。

In English：

As the Bodhisattva was surveying the scene she heard a splash and saw a hideous ogre leap out of the waves.

He was

Not really blue,

Not really black,

With an evil face;

Neither tall,

Nor short,

Bare legs and a muscular body.

His eyes flashed

Like a pair of tortoise−shell lanterns;

The comers of his mouth were as sinister

As a butcher's cauldron.

Protruding fangs like swords,

Red hair, matted and unkempt.

He roared like a clap of thunder,

And ran across the waves with the speed of wind (Collinson Fair, 2005: 108-109).

只听得那浪涵如山，波翻若岭，河当中滑辣的钻出一个妖精，十分凶丑：

一头红焰发蓬松，

两只圆睛亮似灯。

不黑不青蓝靛脸，

如雷如鼓老龙声。

身披一领鹅黄碧，

腰束双攒露白藤。

项下做健悬九个，

手持宝杖甚峥峰（吴承恩 Wu Cheng’en, 1987: 160)。

In English：

As the three of them were looking at this tablet they heard the waves make a roar like a collapsing mountain as a most hideous evil spirit emerged from the water:

A head of matted hair, as red as fire,

A pair of staring eyes, gleaming like lamps.

An indigo face, neither black nor green,

A dragon's voice like drums or thunder.
On his body a cloak of yellow goose−down,
Tied at the waist with white creeper.
Nine skulls hung around his neck,
And in his hands was an enormous staff (Collinson Fair, 2005: 315-316).

After read the original version, we can find that Monk Sha looks very scary. He has a dark blue face and sharp teeth,a messy head of hair that red like fire. This appearance is rough and fierce. He is tall and strong, with a big body, had a white creeper tied around his waist and nine skulls around his neck, wearing a yellow goose down cloak.

The appearance of Sha Monk is also briefly depicted in the Book No.1, No. 2 and No. 3.
In the Book No. 1:
Pigsy and Monkey were so busy arguing that they didn't notice misty shadows gathering behind them and a giant monster—with fiery amber eyes and golden spiky hair—rising slowly (David Seow, 2005: 17).

It is not as detailed here as the original, but by described the "fiery amber eyes" and "olden spiky hair" of Sha Monk, it shows that he looks horrible. There is no mention that he wears a skull necklace here, after all, skulls are scary for young children.

In the Book No. 2:
As they looked, a terrible creature came towards them through the water. His eyes were like bright lights, and around his neck were nine heads. (Wu Cheng'en, 2010: 40).

Here it tells the reader directly that a terrible creature has appeared, with bright eyes and nine heads hanging around his neck. This is a short description, but it does highlight the characteristics appearance of Sha Monk. At the same time, it keeps the original detail of the nine heads hanging around his neck, with the main purpose of showing his horrible appearance.

In the Book No.3:
As they were talking, a fierce-looking monster wearing a big necklace of nine skulls jumped out of the sand and approached them (Yun-Chong Pan, 2009: 81).

Similarly, the description of the appearance of Sha Monk here remains brief and necessary. It directly tells the reader that he looks scared and wears a necklace of skulls. The number of skulls on the necklace is the same as in the original, both are 9.

Books No. 2 and No. 3 both talk about Sha Monk wears a necklace made of nine skulls, and although these two versions do not specifically tell the story of this necklace, they also show the importance of this necklace. In the original version, the author explains it:

那怪道：“我愿皈正果。”又向前道：“菩萨，我在此间吃人无数，向来有几次取经人来，都被我吃了。凡吃的人头，抛落流沙，竟沉水底。这个水，鹅毛也不能浮，惟有九个取经人的骷楼，浮在水面，再不能沉，我以为异物，将索儿穿在一处，闲时拿来顽要。这去，但恐取经人不得到此，却不是反误了我的前程也？”
菩萨曰：“岂有不到之理？你可将骷酸儿挂在头项下，等侯取经人，自有用处” (吴承恩 Wu Cheng’en, 1987: 53)。

In English：

“I am willing to return to the truth,” the ogre replied, then went closer as he continued, “Bodhisattva, I have lost count of the number of people I have eaten here, and I have even devoured some pilgrims who were trying to fetch scriptures. I throw the heads of all my victims into the river, and they all sink to the bottom as not even goose−down will float on this water. But the skeletons of those nine pilgrims floated and would not sink. I was so impressed by this that I threaded them together with rope and play with them in my spare time. But I am afraid that the man who is to fetch the scriptures may not get this far, which would wreck my future.”

“Of course he'll get here,” the Bodhisattva replied. “You should hang those skeletons from your head and wait for him. They will come in useful” (Collinson Fair, 2005: 111) .

菩萨即唤惠岸，袖中取出一个红葫芦儿，盼咐道：“你可将此葫芦，同孙悟空到流沙河水面上，只叫悟净，他就出来了。先要引他归依了唐僧，然后把他那九个骷髅穿在一处，按九宫布列，却把这葫芦安在当中，就是法船一只，能渡唐僧过流沙河界” (吴承恩 Wu Cheng’en, 1987: 165)。

In English:

The Bodhisattva sent for her disciple Huian and produced a red bottle−gourd from her sleeve. “Take this gourd,” she said, “and go with Sun Wukong to the Flowing Sands River. Shout ‘Wujing’−−’Awakened to Purity’−−and he’ll come out. First take him to submit to the Tang Priest, and then make him thread his nine skulls on a string like the Sacred Palaces. If he puts this gourd in the middle of them, it will make a dharma boat to ferry the Tang Priest across the river.” (Collinson Fair, 2005: 327).

那悟净不敢怠慢，即将颈项下挂的估髅取下，用索子结作九宫把善萨葫芦安在当中，请师父下岸。那长老遂登法船，坐于上面，果然稳似轻舟 (吴承恩 Wu

Cheng'en, 1987: 166)。

In English:

Friar Sand took the skulls from round his neck without delay and tied them into the pattern of the Nine Palaces with the Bodhisattva's gourd in the middle. Then he asked Sanzang to board it, and Sanzang found when he sat on it that it was as stable as a small dinghy (Collinson Fair, 2005: 329).

From these descriptions in the original version, it is easy to see that the skull necklace of Sha Monk is an important symbol of him. It has a special history and usability. When Monk Sha was a demon in "Flowing Sands River", he used to live by eating people, among them there were nine skeletons of the people who fetched the scriptures could not fall into the bottom of the water, and they floated on the surface of the water, so Sha Monk felt strange. Then he use a rope to wear these nine skulls into a chain to play it. These nine skeletons are actually the first nine lives of the Tang Monk, who came to the Liusha River as the fetcher of scriptures, but they were all eaten by Sha Monk. Later, this necklace of skulls plays an important role in the team of Tang Monk to cross the "Flowing Sands River". According to the guidance of the Goddess of Mercy, Sha Monk Sha puts the skulls in a certain orientation and threads them with a rope again, and puts a red gourd in the center to make a magic boat. The group crossed the "Flowing Sands River" safely by this magic boat.

In addition to the appearance and the history of necklace of Sha Monk, the original version also has a description of the weapon used by him.

那怪道："你这所甚不晓得哩!
我这宝杖原来名誉大,
本是月里梭罗派。

吴刚伐下一枝来,
鲁班制造工夫盖。
里边一条金趁心,
外边万道珠丝玠。
名称宝杖善降妖,
永镇灵霄能伏怪。
只因官拜大将军,
玉皇赐我随身带。
或长或短任吾心,
要细要粗凭意态。
也曾护驾宴蟠桃,
也曾随朝居上界。
值殿曾经众圣参,
卷帘曾见诸仙拜。
养成灵性一神兵,
不是人间凡器械。
自从遭贬下天门,
任意纵横游海外。
不当大胆自称夸,
天下枪刀难比赛。
看你那个锈钉钯,
只好锄田与筑菜！” (吴承恩 Wu Cheng'en, 1987: 163)

In English:

“You know nothing, you wretch,” the monster replied, continuing:

“Great is the fame of this staff of mine,
Made from a Sala tree on the moon.
Wu Gang cut down a branch of it,
For Lu Ban to work with his unrivalled skill

A strip of gold goes right through its heart,
And it is set with countless pearls.
It is a precious staff, fine for subduing fiends;
It could quell all demons when it guarded the Heavenly Palace.
When I was commissioned as High General
The Jade Emperor gave it me to use.
It can be any length I wish,
Thick or thin, responding to my will.
It protected the Emperor at Peach Banquets,
Attended at court in the upper world.
When I was at the palace, it met all the sages,
When I lifted the curtain, it greeted the Immortals.
I nurtured it and made it a divine weapon−−
This is no ordinary earthly arm.
When I was sent down from Heaven in exile
I roamed at will throughout the world.
I do not need to boast about this staff,
Unmatched by any spear or saber in the world.
Look at that rusty rake of yours,
Only good for farming or growing vegetables" (Collinson Fair, 2005: 323-324).

三王子问沙僧道；“师父宝杖多重？”沙僧笑道：“也是五千零四十八斤" (吴承恩 Wu Cheng'en, 1987: 678)。

In English：
The third prince then asked Friar Sand how heavy his staff was. "It's 5,048 pounds too," replied Friar Sand with a smile (Collinson Fair, 2005: 1238).

After reading these descriptions, we find that Sha Monk uses a weapon called

the Demon-Subduing Staff. This staff has a rich history and unique origins. It was crafted by the master craftsman Lu Ban[192] using the rare Moon Palace Suoluo divine wood. The staff is adorned with bright sunlight on the outside and golden color on the inside. It is shaped like a rolling pin and weighs 5,048 pounds. Moreover, the staff has the ability to change its length and thickness at will, making it convenient for Sha Monk to carry. This powerful weapon not only helps him fight demons, but also serves as a useful tool for carrying luggage on his journey.

Unlike the original version, none of the three versions of English language *Journey to the West* for children mention what is the weapon of Sha Monk.

The original version also describes the experience of Sha Monk specifically.

那怪道：
“我自小生来神气壮，
乾坤万里曾游荡。
英雄天下显成名，
豪杰人家做模样。
万国九州任我行，
五潮四海从吾撞。
皆因学道药天涯，
只为寻师游地旷。
常年衣体谨随身，
每目心神不可放。
沿地云游数十遭，
到处闲行百余趟。
因此才得遇真人，

[192] Lu Ban was a famous craftsman in ancient China who invented many building tools, he was honored as a master craftsman.

引开大道金光亮。
先将婴儿蛇女收,
后把木母金公放。
明堂野水入华池,
重楼肝火投心脏。
三千功满拜天颜,
志心朝礼明华向。
玉皇大帝便加升,
亲口封为卷布将。
南天门里我为尊,
灵营殿前吾称上。
腰间悬挂虎头牌,
手中执定降妖杖。
头顶金盔晃日光,
身披铠甲明霞亮,
往来护驾我当先,
出入随朝予在上。
只因王母降蟠桃,
设宴瑶池邀众将。
失手打破玉玻璃,
天神个个魂飞丧。
玉皇即便怒生嗔,
却令掌朝左输相:
卸冠脱甲摘官宿,
将身推在杀场上。
多号赤脚大天仙,
越班启奏将吾放。
饶死同生不典刑,
遭贬流沙东岸上。

饱时困卧此山中,
饿去翻波寻食饷。
棚子逢吾命不存,
渔翁见我身皆丧。
来来往往吃人多,
翻颜复复伤生障。
你敢行凶到我门,
今日肚皮有所望。
莫言粗糙不堪尝,
拿住消停剁鲊酱！”(吴承恩 Wu Cheng'en, 1987: 161-162)

In English:

“I,” the monster replied,

“Have had a divine essence since childhood,

And have wandered all over heaven and earth.

I have won glory among the heroes of the world,

And brave knights have taken me as their model.

I traveled at will over countries and continents,

Going where I liked in lakes and seas,

To study the Way I went to the edge of the heavens,

And I roamed the wastes in search of teachers.

In those days I had a cassock and an alms−bowl,

And I kept my mind and spirit well controlled.

I traveled the earth by cloud some dozen times,

Visiting everywhere on a hundred journeys.

The Immortal I finally managed to find

Led me along the great and shining Way.

First I gathered mercury and lead,

Then I let go of the Mother of Wood and Metal's Father.

The kidney−water behind my brow entered my mouth,
And the liver−fire in my windpipes entered my heart.
With three thousand accomplishment won,
I bowed to the heavenly countenance;
Piously I worshipped him in his glory.
The Great Jade Emperor then promoted me
To be the General Who Lifts the Curtain.
I was honoured within the Southern Gate of Heaven,
Supreme before the Hall of Miraculous Mist.
At my waist was hung the tiger tally,
In my hand I held my demon−quelling staff.
My golden helmet shone like sunlight,
On my body gleamed a suit of armour.
I led the escort for the Emperor's carriage,
Always took precedence when he entered or left court.
But then the Queen Mother gathered the peaches
And invited all the generals to feast at the Jade Pool.
I carelessly smashed some jade and crystal,
To the horror of all of the heavenly gods.
The Jade Emperor in his terrible fury
Put his hands together and fumed to the vice−premier.
My hat and armour were removed, and I was stripped of office,
Then marched to the place of execution.
Then, to my good fortune, the great Bare−foot Immortal
Stepped forward to ask for my reprieve.
Death was commuted; I was allowed to live
In exile on the East bank of the Flowing Sands River.
When well−fed I sleep in the river waters;
When hungry I burst through the waves in search of food.

If a woodcutter meets me his life is finished--
No fisherman sees me and survives.
In one way and another I've eaten many a man,
Cloaked as I am in an aura of death.
As you've dared to come to make trouble at my gates
My belly has something to look forward to today.
No matter if you're coarse and don't taste good,
When I've caught you I can cut you up for salted mince" (Collinson Fair, 2005: 318-320).

From these descriptions we know that Sha Monk was also a mortal at the beginning. He was very proud since he was a child and aspired to visit the immortals and learn the way of the Immortals. He has traveled to many places, in the process of traveling, have done some righteous and courageous things, and lived a very hard life, but he never forgot his ambition, and lived like this for more than 10 years. One day, Sha Monk finally met the immortal, the immortal taught him to alchemy and meditation. After hard training, Sha Monk finally became immortal and met Jade Emperor, the Jade Emperor named Sha Monk for the General Who Lifts the Curtain. He accompanied the Jade Emperor every day, and the Jade Emperor had great trust in him. However, during a banquet, Sha Monk accidentally broke some jade and crystal, this action makes the Jade Emperor was so angry that he relegated him to the Flowing Sands River. Since then, Sha Monk lived a dark life in the Flowing Sands River, eating people for living, until he met the Tang Monk and his disciples.

The Book No. 1 makes an interesting adaptation of the story of Sha Monk:

"My name is Sandy and I need to redeem myself in the eyes of the Jade Emperor."

Stunned, Monkey and Pigsy lowered their weapons, waiting for an explanation.

“I was once the Jade Emperor’s favorite chef. When I had a chance I entertained my kitchen staff by balancing plates, cups and bowls. One day, the Jade Emperor caught me! He tried to rescue his favorite cup, but I lost my balance, and — Clink! Clank! Crash! — everything came tumbling down, smashing into thousand of pieces. The Jade Emperor was so angry that he turned me into a monster and banished me to the Great Sandy Bottom River — until I could help the Great Scripture Seeker” (David Seow, 2005: 19).

This version adapts Sha Monk as the Jade Emperor’s chef instead of the General Who Lifts the Curtain in the original version. It also adapts his breaking the jade and crystal as breaking the Jade Emperor’s favorite cup. It also adds onomatopoeia “Clink!” “Clank!” “Crash!” to catch the attention of young readers. This is a very good adaptation, change the position of “General Who Lifts the Curtain”, which is unfamiliar to children, into a common “chef”, and the much rarer “jade and crystal” into a “cup”, which is commonly used by everyone in daily life. This adaptation is close to children’s lives and is more attractive and enjoyable for babies. Also, the name of the river where the sand monks live is different from the translation “Flowing Sands River” in the original English version, the children’s version of this translation the “Great Sandy Bottom River” is much more fun to read.

The Book No. 2 adapted this part as well:

‘You ugly pig,’ the creature shouted. ‘Can you not see that I am not an ordinary creature? I am a god. One day, at a banquet in Heaven, I accidentally broke the Jade Emperor’s bowl. He was very angry and I was sent down here to the River of Sands. When I am hungry, as I am now, I eat people. You would taste

very good if I cut you up and put some sugar and salt on you' (Wu Cheng'en, 2010: 41).

This version only tells the reader that Sha Monk was previously a god, but there is no mention of his specific official title. Also, the object which he accidentally breaks is adapted as the Jade Emperor's bowl. This is the same idea as the adaptation of the Book No. 1, which was adapted to become a more familiar, daily object that children often use. The name of the river where Sand Monk lives has been adapted to the shorter "River of Sand", which is much easier to pronounce. In addition, some interesting plots that were not in the original book have been added, "You would taste very good if I cut you up and put some sugar and salt on you" this funny expression will help to stimulate children's curiosity when they read about how monsters eat people.

The Book No. 3 deleted the historical story of Sha Monk. Although the chapter 25 "Sha Wujing (Andy) Joins Completing the Pilgrim Team" focused on Sha Monk, it describes his fights with the Monkey King and Piggy, as well as his joining the scripture-fetching team under the guidance of Guanyin and taking Xuanzang as his master. In the book he is just a demon who lives in a river and has no other backstory. The interesting thing here is to change the name of Sha Monk to be more like a westerner with the name "Andy", this makes it easier for English-speaking readers to read. Meanwhile, here is another name for the Flowing Sands River, "Quick Sand River". No matter how it is translated, it refers to the river where Sha Monk reside.

Over all, all the three versions have adapted Sand Monk in different ways. All versions describe his appearance in a simple form, to highlight his fearful looks. The importance of the skull necklace is evident in the fact because that both books No.2 and No.3 mention this decoration, except for the Book No. 1, which

does not mention the nine skulls hanging around his neck. For the aspect of the weapons used by Sha Monk, none of the three versions of the book mentioned and described.

For the origin of Sha Monk, the Book No. 1 adapted it as he was the chef of the Jade Emperor before, and was relegated to the Quick Sand River because he accidentally broke the cup of Jade Emperor. The Book No. 2 mentions that Sha Monk was a god before, but does not indicate his official position, and the object he accidentally broke is adapted from the Jade Emperor's jade and crystal in the original version to the Jade Emperor's bowl. The Book No. 3 does not mention Sandy's previous experiences, and simply gives him a western name, Andy. With this English name, readers in the target language will remember the character more easily.

In general, all three versions retained the important characteristics of Sha Monk, which set the context for the following storyline well.

4.2.1.5 White Dragon Horse

White Dragon Horse is the third son of Ao Run, the Dragon King of the Western Sea, is known as the Third Prince of the Jade Dragon, his real name is unknown. White Dragon Horse set fire to the temple pearl, by his own father to the court of heaven, sentenced to death, thanks to the Goddess of Mercy to save, he can wait for Monk Tang in the Snake Plate Mountain Eagle Worry Stream, because he did not know who is Tang Monk and the Monkey King, wrongly eat the white horse of Tang Monk, and then the Goddess of Mercy change him to the White Dragon Horse, to carry the Tang Monk to the west. After obtaining the scriptures, he was honored by Rulai as the Bodhisattva of the Eight Heavenly Dragons and Wide Power (郭志理 Guo Zhili, 2013: 312).

The original version gives a description of the appearance of the White Dragon

Horse, includes when he was a horse and when he was a dragon.

那个须垂自玉线,
那个须下明珠喷彩雾 (吴承恩 Wu Cheng'en, 1987: 108)。

In English:
The beard of one hung in threads of white jade,
The pearls in the dragon's beard gave off a coloured mist (Collinson Fair, 2005: 220).

须臾间，那马打个展身，即退了毛皮，换了头角，浑身上长起金麟，腮额下生出银须，一身瑞气，四爪祥云，飞出化龙池，盘绕在山门里擎天华表柱上 (吴承恩 Wu Cheng'en, 1987: 763)

In English:
At once the horse stretched itself out, shed all its hair, and acquired horns. Golden scales grew all over its body and a silver beard sprouted on its cheeks and chin. Then, shining all over with auspicious aura and with clouds of good omen in every claw, it flew up from the Dragon−transforming Pool to coil itself around the Heaven−supporting Winged Column (Collinson Fair, 2005: 1402).

总兵在灯光下见那马，好马:
鬃分银线,
尾蝉玉条。
说甚么八骏龙驹,
赛过了萧騄款段。
千金市骨,
万里追风。
登山每与青云合,

啸月浑如白雪匀。
真是蛟龙离海岛,
人间喜有玉麒麟 (吴承恩 Wu Cheng'en, 1987: 648)。

In English:
The commander−in−chief examined the horse in the light of the lamps and saw that it was a fine one:
Threads of silver grew in his mane;
In his tail hung strands of jade.
Forget about Eight Chargers and dragon steeds;
This was steadier than the great Sushuang;
Its bones alone would have sold for a thousand ounces of silver;
It could gallop after the wind for three thousand miles.
When it climbed a mountain it merged into the clouds;
As it neighed at the moon it was as white as snow.
It was truly a dragon from an ocean island,
A unicorn of Jade in the human world (Collinson Fair, 2005: 1182).

From the original version, we can see that the White Dragon Horse has the appearance of both a dragon and a horse. He is a white stallion, with a tall, strong and powerful body. The White Dragon Horse not only has an elegant appearance, but also looks different and full of divine energy. His hair is as white as snow, gives us a feeling of nobility and purity.

In addition to the appearance of White Dragon Horse, the original story also tells about his experiences.

菩萨闻言道:"这厮本是西海敖润之子,他为纵火烧了殿上明珠,他父告他忤逆,天庭上犯了死罪,是我亲见玉帝,讨他下来,教他与唐僧做个脚力。他怎么反吃

了唐僧的马？这等说，等我去来。”那菩萨降莲台，径离仙洞，与揭谛驾着祥光，过了南海而来。有诗为证，诗曰：

佛说遭多三藏经，
菩萨扬善满长城。
摩诃妙语通天地，
般若真言救鬼灵。
致使金蝉重脱壳，
故令玄奘再修行。
只因路阻鹰愁涧，
龙子归真化马形（吴承恩 Wu Cheng’en, 1987: 110）。

“That wretched creature was the son of Ao Run, the Dragon King of the Western Sea, whom his father reported for disobedience when he burned the palace jewels. The heavenly court condemned him to death for it, but I went myself to see the Jade Emperor and asked him to send the dragon down to serve the Tang Priest as a beast of burden. Whatever made it actually eat the Tang Priest’s horse? I’d better go and look into it.” The Bodhisattva descended from her lotus throne, left her magic cave, and crossed the Southern Sea, travelling onpropitious light with the Revealer. There is a poem about it that goes:

Honey is in the Buddha’s words that fill Three Stores of scripture,
The Bodhisattva’s goodness is longer than the Great Wall.
The wonderful words of the Mahayana fill Heaven and Earth,
The truth of the prajna rescues ghosts and souls.
It even made the Golden Cicada shed his cocoon once more,
And ordered Xuanzang to continue cultivating his conduct.
Because the road was difficult at the Eagle’s Sorrow Gorge,
The dragon’s son returned to the truth and changed into a horse (Collinson Fair, 2005: 222).

From this description in the original version we know the history of the transformation of the White Dragon Horse from a dragon into a horse.

The Book No.1 does not tell the story of the White Dragon Horse. It only mentions that Goddess of Mercy gave a horse to the Tang Monk.

Guan Yin gave Xuan Zang a priest's silk robe and a magnificent white horse (David Seow, 2005: 9).

Here, all we can know is that the Tang Monk has a very nice white horse, but the exact appearance and origin of the horse is not clear. This version only mentions this one sentence about the White Dragon Horse in the whole text, and the White Dragon Horse is not even found in the illustrations. It shows that the White Dragon Horse is not the main character in this version.

In the Book No.2:
'That dragon,' said the Goddess Kuan-yin, 'behaved badly in Heaven. If he carries the priest of the Emperor Tang on his journey to India, he will be forgiven and he knows this. No ordinary Chinese horse could possibly do it. I cannot understand why he ate the horse. I will go with you and find out.'
She got down from her seat inside her cave and rode on a magic light to find the Dragon. When the Dragon saw Kuan-yin, he changed into a human (Wu Cheng'en, 2010: 33-34).

The Goddess went to the Dragon and put some drops of sweet water on him. Then with her magic breath she shouted 'Change!' She transformed the Dragon into the horse that he had just eaten. She told the Dragon to change his bad behaviour and to promise never to go back to his old ways.

‘If you keep this promise, you will be given a golden body,’ she told him, ‘and you will be given wisdom.’
The Dragon said, ‘Thank you. I will keep this promise’ (Wu Cheng’en, 2010: 34).

Actually,’ said Tripitaka, ‘my first horse was eaten by this one. But Monkey went to Kuan-yin and the Goddess explained that this horse was really a son of the Dragon King of the Western Ocean. He got into some trouble, but he took me to the West and so his life was saved. He has carried me well, over the most difficult hills and mountains. On the way there, I rode on its back; on the way home, it carried the Scriptures. As you can imagine, we are all very grateful to him’ (Wu Cheng’en, 2010: 84).

Then Buddha turned to the white horse. ‘You,’ he said, ‘were a child of the Dragon King of the Western Ocean, but you disobeyed your father and were guilty of bad behaviour. Fortunately, you found religion. Because you carried Tripitaka to the West, and the Holy Scriptures on the return journey, you too must have your reward. From this day, you will be one of the eight Heavenly Dragons.’
The white horse made a sign to show how grateful it was. It was led to the back of the Holy Mountain, where there was the Pool of Magic Dragons, and it was pushed into the pool. After a short time, it began to change shape and its coat began to change to a golden colour. Its four feet rested on the clouds and then it flew up out of the pool. It was now changed from a horse to a magic dragon (Wu Cheng’en, 2010: 86-87).

This version also presents a more detailed depiction of the White Dragon Horse. It can be seen that although it does not describes his physical features like the original version, it is very specific about the process of he eat the

original horse of the Tang Monk, and then Guanyin turns him into a horse again. At the same time, it also tells the readers about the origin of the White Dragon Horse, that he was the son of the Dragon King of the West Sea. And finally after the success of fetching the scriptures, the Buddha turned him into a magical dragon again in order to recognize his contribution on the journey.

In the Book No.3,

Kuanyin continued on her way, riding the clouds and mists. On their way, they came upon a jade dragon hanging in the air. The jade dragon pleaded with Kuanyin for mercy. He cried, “I am the youngest son of Dragon King of the Western Ocean. One day I burned the palace and a crystal ball. My father reported my unruly disobedience, and I was whipped three thousand times and left hanging here. An execution will soon follow. I beg for your mercy. Please save my life.”

Kuanyin said, “If you are willing to serve as the animal of burden for the holy monk on his journey to the Western Heaven, I would ask the Jade Emperor to spare your life.” The dragon promised he would be willing to turn himself into a horse to carry the holy monk to the Western Heaven. Hearing this, Kuanyin went up to the Heavenly Palace to ask the Emperor for a special dispensation (Yun-Chong Pan, 2009: 43-44).

The dragon said, “So I did eat your horse. How do you expect me to spit it out?” Then, afraid of Sun’s powers, he turned into a small grass snake and hid under a rock.

Sun was exasperated, and he summoned the gods of the area. They came to pay him obeisance, and Sun said, “You bunch of useless little gods. Let me hit you with my magic stick to amuse myself.” They trembled, and begged for mercy. Sun said, “The dragon in the pond has eaten my horse. What do you know about the dragon?” The chief god said, “A few years ago, Kuanyin, the

Goddess of Mercy saved the life of a dragon, who was the third son of the Dragon King of the Western Oceans, and told him to await the Sage on his way to the Western Heaven to collect sutras. If you asked Kuanyin to come you would resolve all problems" (Yun-Chong Pan, 2009: 63).

Sun understood, and knelt to thank Kuanyin. Kuanyin flew over with Sun to the pond, and the local god called out, "Third son of the Dragon King of the Western Ocean! Come out. The Goddess of Mercy is here." The dragon immediately showed up, and paid his homage to Kuanyin.
Sun asked the dragon, "If you were given the task of escorting the Sage to the Western Heaven, why did you attack us?"
The dragon said, "But you never mentioned anything about the Sage." Kuanyin removed the magic crystal ball from the dragon's chin, and commanded, "Change!" The dragon turned into a white horse, and followed Sun back to Sanzang.
Sanzang said, "Oh, our horse is back, and it now looks even sturdier than before."
Sun said, "Master, this is not our horse. This is the dragon that the Goddess of Mercy turned into a horse to take you the Western Heaven. An ordinary horse would not be able to sustain the hardship, but this horse has supernatural strength and would have no problem going through the hardships" (Yun-Chong Pan, 2009: 63-64).

"Now the horse. I commend you for your loyalty and perseverance. You will be restored to your former glory. Fly away." (Yun-Chong Pan, 2009: 136).

This version, like The Book No.2, does not describe the external features of the White Dragon Horse, but it specifically describes the process of the White Dragon Horse eating the Tang Monk's original horse, and then Guanyin turned

it into a horse again. At the same time, it tells the reader twice that the White Dragon Horse is the third son of the Dragon King of the Western Sea to emphasize the nobility of his status. At the end, after the success of getting the scriptures, it does not explain whether he turns back into a dragon again, but only says that he flies away.

Overall, except for the first version, which does not depict the riding horse of Tang Monk, the other two adaptations describe the White Dragon Horse, in terms of both his origin and the process of turning into a horse. It should be noted that all these English translations translate him as the "White Dragon Horse", which is very much in line with the target readers, but does not retain his Chinese character. This is because in China, "龙" Loong is an auspicious animal, not the "dragon" in the western stories.

In the early 19th century, the English missionary Morrison translated "龙" as "Dragon" in his Chinese-English Dictionary, but the original meaning of dragon in English was "a winged serpent", which does not exactly match the image of Chinese dragon. Therefore, there may be some cultural misunderstanding in this translation.[193]

In recent years, "Loong" has gradually been used to translate "龙" instead of "Dragon". For example, the mascot of the 2024 CCTV Spring Festival Gala, "龙辰辰", is called "Loong Chenchen" in English, and China International Television (CGTN) also used the words "Loong Year" and "Loong Dance" in its reporting on the event.

Loong is an animal from ancient Chinese mythology, Chinese Loong has a

[193] 网易. 华夏子孙都该知道：关于龙被翻译成 Dragon 的一些补充研究 *Chinese should know: some additional research on the translation of the Loong as Dragon.* Accessed Oct 10, 2024. https://www.163.com/dy/article/IQLJ2UVL0553NDC8.html

profound influence and symbolism in Chinese culture. Not only is it a symbol of power and strength, it also represents good luck and prosperity. The Chinese Loong is often depicted as a long, sinuous creature with the body of a snake, the scales of a fish, the horns of a deer, the eyes of a rabbit, and the mane of a horse. In Chinese mythology, Loong is believed to be able to control the elements of water, fire, earth and wind, and is related to the emperor and to fertility and prosperity (欧清煜, 2002:320).

While “Dragon” may cause some misunderstandings in English, it still has a high acceptance in the international world. Many international organizations and brands also use “Dragon” to represent Chinese elements. For example, some international companies use “Dragon” as their brand identity to show their connection with Chinese culture. In addition, the use of “Loong” is also growing today, especially in formal events and official documents.

The issue of translating the Chinese dragon involves cultural background and historical factors. If White Dragon Horse in *Journey to the West* is translated as “White Loong Horse”, although it is more in line with Chinese culture, it will make the readers uncomfortable to read it, so, from the perspective of cultural turn, the translation “White Dragon Horse” seems a good solution.

4.2.2 Other characters

4.2.2.1 The Jade Emperor

The Jade Emperor is Supreme Deity in Chinese Mythology, also known as Yu Huang or the Emperor of Heaven, is a prominent figure in Chinese mythology. He holds the highest position in the celestial hierarchy, presiding over all gods, immortals, and spiritual beings. As the ruler of the heavenly realm, he manages the prosperity and decline of the universe, as well as good and bad fortune. In various myths and legends, the Jade Emperor is often depicted as

an elderly man with a long white beard, dressed in regal attire, and seated on a throne. His wisdom, benevolence, and fair judgment make him a respected and revered figure among the gods. The Jade Emperor has a great influence on Chinese folklore, which regards him as the “emperor” of the heavens and the supreme ruler of the world of gods and goddesses.[194]

In *Journey to the West*, The Jade Emperor is the ruler of Heaven and the Three Realms. He lives in the Heavenly Palace and sits in the Hall of Miraculous Mist. The Jade Emperor is the leader of all gods and spirits. He controls the order of the universe and manages the affairs of Heaven, Earth, and the Underworld. In the story, the Jade Emperor is a symbol of ultimate power and authority. He is wise and calm but does not always act directly. For example, when Sun Wukong causes trouble, the Jade Emperor does not fight him himself. Instead, he asks other gods and later Buddha to handle the situation. The Jade Emperor’s character shows both strength and kindness. He tries to maintain peace and balance in the world. Although he has great power, he also respects the wisdom of others, like Buddha. In the story, like the Chinese folk culture, the Jade Emperor represents traditional authority and harmony.

There are not many specific descriptions of the Jade Emperor in the original version, but he is mentioned in the first chapter, and his authority and status are demonstrated through a short sentence：

...惊动高天上圣大慈仁者玉皇大天尊玄穹高上帝，驾座金阙云宫灵霄宝殿，聚集仙卿，见有金光焰焰，即命千里眼、顺风耳开南天门观看 (吴承恩 Wu Cheng’en, 1987: 7)。

[194] Baidu Baike. “玉皇大帝” (The Jade Emperor) Accessed Oct 10, 2024. https://baike.baidu.com/item/玉皇大帝/146964?fr=ge_ala

In English:

...the Greatly Compassionate Jade Emperor of the Azure Vault of Heaven, who was sitting surrounded by his immortal ministers on his throne in the Hall of Miraculous Mist in the Golden--gated Cloud Palace. When he saw the dazzling golden light he ordered Thousand-mile Eye and Wind-accompanying Ear to open the Southern Gate of Heaven and take a look (Collinson Fair, 2005: 6).

Book No. 1 also does not specifically describe the Jade Emperor, but only tells the reader who he is through a phrase:

The Jade Emperor, the ruler of the Heavens (David Seow, 2005: 8).

In the Book No.2, the Jade Emperor is also not depicted in detail, but only through some details related to Monkey King to show that he has a high position. For example:

The light shone as far as the Jade Emperor, who sat in the Cloud Palace of the Golden Gates. The Jade Emperor asked his ministers to open the gate of the Southern Heaven and look out at the light (Wu Cheng'en, 2010: 1).

Soon after that, the Jade Emperor received the complaint from the Dragon of the Eastern Sea (Wu Cheng'en, 2010: 14).

This suggestion pleased the Jade Emperor, and a minister was sent to bring Monkey to Heaven... 'I am going to give you a job,' said the Jade Emperor to Monkey (Wu Cheng'en, 2010: 14).

That was what Monkey recited. Buddha laughed. 'But you are only a monkey-spirit,' he said. 'The Jade Emperor has been making himself perfect for countless years. How can you hope to take his place and become emperor

yourself? You are only an animal that looks half human! Talk no more of this' (Wu Cheng'en, 2010: 16).

Buddha said, 'If you are really so clever, you will sit here in my right hand and then jump off. If you succeed, you can become the Jade Emperor. But if you fail, you will go back to Earth and you will be punished for centuries' (Wu Cheng'en, 2010: 16).

In his blackness of heart he spoiled the Heavenly Apple Banquet
And tried to take the place of the Jade Emperor (Wu Cheng'en, 2010: 20).

Through this descriptions, we find that the Jade Emperor is the ruler of Heaven, Earth, and the Underworld. He controls all gods, spirits, and the natural world. He lives in the grand palace called the Hall of Miraculous Mist, surrounded by gods and soldiers. His position is the highest in the Three Realms. All gods and spirits respect him and follow his commands. Even powerful beings like Buddha recognize his authority. Monkey King, does not respect the Jade Emperor at first. He feels he is powerful enough to take the Jade Emperor's place. He declares himself the "Great Sage Equal to Heaven" and causes trouble in Heaven. Sun Wukong's rebellion shows his pride and his desire for power.

In the Book No. 3, the story about the Jade Emperor is depicted a bit more.

The stone monkey quickly learned to walk and leap and its eyes emitted golden rays, which shot all the way up to the sky and was seen by the Jade Emperor in Heaven, who was the head of all gods (Yun-Chong Pan, 2009: 10).

Down in the Underworld, there was chaos and commotion, and the King of

Underworld decided to report this disturbance to the Jade Emperor (Yun-Chong Pan, 2009: 25)

At the Heavenly Palace, the Jade Emperor received two complaints, one from the Dragon King of the Eastern Ocean complaining about Sun's behavior and his taking of the magic stick and armor, helmet, and boots (Yun-Chong Pan, 2009: 25).

Kuanyin said, “If you are willing to serve as the animal of burden for the holy monk on his journey to the Western Heaven, I would ask the Jade Emperor to spare your life” (Yun-Chong Pan, 2009: 44).

The Dragon King appeared in the Emperor Taizong’s dream, and said to him, "Your majesty, you are the real dragon, while I am only an animal dragon. I have violated the instruction I received from the Jade Emperor and am about to be executed (Yun-Chong Pan, 2009: 48-49).

The Dragon King was reluctant to help without sanction from the Jade Emperor... (Yun-Chong Pan, 2009: 130).

These descriptions show that the Jade Emperor commands many gods, including powerful ones like the Four Heavenly Kings and the Dragon Kings. All gods respect and fear him because he can decide their fate. If a god makes a mistake, the Jade Emperor can punish them. Even Sun Wukong, the Monkey King, causes trouble but eventually must follow the Jade Emperor’s rules. The Jade Emperor is calm and wise, but his power is clear. He can call on armies of heavenly soldiers to fight enemies. Gods do not dare to challenge him because they know his authority.

In short, all three versions of *Journey to the West* mentioned the character Jade Emperor, and even though there are no specific and complete examples, it is still clear that he has a high status and great power through his conversations with the Monkey King and others. When Monkey King rebelled, the Jade Emperor easily summoned the Buddha to quell the uprising, showcasing his authority over even the mighty Buddha. The gods and immortals of heaven, including powerful figures like the Buddha, dared not disobey his commands, highlighting the Jade Emperor's absolute power and the respect he commanded. These examples illustrate the Jade Emperor's lofty status and immense power in the world of *Journey to the West*, make him a figure of awe and reverence among all celestial beings. All of these versions are consistent with the Jade Emperor in Chinese culture, and it can be seen that the translators and adapters have taken care to preserve the cultural characteristics of the characters as they should be.

4.2.2.2 The Queen Mother of Heaven

The Queen Mother of Heaven, also known as the Queen Mother, is a significant position in Chinese mythology. She is believed to be formed from the essence of the Western Sublime Qi in the chaotic Daoist cosmos. She lives on the Kunlun Island. As the leader of female immortals, she oversees all female beings who attain immortality across the heavens, earth, and the ten directions of the three realms.[195]

She is a powerful goddess in Heaven and the wife of the Jade Emperor in *Journey to the West*, and respected by all gods and spirits. She works with the Jade Emperor to keep order in Heaven, manages the heavenly peach garden, which is full of magical peaches. These peaches can give long life, great strength, and immortality. In the story, the Queen Mother is kind but also strict.

[195] Baidu Baike. "西王母神话" (The Queen Mother of Heaven) Accessed Oct 25, 2024. https://baike.baidu.com/item/西王母神话/4417118?fr=ge_ala

She organizes the “Peach Banquet”, a big event in Heaven. Many gods and spirits are invited to the banquet, this shows her high status and important role in Heaven. However, Sun Wukong feels angry because he is not invited. He sneaks into the peach garden, eats many peaches, and drinks the gods’ wine, these actions cause chaos in Heaven. In the original version, “Peach Banquet” is also written in some detail.

一朝，王母娘娘设宴，大开宝阁，瑶池中做蟠桃胜会，即着那红衣仙女、青衣仙女、素衣仙女、皂衣仙女、紫衣仙女、黄衣仙女、绿衣仙女，各顶花篮，去蟠桃园摘桃建会。七衣仙女直至园门首，只见蟠桃园土地、力士同齐天府二司仙吏，都在那里把门。仙女近前道：“我等奉王母懿旨，到此摘桃设宴”（吴承恩 Wu Cheng’en, 1987: 31）。

In English：
One day the Queen Mother arranged a banquet, opening many precious pavilions for a feast of peaches by the Jade Pool. She sent the Red Fairy, the Blue Fairy, the White Fairy, the Black Fairy, the Purple Fairy, the Yellow Fairy, and the Green Fairy to the Peach Orchard with their baskets to pick peaches for the feast. The seven fairies went straight to the orchard gates, the workmen of the orchard and the immortal superintendents of the two offices of the Equaling Heaven Residence were guarding the gate. The fairies went up to them and said, “We have come on the orders of the Queen Mother to pick peaches for a feast” (Collinson Fair, 2005: 64).

The original text also tells the reader who the guests of this banquet through the conversation between the fairy and Monkey King:
慌得那七仙女一齐跪下道：“大圣息怒。我等不是妖怪，乃王母娘娘差来的七衣仙女，摘取仙桃，大开宝阁，做蟠桃胜会。适至此间，先见了本园土地等神，寻大圣不见。我等恐迟了王母懿旨，是以等不得大圣，故先在此摘桃。万望恕罪。”

大圣闻言，回嗔作喜道：“仙娥请起。王母开阁设宴，请的是谁？”仙女道：“上会自有旧规，请的是西天佛老、菩萨、圣僧、罗汉，南方南极观音，东方崇恩圣帝、十洲三岛仙翁，北方北极玄灵，中央黄极黄角大仙，这个是五方五老。还有五斗星君，上八洞三清、四帝，太乙天仙等众，中八洞玉皇、九垒，海岳神仙；下八洞幽冥教主、注世地仙。各宫各殿大小尊神，俱一齐赴蟠桃嘉会” (吴承恩 Wu Cheng’en, 1987: 31-32)。

In English:

“Please don’t be angry with us, Great Sage. We’re not fiends but seven fairies sent by Her Majesty the Queen Mother of the West to pick peaches of immortality and open the precious halls here for a Feast of Peaches. When we arrived here we saw the local god and other deities of the place, but we could not find you, Great Sage. We could not delay carrying out the Queen Mother’s orders, so we went ahead and picked the peaches without waiting for you, Great Sage. We very much hope that you will forgive us.”

These words turned the Great Sage’s bad mood into a good one, and he said, “Please rise, Fairy Beauties. Who is the Queen Mother inviting to this feast?”

“There are old rules about who attends: The Buddha of the Western Heaven, Bodhisattvas, holy monks, Arhats, the Guanyin of the South Pole, the Merciful and Sage Emperor of the East, the Venerable Immortals of the Ten Continents and the Three Islands, the Mystic Divinity of the North Pole, and the Great Yellow−horned Immortal of the Yellow Pole at the Centre. These make up the Five Venerable Ones of the Five Regions. There will also be the Star Lords of the Five Constellation; the Three Pure Ones, the Four Emperors and the Heavenly Immortal of the Great Monad from the Eight High Caves; the Jade Emperor, the immortals of the Nine Mounds, and the gods of the Seas and Mountains and the Ruler of the Nether World from the Eight Lower Caves; and the terrestrial deities. All the major and minor gods of all the halls and palaces will come to the Feast of Peaches” (Collinson Fair, 2005: 65).

It also describes that this banquet was decorated luxuriously and the food was made from very expensive ingredients, like dragon livers and marrow of phoenix bone, paws of bears and lips of apes:

只见那里：

琼香缭绕，

瑞霭缤纷。

瑶台铺彩结，

宝阁散氤氲。

凤翥鸾翔形缥缈，

金花玉萼影浮沉。

上排着九凤丹霞厎，

八宝紫霓墩。

五彩描金桌，

千花碧玉盆。

桌上有龙肝和凤髓，

熊掌与猩唇。

珍羞百味般般美，

异果嘉肴色色新 (吴承恩 Wu Cheng'en, 1987: 32)。

In English：

He saw

Fabulous perfumes coiling,

A confusion of auspicious clouds;

The jade tower set with color,

The precious pavilions scattering mists;

The phoenix soars till almost lost to view,

And jeweled flowers seem to rise and fall.

Above a nine−phoenix screen

A rainbow stool of the eight precious things,
A coloured golden table,
Green jade bowls with a thousand flowers.
On the table were dragon livers and marrow of phoenix bone,
Bears' paws and apes' lips−−
A hundred different dishes, and all of them good;
Rare fruits and fine delicacies, every one unique (Collinson Fair, 2005: 66-67).

From these descriptions about "Feast of Peaches", we can see the high status of the Queen Mother. This banquet is very grand and only for special guests. The guests are powerful gods, spirits, and immortals. Some of the famous guests include the Jade Emperor, the Four Heavenly Kings, and other high-ranking gods. The banquet shows that the Queen Mother has great power and respect in Heaven. The event also shows her role in managing the social order in Heaven, Gods and spirits all respect her authority. This big and grand banquet is a symbol of her high position in the Three Realms.

The banquet happens in the Heavenly Palace and is full of beautiful decorations. The food and drinks at the banquet are magical and rare. The peaches served at the banquet are from the Queen Mother's special peach orchard. These peaches are very special, they give long life, great power, and wisdom, only the Queen Mother can decide who eats them. Peaches of the Queen Mother are a symbol of life and power. These peaches are also described in the original article:

但见那：
夭夭灼灼,
棵棵株株。
夭夭灼灼桃盈树,

棵棵株株果压枝。

果压枝头垂锦弹,

花盈枝上簇胭脂。

时开时结千年熟,

无夏无冬万载迟。

先熟的，酡颜醉脸；

还生的，带蒂青皮。

凝烟肌带绿,

映日显丹姿。

树下奇葩并异卉,

四时不谢色齐齐。

左右楼台并馆舍,

盈空常见罩云霓。

不是玄都凡俗种,

瑶池王母自栽培 (吴承恩 Wu Cheng'en, 1987: 30)。

In English:

He saw:

Charming,

Every tree.

Charming and luxuriant the full blossom;

Every tree weighed down with fruit.

The fruit-laden branches bend like carding-bows;

The blossoming trees are covered with powder and rouge.

Always blossoming, always in fruit, they are ripe for a thousand years;

They know no summer or winter, but linger for ever.

The early ripeners

Look red-faced and tipsy;

The ones still growing

Are green in stalk and skin.
When the dew forms, their flesh has a touch of blue,
While the sun picks out their vermilion beauty.
Below the trees exotic flowers grow,
Bright and unfading throughout the year.
On either side stand towers and pavilions,
And a rainbow always arches the sky.
These are not the common breeds of the Dark Earth Capital,
But are tended by the Queen Mother of the Jade Pool (Collinson Fair, 2005: 62-63).

The original text describes the characteristics of the immortal peaches and shows the reader how magical and unique these peaches are. The English version retains the translation of the verses like the original, with short sentences, and also retains the Chinese cultural characteristics, all of which are achieved in a more precise translation. There is no mention of the Queen Mother or the Peach Banquet in the Book No. 1 and Book No. 2, and it is clear that this was not important for children to read the story of *Journey to the West*, so this part was removed during the adaptation process. But the Book No. 3, which is longer and written for older children, mentioned the Queen Mother and the Peach Banquet.

The god said, “There are three thousand six hundred trees of Heavenly Peach. The first twelve hundred trees bear smaller fruits, and they ripen every three thousand years. If one eats the fruit, one would achieve health and longevity. The second twelve hundred trees bear larger and sweeter fruits, and they ripen every six thousand years. He who eats the fruit is immune to illness and ageing. The last twelve hundred trees bear super purple and red fruits, which ripen every nine thousand years. If one eats it, one would live as long as the

universe" (Yun-Chong Pan, 2009: 29).

One day, there came the occasion of the Heavenly Empress's annual Peach Party. The Empress sent a team of fairies to fetch the peaches.

...

The fairies said the Empress had sent them to fetch Heavenly Peaches for her annual peach party (Yun-Chong Pan, 2009: 30).

It can be seen that the Book No. 3 also mentioned the Queen Mother and the Peach Party, and like the original text depicted the magic and value of this peach. But this version does not specifically write how grand the Peach Party was and how precious the guests were. Another phenomenon is the adaptation of the title of the Queen Mother here, instead of retaining the more Chinese title of "Queen Mother" as in the original version, it used the title of "Empress", which was adapted to suit the needs of the target readers, obviously, the title "Empress" is more common and better understood in Western countries. This is also a good "cultural turn" in the translation process.

In Chinese culture, The Queen Mother is often shown as graceful and elegant. She wears beautiful robes and has a kind face, she is a symbol of beauty, life, and balance. She is also seen as a motherly figure who cares for the gods, represents wisdom and authority.[196]

In the novel, the Queen Mother and the Peach Banquet have special meaning. The Queen Mother is a symbol of power and respect in Heaven, controls the magical peach garden, which grows the rare peaches of immortality, only the most important gods and spirits can eat this magical peach. The Peach Banquet is held to celebrate harmony and order in Heaven, it shows the

[196] Baidu Baike. "西王母" (The Queen Mother of Heaven) Accessed Oct 25, 2024. https://baike.baidu.com/item/西王母/278798?fromtitle=王母娘娘&fromid=564293#viewPageContent

Queen Mother's high status and her role as a leader. She invites the Jade Emperor, powerful gods, and immortals to the banquet. The event is grand and full of beauty, with rare food, drinks, and music. The banquet also has deeper meaning, it shows the balance and social structure of the Three Realms. The Queen Mother uses the banquet to bring everyone together. However, when Sun Wukong is not invited, he becomes angry and makes trouble in the Palace of Heaven, this shows the consequences of breaking order. The Peach Banquet reflects the Queen Mother's authority and the importance of respect and balance in the universe. It tell us that harmony is needed to maintain peace.

In Chinese folklore, the third day of March of the lunar calendar is the birthday of Queen Mother, on this day, Queen Mother will hold a grand peach banquet in the jade pool to invite all the immortals, and all the immortals will be invited to the banquet as a kind of honor and status symbol. Therefore, this day has also become an important Taoist festival. Meanwhile, the third day of March of the lunar calendar is a traditional festival of many ethnic minorities in China, especially the Zhuang minority. In ancient times, young men and women of the Zhuang minority people came together on the streets to sing songs and to drink and eat on the riverside to celebrate this special day, because in the Zhuang legend, the 3rd of March is the birthday of the ancestor of the Zhuang, 布洛陀 Buluo Tuo[197].

In a nutshell, although the Queen Mother is a support character in *Journey to the West*, the original story does depict her. Through the large scale of the Peach Banquet organized by her, the noble guests and the magical peaches, she is highlighted as the leader of the goddesses. Neither the Book No. 1 nor

[197] 布洛陀 Buluo Tuo is a mythological figure in the oral literature of the Zhuang ancestors, who is the god of creation, ancestor and morality, and his achievements are focused on the creation of heaven and earth, the creation of all things, the organization of order, and the formulation of ethics.

Book No. 2 specifically describes the Queen Mother's Peach Banquet because this part of the book involves a lot of Chinese folklore, which requires an understanding of Chinese culture to read this part of the book, and can be a challenge for younger children. It is a good thing that the Book No. 3 retains part of the description so that careful readers can discover this amazing Peach Banquet, and here have the opportunity to learn more about the characteristics and content of Chinese culture.

4.2.2.3 Guan Yin

Guan Yin (or Kuan-yin) is a famous and loved goddess in Chinese Buddhism. Her full name is "Guan Yin Bodhisattva", which means "the one who hears the cries of the world", and her another name is The Goddess of Mercy (吴承恩 Wu Cheng'en, 2018:36-42). She is known for her kindness and wisdom. People pray to her for help when they are in trouble, she listens to their prayers and helps them. This is why she is a symbol of mercy and protection. In *Journey to the West*, Guanyin plays an important role, she is the organizer of the journey to the West, helps the Jade Emperor and Buddha find the right team to get scriptures, and help Tang Sanzang to chooses disciples for him: Sun Wukong, Zhu Bajie, Sha Wujing, and the White Dragon Horse, gives them some magic tools to fight evil. Guan Yin often helps the team when they face danger. She teaches them about patience, kindness, and wisdom, this actions show the Buddhist idea of saving all living beings. Her image is peaceful and beautiful, wears flowing robes and holds a vase with holy water and a willow branch. These symbols show her power to cleanse and protect (朱林宝 Zhu Linbao,1991: 252).

The original *Journey to the West* contains a description of the appearance and characteristics of Guan Yin.

诸众抬头观看，那菩萨：

理圆四德，

智满金身。

缨络垂珠翠，

香环结宝明，

乌云巧叠盘龙警，

绣带轻飘彩凤翎。

碧玉纽，

素罗袍，

祥光笼罩；

锦城裙，

金落索，

瑞气遮迎。

眉如小月，

眼似双星。

五面天生喜，

朱唇一点红。

净瓶甘露年年盛，

斜插垂杨岁岁青。

解八难，

度群生，

大慈悯：

故镇大山，

居南海，

救苦寻声，

万称万应，

千圣千灵。

兰心欣紫竹，

意性爱香藤。

他是落伽山上慈悲主,

潮音洞里活观音 (吴承恩 Wu Cheng'en, 1987: 51)。

In English:

All present raised their heads to look at the Bodhisattva:

Her understanding filling out the four virtues,

Wisdom filling her golden body.

From her necklace hang pearls and jade,

Her bracelet is made of jewels.

Her hair is black clouds skillfully piled like coiling dragons;

Her embroidered girdle lightly sways, a phoenix wing.

Seagreen jade buttons,

A gown of white silk gauze,

Bathed with sacred light;

Brocade skirts,

A girdle of gold,

Shielded by propitious vapours.

Eyebrows like crescent moons,

Eyes like a pair of stars.

A jade face full of heavenly happiness,

Scarlet lips making a touch of red.

Her pure bottle of sweet dew is ever full,

The willow twigs in it are always green.

She delivers from the eight disasters,

Saves all living beings,

Great is her compassion.

She stays on Mount Tai,

Lives in the Southern Sea,

Rescues the suffering when she bears their cries,

Never failing to answer every call,

Infinitely divine and miraculous.

Her orchid heart admires the purple bamboo;

Her orchid nature loves the fragrant creeper.

She is the merciful ruler of Potaraka Island,

The living Guanyin of the Tide Cave (Collinson Fair, 2005: 105-106).

瑞霭散缤纷,

祥光护法身。

九霄华汉里,

现出女真人。

头上戴一顶金叶纽，翠花铺，放金光，生锐气的垂珠缨络；

身上穿一领淡淡色，浅浅妆，盘金龙，飞彩凤的结素蓝袍；

胸前挂一面对月明，舞清风，杂宝珠，攒翠玉的砌香环珮；

腰间系一条冰蚕丝，织金边，登彩云，促瑶海的锦绣绒裙；

面前又领一个飞东洋,

游普世,

感恩行孝,

黄毛红嘴白鹦哥；

手内托着一个施恩济世的宝瓶,

瓶内插着一枝洒青霄,

撒大恶,

扫开残雾垂杨柳。

玉环穿绣扣,

金莲足下深。

三天许出入,

救苦救难观世音 (吴承恩 Wu Cheng'en, 1987: 89)。

In English:

In the glory of the highest Heaven
Appears a female Immortal.
The Bodhisattva
Wore on her head
Marvellous pearl tassels
With golden clasps,
Set with turquoise,
And gleaming golden.
She wore on her body
A plain blue robe with flying phoenixes,
Pale−coloured,
Patterned with running water,
On which curled golden dragons.
Before her breast hung
A moon−bright,
Wind−dancing,
Pearl−encrusted,
Jade−set circlet full of fragrance.
Around her waist was
A skirt of embroidery and brocade from the Jade Pool
Made from the silk of ice−silkworms,
With golden seams,
That rode on coloured clouds.
Before her went
A white and yellow red−beaked parrot,
To fly across the Eastern Ocean,
And all over the world
In gratitude and duty.
The vase she held gave grace and salvation,

And in the vase was a sprig of
Weeping willow to sweep away the fog,
Scattering water on the heavens,
Cleansing all evil.
Rings of jade looped over brocade buttons
And her golden−lotus feet were concealed.
She was able to visit the three heavens,
For she was Guanyin, the rescuer from suffering (Collinson Fair, 2005: 187-188).

From this descriptions of appearance and personality of GuanYin, we can see an image of perfect goddess. GuanYin is described as a beautiful, wise woman, is a symbol of beauty, wisdom, and righteousness in the world of the novel. Her clothes and accessories, like jewels and hairstyles, show her purity and dignity. Besides, it shows her compassion, she cares about people's suffering and uses her wisdom to solve problems. This character pushes the plot forward. What she does, such as recommending Erlang Shen to help the Monkey King and guiding the Tang Monk in his quest for the scriptures, drives the storyline.

The Book No. 1 does not describe appearance and characters of Guan Yin, but at the beginning of the story, have a conversation between Guan Yin and the Jade Emperor:

Guan Yin, the Goddess of Mercy, replied, "Your Majesty, the people can be helped. Lord Buddha has written scriptures that show the way to peace, love, kindness, and harmony. These scriptures are somewhere in India. If we can find them and bring them back to China, they will show the people how to behave."

The Jade Emperor agreed. He commanded Guan Yin to find him someone brave and noble enough to face the many dangers the search for the scriptures would require (David Seow, 2005: 8).

Here, introduced Guan Yin is a goddess, and it is not difficult to see that the dream of Guan Yin is that the world to be peaceful and benevolent, this is also in line with the character of Guan Yin in the original story. Here she makes the suggestion of asking the Tang Monk to go to fetch the scriptures. Although the specific details are omitted in the adaptation, it also shows that Guanyin is the organizer of this journey.

The Book No. 2 also does not describe Guan Yin in detail, but we can find that there is such a goddess in the story from some tiny events.

The Goddess Kuan-yin came forward and bowed three times.
'I would like to go to the Eastern land and find someone to fetch the Scriptures' (Wu Cheng'en, 2010: 13).
For safety, Kuan-yin stood in the sky above them and then threw down flowers, which fell between the bodyguard's cudgel and the fork (Wu Cheng'en, 2010: 15).
This is a chance for you,' said Kuan-yin. 'We are on our way to China to look for a man who will collect the Scriptures. If you went with him to India, we would forgive all your crimes' (Wu Cheng'en, 2010: 15).
At this time, the search was still continuing for a priest holy enough to fetch the Scriptures from India. The Goddess Kuan-yin, realising that the holiest priest was River Wood, said to herself, 'No one could be a better man than him' (Wu Cheng'en, 2010: 23).
The old woman transformed herself into a golden light and disappeared towards the East. Tripitaka knew then that she was really the Goddess

Kuan-yin (Wu Cheng'en, 2010: 28).

Monkey danced and jumped and leapt in anger, but finally he had to ask the Goddess Kuan-yin for help (Wu Cheng'en, 2010: 33).

'Pigsy,' said Monkey, 'stay here with the Master while I go to the Southern Ocean to find the Goddess Kuan-yin. This search for the Scriptures was her idea and she must help us now' (Wu Cheng'en, 2010: 42).

'My oldest follower, named Monkey,' said Tripitaka, 'came from the Cave of the Water Curtain on the Mountain of Flowers and Fruit. Five hundred years ago he made trouble in Heaven and Buddha sent him to a stone prison under a mountain. But he became a holy man with the help of the Goddess Kuan-yin (Wu Cheng'en, 2010: 84).

Guan Yin always appears with protagonists like Sun Wukong or the Tang Monk in the Book No. 2, and it can be seen from these small fragments that Guan Yin is a respected goddess, peace-loving, and often helps the masters and disciples who are in trouble. This description is also similar to the original version and both highlight that Guan Yin is very nice. Although there is also no comment on her appearance, it will also make the reader fall in love with this wonderful goddess. At the same time, it is also clear from these stories that Guan Yin is the organizer of this journey to the West, and she selected the Tang Monk and his disciples to complete this task. Although a lot of specific details have been deleted, this adaptation is also consistent with the content of the original text.

The Book No. 3, like Books No. 1 and No. 2, does not describe Guan Yin's physical appearance. Similar to Book No. 2, through some conversations with other characters and specific events, explains what kind of goddess Guan Yin is. Since this book is aimed at a slightly older child reader, it is more detailed and specific in describing specific events. For example:

Kuanyin, the Goddess of Mercy, said, “I would be willing to volunteer for that task” (Yun-Chong Pan, 2009: 40).

Kuanyin said, “I am on my way to China to recruit a holy monk who will go and obtain the true teaching of the Buddha. He will be passing through here, and you should offer yourself as one of his disciples and escort him to the Western Heaven. This would gain you forgiveness. Will you be willing to do that?” (Yun-Chong Pan, 2009: 42).

Kuanyin stopped at the mountain, where all the gods of the soil came to kneel in front of her (Yun-Chong Pan, 2009: 44).

Kuanyin said, “If you are willing to serve as a disciple to the holy monk and escort him faithfully all the way to the Western Heaven, you may get out of this predicament. He will come by and lift the spell that has kept you imprisoned here (Yun-Chong Pan, 2009: 44).

But there were voices in the sky, saying, “Sanzang, we will protect you while Sun goes about his task. We are the heavenly officials and minor gods sent by the Goddess of Mercy to watch over you. Do not be concerned, let Sun go” (Yun-Chong Pan, 2009: 62).

From these depictions we can find that Guan Yin is the organizer of the Journey to the West, and she is responsible for finding the person to fetch the scriptures. At the same time, she comes out to help Tang Monk with any problems or difficulties he encountered on his journey, this shows that she is a good and helpful goodness.

In short, all three English children’s versions mentioned Guan Yin as a good goddess, but none of them told the readers how she looks like on the outside, only reflects her personality and characteristics through her conversations with other characters or specific actions. At the same time, all three versions make

it easy to see that Guan Yin is the organizer of the Journey to the West, responsible for finding the Tang Monk and the other members of the group to fetch the scriptures. It is interesting to note that there are two translations of the name 观音"Guan Yin". The original English version and Book No.1 are translated as "Guan Yin", while Books No. 2 and No. 3 are translated as "Kuan Yin". This shows the preference of several translators and adapters. "Guan Yin" is the Mandarin pronunciation of this word 观音 in Chinese, and keep the translation of "Guan Yin" can reflect the Chinese characteristics of this character better. However, the translation of "Kuan Yin" is certainly a good case of "cultural turn", and such an adaptation is more in line with the reading habits of the English speakers, and seems to be easier to read.

4.3 Traditional festivals

In the original novel *Journey to the West*, three major traditional Chinese festivals are explicitly mentioned: the Lantern Festival (元宵节), the Dragon Boat Festival (端午节), and the Mid-Autumn Festival (中秋节).

4.3.1 元宵节 The Lantern Festival

The Lantern Festival (Yuanxiao Festival) is the final major celebration in the traditional Chinese Spring Festival customs, observed on the 15th day of the first lunar month each year. According to the ancient Chinese calendar, the first lunar month is called "Yuan-month," and this festival takes place on the first full moon night of the new year, hence its name "Yuanxiao Festival" (literally "First Night Festival"). Throughout history, lantern viewing has been a central custom of this festival, earning it the alternative name "Lantern Festival" (常建华 Chang Jianhua, 2006:38-54).

This festival was described in the 91st chapter of the original version "金平府元夜观灯，玄英洞唐僧供状"：

众僧笑道：“老师拜佛与悟禅心重，故不以此为念。今日乃正月十三，到晚就试灯；后日十五上元，直至十八九，方才谢灯。我这里人家好事，本府太守老爷爱民，各地方俱高张灯火，彻夜笙箫。还有个金灯桥，乃上古传留，至今丰盛。老爷们宽住数日，我荒山颇管待得起” (吴承恩 Wu Cheng’en, 1987: 695)。

In English:

The monks replied. “Today is the thirteenth of the first month and the lanterns will be tried out tonight. The day after tomorrow is the fifteenth, when the festival begins, and it goes on till the lanterns are put away on the eighteenth or nineteenth. We enjoy celebrations here and our prefect, who cares for the people, has lanterns set out everywhere and music played all night. We also have a Bridge of Golden Lamps−−it’s an ancient tradition that still flourishes. If you will stay for a few days, my lords, our monastery can certainly afford to entertain you” (Collinson Fair, 2005: 1267).

正是：三五良宵节，上元春色和。
花灯悬闹市，齐唱太平歌。
又见那六街三市灯亮，半空一鉴初升。
那月如冯夷推上烂银盘，这灯似仙女织成铺地锦。
灯映月，增一倍光辉；月照灯，添十分灿烂。
观不尽铁锁星桥，看不了灯花火树。
雪花灯、梅花灯，春冰剪碎；
绣屏灯、画屏灯，五彩攒成。
核桃灯、荷花灯，灯楼高挂；
青狮灯、白象灯，灯架高檠。
虾儿灯、鳖儿灯，棚前高弄；
羊儿灯、兔儿灯，檐下精神...(吴承恩 Wu Cheng’en, 1987: 696)

In English:

Indeed: On the festive fifteenth night

The harmony of spring begins with the first full moon.

Decorated lanterns hang in the busy markets

As all sing the songs of a world at peace.

Over the lantern light in streets and markets

The moon's round mirror rises in the sky

Like a silver dish, driven by the charioteer Ping Yi.

The lanterns were like a brocade carpet woven by fairies;

The lanterns were reflected by the moon,

Doubling its brilliance;

The moon shone on the lanterns,

Making them resplendent.

There was no end of iron−chain star bridges,

Lantern flowers and trees of fire.

Snowflake lanterns,

Plum−blossom lanterns,

Like fragments of ice in spring;

Embroidered screen lanterns,

Painted screen lanterns,

Made up from every color.

Walnut lanterns,

Lotus lanterns,

Hung high on lantern towers;

Blue lion lanterns,

White elephant lanterns,

Fixed on lofty frames.

Shrimp lanterns,

Terrapin lanterns,

Placed in front of awnings;
Goat lanterns,
Hare lanterns,
Bringing the eaves to life...(Collinson Fair, 2005: 1270-1271).

In the original version of *Journey to the West*, the Lantern Festival is depicted with rich detail. The narrative vividly portrays the bustling scene of the celebration, featuring a dazzling array of lanterns and lively crowds, all contributing to an atmosphere of peace and prosperity. Streets and marketplaces are ablaze with brilliant lights, while a bright moon rises in the night sky. The moon appears like a polished silver platter, and the lanterns resemble a magnificent brocade carpet woven by celestial maidens. The lanterns enhance the radiance of the moon, while the moonlight adds a dazzling glow to the lanterns. People gaze in awe at the iron-chain starbridges and blooming fiery trees, utterly captivated and reluctant to leave.

In China, the Lantern Festival is an important traditional festival, and the most central custom of this festival is undoubtedly “enjoying the festive lantern displays”. On the streets and in marketplaces, towering “lantern mountains” are erected, adorned with brilliantly shining lanterns shaped like dragons, phoenixes, lions, and fish. Children dart joyfully through the crowds, carrying rabbit-shaped and lotus-shaped lanterns, their little points of warm light resembling a flowing river of stars on the ground. Below the lanterns, colored paper strips always hang, inscribed with riddles — this is “solving lantern riddles”. People of all ages pause, look up, and engage with the puzzles: some frown in deep thought, while others suddenly light up with an answer, clapping and laughing as the joy of wisdom quietly passes among the glowing lights. During the Lantern Festival, in addition to admiring festive lanterns, eating 汤圆 tangyuan (sweet rice balls), dragon dances, and lion dances are among the

most important folk customs. As the Lantern Festival is a traditional Chinese celebration, it is observed nationwide, with most regions sharing similar customs. It is worth noting that 元宵“yuanxiao,” as a food, also has a long history in China. During the Song Dynasty (960-1279), a novel food eaten during the Lantern Festival became popular among the people. This food was initially called “浮元子”“Floating Yuanzi” and later came to be known as “yuanxiao”. Business people even gave it the elegant name 元宝 “yuanbao”,symbolizing prosperity.[198] Yuanxiao are made by shaping fillings—such as sugar, rose petals, sesame, red bean paste, osmanthus, walnuts, nuts, and jujube paste—into balls, which are then rolled in glutinous rice flour until coated. In contrast, tangyuan are made by first forming a wrapper from glutinous rice flour and then wrapping it around the filling — two entirely different methods of preparation. Yuanxiao can be either savory or sweet, with varied flavors. They can be boiled, deep-fried, or steamed, symbolizing reunion and happiness.

The version of Collinson Fair can be considered a highly faithful rendering of the original text. It accurately conveys the specific details of the Lantern Festival, particularly in translating the names of various lantern types with precision, thereby demonstrating respect for traditional Chinese culture.

After reading and analysis, it was found that none of the three children’s versions of *Journey to the West* contain descriptions of the Lantern Festival.

4.3.2 端午节 The Loong Boat Festival

The Loong Boat Festival, or The Dragon Boat Festival, is the one of China’s four major traditional festivals, falls on the fifth day of the fifth lunar month. It is a grand folk celebration that integrates rituals such as ancestor worship and

[198] 韩梅 Han Mei. “元宵节起源新论”“New Insights into the Origins of the Lantern Festival.” . 浙江大学学报：人文社会科学版 *Journal of Zhejiang University (Humanities and Social Sciences)*. 40.4(2010):10.

deity veneration, prayers for blessings and warding off evil, festive entertainment, and special culinary traditions. It has over twenty alternative names including the Duanyang Festival, Dragon Boat Festival, Double Fifth Festival, and Tianzhong Festival, it is observed by multiple ethnic groups such as the Han, Shui, Nakhi, Tibetan, Yi, Dai, Gelao, and Pumi peoples (张俊伟 Zhang Junwei, 2014: 4).

The Loong Boat Festival originated from ancient rituals worshiping natural celestial phenomena and customs aimed at warding off epidemics and evil spirits. Over time, it has been enriched with profound cultural significance through historical legends, such as commemorating the patriotic poet 屈原 Qu Yuan[199]. During the festival, dragon boat races showcase the spirit of unity and perseverance, while the consumption of sticky rice dumplings (粽子 zongzi) symbolizes remembrance and prayers for blessings. The hanging of mugwort and calamus serves to repel negativity and toxins. The Dragon Boat Festival not only embodies the Chinese people's simple aspirations for health, safety, and the well-being of families and the nation but also reflects the cultural diversity preserved and celebrated by multiple ethnic groups. It stands as a grand cultural event integrating ritual worship, culinary traditions, competitive sports, and folk customs.[200]

In Chapter 69 of the original novel, there is a description of the Loong Boat Festival:

国王道："三年前，正值端阳之节，朕与嫔后都在御花园海榴亭下解粽插艾，饮

[199] Qu Yuan (c. 340 – 278 BCE) was born in Danyang Zigui of the state of Chu (present-day Yichang City, Hubei Province). He was a poet and statesman of the Chu state during the Warring States period. In 278 BCE, after the capital of Chu, Ying, was captured by the Qin army, Qu Yuan drowned himself in the Miluo River, immolating himself for the state of Chu. He is remembered as a great patriotic poet in Chinese history and the figure who laid the foundation for Chinese Romantic literature. In 1953, on the 2230th anniversary of his death, the World Peace Council passed a resolution recognizing Qu Yuan as one of the four world cultural figures to be commemorated that year (周杨, 1986: 648-651).

[200] 高丙中. Gao Bingzhong. "端午节的源流与意义" *The origin and significance of the Dragon Boat Festival* 民间文化论坛. "The Folk Culture Forum. 5(2004): 6.

菖蒲雄黄酒，看斗龙舟...” (吴承恩 Wu Cheng’en, 1987: 530)。

In English:

“At the Dragon−boat Festival three years ago,” the king said, “we were in the Pomegranate Pavilion of the palace gardens with our queens and consorts, unwrapping rice dumplings, putting artemisia out, drinking calamus and realgar wine and watching the dragon boats race...” (Collinson Fair, 2005: 964).

In the original text of *Journey to the West*, although the Dragon Boat Festival is not described in as much detail as the Lantern Festival, its distinctive characteristics are conveyed through the mention of several key customs: “解粽 unwrapping zongzi (sticky rice dumplings)”, “插艾 Hanging mugwort”, “饮菖蒲雄黄酒 drinking calamus and realgar wine”, and “看斗龙舟 watching dragon boat race”.

It is a tradition for Chinese people to eat 粽子 Zongzi on the Dragon Boat Festival. Zongzi (sticky rice dumplings) is a traditional Chinese festive food and one of the iconic customs of the Dragon Boat Festival. It is made primarily from glutinous rice, filled with ingredients such as sweet red bean paste, fresh pork, or other stuffings, and wrapped in bamboo leaves (often indocalamus or reed leaves) into distinctive shapes like triangles or pillows. The dumplings are then cooked by boiling or steaming. Due to variations in ingredients and techniques across different regions, diverse types of Zongzi have developed, including sweet and savory varieties (叶大兵 Ye Dabing, 1990: 425).

The earliest known textual record of zongzi appears in the Eastern Han dynasty lexicon 说文解字 Shuowen Jiezi (Explaining Graphs and Analyzing Characters)[201], where the character “糉” (Zong) is defined as “glutinous rice

[201] Shuowen Jiezi, compiled by the Eastern Han dynasty Confucian scholar and philologist Xu Shen, is a reference work on Chinese language. It is recognized as China's earliest systematic lexicon for

wrapped in reed leaves" (许慎 Xu Shen, 1963:12). Following this, Zongzi culture continued to develop during the Wei, Jin, and Southern and Northern dynasties (220-589), becoming a seasonal food for both the Dragon Boat Festival and the Summer Solstice. By the Tang and Song dynasties, Zongzi had grown even more popular and was officially designated as a festive food for the Dragon Boat Festival, prepared by both officials and common people in a growing variety of forms. During the Ming and Qing dynasties (1368-1912), Zongzi was further solidified as the iconic food of the Dragon Boat Festival, giving rise to the custom of gifting them during the holiday. The tradition of eating Zongzi has continued uninterrupted to this day, and it remains a vital festive food for the Dragon Boat Festival (高天星 Gao Tianxing, 2008:137).

Hanging mugwort is a traditional custom of China's Dragon Boat Festival, where people hang the herb above doorframes to symbolize the warding off of evil and misfortune. This practice can be traced back to the Han-Wei period (220-420), as recorded in 《荆楚岁时记》 (*Records of the Seasonal Festivals in Jing-Chu)*[202]: "Gathering mugwort and hanging it above the door can ward off poisonous influences". By the Jin dynasty (266-420),《风土记》(*Records of Local Customs*)[203] explicitly mentions it as a fixed ritual, hung alongside calamus by the door.[204] Mugwort contains volatile aromatic oils, which scientifically contribute to repelling insects and preventing diseases, aligning with the practical needs of the Dragon Boat Festival season—preventing summer heat and dispelling dampness.

Drinking realgar wine is one of the traditional customs of the Dragon Boat

analyzing the structure of Chinese characters and investigating their origins.

[202]《荆楚岁时记》*The Records of the Seasonal Festivals in Jing-Chu* is a notebook-style collection documenting the festivals, seasonal customs, and related stories of the ancient Chu region (centered around the Jianghan area) in China. It was compiled by Zong Lin (c. 501–565) of the Liang dynasty during the Northern and Southern dynasties period.

[203] 《风土记》*Fengtu Ji (Records of Local Customs)* is a local gazetteer traditionally attributed to 周处 Zhou Chu of the Jin dynasty.

[204] 谢哲 Xie Zhe. "端午节需要多点'艾'""*The Dragon Boat Festival Requires More Mugwort*". 健康必读：医保天地 *Health Must-Read: Healthcare World.* (2017):P.11.

Festival, originating from ancient folk beliefs of warding off evil and preventing epidemics. In ancient times, realgar wine was used for drinking, applying to children's skin, or sprinkling around the environment, as it was believed to repel insects and detoxify the body. Modern science has confirmed that realgar contains toxic components such as arsenic sulfide, and ingestion can harm health. Therefore, this custom has largely shifted to external use or symbolic observance.[205]

Dragon boat racing is one of the customs of China's Dragon Boat Festival and also one of its most important folk activities. It is widely practiced in southern China, while in northern regions, cities near rivers and lakes also observe the tradition, often in the form of "dry land dragon boat" performances or dragon boat dances. As for its origins, there are various accounts linking it to sacrificial rituals—such as those honoring Cao E[206], Qu Yuan, or water and dragon deities—with roots that can be traced back to the Warring States period.[207]

After reading and analysis, it was found that none of the three children's versions of *Journey to the West* contain descriptions of the Dragon Boat Festival.

4.3.3 中秋节 The Mid-Autumn Festival

The Mid-Autumn Festival, also known as the Moon Festival or Reunion Festival, is an ancient traditional Chinese holiday celebrated on the 15th day of the eighth lunar month. It originated from the moon-worship rituals of antiquity, evolved into a widely observed festival during the Tang Dynasty (618-907),

[205] 张翊华 Zhang Yuhua. 百越民族与端午习俗 The Baiyue Peoples and the Customs of the Dragon Boat Festival. 东南文化 Southeast Culture. 5(1991): 2.

[206] 曹娥 Cao E (130–143) was from Shangyu, Kuaiji (present-day Shangyu District, Shaoxing City, Zhejiang Province). She is renowned in Chinese history as a celebrated exemplar of filial piety from the Eastern Han Dynasty. 张翊华 Zhang Yuhua. 百越民族与端午习俗 The Baiyue Peoples and the Customs of the Dragon Boat Festival. 东南文化 Southeast Culture. 5(1991): 2.

[207] 张翊华 Zhang Yuhua. 百越民族与端午习俗 The Baiyue Peoples and the Customs of the Dragon Boat Festival. 东南文化 Southeast Culture. 5(1991): 2.

and by the Song Dynasty (960-1279), had become one of the most important celebrations, comparable to the Spring Festival. Centered on the imagery of the full moon symbolizing family reunion, the festival embodies the Chinese people's deep yearning for family harmony and a fulfilled life.[208]

Since ancient times, the Mid-Autumn Festival has been associated with a variety of customs, including offering sacrifices to the moon, admiring and chasing the moon, praying to the moon for blessings and illuminating paths with moonlight, making and hanging lanterns, solving lantern riddles, displaying festive ornaments, dragon dances, tower burning, listening for auspicious whispers, eating mooncakes, savoring river snails, enjoying sweet potatoes, admiring osmanthus blossoms, and drinking osmanthus wine. These traditions have been passed down through generations and continue to thrive today.

In the original version of *Journey to the West*, the Mid-Autumn Festival is mentioned as follows：

只因十三年前八月十五日夜，玩月中间，被这妖魔一阵狂风摄将来，与他做了十三年夫妻 (吴承恩 Wu Cheng'en, 1987: 212)。

In English：

Thirteen years ago, on the fifteenth night of the eighth month, that evil monster came and snatched me away in a whirlwind while we were out enjoying the full moon (Collinson Fair, 2005: 410).

Although the description of the Mid-Autumn Festival in *Journey to the West* is brief, amounting to only a single sentence, it reflects precisely how richly the work embraces traditional Chinese culture and underscores the significance of

[208] 张晓华. Zhang Xiaohua. 中国传统节日文化研究. *Research on Chinese traditional festival culture*.6, 中秋节 The Mid-Autumn Festival. 中国青年出版社 China Youth Press, 2007.

the Mid-Autumn Festival. Here refers to a very important Mid-Autumn Festival tradition: moon-viewing, enjoying the full moon. Moon appreciation (赏月) is a significant traditional custom of China's Mid-Autumn Festival, referring to the activity of viewing the full moon on the night of the 15th day of the eighth lunar month. The earliest textual records of this custom date back to the Wei and Jin dynasties (220-420)[209]. During the Tang dynasty (618-907), the 15th day of the eighth lunar month was officially established as the Mid-Autumn Festival. By the Song dynasty (960-1279), the seasonal tradition of eating mooncakes had formed. In the Ming and Qing dynasties (1368-1912), the moon-viewing custom continued and gave rise to regional activities such as lantern lighting and fire dragon dances.[210] Evolving from ancient autumn evening moon worship, people in ancient times expressed gratitude to the moon deity through rituals such as offering mooncakes, fruits, and burning incense and offering prayers to the moon. Over time, this practice gradually transformed into a folk custom centered on family reunion and moon viewing.[211] Moon appreciation during the Mid-Autumn Festival serves as an emotional ritual of reunion and longing. The full moon symbolizes family wholeness, allowing separated loved ones to share their gaze upon the same moon, channel their yearning, and achieve a spiritual reunion. Furthermore, this activity expresses reverence and gratitude toward the natural order of the seasons. This tradition connects personal emotion, family ethics, and the cosmic universe, forming a cultural memory and collective identity passed down through millennia (Huang Tao, 2006: 102).

After reading and analysis, it was found that none of the three children's versions of Journey to the West contain descriptions of the Mid-Autumn

[209] 孙文辉 Sun Wenhui. "祭月:遥远的中秋古俗" Moon Worship: A Distant Ancient Custom of the Mid-Autumn Festival. 民艺 *Folk Art* 4(2019):5.
[210] 熊飞 Xiong Fei. "中秋节起源的文化思考" A Cultural Reflection on the Origin of the Mid-Autumn Festival. 文史知识 *Knowledge of literature and history.* 11(1996):3.
[211] 朱宝 Zhubao. "中秋节的习俗" The custom of Mid Autumn Festival. 新长征 *New Long March*. 18(2007):1.

Festival.

Now, we can see that none of the three children's adaptations of *Journey to the West* mentions the three festivals depicted in the original text. Although these festivals are an important part of Chinese folk culture, the significant cultural differences between East and West pose a considerable comprehension challenge. It is difficult for young readers of any age to fully grasp the deeper meaning of these festivals, which is why such content is only addressed in standard English translations of the work. The treatment of traditional Chinese festivals (such as the Lantern Festival, Dragon Boat Festival, and Mid-Autumn Festival) in the original 西游记 compared to its English translations clearly reveals this trajectory of "rewriting". The richly layered folk and philosophical depictions of these festivals in the original text are often simplified, explained, or transformed in translations aimed at Western readers. This occurs because the translator must mediate between the cultural uniqueness of the source text and the cognitive framework and cultural background of the target audience, especially children. This approach directly reflects the invisible manipulation of what Lefevere termed "patronage" (publishing market, audience expectations) and "poetics" (acceptable narrative forms). Therefore, the selection, omission, or reconstruction of festival content in English versions is not merely a loss of information but a practical exemplification of the Cultural Turn theory—the act of translation ultimately produces a "cultural adaptation" negotiated between two cultural powers and their contexts of reception.

4.4 Poems and songs

As a chapter novel from the Ming Dynasty, 西游记 *Journey to the West* originated from the storytelling scripts of the Song and Yuan dynasties and the folk storytelling art. Storytellers needed to use poetry as a rhythmic anchor for

the beginning, middle, and end of each paragraph, using rhyming verses to enhance the atmosphere, summarize the plot, and indicate transitions. Each chapter began with a poem to introduce the theme and ended with a poem to wrap up, forming a fixed structure of “poem-prose-poem” that facilitated audience memory and reflection.[212]

The original version of *Journey to the West* contains a large number of poems, which can be broadly classified into narrative, character, religious, life, scenery, and other categories based on the objects they depict. I have selected the most typical poems from various genres for analysis.

4.4.1 Narrative genre

诗曰：
混沌未分天地乱,
茫茫渺渺无人见。
自从盘古破鸿蒙,
开辟从兹清浊辨。
覆载群生仰至仁,
发明万物皆成善。
欲知造化会元功,
须看《西游释厄传》(吴承恩 Wu Cheng’en, 1987: 1)。

In English:
The Divine Root Conceives and the Spring Breaks Forth
As the Heart's Nature Is Cultivated, the Great Way Arises
Before Chaos was divided, Heaven and Earth were one;
All was a shapeless blur, and no men had appeared.
Once Pan Gu destroyed the Enormous Vagueness

[212] 康金声 Kang Jinshen “《西游记》中诗词的使用” The use of poetry in *Journey to the West* 运城高等专科学校学报 Journal of Yuncheng College (2001).

The separation of clear and impure began.
Living things have always tended towards humanity;
From their creation all beings improve.
If you want to know about Creation and Time,
Read Difficulties Resolved on the Journey to the West (Collinson Fair, 2005: 3).

As the opening poem of the first chapter of *Journey to the West* and also the opening poem of the entire novel, this poem integrates myths about the origin of the universe, guidance to encourage people to be virtuous, and self-promotion, effectively arousing readers' curiosity about this novel of gods and demons.

The first four lines of the poem describe our wise ancestors who gave a very elegant name to the distant era of the beginning of time: 鸿蒙时代 the Hongmeng era. They believed that the universe at that time resembled an egg, filled with natural vitality, without heaven and earth, sun and moon, or stars, and only a man named 盘古 Pangu[213] grew within it. These four short lines condense many ancient Chinese legends about the origin of the universe and Pangu's creation of heaven and earth, creating a wonderful mythological atmosphere for *Journey to the West*.

After discussing the origins of heaven and earth, the following verses delve into the origins of goodness and the mystical creation. The two lines "覆载群生仰至仁，发明万物皆成善" suggest that goodness and nature coexist and evolve together, reflecting the Taoist belief in "following the natural way". They also hint at the close relationship between the main characters, plots, and the natural world depicted in the book. The final two lines clarify the author's

[213] The creator god in Chinese mythology and legend.

purpose in creating this mythological novel and highlight the value for readers in reading it.

The entire poem embodies the Buddhist concept of letting things take their natural course, the Confucian pursuit of fame and success, and the Taoist belief in the unity of heaven and man. It sets the tone for *Journey to the West* from both the natural and humanistic perspectives.

The “chaos” at the beginning of this line refers to the state in which the heavens and the earth were connected in the ancient people's imagination. The “Hongmeng” in the line “Since Pangu broke the Hongmeng” refers to the chaotic state before the formation of the universe. The “Fuzai” in the line “Fuzai qunsheng yang zhìrén” means covering and bearing, “qunsheng” refers to all living things, and “zhìrén” means the greatest benevolence. It is worth mentioning that poetry has always been the orthodoxy of ancient Chinese culture. The “Four Books and Five Classics” revered as classics by Confucianism were once the examination and textbooks for selecting talents in the feudal imperial examination system, among which was the earliest collection of poems in China, the “Book of Songs”. All participants in the imperial examination system had undergone training in poetry creation and other related skills. Many literati, in order to elevate novels that originally belonged to the category of popular culture towards elegance, enhance the taste and cultural quality of novels, and also demonstrate their own knowledge and talent, would incorporate a large number of poems and lyrics into their novel creation. Wu Cheng’en, the author of *Journey to the West*, was certainly no exception (施晓静 Shi Xiaojing, 2015: 2).

4.4.2 Character genre

天地生成灵混仙,

花果山中一老猿。
水帘洞里为家业,
拜友寻师悟太玄。
炼就长生多少法,
学来变化广无边。
因在凡间嫌地窄,
立心端要住瑶天。
灵霄宝殿非他久,
历代人王有分传。
强者为尊该让我,
英雄只此敢争先 (吴承恩 Wu Cheng'en, 1987: 46)。

In English:
A miracle-working Immortal born of Heaven and Earth,
An old ape from the Mountain of Flowers and Fruit.
My home is in the Water Curtain Cave,
I sought friends and teachers, and became aware of the Great Mystery.
"I have practiced many a method for obtaining eternal life,
Infinite are the transformations I have learned.
That is why I found the mortal world too cramped,
And decided to live in the Jade Heaven.
"None can reign forever in the Hall of Miraculous Mist;
Kings throughout history have had to pass on their power.
The strong should be honoured--he should give way to me:
This is the only reason I wage my heroic fight (Collinson Fair, 2005: 91-92).

This is a self-narrative poem by Sun Wukong. After causing havoc in Heaven, Wukong fought against numerous gods and generals, including Nezha, Huian Xingzhe, and Erlang Shen, who came to suppress him under the Jade

Emperor's orders. He also experienced sword cuts, axe slashes, and refining in the alchemy furnace, but he grew braver and more skilled with each battle. When the Jade Emperor summoned the Buddha Tathagata, Wukong remained fearless and loudly recited this poem to him. The poem can be found in Chapter Seven, "The Great Sage Escapes from the Eight Trigrams Furnace, the Heart of the Monkey King is Settled Under the Five Elements Mountain".

In the first four lines of the poem, Wukong briefly introduces his birth background, initial family background, and spiritual pursuit. The next four lines, including "炼就长生多少法" express his high abilities and lofty aspirations. The following four lines, "灵霄宝殿非他久" indicate his determination to break the hereditary hierarchy and rigid social hierarchy. This short self-narrative poem fully embodies Wukong's indomitable spirit, growing braver with each battle, and the ideological concept that the strong are respected and heroes strive to be the best. Because the Buddha knows everything, Wukong focuses on expressing his attitude and determination to him.

In Chinese history, ever since 司马迁 Sima Qian[214] recorded the famous saying "王侯将相宁有种乎？""Are there naturally born kings and lords?" in 《史记・陈涉世家》 *Records of the Grand Historian - Chen She Family*, it has become increasingly popular and served as an ideological basis for opposing fatuous monarchs throughout the dynasties. Confucius's principle of "the monarch should act like a monarch, the minister like a minister, the father like a father, and the son like a son" also emphasizes that the monarch should behave like a monarch. In traditional Chinese culture, there is both an aspect that advocates adhering to etiquette and obedience to the people, and another aspect that provides an ideological foundation for the spirit of resistance (施晓

[214] Sima Qian (145 BC or 135 BC - ?), courtesy name Zichang, was a great historian, writer, and thinker during the Western Han Dynasty in China. He is known for his works such as 《史记》 (*The Records of the Grand Historian*) and《悲士不遇赋》(*The Ode to the Unfortunate Scholars*). 冯其庸 Feng Qiyong. "司马迁的人物特写 *Character Portraits by Sima Qian*." 新闻战线 *news front* 07(1959):20-22.

静 Shi Xiaojing, 2015: 36-37).

In the phrase “拜友寻师悟太玄”, “太玄” signifies the deep and mysterious principles. In the phrase “立心端要住瑶天”, “瑶天” is a poetic term for the vast expanse of space. In the phrase “灵霄宝殿非他久”, “灵霄宝殿” refers to the palace of the Jade Emperor in mythology and legend.

4.4.3 Religious genre

三阳交泰产群生,
仙石胞含日月精。
借卵化猴完大道,
假他名姓配丹成。
内观不识因无相,
外合明知作有形。
历代人人皆属此,
称王称圣任纵横 (吴承恩 Wu Cheng’en, 1987: 4)。

In English:

All things are born from the Three positives;
The magic stone was quick with the essence of sun and moon.
An egg was turned into a monkey to complete the Great Way;
He was lent a name so that the elixir would be complete.
Looking inside he perceives nothing because it has no form,
Outside he uses his intelligence to create visible things.
Men have always been like this:
Those who are called kings and sages do just as they wish (Collinson Fair, 2005: 10).

The poem, which appears in the first stanza “The spirit root nurtures and the

source flows out; the cultivation of mind and nature leads to the great way", is the sigh uttered by the author after the stone monkey is acclaimed as the Monkey King by the monkey troop on Mount Hua Guo.

Thanks to the immortal stones nourished by the 阴 yin and 阳 yang qi of Taoism, a stone monkey with golden eyes was born. Leveraging its bravery and wisdom, the stone monkey became the "King of Thousand Years" among the monkey troop. It was the unfettered and fearless spirit of Taoism that shaped the Monkey King, yet its temperament did not align with the teachings of Buddhism or Confucianism. This poem captures the natural instincts of the Monkey King, foreshadowing his journey through the combined practices of Taoism and Buddhism, while also reflecting the author's complex attitude towards Taoism, Buddhism, and Confucianism.

The Ming Dynasty, in which the author of *Journey to the West* lived, was a relatively special period in the history of religious development in China. With the establishment of the prominent status of Neo-Confucianism in the Song and Ming dynasties, both Taoism, as a native religion in China, and Buddhism, which was introduced to China earlier, gradually declined. The Confucianization of religion, that is, the integration of Confucianism, Buddhism, and Taoism, gradually became the mainstream (施晓静 Shi Xiaojing, 2015: 101).

In the first sentence, "三阳 Sanyang" refers to seasons. The ancients believed that after the Winter Solstice, the Yang energy gradually rises, hence the Winter Solstice is called the birth of one Yang, the twelfth month is the birth of two Yangs, and the Beginning of Spring is the birth of three Yangs. After the Beginning of Spring, the earth returns to spring, everything comes back to life, and everything goes smoothly and safely, forming the "Three Yangs Bringing

Prosperity". "交泰 Jiaotai" means good fortune and smooth progress. The phrase "内观不识因无相" in the sentence is a Buddhist term, referring to the state where things have no fixed or tangible form.

4.4.4 Life genre

石打乌头粉碎,
沙飞海马俱伤。
人参官桂岭前忙,
血染朱砂地上。
附子难归故里,
槟榔怎得还乡?
尸骸轻粉卧山场,
红娘子家中盼望 (吴承恩 Wu Cheng'en, 1987: 207)。

In English:
The aconite was smashed to pieces by the stones,
While the flying dirt injured all the sea horses.
Ginseng and cassia were in panic by the ridge,
And blood stained the cinnabar ground.
The aconite was stranded away from home,
The betel−nut could not return to its own town.
Corpses lay scattered like powder on the mountainside
Leaving the red lady waiting anxiously at home (Collinson Fair, 2005: 400).

This poem, which incorporates various medicinal names, appears in the twenty-eighth chapter, "The Monkeys Gather at the Mountain of Flowers and Fruit, and the Monk Sanzang Encounters the Demon in the Black Pine Forest". After the God of the Second Son captured Sun Wukong and brought him to the Heavenly Court, he led his brothers to set fire to the Mountain of Flowers and

Fruit, causing the monkey population to scatter in all directions. The nearby hunters took the opportunity to occupy the mountain. After Sun Wukong was sent back to the Mountain of Flowers and Fruit by Tang Monk for his third confrontation with the White Bone Demon, he rallied his forces, reclaimed his lost territory, and dealt heavy blows to the hunters who had seized the Mountain of Flowers and Fruit, driving them away.

The lyrics use the names of traditional Chinese medicines such as aconite, sea horse, ginseng, cassia bark, vermilion, aconite root, areca nut, white lead, and red lady, not only vividly describing the scene of Sun Wukong's fierce battle against the hunters invading Mount Hua Guo in the first half of the poem, bringing the intense fighting to life on paper, but also, from a humanistic perspective, denouncing the cruelty of war, the harm to life, and the impact on families in the second half. Especially the two lines "槟榔怎得还乡？" "The betel−nut could not return to its own town" and "红娘子家中盼望" "The red lady waits at home", express the author's deep sympathy for ordinary soldiers and the families of the deceased, reflecting a strong anti-war sentiment. Among them, "槟榔 areca nut" is a homophone of "兵郎 bing lang", which means "soldier".

Naming Chinese herbal medicines with poetic vocabulary, and then combining these herb names, rich in poetic flavor, into intriguing and profound medicinal poetry, allows traditional Chinese medicine, built upon the fertile soil of great Chinese traditional culture, to establish a closer connection with Chinese classical poetry, forming a unique medicinal poetry in Chinese culture. This is not only a wonderful work of Chinese medicinal culture, but also a special style of Chinese classical poetry (施晓静 Shi Xiaojing, 2015: 148).

4.4.5 Scenery genre

一派白虹起,
千寻雪浪飞。
海风吹不断,
江月照还依。
冷气分青嶂,
余流润翠微。
潺蔽名瀑布,
真似挂帘帷 (吴承恩 Wu Cheng'en, 1987: 2)。

In English:
One white rainbow arching,
A thousand strands of flying snow,
Unbroken by the sea winds,
Still there under the moon.
Cold air divides the greeny crags,
Splashes moisten the mountainside;
A noble waterfall cascades,
Hanging suspended like a curtain (Collinson Fair, 2005: 7).

This is the first description of a natural landscape, a waterfall, in the original version. The cascading waterfall seems like a pure white rainbow, somewhat ethereal and unreal. As the water splashes down, it creates snowy white spray, which, under the continuous sea breeze, rises into a misty spray, resembling the moon's reflection in the river, timeless and still pristine white. The towering green mountains act like a barrier, blocking the emission of the cool moisture. The water droplets that fall to the ground, accumulating little by little, trickle down the mountain streams, nourishing the verdant mountains. When the water suddenly encounters a fault and plummets from a height, it forms a curtain-like waterfall, spectacular and delightful to the eye. This truly is a

paradise only gods could encounter, bordering the sea on one side and the river on the other, with sea breeze caressing your face, the moon over the river to admire, and the waterfall as a companion.

The waterfall depicted in the poem is extraordinary. Before encountering this waterfall, Sun Wukong, though a stone monkey who had absorbed the essence of heaven, earth, sun, and moon, was nameless, undistinguished, and without merit or virtue, and could only mingle with ordinary monkey groups. That day, the stone monkey followed a group of monkeys playing and frolicking on Mount Huaguo, and for the first time witnessed the beautiful scenery of the waterfall described in the poem.

The monkey group from Huaguo Mountain, driven by their strong curiosity, developed a keen interest in this waterfall. They proposed that whoever could enter the “source” of the waterfall and emerge unscathed would be hailed as their king. So, the stone monkey volunteered and jumped into the waterfall spring. Not only did he emerge unscathed, but he also discovered the Water Curtain Cave, an important dwelling place for the monkey group in the future. As a logical consequence, he became the Monkey King of Huaguo Mountain.

From the analysis of several poems above, it can be seen that the poems in the original Chinese version of *Journey to the West* retain the traditional Chinese poetry style of neatly arranged words and phrases, with basically the same number of words in each line. However, the English translation cannot achieve such a neat structure.

It is worth mentioning that the original English translation, which adapted from the WJF Jenner translation (Beijing, 1955) by Collinson Fair has achieved a good “culture turn”, basically retaining the characteristics of Chinese culture. For example, it accurately translates the name of 盘古 Pangu, the Chinese

creation god, the names of palaces, and the names of traditional Chinese medicinal materials.

None of the English translations of the children's version of *Journey to the West* includes poetry. I think this is because poetry is difficult to understand and not suitable for children to read. The reason why poetry is difficult to understand lies in its condensed language, metaphorical imagery, and high cultural threshold.[215]

Firstly, the language structure of poetry has the characteristics of abstraction and unfamiliarity. Ancient Chinese poetry uses classical Chinese sentence structures, and the vocabulary and word order differ greatly from modern Chinese. Breaking the daily language sense requires restructuring the semantic logic. In addition, there are many rhetorical devices in poetry, such as metaphor, metonymy, symbolism, etc., which are highly condensed, and a single poem often carries multiple meanings. For example, in Chinese culture, "bright moon" represents homesickness, loneliness, and eternity, which can only be decoded through cultural consensus. In Western culture, the moon is often associated with mystery, romance, and variability. In ancient Greek mythology, the moon goddess Selene drove her silver carriage across the night sky, bringing light to the world. In Christian tradition, the full moon is sometimes used to symbolize the resurrection of Jesus Christ and the eternal light. In modern literature and art, the moon is often used as an element to express loneliness, madness, or supernatural power, such as in many vampire stories where the full moon inspires the power of monsters.[216] Finally, a large number of poems and verses allude to historical events or myths and legends. Without understanding Chinese culture and having a reserve of allusions, it is

[215] 钟振振 Zhong Zhenzhen. "中国古典诗词的理解与误解." (Understanding and Misunderstandings of Chinese Classical Poetry)《文学遗产》*Literary Heritage*. 2(1998):11.
[216] 沈浩 Sheng Hao. "西方文化语境下的月亮意象." The Moon Image in the Western Cultural Context. 大众文艺 *Popular Literature and Art*.19(2021):24-25.doi:10.20112/j.cnki.issn1007-5828.2021.19.025.

like reading a wordless book.

In addition, cognitive psychology points out that novels rely on “image encoding” (images, plots), while poetry relies on “abstract encoding” (concepts, emotions, metaphors), and children’s brains have not yet developed mature abilities to process abstract symbols[217]. Chinese poetry often uses a montage style to connect scenes without logical coherence, which can easily lead to misunderstandings. The emotional expression in Chinese poetry is implicit: ancient people did not like to express emotions directly and preferred to hide them in scenery, requiring experience accumulation to “empathize”.

[217] 李莉 Li Li. “生活阅读：以儿童视角重构幼儿阅读的新模式.” Life Reading: A New Model for Reconstructing Children’s Reading from a Child’s Perspective. 好家长 *Good parents.* 49(2025):64-65.

V Translator's strategies of *Journey to the West* in English Children's versions

5.1 Strategies of David Seow: omission and dialogue

As the author of the book *Monkey: the classic Chinese adventure tale,* David Seow just tells the general story of *Journey to the West* through short texts and a large number of pictures. In terms of character description in the story, the protagonists of the story, Sun Wukong, Tang Monk, Piggy, Sha Monk are all mentioned, as well as other characters such as the Jade Emperor and Guanyin. However, it does not delve into the detailed account of Tang Monk's birth story and his parents, use the technique of "omission", aimed at the lower comprehension ability of children, cut out the introduction of the background of the character, in order to facilitate better reading by low age children. This children's version does not use language to describe Sun Wukong's appearance specifically, but only uses illustrations to show that Sun Wukong has the appearance of a monkey. Does not have a narration of the birth of the Monkey King, does not mention T*he story of Learning from the Master* and *The story of Treasure Hunting in the Dragon Palace.* These stories hold significant importance within the original narrative, with the tale of the Monkey King creating a commotion in the Heavenly Palace being depicted in the most straightforward manner, only tells the reader that it exists and does not explain why or how it happened. In this version, the adaptation of Piggy is obvious, just describes him briefly in terms of his physical appearance and the names of the weapons he uses have been changed in some way. Does not keep the original designation of the "nine−toothed rake", and abridge it to become "rake",

explained that Piggy was an immortal living in heaven before he was relegated to become a half-human, half-pig demon after he made a mistake. It is interesting that this version adapted more carefully, changed the name of his previous position, adapted the “Marshal” to the more understandable “Keeper”, and adapted the object of his affection and molestation from “Chang’e” to the “Empress”. These adaptations are all more easily understandable words, hoping that young readers can better understand the story content. This version simply describes the appearance of Sha Monk, without introducing his necklace and weapons, adapted it as he was the chef of the Jade Emperor before, and was relegated to the Quick Sand River because he accidentally broke the cup of Jade Emperor, this adaptation is also aimed at better understanding for English speaking children.

This version makes mention of the Jade Emperor character, and despite the absence of specific and comprehensive examples, his elevated status and immense power are evident through his dialogues with the Monkey King and other figures. Additionally, it refers to Guan Yin as a benevolent goddess, yet it refrains from describing her outward appearance, instead portraying her personality and traits solely through her interactions and specific actions with other characters. This method was used in the process of describing the story, which makes it easier for parents to tell the story to their children and for children to understand the content of the story more easily. For example:

The Jade Emperor, the ruler of the Heavens, asked his gods and goddesses, “What shall I do? Should I destroy them all with a great bolt of lightning?”
Guan Yin, the Goddess of Mercy, replied, “Your Majesty, the people can be helped. Lord Buddha has written scriptures that show the way to peace, love, kindness, and harmony. These scriptures are somewhere in India. If we can find them and bring them back to China, they will show the people how to

behave” (David Seow, 2005: 8).

She told Xuan Zang about the Jade Emperor’s orders and warned him, “Finding the scriptures not be easy—you will cross treacherous lands filled with bandits, demons, ogres, and terrible beasts. Some people will try to stop you, because they want the world to stay in turmoil. But if you go, you will not go without friends.”

Xuan Zang replied, “I’ve devoted my life to bringing peace and knowledge to mankind. I accept the challenge!” (David Seow, 2005: 9).

In terms of traditional Chinese festivals, the Lantern Festival, Dragon Boat Festival, and Mid-Autumn Festival are not mentioned in this version. In terms of poetry and songs, still not mentioned anything. Omitting the introduction of the character’s background and using dialogue to showcase the character’s characteristics and promote the development of the story plot are the two biggest skills of the translator. Overall, in the process of translation, the original storyline was retained, and the story was told in the simplest way possible, omitting Chinese folk festivals and poetry that were difficult for children to understand. This is the biggest highlight and feature of this version.

5.2 Strategies of Alison Waley: omission and feedback

The adaptation condenses the entire story of *Journey to the West* into just six chapters, selecting only the most iconic episodes for retelling. It introduces Tang Monk’s origin story, including the background of his parents, and depicts Sun Wukong’s birth from a magical stone. The narrative briefly covers how Sun Wukong learns magical arts and retrieves the Ruyi Jingu Bang from the Dragon King’s palace. As the central protagonist, Sun Wukong’s rebellion against Heaven is portrayed in vivid detail, highlighting his extraordinary powers and heroic grandeur. The character of Piggy is notably reimagined: not only is his pig-like appearance preserved, but his traditional weapon, the

nine-toothed rake, is adapted into a “fork” to better align with the cultural and visual expectations of English-speaking children readers, it is a compelling case of “culture adaptation”. This version describes the appearance of Sha Monk in a simple form, to highlight his fearful looks, also mentioned the nice skulls hanging around his neck, but not described the weapons used by Sha Monk, mentioned that Sha Monk was a god before, but does not indicate his official position, and the object he accidentally broke is adapted from the Jade Emperor’s jade and crystal in the original version to the Jade Emperor’s bowl. This version describes the White Dragon Horse, tells his origin and the process of turning into a horse. The English translation of his name is “White Dragon Horse”, which is very much in line with the target readers, but does not retain his Chinese character “白龙马”, this adaptation is also aimed at helping Western readers better understand the character image. As for the Jade Emperor, Queen Mother, and Guanyin, they are briefly mentioned in this version, but there is no complete story content to describe them. This version also does not include descriptions of traditional Chinese festivals and Chinese poetry.

In addition to deleting most of the twist and turns of the plot and retaining only the most essential chapters, this version also pays attention to the feedback of readers after each section. At the end of each part, there are questions: some explaining a certain word in the book, some asking about the characteristics of characters in the book, and some asking questions about specific storylines. It can be seen that this book reflects the “educational” nature of children’s books very well, allowing children to learn some knowledge about Chinese stories and culture while reading this storybooks. For example:

What happens first?

Read the title of Chapter 1 and the sentences in italics under it. Then look at

the pictures in this chapter and discuss these questions.

1 Is Monkey a human or an animal?

2 What does Monkey use to make more monkeys?

3 What else can Monkey do?

4 Who teaches him?

5 Will you read about strange gods or normal families?

6 Who or what are the characters on page 14? (Wu Cheng'en, 2010: 5)

Were you right?

Think back to your answers to Activity 1.2 on page iv. Then find the right endings to these sentences. Circle a or b.

1 In Ao-lai, all Monkey's friends and family are ...

a animals. b humans.

2 In the Cave of the Moon and Three Stars, Monkey entertains ...

a the other monkeys. b the Immortal.

3 To transform himself into other things, Monkey uses ...

a his cudgel. b his magic powers.

4 Kuan-yin and buddha are ...

a gods. b demons.

5 Sandy and Pigsy agree to help Kuan-yin because they hope fo r...

a payment. b forgiveness. (Wu Cheng'en, 2010: 16)

Through these thought-provoking questions, children readers can not only verify whether they have understood the story, but also force them to actively extract, reorganize, and retell information while reading, transforming short-term memory into long-term memory. At the same time, role-playing questioning allows children to project their own experiences into the story, achieving "emotional transfer". This connection not only enhances reading interest, but also cultivates empathy and moral judgment.

5.3 Strategies of Yun Chong Pan: excerpt and simplification

This English translation version differs from the previous two versions. Firstly, it is because this version of *Journey to the West* is adapted for older children and has a longer length, and secondly, its reteller YunChong Pan is a Chinese American, making it easier to grasp the relevant content of Chinese culture during the adaptation process.

In terms of character description, this version retains the introduction of Tang Monk's birth and parental background from the original version. Although it is not as detailed as the original version, it also showcases Tang Monk's uniqueness and his important position in the story. For Sun Wukong, this version retains most of his story, from the birth of the Monkey King, the process of learning from his master, the process of searching for treasure in the Dragon Palace, and the process of causing chaos in the Heavenly Palace, all described in detail, almost in the original version, fully demonstrating the hero's bravery and intelligence, allowing readers to fully understand the details of the character's origins, weapons used, personality traits, and so on. In the introduction of Piggy and Sha Monk, this version has made many deletions, only briefly describing their appearance and summarizing their past life experiences and stories. Interestingly, this version gives him a western name, Andy. With this English name, readers in the target language will remember this character more easily, this is also an good example of "culture turn". For the riding horse of Tang Monk, this version describes the White Dragon Horse, in terms of both his origin and the process of turning into a horse like the original version. As for the supporting role of the story, the Jade Emperor, the Queen Mother and Guanyin, this version does not describe them in detail, but only shows that they are gods through the necessary plot in the story. In terms of the description of traditional Chinese festivals and poetry, this version, like

the other two children's versions, lacks elaboration and description.

Overall, although this version is lengthy and contains a lot of content, it still extracts and simplifies the original story, although Pan is a Chinese American with a high level of understanding and dissemination of Chinese culture, he deleted many chapters and detailed stories, such as the origins and stories of various monsters and immortals in the original text, especially the descriptions of traditional Chinese festival culture and various poems that do not exist. I think it is because these elements are highly condensed in language, with obscure imagery and complex allusions, far exceeding children's cognitive load and language comprehension ability. The classical Chinese structure, rhythmic pauses, and philosophical expressions in poetry can disrupt narrative fluency and weaken the appeal of the story. Traditional cultural details such as festivals and religious rituals lack intuitive visual support, making it difficult to transform them into visual, action based, and emotionally explicit narrative forms that children prefer. In order to adapt to the reading habits of young readers who prioritize auditory perception, predictable plot, and direct emotions, the adapter chooses to replace poetic expression with colloquial dialogue, repetitive sentence structures, visual impact, and behavioral drive, making the story easier to understand, remember, and empathize with, thus achieving an effective transformation from "classic story" to "children's experience".

VI Conclusion

This dissertation employs the Cultural Turn in translation studies as its theoretical framework to examine how three English-version adaptations of 西游记, tailored for three distinct child audiences—preschoolers, young children, and adolescents—negotiate the translation of character portrayals, traditional Chinese festivals, and poetic elements. Findings reveal that translators do not merely omit cultural content; rather, they engage in a conscious, hierarchical reconstruction of cultural meaning aligned with young readers' cognitive development and cultural familiarity—a hallmark of the Cultural Turn's shift from linguistic fidelity to cultural functionality.

In character representation, the core quartet—Tang Sanzang, Sun Wukong, Zhu Bajie, Sha Wujing—and the White Dragon Horse are preserved with their essential traits intact: Wukong's rebelliousness, Bajie's gluttony, and Sanzang's compassion. However, elaborate mythological backstories (e.g., Wukong's stone-born origin), weapon lore (e.g., the sentient Ruyi Jingu Bang), and ritualistic depictions of deities such as the Jade Emperor, Queen Mother of the West, and Guanyin are drastically streamlined. These figures are no longer presented as autonomous religious symbols but are reconfigured as narrative functions, introduced primarily through dialogue rather than descriptive exposition. This aligns with the Cultural Turn's principle that cultural elements are translatable not by semantic equivalence, but by their role in meaning-making—prioritizing narrative coherence over doctrinal depth.

Regarding the Chinese folklore, traditional festivals and poetry, all three versions systematically exclude culturally dense elements such as the Peach Banquet, Chinese traditional Festivals and Chinese poems and songs. This “zero-translation” strategy is not an oversight but a deliberate response to the untranslatability of these elements under child-appropriate constraints. Festivals and poetry carry embedded ritual, cosmological, and prosodic layers that exceed the cognitive and emotional bandwidth of young readers. This transforms cultural transmission into cultural resonance—shifting the goal from preserving form to evoking affect. Crucially, the adaptation strategy exhibits age-tiered granularity: Preschool editions eliminate all cultural markers beyond basic character roles, focusing on action and emotion；early childhood editions retain minimal cultural labels (“Heaven” “gods”) without elaboration, adolescent editions introduce subtle cultural scaffolding—through marginal notes or illustrated context—offering a gradual enculturation model, where cultural awareness is nurtured, not imposed. This tiered approach validates the Cultural Turn’s view of the translator as a cultural mediator, not a conduit. The translated text is not a diminished version of the original, but a new cultural artifact co-constructed for a specific audience.

The study concludes that the translation of *Journey to the West* for children exemplifies a broader paradigm: cultural adaptation in children’s literature prioritizes cognitive accessibility and emotional engagement over textual fidelity. The Chinese mythological universe is not “exported” but re-imagined.
This research provides empirical grounding for culturally responsive translation in children’s literature and offers a scalable model for the global dissemination of Chinese classical narratives to young, non-Chinese audiences. This study can help researchers have a clearer understanding of Chinese local characteristics and cultural environment, promote the dissemination of Chinese folk culture in the world, promote cultural exchange and cross-cultural

understanding, and stimulate people's interest and research enthusiasm for traditional Chinese culture.

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