

Original Paper

The Subversion of “Journey to the West”—“The Legend of Wukong” and the Rewritten of “Journey to the West”

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Abstract

Adapted from the literary classic “Journey to the West”, the author of the online novel “Legend of Wukong” places the expression of the spirit of “Journey to the West” on the growth of individual characters and the pursuit of ideals. He unfolds the narrative with defamiliarization, adds contemporary elements of the worldview and outlook on life, changes the characters, language, narrative and other aspects of the novel, and expresses the awakening of individual consciousness and the destruction of personal ideals from the characters’ acts of resistance, subverts the original concept of “Journey to the West”, and reflects the humanistic connotation of the spirit of “Journey to the West” in the new era.

Keywords

“The Legend of Wukong”, “Journey to the West”, the subversion , the performances of subversion, the significance of subversion

1. Introduction

As a classic masterpiece of Chinese culture and a popular IP, “Journey to the West” has a strong foresight, whether it is the magical theme, narrative theme, or characterization, it has attracted many network writers to rewrite it, which meets the aesthetic demand of contemporary people for classic re-creating, and the hot-blooded and burning story base inspires contemporary readers to be interested in the IP of their own country’s heroes. As a popular network writer, Jin He Zai gave up the plot of the suffering of the five men on their way to the Western Paradise in the creation of “The Legend of Wukong”, and mainly chose the causes and consequences of the lives of the five men to convey the

awakening of individual consciousness and the destruction of personal ideals; the unfamiliar approach and the change of the narrative style added many contemporary elements of the worldview and outlook on life. While letting us perceive the profoundness of the classics, it also gives readers the novelty of reading and rewriting the classics, adding effective experience to the dialogue between network literature and classic literature. “The Legend of Wukong” takes contemporary readers’ emotional dependence on literary classics as its foothold, renews contemporary readers’ aesthetic interest and emotional experience, subverts the classic “Journey to the West”, and creates a new Journey.

2. The Legend of Wukong’s rewriting of Journey to the West

Mythological themes have a lot of room for rewriting, and as a fictional work, the main constituents of the story are not limited by time and space. “The Journey to the West”, as a traditional classic literature, contains the spirit of revolt. Jin He Zai opens up the gap of revolt by adding modern concepts of love and exploring personal self-consciousness, and realizes the completion of “The Legend of Wukong” through the reinforcement of the theme of revolt. The deconstruction of the sublime is achieved by trivializing the characters, giving them human weaknesses and worldly passions. In the reshaping of a literary classic, a literary tension between the small and the great, the mediocrity and the tragic is created.

“Journey to the West” as the first ancient Chinese Romantic chapter-length novel of God and magic, is also a rewrite text, in Wu Chengen created “Journey to the West” before the story of Tang Monk to fetch scriptures in the West has been circulating in folklore, he is not a simple patchwork of folktales, but to “Xuanzang to fetch the scriptures”, a historical event as a blueprint for artistic processing and a lot of transformation. “The Poetry of the Sanzang in the Tang Dynasty” is a more complete and earliest record of the “Journey to the West” story, in which Wu Chengen puts the finishing touches on the image of the Monkey Walker’s white-robed scholar by remodeling it into the image of Wukong, who is self-conscious and knows how to rebel. The Monkey Walker is a devout Buddhist who helps the monk to fetch scriptures in the west in order to achieve righteousness, while Wukong is a Buddhist who advocates freedom, despises authority, and is forced to join in the fetching of scriptures in order to save himself. “Journey to the West” also absorbed literary texts based on stories of divine monkeys, concentrating on the great success of the stories of divine monkeys through the ages. The story of Wukong collects a variety of plots of the stories of divine monkeys, such as punishing the wicked and eliminating the evil, fighting against the demons, comprehending the Buddha’s teachings, and disobeying the Heavenly Court. These classic stories of divine monkeys are centrally presented in the story of Wukong of “Journey to the West”, which ultimately gives birth to Wukong. These classic stories of divine monkeys are centered in the story of Sun Wukong in “Journey to the West”, which eventually gave birth to the classic image of Wukong.

“The Legend of Wukong” is an online literature serialized on Sina.com in 2000, and received a high score of 8.4 on the Douban scoring platform. “The Legend of Wukong” was written at the time when Jin He Zai had just graduated from university, the fervor and defiance of young people were evidents in the text. At the beginning of the millennium, the popularity of postmodernism deeply affected him, making him deconstruct and subvert “Journey to the West” in “Legend of Wukong”. The novel establishes the plot of “Journey to the West” by making Sun Wukong the first protagonist of the story, but the theme of the story is already very different. The novel retains the framework of “Journey to the West”, in which the four masters and disciples seek scriptures in the west, and selects the love story of “Supreme Treasure and Zixia Fairy” from Stephen Chow’s movie “Journey to the West” to express contemporary people’s state of mind and outlook on life by rewriting the classic literature, which once set off the Journey to the West Fever. “The Legend of Wukong” is no longer based on the worldview of good versus evil, but shows the spirit of modernism in the exploration of destiny and ideals, and demonstrates modern people’s confusion about destiny, pursuit of ideals, and rethinking of the order of things. Regarding the rewrite, Jin He Zai said in the preface of “The Legend of Wukong”, “Everything in Journey to the West is very subtle, but I wrote it very straightforwardly. The Journey to the West in my mind is the path of man. Everyone has their own road to the west, we are all going west, when we get to the west, we will all be void, we will all return to the same place, all people inevitably have to run to that place, you have no way to choose, there is no way to turn back, so what should you do? You can only try to walk on this road as brilliantly as possible..”. “The Legend of Wukong” focuses on the episodes before and after the great trouble in heaven palace, as well as the karma of the five people who fetched the scriptures in their past and present lives for re-creation, and the story of the four masters and disciples’ fetching of the scriptures is deconstructed into an elaborate deception of collective murder, and the story of the four masters and disciples is interpreted as an elaborate collective murder, in terms of the characters, languages. The story of the four masters and disciples is deconstructed into an elaborate collective murder hoax, subverting the theme of “Journey to the West” in terms of characters, language and narrative.

3. The Performances of Subversion

3.1 Themes

Resistance is a consistent theme in the “Journey to the West” stories, but in “Journey to the West”, resistance is more obviously the lone courage of Wukong alone in the early period, and after being crushed on the Five Finger Mountain, he completely loses his sense of resistance. After the failure of his integration into the Heavenly Court, he was cold-shouldered for five hundred years, and under the strong control of the tight-banded spell, he was finally completely submissive, and his individual rebellious behavior came to an end. Sun Wukong, the rebel, finally became the Buddha. With the development of feudal society, a variety of ideological trends gradually merge, the shortcomings of the

feudal system is gradually exposed, people for the breakthrough of the boundaries of the desire is also more and more intense, in these layers of the spirit of the times, the “Journey to the West” came into being. Under the influence of the cultural spirit of Buddhism, Taoism and Confucianism in the Ming Dynasty, the story of “Journey to the West”, which is full of fantasy, implies the intention of intellectuals to rebel against feudal corruption. In the feudal dynasty, which believed in the principle of feudal moral conduct, Wu Chengen resisted the divine power of the heavenly realm against the power of the king of the earthly realm, and hoped to obtain the freedom of personal will under the feudal authority. The image of Sun Wukong’s resistance is the most typical, but the consequence of his rebellion is to go through the hijacking on the way to fetch the scriptures, making mistakes that need to be atoned for, and the organization of Gods and Buddhas represented by Tathagata as the highest level of authority, which suppresses him under the Five Fingers Mountain with no power to fight. Wukong, who defies the orthodoxy, has to be responsible for his own crime of looking down upon the authority, and the adventure of escorting Tang Monk with the demons and monsters is the path he must go through to atone for his sins, “The emperor takes turns to be the emperor, next year will be my home”, the confident words Wu kong said came to an powerful end.

And in “The Legend of Wukong”, the revolt is a collective one, and none of the revolters end up dead. In order to save his lover, Zhu Bajie was relegated to a pig, and Sha Heshang was wrongly hit by the wrong glass marigold, as well as the White Dragon Horse was disobedient, burned the pearl, involved in the mortal experience of the Golden Cicada Son, these distinctive characters implicitly or explicitly have the characteristic of rebellion, they have a strong sense of individuality, do not fear of power, and they are willing to pursue the ideal of the heart. Everyone becomes Wukong before he was crushed by the Five Fingers Mountain, full of passion, not afraid of fate, even if the end is bleak, he still wants to go forward and pursue the path of liberation. The sense of resistance in “The Legend of Wukong” is even more intense, as Bakhtin believes that the free life of the carnival square “has a powerful and vigorous transforming power, an indestructible vitality”, “full of desecration and distortion of all sacred things”, “full of the desecration and distortion of all things sacred, full of irreverence and obscenity”. What Wukong did when he wreaked havoc in the Heavenly Palace, completely defeating the lofty Heavenly Court and the proud Heavenly Gods by himself, was some form of exorcism for the sacred, in which he sought the awakening of the spirit of the self. “A voice laughed wildly, he laughed as he beat the gods, he laughed as he destroyed everything, he knew that the gods possessed no end to kill, he knew that the heavenly palace knew no bounds. This battle will not end, until he falls, he still laughs maniacally, laughing out of tears. This heaven and earth, I came, I fought, I loved deeply, I don’t care about the end”. The spirit is expressed in “The Legend of Wukong”, as well as the fact that teasing and banter are still a kind of postmodern deconstruction, as the novel deconstructs the sacred legitimacy of the Buddhist, Taoist, and official worlds as a visual expression of the spirit of resistance.

There is no love theme in “Journey to the West”, which is a new creation in “Legend of Wukong”. While rewriting the characters’ destinies and personalities, “The Legend of Wukong” adds a brand-new love story line full of romance for them: the White Dragon not only changes its gender to become a beautiful dragoness, but also falls in love with Tang Monk and accompanies him quietly; Zhu Bajie is no longer the lewd image of molesting Chang’e, but a gentle goddess with transparent wings and the Moon Goddess who is in love with him; even Wukong has two girls who are in love with him—Zixia and Ayao. In “Journey to the West”, Wukong is a being detached from human nature and human desires, with an idealized meaning of transcendence, while in “Legend of Wukong” under the influence of post-modern thinking, Wukong falls in love with Zixia, and possesses the ability of human nature and love, and the love represented by Zixia becomes a lock for Wukong to turn his fate around. The transformation of humanity of Wukong from nothing to something is embodied by the tightening of the spell. In “Journey to the West”, when Wukong recognizes the demonic essence of the benevolent monk, Tang Monk begins to recite the tight-banded incantation, blaming Wukong for killing innocents. At this time, the tight-banded incantation is limited to the external pressure of cultural traditions, and Wukong is pure in himself, with only a divine nature and no human nature, and the divine nature is the simplicity itself. Torture cannot kill Wukong, Zixia died for him because she wanted to help him avoid the suffering, the yearning for love become Wukong dying of attachment to the world’s reason, the disappearance of love so that he is completely heart dead, towards the road of resistance. The addition of the love plot adds multiple perspectives to the dimension of human freedom and human emancipation, adding to the contradictions and agonies of the character’s mind.

3.2 Language and Narrative

“Journey to the West” is a traditional vernacular novel, Wu Cheng’en used a lot of harmonic words, forming a lively and relaxed tone, permeated with playful flavor and meaningful sense, forming a unique language style. For example, “Bajie were furious at the words, and raised their palladiums, cursing to their faces: ‘I’ve swollen your bloody skin with the plague! How dare you change into the likeness of your ancestor and deceive my senior brother, causing me to be at odds with my brother!’” Moreover, greater achievements have been made in the personalization and colloquialization of the characters’ language, especially in paying attention to the figurative and directness of the language, interspersing language prose and rhyming language, and absorbing the vivid and evocative words in the spoken dialect.

“Journey to the West” strives for formal integrity, utilizes a third-person omniscient perspective, and quotes classical poetries for interpretation in various narratives. Ancient poems are present in almost every chapter and episode, and in Master Bodhi’s naming of Wukong—“Hong Meng first opened up originally without a surname, to break the stubborn emptiness must be Wukong”. Especially in the fight scenes with the monsters are indispensable, and with the yellow-robed spirit, “The Great Sage has great magical powers, and the demons are highly capable. This one is a horizontal gold stick, and that one is

a slanting steel knife. The sword is brightly lit, and the rod gently floats on the colorful clouds”. When fighting with the nine-headed extra horse harnessed by the emperor’s side in the All Saints’ Dragon Palace, “the emperor’s side harnessed by the emperor’s side was busy hiding with the princess, and the emperor of the dragon trembled and stopped his voice. The Emperor of the Dragon was so frightened that he lost his voice. The doors and windows of the Vermilion Palace were damaged, and all the dragon’s sons and grandsons lost their souls”. When describing the characters, Taibai Jinxing described Sun Wukong for the monks, “He said: ‘The Great Sage: knocking forehead and golden eyes, round head and hairy face without cheeks. His teeth and mouth are sharp, and his appearance is more eccentric than Lei Gong’s. He used to use a golden hoop and an iron rod. He used to make use of the golden hoop and iron rod, and once opened up the sky. Now I have converted to a monk who specializes in saving people from disasters’”. When the Kou family was falsely accused—“I saw that: Tang Sanzang, trembling with fear, dropping tears, unable to speak. Zhu Bajie, rambling and complaining in his heart. Sha Heshang, bag sudden, hesitation. Sun walker, laughs and sighs, want to use tactics”.

Jin He Zai utilizes nonsensical postmodern language and Internet buzzwords to reflect the strong individual consciousness of the characters, intending to show the equal relationship between the characters, and the discourse system of the novel is completely consistent with the thinking mode of contemporary people. The simple narrative form of dialogues has the power of four or two pounds, in which not only serious thoughts about life are expressed, but also banter and flirtation with life are expressed. “‘Monk, what the hell are you taking us to?’ Sun Wukong said as he plucked at the densely intertwined branches and leaves. ‘There was no road in this world, because someone had to get to where he wanted to go, so they needed a road, and it doesn’t really matter where the road leads’”. “‘We’ve been going west all these years, don’t you want to try what happens when you go north?’ Tang Monk smiled wryly. ‘No, absolutely not’. Sha Heshang said, ‘Going north is wrong’. ‘Who said that?’ ‘The heavens’. ‘The heavens are still high, who’s really in charge here?’ Tang Monk exclaimed. ‘Me!’ The other three all said”.

“The Legend of Wukong” does not follow the single narrative mode of “Journey to the West”, but is narrated in three story lines: Sun Wukong, Zhu Bajie and Tang Monk. The narrative unfolds on two different levels of space and time, the stories before and after 500 years are intertwined, the antecedents are interspersed with the consequences, the past is intertwined with the present, the narrative time can be reversed and the narrative space can be overlapped and transformed. “The Legend of Wukong” also uses third-person narration, but in some episodes it uses restricted narration and shifts perspective to narrate from the viewpoints of different characters. The narrative also chooses to include poetry, although Imho chose lines from the German classical romantic poets Hölderlin and Bei Dao, “Until the heroes grow up in cradles of cast iron, and brave hearts, like the meaning of the old days, go to visit the almighty gods. And until then, I have often felt that it is better to sleep in peace than to trudge alone”.

“There are legends about us on ancient clay pots / long ago / but you still keep asking / if it’s worth it”. The description of Mount Huaguo is a direct quote from the original “Journey to the West,” which also describes the mountain, “Heavy valleys and ravines are surrounded by orchids, and moss grows on the cliffs of the northwest everywhere. The undulating ranges of dragon veins are good, and there must be a high person with a hidden name”. A self-penned modern poem.

The language of “The Legend of Wukong” also employs rhetorical techniques such as hyperbole and irony, adds elements of black humor, and embodies a distinctive carnival narrative in its plot structure, demonstrating Jin He Zai’s mastery of the novel’s narrative aspects, and generally presenting a language style that is both lighthearted and dignified, and humorous and serious. The overall language style is both light and solemn, humorous and serious. There is a great deal of flirtation and irony, the coexistence of quotes and aphorisms, as well as a mix of poems, all of which bring a fresh sense of pleasure to the reading.

3.3 Characters

The defamiliarization approach reconstructs the characters of the five men who fetched the scriptures, adds or subtracts characters from the original, changes the characters’ personalities and relationships, and intercepts fragments from the original as an innovative story space, modernizing and rewriting the story in these aspects. As an online novel that requires attention, “The Legend of Wukong” brings readers a sense of déjà vu and yet refreshing, as readers not only revisit a literary classic, but also develop many new perceptions due to the change in distance and perspective. Shklovsky mentioned in the article “Art as Manipulation” that “the manipulation of art is the manipulation of ‘singularizing’ things, the manipulation of making forms difficult and thus increasing the difficulty and time of feeling, because in art the process of feeling is an end in itself, and it should be prolonged”. He believes that literary creation cannot copy the object depicted, but must process and handle this object artistically, and strangeness is an essential method of artistic processing.

Take Tang Monk as an example. In “Journey to the West”, the Golden Cicada was punished for disobeying the teachings and was sent down to the lower realms, a character whose antecedents are not mentioned more. Rulai said, “Holy Monk, you were originally my second disciple in a previous life, named Golden Cicada. Because thou didst not listen to the sayings and belittled my great teachings, thou wast relegated to thy true spirit and was reborn in the Eastern Land”. Tathagata treated Tang Monk in a peaceful manner, and Tang Monk also respected Tathagata immensely. In “The Legend of Wukong”, the relationship between Tathagata and Tang Monk is tense. The Golden Cicada refused to agree with Tathagata’s trick and was reincarnated. Even though his body was dissipated, he remained indomitable and defiant, crying out, “I want the sky to be unable to cover my eyes any more, I want the earth to be unable to bury my heart any more, I want all living beings to understand what I want, and I want all Buddhas to be dispersed in thin air!” And become Tang Monk’s Golden Cicada Zi, also learned to chat playfully, is no longer a serious monastic appearance, ““You guys chat slowly, I do not

bother. I'm going to take a walk in that deep rainy alley, looking forward to meeting another lilac flower-like goblin ...' He stopped again to look at the remnants of the ten thousand year old tree and slowly sighed, 'Don't die, and don't live in solitude. Hundreds of thousands of years just for this day?'" Tang monk as a master, in the "Journey to the West", in the ethical society as "one day as a teacher for life as a father" duties, often with the words of the sages to teach the three disciples who need to "wear the sin to make a success", scolding at every turn, "You only know eat, never remember the meaning of return. Walker see master changed face, that grabbed eight ring, with the head hit a fist, scolded: 'fools do not know good or bad, cause the master even we all blame! Sha Heshang laughed: 'Well done! Well done! Only this kind of not speak still cause suspicion, and again interrupt!' That nerd huffed and puffed and stood by the side, no longer daring to speak". The relationship between the four masters and the disciples is based on the principle of the superiority of the master and the inferiority of the disciple, but in "The Legend of Wukong", the ancient Chinese norms of "seniority" are no longer applicable to the rewriters of the new century. The relationship between master and disciple is greatly reversed, and not only is Tang monk not cared for by the three, but he is often sneered at. "'Wukong, I'm hungry, find me something to eat'. Tang Monk ordered as he made a grand gesture of sitting down on a rock. 'I'm busy, won't you go find it yourself? It's not like you don't have legs'. Sun Wukong said as he leaned on his stick. 'Sun Wukong you can't do this, you can't bully the bald head like this, if you starve him to death we won't be able to find the western palace, if we can't find the western palace, the curse on us will never be lifted'. Zhu Bajie said". Several dialogues deconstruct the relationship between master and disciple at the beginning of the novel, and the image of master and disciple becomes "completely different". The four masters and disciples have their sacred masks removed, and they become four ordinary people with distinctive personalities, experiencing mixed feelings of sadness and joy on the way to fetch the scriptures, waiting for their destiny to come. The suffering of reality needs to be tempered by an absurd but serious attitude.

This is a reasonable rewriting of the original characters, either expanding or reducing them, so that readers can jump back and forth between the original, the rewritten text and the reality they live in and think about it, being aroused by the memory of the original "Journey to the West", while at the same time generating a sense of strangeness in the reading of the new text, and feeling the charm of the new text and the original's breadth of scope in the comparison, thus establishing a dialectical relationship of mutual interdependence and separation in the contrast between the old and the new and in the collision between the ancient and the modern. In this way, in the comparison of the old and the new, and in the collision of the ancient and the modern, a dialectical relationship of interdependence and separation is established. The effect of alienation removes the well-known characteristics of the characters of master and disciple and creates a sense of surprise and freshness, creating a successful aesthetic distance effect. The effect of strangeness breaks the original stereotypes and refreshes the readers' expectations, reflecting the modernization of rewriting.

4. The Significance of Subversion

Although the adventure motif of the 81 difficulties has been removed, the main thread remains the fetching of scriptures from the West, but instead of the Mahayana Buddhist teachings that liberate all living beings, the fetching is an inward search for true freedom, and the rescue of the oppressed self on the way to the West. “Unlike ‘Journey to the West’, ‘The Legend of Wukong’ focuses on ‘psychology’ rather than ‘action’. It’s not an adventure story about the 81 difficulties, but the mental journey of the five masters and disciples as they knock on the door of the true scriptures”. “The journey to the West” turns into a plot by the Gods and Buddhas to organize the destruction of the rebels, who are actually trying to keep the five rebels under order. “The Legend of Wukong” puts the center of gravity of the spirit of “Journey to the West” on the growth of individual characters and the pursuit of ideals, giving up the external force of external tribulations on people, and instead searching for and deconstructing the order from the inside.

“The Legend of Wukong” cracks the truth about scripture-taking and dissolves the sanctity of God and Buddha. As Wilde said, “The gods are strange; they not only punish us by means of our evil, but they also use the goodness, kindness, compassion, and caring within us to destroy us”. Heaven and Buddha become the villains of the fate of the game’s protagonists, and it is the pleasure of the Gods and Buddhas organization to play them off. “While letting people go to the Western Paradise while arranging the 81 difficulties, they just want to screw you over. So the whole journey to the west is a tragedy, a conspiracy, and no matter what you do, you’re going to die. You do not obey God, do not go west, screw you; you go west, all the way to the nine hundred and 81 difficulties, all arranged by God, still screw you”. Wukong’s struggle to resist is tragic; the Six-Eared Macaque he eventually kills is not the monkey demon who impersonated the Great Sage of Qi Tian in the original story, but his old self, who was full of blood and dared to rebel back then. Wukong, who has lost his ego, loses the rationality of his existence. He no longer stands up to the heavens and the earth, and after losing his memory, he becomes a wishy-washy person who eventually succumbs to power and fate. When he submits to Tathagata’s arrangement, he has already negated his previous rebellious behavior, so the “rebellious Wukong” dies under the baton of the “submissive Wukong”, which is a scene full of tragedy, the death of a hero! It is a tragic death of a hero. Powerful as Sun Wukong, after experiencing the teasing of the gods and Buddhas and the cold eyes of fate in “The Legend of Wukong”, the familiar plot, the hero Sun Wukong, who is fearless of heaven and earth, has been remodeled and deconstructed, and the meaning of “Journey to the West” has been subverted since then.

“The last four became Buddhas. And after they became Buddhas? Nothing. The four people who used to be alive with flesh and blood, with feelings and dreams, completely disappeared from the world as soon as they became Buddhas. So to become a Buddha is to perish, the Western Paradise is to be silent, and the Journey to the West is a murder that has been carefully orchestrated as a suicide”. Unlike the characters in “Journey to the West”, who possess the traditional color of godlessness, the characters in

“The Legend of Wukong” have the bloodline of human beings, who yearn for love, pursue freedom, dare to question and rebel, and are unwilling to be shackled by the order. The whole journey is a conspiracy against Sun Wukong, who has his memory erased, and the gods and Buddhas hope to control him and subdue him completely on the way to the West, so that he will no longer question. But he is not the only one who resists, and with the help of others, Wukong awakens again. Although he still has not jumped out of the order, but finally gained freedom, and finally ushered in a tragic ending, completely breaking the “Journey to the West” happy ending, “The Legend of Wukong” ending of the subversion of the original spirit of the “Journey to the West” completely overturned.

Through modern rewriting, Jin He Zai makes changes to the theme, characters, language and narrative of the novel full of the color of the new century, and his rewriting strategy is inspirational to the rewriting of contemporary literature, reflecting the contemporary humanistic connotation. Moreover, the rewriting of literary classics is a natural trend and self-selection in the process of cultural development, which eliminates the prejudice against the uselessness of classic rewriting, provides new examples of rewriting practice, and reflects the shadow of the transformation of network literature. The rewriting of literary classics is not an easy task, and the original text has a high degree of acceptability, classicism and richness under the witness of time. The theme also borrows the content of the text to carry out the most complete spiritual transmission, and the discourse system constructed by classic literary works transcends time, space and geography, and the substitutability is extremely low. Classics such as “Journey to the West” are household names, and any element of them will be quickly localized by readers when they are mentioned. With such a high level of dissemination, it is extremely difficult to rewrite them, not to mention being innovative at the same time. While orthodox literature fears that literary classics will lose their literary value by being parodied, spoofed, or deviating from the positive values promoted by the original text, the highly recognized and significant Internet literature “The Legend of Wukong” extends new values with a positive, exuberant vitality in the constant dialogue and interpretation between rewriters and readers on the Internet. It not only shapes a new textual value system, but also broadens the discourse space for rewriting, imitating and rewriting classic literature. Not only does Jin He Zai’s textual reconstruction stop at the breakthrough of narrative techniques, but also combines the background of the times with the innovative transformation of the original text in terms of understanding and awareness, providing readers with new perspectives of understanding, thus achieving the purpose of subverting the “Journey to the West”.

5. Concluding Remarks

The rewriting of “The Legend of Wukong” is both a recapitulation of classical culture and relies on the fact that “Journey to the West” itself is highly rewritable. Since the high popularity of popular culture, the IP of “Journey to the West” has already had countless adaptations, and the participation of various art forms such as film, television, theater, opera, and so on, fully demonstrates the stability and strength

of the textual core of *Journey to the West*, which is strong enough to attract an endless number of fans. “The Legend of Wukong” certainly can’t be better than blue, but its rewriting of “Journey to the West” out of nowhere reveals the complex process of the classic’s creative inheritance of literary traditions, in the intertextual and traditional and contemporary rupture, and in the face of the classic’s impact on re-creation, combined with the unique historical, cultural, and market contexts, which ultimately enriches and deepens the results of classical studies, and expands the thresholds of contemporary literary studies. With the differences in the novel’s theme, language, and narrative structure, and the interaction between the classics and the contemporary, this rewriting presents a remarkable splendor of the classic text in the interlacing of time and the renewal of its hierarchical structure.

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