

Cultural Conflicts and Convergences as Creative Potency in Su Manshu's Intertextual Performance

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Abstract—Being a writer, translator, critic and social activist, Su Manshu was one of the few scholars at his time preoccupied with Indian literature together with the European. He practiced the interlingual communication carefully during the trans-cultural activities and also adopted diverse genres and stylistic strategies in the intralingual reservoirs of his native language. The intertextual performances render cultural conflicts and convergences creative potency in Su Manshu's fictions and contextualize the pensées of the writer. The perspective of intertextuality enables the researcher to surmount the previously-assumed barriers between fiction and nonfiction and to probe into the dimensions and constituents of these "hypertexts." (Abstract)

Keywords-pseudo-translation; hypertext; Su Manshu; chiasma; performance (key words)

I. THE UNPRECEDENTED FICTIONALIZATION AT THE CULTURAL CHIASMA

Su Manshu, a mixed-blood writer and a zealous and patriotic Buddhist Reverend who lived in the late Qing dynasty, provides us with his works a kaleidoscope for intricate cultural anxieties in the grand social transformation as well as the chiasma of Chinese literature. Manshu not only "personifies a happy union of the age-old literary traditions of China with the fresh, invigorating romanticism of the West" but embodies the listlessness, commotion, and bewilderment of the general mood of his transitional age;" as Leo Lee states, Lin Shu and Su Man-shu are the pioneers of the romantic generation of modern Chinese writers, who set the stage for the main protagonists who have emerged from the "Literary Revolution." [1] Manshu displays a system of pseudo-autobiographical discourse in his novels. The life trajectories of Su Manshu bear an intimate relationship with the journeys in his literary texts. Historically speaking, there was not a clear line between fiction and non-fiction (e.g. biography and essay), as far as is aware by contemporary writers. Besides, Manshu attempted to break the Chinese traditional strategies of personal pronouns in the process of fictional narration, rendering the first personal narrator the major actant, which is an innovative stylistic organization for the genre of fiction at his time.

The narrator's statement at the beginning of the book *The Lone Swan* that it is the entire record of actual events even caused the misunderstanding of researchers for a long time, leading them into the belief that Manshu's parents were both Japanese, while many plots in this novel coincide with Manshu's life experiences. The male protagonist names

Sanlang, which is an alias of Manshu. At the beginning of the story, Xuemei's father denied the betrothal when Sanlang's adoptive father lost influence. Disappointed and outraged, Sanlang took the tonsure and cut himself off from the secular world. In Japan, Sanlang met his soul mate Shizuko, a portrait projected by Sanlang's imagination for all the merits of woman and his utopian love. He couldn't help but fell infatuated by her. The violation of Buddhist's codes haunted Sanlang and put him in a self-denying anguish. When he seemed to have suit himself well back to the secluded life, Sanlang happened to know the misfortune of Xuemei. At the finale of the story, Sanlang could not find Xuemei's tomb and collapsed in unutterable despair. Here comes the eventual discharge of Sanlang's passion, which can be traced back all the way to the hallucinatory spell of his early life.

In the previous study, the author argues that there are three fundamental types of cultural spaces demonstrated in all of Manshu's novels, drawing a topology of his imaginary worlds in "the real world in the troubled times", "utopia" and "heterotopia" projected through diverse locations of China and foreign lands.[2] In his textual semiosis, the continuous anxiety and ambivalence rooted in Manshu's life experiences, are interacted intentionally with his contemplations of the native / foreign cultures, the traditional / modern values, and the turbulent reality / the promised land. These literary texts are in the Genettian sense palimpsests. Each rewritten version for the specific purpose contributes to a re-integration of the rhetoric and ideology of the semiotic system and the reconstruction of the genre codes. Behind the rewriting lie the complicated explorations of the truth between history and literature. As in his creative translation of *Les Misérables*, Su Manshu contemplates upon the traditional Chinese ethnics and Christianity, the traditional Chinese chivalry and the newly introduced anarchism, while exploiting the updated narrative techniques inspired by the novel media appeared at his time.

So is the case with *The Story of the Sala Recluses at the Seashore*, which is basically a pseudo-translation and a creation that is based on multiple texts while reflects the extra-literary reality. Su Manshu was one of the few scholars who paid distinct attention to Indian Literature at his times. Besides his frequent visits to Japan, Manshu had been to Siam, Ceylon, Singapore, Java and India during his unpeaceful life. He worked scrupulously on the eight volumes of Chinese-Sanskrit dictionary; he was proficient in Indian literature. When *The Story of the Sala Recluses at the Seashore* was published, Manshu noted that it was written by an Indian author Ghōcha.

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But it has been long questioned that this Ghōcha never existed. Manshu said in preface, that this was “literary jottings” (笔记) by an Indian and he translated it from the English translation; “the author seems to bear a deep grief of national subjugation which he implies in the myths; the robbers wearing red caps and shoot their giant guns furiously refer to Caucasians.” Researchers may interpret *The Story of the Sala Recluses* and Manshu’s translation of the poem “A Primeval Eden” by the Indian female poet Toru Dutt from the ideological perspective of anti-colonialism and nationalism. But it is far from enough. In the following sections, the author will explore elaborately how Su Manshu contextualizes his own *pensées* upon cultural conflicts and convergences through the dialectic between poetic codes and cultural-religious codes among intertextual activities.

Above all, this essay aims at examining Manshu’s literary corpus as a discursive sign-system through a typical case, *The Story of the Sala Recluses*. It is a kaleidoscope to reflect upon the intertextual activities between Su Manshu’s creative works and his reservoir. This conduct of transplanting British romantic poetry, Chinese religious literature into the field of Indian literature by way of pseudo-translation is unprecedented or since.

II. SU MANSHU’S INTERTEXTUAL PERFORMANCE

A. Translation or Fabrication

A contemporary scholar Fusheng Ding posits in his essay “Su Manshu: The author of *The Story of the Sala Recluses at the Seashore*” with ample grounds of argument that Su Manshu is the true author of this fiction rather than the translator. The fabrication and reconstruction of the ordinances of *The Laws of Manu*, the Hindu creation myth and the epic *Ramayana* can be found in *The Story of the Sala Recluses*, together with excerpts from *Records of Western Travels* and *Dīrghāgama-sūtra*. It is always one of Manshu’s favorite techniques to integrate preexistent texts-“architext” into his own. Even if the evidence above is not persuasive enough to seal the conclusion, even if Ghōcha is indeed a lapsed writer who rebels against the orthodoxy, there are still clues that enhance the probability of Manshu’s authorship greatly. It is almost impossible for an Indian writer to carry out such a mixed intervention of excerpts from Byron’s *The Island, Or Christian and His Comrades*, a Chinese monk and poet Hsi Yan’s “Puhe Temple” and Kalidasa’s distinguished *Abhijñānashākuntala*. Even a most reserved acknowledgment is made here that *The Story of the Sala Recluses* has a source text, it is a master copy far from the reconstructed text.

Fusheng Ding’s authentication work focused on the argument that “some of the same or similar words, sentences and even paragraphs repeated itinerantly in (Su Manshu’s) diaries, essays, fictions, and other literary works,” which is a notable feature of his writing.[3] Whilst we can also trace the clue from a different perspective, i.e., its consistency with Manshu’s own fiction works with regard to the pattern of plot, stylistic features and its discrepancy from the other novel Manshu translated. Just as *The Hairpin*, *Long Swan* and other stories produced by Su Manshu, *The Story of the Sala Recluses* is written in classical Chinese; it follows the stylistic tradition

of “jotting fiction” (笔记小说), with the first-person narrator serving as the protagonist of the story. There are primarily three types of cultural conceptual spaces displayed in all of Manshu’s novels with the theme “on the road”, drawing a topology of his imaginary worlds in “the real world in the troubled times”, “utopia” and “heterotopia.” These plots and settings accord with Manshu’s life experiences to different extents. All these characteristics can be found in *The Story of the Sala Recluses*. The novel *Les Misérables* translated by Manshu (or at least it has been confirmed that Manshu is one of the major contributors) appeared in modern vernacular Chinese, which was not the formal written language in traditional China but was only used in spoken language and popular arts that belong to entirely different genres. The target text of *Les Misérables* was enunciated from the third-person perspective of an outsider, with each chapter headed by a couplet giving the gist of its content. It also adopted the discursive format and formulaic expressions of popular drama and storytelling performance. In conclusion, *The Story of the Sala Recluses* is, without doubt, a translingual and transcultural narration intertextualized by multiple architexts and projections of the external world. It is a pseudo-translation fictionalized by an “other,” a foreigner, who placed the contemporary reflection of the ancient civilization in an exotic culture, and expressed the sentiments of an exile for his homeland by recounting the “history” of others’.

The concept of “intertextuality” has been discussed by many theorists. Gerald Genette is one who has developed a comprehensive explication of it in *Introduction à l’Architexte, Palimpsestes: La littérature au second degré* and *Seuils*. Being a notable figure during the paradigm shift from Structuralism to Post-structuralism, Genette has abandoned the thought of viewing the text as a stable, self-enclosed or ahistorical entity and would rather focus on the ubiquitous “architexts” and the subject of “architextuality”, i.e., “the entire set of general or transcendent categories—types of discourse, modes of enunciation, literary genres—from which emerges each singular text”. [4] He further developed the proposal of architextuality into five types of “transtextuality”: intertextuality, paratextuality, metatextuality, hypertextuality and architextuality. Intertextuality is the interaction in the strictest sense, such as excerpt, and plagiarism. Paratextuality includes peritext (title, front matter, foreword, and afterword, etc.) and epitext which refers to the interview with the author, the epistle between the author and the editor and the diaries of the author. By hypertextuality Genette means any relationship uniting a text B (a hypertext) to an earlier text A (a hypotext), upon which it is grafted in a manner that is not that of commentary. The hypertext is frequently regarded as a “properly literary” work which transforms, imitate in an allusive way or even parody the hypotext. At the same time, one should be careful of the nihilism trap of extreme pluralism or relativism. As Genette said, it is not the most important thing or possible to conduct an exhaustive search for every clue of the original texts. The significance of the intertextuality theory is to reveal the openness of the textual semiosis, and to advocate the various possibilities of writing and reading.

We can find diverse performances of the Genettian intertextuality, such as the appropriation of *Shakuntala*, “Puhe

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Temple”, *Records of Western Travels* and *Dirghâgama-sutra*, which we may say is also the proof of the light awareness of copyright at that time. Whilst the “quotation” from *The Laws of Manu* is a sheer fabrication: “All the arable lands can be cultivated by those who reclaim them. The king should be paid duty to, meanwhile reward with grain to protect the labor. The duty is not tallage *per se*, thus even a fierce king shall not expropriate wilfully.”[5](Translation mine) The original text was quite the opposite: A Brahmana may confidently seize the goods of (his) Sudra (slave); for, as that (slave) can have no property, his master may take his possessions. (vol.8, 417) [6] In this light, *The Story of the Sala Recluses* is a specifically targeted hypertext resulting from the fabrication of hypotexts as *The Laws of Manu* and others.

The creation myth told by the Sala recluses in the story is a bizarre one with a magnificent expression and elusive meaning, being a combination of polytheism and monotheism. The narration that “the gods created the universe; the ground was dark, so they said, ‘we need light’” [7] reminds the reader of “Genesis” in Bible: In the beginning, God created the heaven and the earth. And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light. (1: 1-3) Then the chieftain of the deities in *The Story of the Sala Recluses* enacted the commandments and promulgate them among plants, insects, birds, beasts, males, females and infants, alerting them not to forget or violate them, which bears resemblance to the Moses commandments following the lord’s will. The duplicate statements that a poisonous snake impairs the physical body whilst a woman poisons Dharmakaya (the Dharma Body) remind the reader that in Genesis, the serpent tempted the descent of man to commit the original sin and Eve induced Adam to eat the Forbidden Fruit. Meanwhile, the author of the story used the Buddhist term Dharmakaya, and there is also a long lasting discrimination of women as the cause of evil in Buddhism. The different parts are that in *The Story of the Sala Recluses*, it was the gods that demand the light, regulate waters and reclaim the land, not the leader or the king of them. Besides, the lord in Jewish and Christian Bible always deliver his message through envoys and miracles. He never shows his people his real countenance. The captain in *The Story of the Sala Recluses* is more of a substantiated titan. He trod his left foot on the left ridge and his right one on the right mountain; he stooped down, uprooting the giant tree and lashing the ferocious beasts. Therefore, he is not only a God of creation but also the epochal hero of a nation.

Nevertheless, these narrations are widely divergent with the Hindu mythology recorded by historical literature. In early Hinduism, Varuna was a Vedic solar god who enjoyed supremacy over the Vedic pantheon as the god of the universal law and moral order. As time progressed, other gods of the Vedic pantheon, the subordinate devas such as Indra, Agni and Soma gradually eclipsed Varuna in importance. Varuna was eventually usurped by Indra, the god of storms, and later faded away with the ascendancy of Shiva and Vishnu. It has been proposed by some scholars that Hindu and Greek mythologies share many similarities between the respective systems and gods’ attributes.[8] Varuna is sometimes considered as an

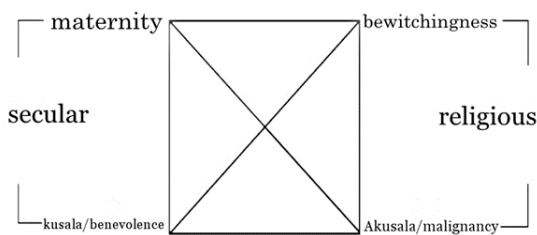
equivalence of the Proto-Indo-European theonym as Greek Ouranos. The Puranic period witnessed the rise of post-Vedic religion as circa-monotheism. According to the Brahmā Purāna, Brahma is the father of Manu, and from Manu all human beings are descended. Brahma was the initial god in the Hindu triumvirate. In this triad of deities, Brahma was the creator, Vishnu the preserver, and Shiva the destroyer/transformer. Brahma was also adopted into Buddhism and was considered as the heavenly king in Buddhism, though he was never noted in early Buddhist texts as a deity of creation. [9] Rather than worshiping a divine creator of the universe, Buddhism venerates one who has attained perfect enlightenment. Such description as “the chieftain of the deities” (神首) is seldom seen in the Buddhist scriptures.

In *The Story of the Sala Recluses*, the Caturyani had an atrocious nature and did evil. Eventually, they were restricted by the commandments enacted by the chieftain of the deities. Caturyani is obviously a Buddhist term. As is noted in *The Vajracchedika Prajnaparamita Sutra*, however many species of living beings there are--whether born from eggs (andaja), from the womb (jarayuja), from moisture (samsveduka), or spontaneously (upapaduka); whether they have form or not; whether they have perceptions or not; or whether it cannot be said of them that they have perceptions or not, all these beings must be led to the ultimate nirvana so that they can be liberated. Since Buddhism was introduced into China, various biological and ethical attributes have been attached to the Caturyani in diverse exegeses. For instance, Huineng, the sixth grandmaster of Zen Buddhism posits, andaja is the nature of bewilderment, jarayuja propensity; samsveduka follows evil; upapaduka reveals appetite. Andaja produces karma; propensity causes fluxion; to follow the evil makes one restless; appetite induces one to fall into Avici. [10] Thus we can see the attributes of Caturyani are far from being solely atrocious. The punishment of the chief God in the story also differs from Buddhist Sutras. In the latter, the Buddha does not penalize the villains; evil is always rewarded with evil, which is how the power of karma works; sometimes the Buddha salvages and enlightens the living creatures in the image of devil.

The devas in Buddhism refer to many different types of non-human beings who share the godlike characteristics and live a longer and happier life than human. According to *Dirghagama-sutra*, *Agganna Suttanta*, *Aggabhasuttam*, and *Sutra of the Great Conflagration*, during the Vivartakalpa restarts the process of building up the structures of the universe that has been destroyed at the end of the last mahākālpā. The new world is first populated by live radiant devas from whose bodies rays of light are emitted. The self-luminous devas living there subsist on joy. They are capable of moving through the air without mechanical aid. Over a long period, savory earth spreads itself over the waters where those beings were. Some deva tastes it on its finger. In so doing, it is taken with the flavor, and craving arises. Then other beings, taking their cue from that one, also taste the stuff with their fingers. The result is that their self-luminance disappear. Gradually, they develop the negative characteristics of human beings. And the moon and the sun appear, night and day are distinguished, months and fortnights appear, and the year and its seasons. To that extent the world re-evolved. In the narration of the Sala recluse

fictionalized by Su Manshu, there was also a fire that restarts a new world. The abhassara-deva once enjoyed the freedom of body movement, a joyous life and a long life span. After they had consumed the savory earth, their bodies became heavier and they lost their ability to shine and fly. Buddhism adopted the Hindu cosmology of kalpa. It marks the duration of different stages of the universe which is manifested in cycles of kalpas. When the world comes to its kalpa of destruction (samvartakalpa) there will be the catastrophes of fire, wind and flood, and eventually comes the kalpa of emptiness. Therefore, the conflagration in *The Story of the Sala Recluses* implies the temporal cosmology shared by Brahmanism and Buddhism.

Being a zealous (while sentimental) Buddhist Master, Manshu is surely familiar with Buddha dharma. It is highly likely and practical that he adapted the scriptures and plots to speak his own piece. After presenting the creation myth, the enunciator starts his own commentary and interpretation. His argument that harboring egoism is not of kindness can be considered as Buddhist talk, but “human was originally excellent at the starting point” is hardly Buddhist, because the chain of paticcasamuppada (twelve links of dependent arising) starts from avijja (ignorance), which means not being able to discern dharmata (ultimate reality). This is obviously not something desirable or honorable. Perhaps the illustration here is a mixture of various hypotexts. As is posited in the works of Mencius, man at birth is fundamentally good in nature; the loss of paradise in Judaism and Christendom also implies human’s depravity. As for other motifs and themes in *The Story of the Sala Recluses*, there is a traditional viewpoint of women as the cause of evil in Buddhism, as in *Brahmajala Sutta*, *The Shurangama Sutra*, and *Dhammapada* as is expressed occasionally in Manshu’s novel, which would surely be criticized as utmost discrimination by modern feminism. As is argued in *The Sutra of Perfect Enlightenment* which is believed by some scholars to be of Chinese origin, all creatures of all castes in the world, no matter jarayuja, andaja, samsvedlaja or upapaduka, may lose their lives because of lust. [11] In contrast, it was a goddess Nv Wa who repaired the broken sky and made men by molding yellow clay in ancient Chinese legends. Women were valued for their maternity in the mythology. The theme of femme fatale came into sight at a relatively late time. In *The Story of the Sala Recluses*, when the protagonist—the narrator heard he was rescued by a woman, he would rather commit suicide immediately. When he heard the views of the sala recluse that woman impedes bhavana, he applauded impassionedly: “Exactly! You cannot find any river that is not winding or any women who is not coquettish.” [12] The writer should point out here that there is always a paradoxical recognition of woman in Manshu’s fictions, a depressed and even anguished protagonist speaking in his own voice directly to the reader about his inner conflict at the chiasma as below:



The layout of this chiasma-like framework is changing according to the progress of the plot. When the side of maternity is dominant, the side of bewitchment stays latent. But when the religious awareness dominates the protagonist’s mind, the secular party has to give way. This kind of dynamic process is displayed vividly in the “pseudo-autobiographies” *The Lone Swan*, *The Hair Pin*, *The Crimson Gauze* and other stories. At the end of the remaining fragments, the protagonist ran into the recluse’s wife again during the disastrous chaos. Unfortunately we may never know what may happen next.

B. *Interplay of Genre Codes*

There is another interesting mark in this fiction. The words “thus have I heard” (“Evam me sutam.”) starts every ancient Buddhist sutra. This is a reference to the oral tradition that this discourse was heard from the Buddha. The voice is that of Ananda, the Buddha’s disciple, and his attendant for his last twenty-five years. Ananda was present at many teachings. After the Buddha’s death, what Ananda memorized and recalled became the sutrapitaka or collection of discourses. So when reading the text, the readers must bear in mind that it is not a strictly literal account of what the Buddha said, but something that has been recorded. Meanwhile, what the reciter is about to convey is devoid of any personal additions or interpretations. These words indicate that the reciter is reciting it as faithfully as he can. The diction is also called “the introduction of credit confirmation”, as this rhetorical device indicates that the following discourse is proved to be true teachings of the Buddha thus is canonical; it is not hearsay or fabrication. The identity of the preacher is justified as well. The next part after the diction “thus have I heard” always says where the Buddha was living at the time the teaching was delivered. In *The Story of the Sala Recluses*, this introduction of credit confirmation however does not appear at the beginning of the story, but is enunciated halfway. Besides, it was not in the name of the Buddha, nor does it function in a traditional way: Thus have I heard, once upon a time Acvaghosha peregrinated the Patariputra town. He pitied for all the living creatures and composed the melody Rastavara. Owing to this karma, the silly and clumsy were enlightened and all the souls were released from purgatory...the magnanimous acts faded. Survivals of the past age and people at the prime age do not know each other any longer. The Brahma called me as he always has mercy. I thereupon wrote down these past things. I sincerely hope all sentient beings (sarva-bhuta) may shed hot tears for them, and this is the introduction of my jotting. [13]

This part of introductory works in *The Story of the Sala Recluses* functions not as the credit confirmation, but as an explanation of the reason for writing and a hint of what his standpoint. Besides, were it a stylistic mark of sutra, it should not be placed in the middle of the narration. Thus we can say this pseudo-introduction of credit confirmation bears dual codes of a religious genre and secular jotting, one recorded the divine teachings faithfully and the other infused with personal sentiments. This personal jotting, however, is an affectionate dedication to the canons. It imitates and resonates the classical ones—the archetexts in a tricky way, thus obtaining the genre function of them. This strategy here has something to do with

the readers' horizon and expectation. For example, when seeing the title "to someone" of a poem, the readers usually expect there is a first-person addresser who would make a sentimental confession or appeal to some specific addressee before reading the content closely. The adaptation of the introduction here is to impart the "authenticity" and sincerity of the log. In a word, this introduction inserted halfway blurs the boundary between fiction and non-fiction, between reality and mythology; the discursive tension between the unique, authoritative and credible enunciator and divergent, derivative and polybasic authorships is what we may find as POETIC.

Besides, this part of the introduction is in the Genettian sense a paratext. It helps to steer how the text is understood. It not only marks a zone of transition between text and non-text, but also a zone of transaction, a space that is essentially pragmatic and strategic. [14] It seems that Genette's elaboration on the significance of publisher, editor and author is a rebuttal and solution to the frightening statement "the author is dead", and it challenges the argument upon the priority of the holistic system of language upheld by traditional structuralists. These interventions set by the author / editor / publisher are implicit ideological regulations. One of the most important functions of the paratext is to endeavor to make sure the configuration and the connotation of the text are transmitted as the author's wish. Just as the introduction in *The Story of the Sala Recluses*, it guides the readers' interpretation and judgment deliberately. So is the case in the first chapter of *The Lone Swan*: "This chapter is the introduction of my book. It is a record of actual events." [15]. It misled scholars to take the first-person enunciator's remarks about his own family background for truth, thus making wrong viewpoints in the academic researches.

C. Creative Potency in the "Post-Modern" Designs

As is mentioned before, Su Manshu borrowed a few lines from Lord George Gordon Byron's long poem *The Island, Or Christian and His Comrades*, and made them into an important structural device of the narration:

Live not the stars and the mountains? Are the waves
Without a spirit? Are the dropping caves
Without a feeling in their silent tears?
No, no; —they woo and clasp us to their spheres,
Dissolve this clod and clod of clay before
Its hour, and merge our soul in the great shore.

It was the lyrics of a beautiful song coming from a cave at the beginning of the story, attracting the protagonist's attention, and leading him to a fascinating hidden place. As he claimed in the preface of *Byron's Poems* he edited, Su Manshu aimed to carry out rigorously the literal translation, which should achieve an equivalence between the content and the expression without addition or modification. [16] Manshu claimed to translate foreign works in a word-for-word way while in fact adapting them to "fully-localized" texts. He paraphrased the lines with Buddhist dictions in his translation, such as "无生" (anupattika) and "有情" (sattva). The Chinese word "无生" means abiotic literally but refers to infinity or unborn in Buddhism. Thus the translation of this line "星耶峰耶俱无生" can be interpreted in various ways. Besides, the stylistic

features of this Chinese version are not in accord with the Buddhist verse (gatha). The latter is usually plain and easily understandable, written in colloquial vernacular. The mobile stream of thoughts are displayed vaguely by Su Manshu in the form of an auto-communication with the inner self. It seems to suggest that this fragmentary verse has an ambiguous meaning beyond the very few words which is open to explicate. By the way, both *The Story of the Sala Recluses* and this fragmentary translation of Byron which was included in *Nidana of Literature* were published in 1908. In the spring of 1908, Su Manshu resided as a visitor at the office place of *The Chinese Times* in Tokyo. He used to look through Byron's anthology during that time and this fragmentary piece was his endeavor of translating Byron. In July, the novel *The Story of the Sala Recluses* was published in *The Chinese Times*. It is now difficult to trace the nidana (cause, motivation) of translating this fragmentary verse, but this conduct of transplanting British romantic poetry, Chinese religious literature into the field of Indian literature by way of pseudo-translation is unprecedented.

After a long walk in the dark hole, the protagonist arrived the refuge of the Salas. It was a golden beach. The protagonist walks along, smelling the breath of the lotus when the moon rises. Then he saw a boat in the distance, on which a man and a woman dressed in plantain leaves. They were singing:

Man: Her ruddy lip vies with the opening bud;
Her graceful arms are as the twining stalks;
And her whole form is radiant with the glow;
Of youthful beauty, as the tree with bloom.
(These four lines in English are written below the Chinese version.)
Woman: The best time in the depth of night as tide is high,
I may paddle the moon to the wooden gate with thee. [17]

This episode is once again a performance of intertextuality. The four lines in English remained below the Chinese version in the published story come from Act I of *Shakuntala*, a well-known Sanskrit play by Kālidāsa, dramatizing the story of this girl told in the epic *Mahabharata*. Manshu quoted the English translation by Sir Monier Monier-Williams. [18] Whilst the woman's lines are adapted from a Chinese monk and poet Hsi Yan's "Puhe Temple" dated in the Northern Song Dynasty. The original lines were, "The best time in the depth of night as tide is high, I may paddle the moon to the wooden gate with the skulls." [19] During his life Hsi Yan studied and learned the Buddhist doctrines in the Xuedou Mountain of Zhejiang Province. He is also proficient in literary writing. The original text is one with a tranquil and seclusive setting and the Zen Buddhist thought of confiding one's soul to nature. But it is modified into a lyrical ballad of romantic confession, and let's not forget it is an utter violation against the Buddhist disciplines.

It is a characteristic and favorite strategy of Su Manshu to incorporate multiple archetexts, hypotexts into his own writing. In the pseudo-autobiography *The Long Swan*, there is a scene that the first-person protagonist Sanlang (which is in fact another name of Manshu) is standing on the poop of the ship, reading Byron's poetry and sighing with admiration, "Byron is just as talented as the Chinese genius Libai." [20] Sanlang recited *Childe Harold's Pilgrimage* and then translated "the

last six stanzas of it”—“The Ocean.” This part does come from *Childe Harold* as well, but is not placed at the end. It is also included in other translation anthologies of Manshu. Besides, Manshu praised in the preface of *Nidana of Literature* that the Europeans tried to translate Li Bai’s poetry without success, just as what we have done for Byron’s. [21] He wrote in a letter to his bosom friend Gao Tianmei in May 1910, commenting that the talent of Byron can be equated with Qu Yuan and Libai, and Shelly with Li Shangyin and Li He, all of whom are the most prominent poets in classical Chinese literature. Once again Manshu demonstrates the complexity of the discursive system of his corpus. He wielded the pen with a free hand as an author, translator and critic between the realms of fiction and Nonfiction. On his stage, a myriad of actors interact with their own literary norms and conventions, rendering *The Story of the Sala Recluses at the Seashore* a “fictions-within-a-fiction.” The connotation system is like a labyrinth with constantly derivative paths. To track which texts these poetic indexes are referring to is challenging, and it can be inferred that Su Manshu’s works are primary experiments of “POST-MODERN” writing in this light.

III. CONCLUSION

Being a writer, translator, critic and social activist, Su Manshu was one of the few scholars at his time preoccupied with Indian literature together with the European. He practiced carefully the interlingual communication during the transcultural activities and also adopted diverse genres and stylistic strategies in the intralingual reservoirs of his native language. The intertextual performances reconstruct the ancient and the contemporary East and West, render cultural conflicts and convergences creative potency in Manshu’s fictions, and contextualize the interactive cultures and the pensées of the writer himself. The horizon of intertextuality enables the researcher to surmount the previously-assumed barriers between fiction and nonfiction or literature and non-literature, and to probe into the dimensions and constituents of these “hypertexts”.

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