

underdogs. The difference between Oshikawa's novel and Honda's film is that the former's fantasy stood for a historical ambition, that of a regional Japanese hegemony, whereas the latter set out to sever the fantasy from historical ambition.

In fantasies, opposites like East and West can meet. That they can never meet in reality is not the result of human weakness but is rather true because ideological oppositions can exist only as ideas, and only in pairs. Hence, they can only fade but never converge. Specifically the distinction between East and West does not seem about to lose its force today — not as long as we speak of the Far East and the Middle East, and not as long as the revival of anti-Islamic hysteria following the attacks of September 11, 2001 can so forcefully emerge. Like the "Reds under the beds" of the Cold War, Al-Qaida "sleepers" may be imagined lurking in any crevice of the globalized world. In that sense, East and West may occupy the same geographical space, but they have still not met.

Watch this space ...

9

The Limits of "Humanity" in Comparative Perspective: Cordwainer Smith and the *Soushenji*

Lisa Raphals

In marked contrast to the eighteenth-, nineteenth-, and early twentieth-century narratives of such figures as Mary Wollstonecraft Shelley, H. G. Wells, and Jules Verne, starting in the 1950s and 1960s, a polarity emerged in Anglophone US-centered science fiction between "hard science" stories and "speculative fiction," roughly corresponding with the Cold War, the Vietnam War, and its aftermath. On one end were such works as *I, Robot* and Issac Asimov's *Foundation* series. On the other we see the growth of a self-conscious genre of "speculative fiction," pioneered by Harlan Ellison's *Dangerous Visions* anthologies. Speculative fiction took its themes not from the physical sciences but from biology and the social sciences. It gave priority less to scientific plausibility than to a detailed working through of rigorously imagined imaginative future or past scenarios. A few examples: Harlan Ellison's "A Boy and His Dog," James Tiptree's "Your Haploid Heart," Ursula LeGuinn's *Left Hand of Darkness*, Suzette Haden Elgin's *Native Tongue*, James Blish's *A Case of Conscience*, and the Instrumentality imagined by Cordwainer Smith.

This chapter explores a small corner of the wealth of Chinese subject matter suitable for such speculative treatment, in comparison with parts of a major oeuvre of twentieth-century speculative fiction. I compare the treatment of the broad theme of "human nature" in the work of Cordwainer Smith and in several Chinese Han and Six Dynasties texts that address what we today might call the themes of genetic determinism and the transgression, of human-animal, and other, boundaries.

The Oeuvre of Cordwainer Smith

Cordwainer Smith's stories first appeared in 1950 in science fiction magazines. Only after his death in 1966 did it become known to more than a handful of people that Cordwainer Smith was Paul M. L. Linebarger, a professor of Asiatic Studies at Johns Hopkins University.¹ The corpus of Smith's stories are set in a timeline that begins last year in the year 2000, with "No, No, Not Rogov" through the attainment of civil rights for Underpeople in 16,000 CE.² I begin with a detailed account of human-animal relations in the story "The Game of Rat and Dragon," originally published in 1955 in *Galaxy Science Fiction*, and set about 9,000 CE. Space travel is of course a staple of hard science fiction. But the premises of this story revolve, not around problems involving mechanical ingenuity or failure, but rather around a profound interaction between humans and cats, in which the unique abilities of each species combine to form an entity whose whole is greater than the sum of its parts.

The Game of Rat and Dragon

The story is not concerned with the obvious dangers of hard space fiction: vacuum, cold, machine failure. These very real dangers are replaced by the vulnerability of "planofforming" ships to attack by malevolent quasi-conscious entities, "dragons." Human-cat interaction takes place within the framework of a technology, "pinlighting." The story is carefully constructed; section headings suggest an innocent game of cards: the table, the shuffle, the deal, the play, the score. It recounts a game whose stakes are life and death.

The narrator of this tale of inter-species partnership and intracultural incomprehension is Underhill, a "soldier" profoundly misunderstood by the people he serves.³ A conversation with his colleague Woodley contrasts the known and comfortable world of the solar system, "simple as an ancient cuckoo clock," and the relative comfort of the ancient world, in which people did not travel to the stars, did not need to planofform, and did not need to "dodge the rats or play the game" (68). Both men are pinlighters; at 26, Woodley has been a pinlighter for ten years and is due to retire in a year; pinlighters get at least two months of hospital recuperation for every half-hour of active duty. Woodley recounts how the introduction of swifter "partners" has

vastly enhanced the safety of pinlighting, but at a price: "I know it's not easy, letting a partner share your mind" (69). Their conversation reveals that space travel may be something like death, that pinlighters can have their souls literally snatched from their bodies, and that "partners" also compromise the pinlighters' integrity by sharing (and thus intruding into) their minds. Underhill responds that "it's not easy for them either," but Woodley retorts, "they're not human. Let them take care of themselves" (69).

The narrative shifts to a history of planofforming, which traversed immensities of space in practically no time. But in that instant, "there was something out there *underneath space itself* which was alive, capricious, and malevolent" (69). Pinlighters are essentially telepaths, who could detect these "dragons" by means of telepathic amplifiers (pinsets) and fight them with "bombs" of light, but dragons were faster than humans. The eventual solution was an alliance between the intellect of humans and the speed of "partners." The partners "never questioned the superiority of the human mind" but were not much impressed by it; they worked with humans because they liked them (73), both in general, and according to individual temperament; affinities of temperament could override identity of species. The match of pinlighter and partner is determined by the "roll of the dice," and we learn that the partner Captain Wow is a Persian cat. The problem with partners is that their "motives and desires were different from those of humans" (74).

A battle ensues, in which the humans fling the cats at "dragons" they perceived as rats, and Underhill is badly wounded. The story ends in hospital, where a nurse reacts to his solicitude for his partner over that of his human colleagues and turns on him: "You pinlighters! You and your damn cats!" (80). The telepath perceives her full hatred and realizes that he loves his favorite partner, the Lady May, more than he does any human woman.

This story presents the unknown, space, as a theatre in which non-human creatures exhibit qualities and are the object of affections normally reserved for human beings. The partners are portrayed as loyal, swift, and courageous, however alien. The Lady May is also portrayed, in the mind of her partner, as more beautiful, refined, and subtle than a human woman. This story, published early in Smith's career, portrays human-animal bonding in strongly emotional and convincing terms. It subverts the "natural" order of human-human affinities, and, under the pressures of interstellar space, substitutes a new consciousness in which the bonds of "partnership" take precedence over species.

Underpeople and Robots

Smith further explores the boundaries of humanity in a series of stories about "Underpeople" and a variety of artificial intelligences in which he problematizes the category of "humanity" by a double contrast with animate and inanimate Others. Most important are the Underpeople. Underpeople looked like humans but were their slaves and had the legal status of homunculi.

The homunculi were morally repulsive [to the human narrator], though many of them looked like very handsome people; bred from animals into the shape of men, they took over the tedious chores of working with machines where no real man would wish to go.

Their role is first clarified in the novel *Norstrilia*: "people and Underpeople are separate species, indispensable to each other ... The Underpeople are part of humanity which created them; they need Man, and Man needs them to understand himself. In addition, Underpeople are confined to earth (with the exception of the punishment planet Shayol), whilst true humans, and true animals, voyage the stars."

Underpeople appear in passing in "A Planet Named Shayol," published in *Galaxy*, October 1961, and gain central prominence in "The Ballad of Lost C'Mell," published in *Galaxy* in October 1962 and loosely patterned on episodes in the fourteenth-century *Romance of the Three Kingdoms* 三國演義 (both stories are set in 16,000 CE). This story elaborates on the problematic status of the Underpeople:

Ever since mankind had gone through the Rediscovery of Man, bringing back governments, money, newspapers, national languages, sickness and occasional death, there had been the problem of the Underpeople — people who were not human, but merely humanly shaped from the stock of Earth animals. They could speak, sing, read, write, work, love and die; but there were not covered by human law, which simply defined them as "homunculi" and gave them a legal status close to animals or robots. Real people from off-world were always called "hominids." (289)

In this story, the high government official Lord Jestocost makes common cause with a cat-derived "girlygirl," and works against his own instrumentality enough to give the Underpeople the modicum of power necessary to demand and negotiate basic rights. "The Dead Lady of Clown Town," first published in *Galaxy* in August 1964 and set in 14,000 CE, is an extended flashback from the conspiracy of Lord Jestocost

and C'Mell to the beginnings of the political organization of the Underpeople. Here, a genetic programming error strands Elaine, a born healer, amid a human population with no need of her skills. She finds her true place as the healer and teacher of a group of refugee Underpeople (legally condemned to death for any illness or defect) and mentors the dog-girl D'Joan as their first leader.

Artificial Intelligences

"Clown Town" adds the complication that the entire sequence of events is masterminded by a quasi-artificial intelligence, the dead lady Panc Ashash (Hindi for "5" and "6"), who has predicted Elaine's existence and has trained generations of D'Joans to expect her. Elaine first meets this entity as a Travelers' Aid machine:

"Is there somebody there?"

"Yes and no."

"What I mean is," said "Elaine, "are you a person or are you a machine?"

"Depends," said the voice. "I'm a machine, but I used to be a person. ... they made this copy, and I died, and they shot my body into space with all the usual honors, but here I was. It felt pretty odd inside this contraption, me looking at things and talking to people and giving good advice ... So what do you say? Am I me or aren't I?" (127-8)

Active intelligences of human, animal, and mechanical components appear in Smith's first published story, "Scanners Live in Vain" (1950, *Fantasy*, set in 6,000 CE) and later stories such as "The Lady Who Sailed the Soul" (1960, *Galaxy*, also in 6,000 CE), and "Under Old Earth" (1966, *Galaxy*, set in 15,000 CE).

Unlike the cast of artificial intelligences who reappear throughout the stories, the Underpeople are marked by severe poverty and tremendous diversity. Their importance is their salvific effect on humanity, a quality not shared by artificial intelligences, who are more closely linked to the highly technological civilization that has had such a dubious effect on humans' humanity. Rediscovered vulnerability is what gives humans back their humanity by making them more like the Underpeople. The "Rediscovery of Man," in which true humans deliberately subject themselves to death and duress, is controlled by Underpeople. It is they who cull information from ancient sources and pass it on to humans, who in turn "rediscover" everything from languages to money from the Underpeople. The new lives of true

humans are "imperfect reconstructions of an idealized past," the Underpeople still doing the hard work.

The *Soushenji*

Chinese Six Dynasties collections of "anomaly" or *zhiguai* 志怪 literature also push the boundaries of the "human" by portraying both humans and animals as part of a continuous moral community. In discussing anomaly literature as a genre, I follow the broad approach of Bakhtin and Bourdieu, of defining genre as the historically specific orienting conventions, interpretive procedures, and expectations by which discourse is composed by authors and received by audiences.⁴ In this sense, anomaly literature is a genre of flexible boundaries. It consists of topical collections of brief descriptions of anomalous events. Its organizing principles are not made explicit. It has filiations to earlier genres of anthology: annals 本紀, precedents 古時, collected "lives" 列傳, and "sayings" 說.

Anomaly stories do not contain detailed narration or specifically literary development, and in this sense, they present no comparanda to Smith's detailed narrative techniques. Texts from the third, fourth and fifth centuries (CE) give extensive accounts of animal anomalies, as well as contrasting accounts of animals "norms".⁵ I concentrate on the fourth century "Records of an Inquest into the Spirit Realm" (*Soushenji* 搜神記) of Gan Bao 干寶 (335–49).⁶ It contains chapters on the transformation of humans into plants and animals, animals spirits, and rewards and retribution by animals.⁷

Crossing the Human-Animal Boundary

The *Soushenji* portrays several different modes of anomaly, most of which involve crossing the animal-human boundary. These include: human-animal hybrids, transformations between species, transformations of gender within a species, humans, animals, and spirits, both human and animal.⁸ The *Soushenji* explains the occurrence of *non-natural* "possessions and anomalies" (*yaoguai* 妖怪 that "prevail over a thing's essential *qi* and reconfigure it" 妖怪者，蓋精氣之依物者也 (SSJ, juan 6, p. 37). Internally the *qi* is disordered; externally the thing is transformed. Some cases are partial transformations, in which an animal or human grows an extra or inappropriate body parts: a tortoise growing hair, and a hare horns (SSJ 6.1, p. 38); cows (SSJ 6.13, p. 39 and

6.21, p. 40), horses (SSJ 6.38, p. 43), or birds (SSJ 6.45, p. 44) with extra legs; and horses (SSJ 6.16, p. 39 and 6.36, p. 43), dogs (SSJ 6.17, p. 39), and men (SSJ 6.18, pp. 39–40) growing horns. In other cases the transformation is complete, and an animal (or human) changes entirely into another, for example, a horse to a fox (SSJ 6.2, p. 38), or bears offspring of another species. There are also cases of cross-species matings and anomalous births: a horse bearing a human child (SSJ 6.11, p. 39), a dog mating with a pig (SSJ 6.19, p. 40), swallows hatching sparrows (SSJ 6.37, p. 43), falcons (SSJ 6.67, p. 48), the birth of two-headed children (SSJ 6.44, p. 44 and 6.56, p. 46), and a cow bearing a chicken with four feet (SSJ 6.49, p. 45). Sometimes the transformation is of gender: a woman turning into a man, marrying, and siring children (SSJ 6.12, p. 39); a man turning into a woman, marrying, and bearing children (SSJ 6.40, p. 43); and a hen becoming a cock (SSJ 6.27, p. 41 and 6.55, p. 46). These anomalies are ascribed to rulers across the early dynastic spectrum, from the Zhou to the Later Han Dynasties and the Three Kingdoms period.

Book 12 of the *Soushenji* (19 items) also describes "natural" transformations of animals and explains how the myriad creatures (*wanwu* 萬物) were formed from the five *qi* of heaven (wood, fire, metal, water, and earth).⁹ The unstated premise is that animals made of the same kind of *qi* have similar forms and similar natures: eaters of grain (humans) have intelligence and culture; eaters of grass (domestic animals) have great strength and little mind; creatures that eat mulberry leaves (insects) produce silk and become caterpillars; eaters of meat (wild animals) are courageous, fierce, and high-spirited. (Smith's descriptions of humans and cats would be right at home here.) Eaters of mud (fish) lack mind and breath. Animals of the same category (*lei* 類, based on a division of heaven on earth) naturally transform into one another with no anomaly.¹⁰ Animals composed of heavenly *qi* tend upward; those of earthly *qi* list down; "each thing follows its kind" 各從其類也 (SSJ 12: 81).

Other chapters record anomalous events without explanation. In one case, a horse transforms into a silkworm (SSJ 14:93). Others are transformations of humans into plants and animals, for example, three cases of women changing into birds and turtles (SSJ 14:94–5), and a man turning into a fox in the presence of the Han Dynasty Confucian philosopher and anomaly specialist Dong Zhongshu (SSJ 18:121). Other chapters concern the spirits of mammals (deer, pigs, dogs, and a rat, SSJ 18), and of snakes, fish, and turtles (SSJ 19).

Stories of Human-Animal Reciprocity

Most interesting for purposes of the present discussion are accounts of reward and retribution between humans and animals.¹¹ In all these stories, animals behave according to human morality, sometimes in response to virtuous humans, who extend the benefits of "human" morality to them, sometimes spontaneously, and sometimes in stark contrast to misbehaving humans.

These stories occur throughout the *Soushenji*, for example: A poor laborer strikes a snake that steals his food, and is punished by a rain of hail. He remonstrates with the Duke of Thunder 雷公, who stops the hail and kills the snake and its family (SSJ 10.6). Locusts (SSJ 11.11, p. 73) and tigers (SSJ 11.12, p. 73) respond to the virtuous behavior of honest officials. A turtle aids the inhabitants of Chengdu by swimming along the river to demonstrate the right location for the city wall (SSJ 13.7, p. 87). A snake born of a human mother mourns at her funeral (SSJ 14.8, p. 93). A dog wears its master's clothes and walks like a human (SSJ 18.23, p. 125). A rat wears clothing and uses human speech (SSJ 18.25, p. 126).

The sixteen stories of book twenty provide a continuous group of stories of human-animal reciprocity of several kinds, sometimes in combination: humans who help animals who help or reward them in return; animals who exact revenge for harm or death at the hands of humans; and animals who exact revenge on behalf of human benefactors. Let me go through these narratives in sequence: (1) A man perceived that a dragon was ill; it transformed into a man, he cured it, and it rewarded the district with rains (SSJ 20.1, p. 133). (2) A tiger abducts a midwife, who delivers the tigress of a breach birth. The tiger returns her home and rewards her with gifts of game (SSJ 20.2, p. 133). (3) A man cures a black crane of an arrow wound. It repays him with gifts of pearls (SSJ 20.3, p. 133). (4) A child nurses an injured oriole, which returns in human form as an envoy of the Queen Mother of the West, gives him four white jade disks, and predicts that his descendants will become ministers of state (SSJ 20.4, p. 133). (5) A king comes upon a serpent with a broken back and orders his own physician to treat it. It rewards him with a luminous pearl that can light a room at night (SSJ 20.5, p. 133). (6) A low-level official buys a caged turtle and releases it; as it swims to freedom, it gazes to the left. Years later, he attains high office and his official seal is cast three times, but each time the image of a turtle on the seal has its head turned to the left; he then realizes his high office was a reward from the turtle (SSJ 20.6, p. 134).

(7) When a huge fish washes ashore and dies, all the locals feast on it except one old lady. A man in a vision tells her that the fish was his son and warns her of the signs of an impending flood, which destroys the area (SSJ 20.7, p. 134). (8) A man in a boat saves an ant from drowning and releases it on shore. The king of the ants visits him in a dream and promises help in time of need. Years later he is captured by bandits and saved by ants, who release his bonds and guide him to safety (SSJ 20.8, p. 134). (9) A faithful dog dies of exhaustion when it saves its master from a grassfire by running back and forth to the river and shaking its wet coat over the unconscious man's body. The dog is buried with human rites (SSJ 20.9, p. 134-5). (10) A dog kills a boa constrictor that has attacked its master, summons the unconscious man's companions, and refuses food until he recovers from his injuries. Thereafter, the man treated the dog as a member of his family (SSJ 20.10, p. 135). (11) A man feeds a mole cricket, which saves him from false imprisonment and death (SSJ 20.11, p. 135). (12) A mother gibbon commits suicide when a man catches and then kills her baby (SSJ 20.12, pp. 135-6). (13) A hunter shoots at a stag during the night; it reproaches him in human speech. The next day, he finds the dead deer, but upon returning home with it, immediately drops dead (SSJ 20.13, p. 136). (14) A hunter kills an enormous snake; three years later, on the same spot, he tells the story to his companion. That night, a black-clad man appears to him in a dream and relates how, three years ago he was killed in his sleep by an unknown man: "Now you have come and found your own death!" The man awakes in terror, falls ill, and dies (SSJ 20.14, p. 136). (15) An old lady feeds a serpent that kills the horse of the local magistrate. When the magistrate kills her for protecting it, the snake transforms into a man and says: "Why did you execute my mother? She shall be avenged!" A storm rages for forty nights and the city sinks into the ground and becomes a lake (SSJ 20.15, p. 136). (16) A silkworm grower who once stole and burned her sisters' cocoons develops a huge cyst on her back, full of hard objects shaped like silkworms (SSJ 20.16, pp. 136-7).

The Problematic Status of the Underpeople

Cordwainer Smith was the pseudonym of Paul Myron Anthony Linebarger, Jr. (1913-66). He also had a Chinese name: Lin Ba Loh 林白樂. He was raised and educated in China and Japan, and was a close acquaintance of Sun Yat-sen. Smith's father, Paul M. W. Linebarger, was

a committed advocate of Sun Yat-sen. Linebarger/Smith was a major in the United States Army and colonel in the Army Reserve. He was closely linked with the US Intelligence community and had a special interest in propaganda techniques and psychological warfare. He was the author of a comprehensive military textbook, *Psychological Warfare*, first published in 1948 and revised in 1954. He took on a career as a political scientist and supported the Nationalist government, despite apparent knowledge of its corruption. He was also active in military intelligence during the Korean War, during which he is said to have devised a strategy to make it possible for Chinese troops to surrender without shame. The editor of his collected short stories describes it thus:

He drafted leaflets explaining how the soldiers could come forward waving their guns and shouting Chinese words like "love," "virtue," and "humanity"— words that just happened, when pronounced in the right order, to sound like "I surrender" in English. He considered this seemingly cynical act to be the single most worthwhile thing he had done in his life.¹²

Several attempts have been made to locate literary, political, and personal origins of the Underpeople. Many influences, some Chinese, have been proposed for Smith's literary style and his invention of the Underpeople. On the stylistic level, he was influenced by the writings of Alfred Doblin (1878–1957), an early expressionist writer who set his works in China in pieces such as *Die drei Sprege des Wang-Lun* (The Three Leaps of Wanglun, 1915), *Wadzeks Kampf mit der Dampfmaschine* (Wadzek's struggle with the steam machine, 1918), and *Berge, Meere und Giganten* (Mountains, Seas and Giants, 1924, revised as *Giganten* 1931). These stories attempted an atmosphere of complexity and antiquity, and a lyrical and incantatory style.

Some commentators on Smith's work have sought literary antecedents of the Underpeople, including H. G. Wells's *Island of Dr. Moreau* (1896) and *The Time Machine* (1895); the underground workers of Fritz Lang's film *Metropolis*, which Smith saw in 1927; Karel Capek's *War with the Newts* (1936); Olaf Stapledon's *Sirius* (1944), a highly literary SF novel about an intelligent dog; and Edmond Hamilton's "Day of Judgment," an account of a post-nuclear world in which animals developed into humanoid creatures. Others have focused on political origins for the Underpeople and have identified American racial conflict as a leitmotif. Although Smith was right-wing on foreign policy, he was a moderate or liberal on many social issues and was a strong supporter

of racial equality. Alan Elms argues, to the contrary, that neither Smith's literary tastes nor American racial conflicts adequately explain the sudden prominence of the Underpeople, who appear in Smith's stories only in the latter half of his writing career. The Underpeople stories begin in 1958, and virtually all were completed during a three-year period from 1961 to 1963. Elms argues that the Underpeople derive from Smith's profound identification with the people of China, and that they were a means to express both his own deepest political convictions and to explore the conflicts and tensions of his own complex life. In the late 1950s, he was engaged in intense research on overseas Chinese communities, and the manuscript that emerged from those studies was rejected by Princeton University Press in 1958 for what Smith considered to be political reasons. The Underpeople first appear three months later. Elms argues that the real humans, the Underpeople, bear traces of Smith's perception of the Chinese people, on the Mainland and overseas. Elms's argument, and Smith's own study of classical Chinese literature, raises the speculative possibility that Smith had come across the *zhiguai* stories and that they may have been an additional influence on his creation of the Underpeople.

Comparative Perspectives

Whether or not any such influence occurred, there are noticeable similarities in both the content and contexts of these two sets of human-animal transformation stories. Both the Underpeople stories of Cordwainer Smith and the human-animal transformation and reciprocity stories of the *Inquest* pushed the margins of inquiry in ways that went against their authors' official positions and identities. Both present highly moralized cosmologies developed on the boundaries of prevailing cultural norms. In both, humans and animals are co-members in a single moral community. In both, human travel outside the bounds of everyday reality presents hidden dangers and occulted realities, which may require ignoring "natural" species boundaries in favor of the recognition of underlying unities among all forms of life and consciousness. In Smith's oeuvre, this unity is extended to extraterrestrials and artificial intelligences. In the *Soushenji* it extends to spirits, ghosts, and animals.

Anomaly accounts were not associated with any one Chinese "school of thought" (whatever that vexed term may mean). A worldview associated with Gan Bao and the *Inquest* has been described as

tianrenshuo 天人說 or "Heaven and Humanity." It may derive from a tradition of interpretation of one of the commentaries to the *Book of Change* 易經, the "Commentary on the Attached Verbalizations" 繫辭傳. In this commentary, the sages of the past revealed "occulted" knowledge; in anomaly literature, that gnostic role shifts to the witness and recorder of anomalies. In this new genre context, anomaly accounts function as a kind of historiographical supplement to the *Book of Change*. Six broad motifs characterize the Heaven and Humanity viewpoint. (1) Humanity is inherently connected to the entire spectrum of living things; these connections intertwine the welfare of humans with that of all other beings. (2) These connections are not the preserve of rulers, governments, or sages, but pervade all humanity. (3) Anomalies are meaningful messages that benefit those who understand and heed them. (4) Morality is consistently rewarded and immorality is consistently punished. (5) Appearances are a jumble of mysterious events, but ultimately the world conforms to a rule-governed set of relations and patterns. Anomalies reveal the patterns that underlie obscure events. In Heaven and Humanity animal anomaly stories, humans stand in moral relations to animals and cohabit a single moral community with them.

The distinctiveness of this viewpoint becomes clearer by contrast with the accounts of human-animal boundaries in another layer in anomaly literature. Some creators of anomaly literature were "Masters of Esoterica" or *fangshi* 方士, a group associated with the early development of science in China, especially in the areas of medicine, materia medica, and a variety of health- and longevity-producing meditation techniques and practices. In *fangshi* accounts, animals are anomalous by virtue of their shapes, cross-species characteristics (e.g., Smith's Underpeople), or trans-species transformation. *Fangshi* accounts of animal anomalies do not portray humans in moral relations to animals or cohabiting a single moral community with them. *Fangshi* accounts tend to portray animals through the perspective of their usefulness to humans (to attain longevity, political power, etc.); in this they are similar to specifically Daoist Six Dynasties accounts of animals, which tend to "use" them pragmatically, either as literal components in medical remedies or as metaphors for whole-body movement in meditation and martial arts.

In summary, Heaven and Humanity animal accounts fall outside the boundaries of standard Confucian, Daoist, or Buddhist worldviews or official or monastic social hierarchies.

Smith's oeuvre, and specifically his Underpeople stories, also falls outside of conventional genres, perhaps because of their anomalous origins. In both the *zhiguai* anthologies and in the oeuvre of Cordwainer Smith, the theme of animality is used to comment on human morality and "human" behavior. In both, the theme of animality is complex because animals appear in many guises. Cordwainer Smith adds the twist of using two distinct modes of animality to comment on human behavior: Underpeople and true animals. In the *zhiguai* stories, animals may act like humans (and vice versa), but animals always look like animals. In the Smith corpus, the human shape becomes a marker that both establishes and problematizes humanity. Both true animals and some hominids lack the human shape, but all Underpeople, and some hominids, look human. Both Underpeople and hominids are intelligent.

In both cases, humans have become dehumanized by civilization, and animals (and Underpeople) emerge as more human than true humans. The *zhiguai* texts may echo an early Daoist theme of the corrupting influence of "civilization." In Smith's case, there is the added comment on extreme technology, which has debased humans through the artificial and utopian/dystopian world it has created. In this context, the Underpeople, rather than the true humans, the true possessors of human values, are the driving force behind the revitalization of a degraded humanity.

Finally, these texts reflect very different groundings in their unexpressed assumptions about human nature. In Smith's stories, this realized humanity calls for more than intelligence; it also requires love, free will, and vitality, qualities that true animals do not attain but Underpeople do. Smith also makes it clear that true animals don't particularly want human qualities or human intelligence. They are fundamentally different, and it is their difference and true inhumanity that makes them useful to humans. In the *zhiguai* stories, although animals may act in ways that are more humane than humans, their humanity is passing and incidental — it is defined as "strange"! They, like the true animals of Smith's stories, have no abiding desire to become human. Smith's Underpeople comment on "human" behavior in a slightly different way, because they possess all the qualities of true humanity. They also want human status in all senses, including political recognition and the basic rights it implies. In Smith's stories, the end result of the contrast between true animals, Underpeople, and humans is that true animals remain animals, while Underpeople achieve human status, including political recognition. In Smith's animal-human

continuum, the galvanizing force behind self-realization is love. Love humanizes the "human" Elaine after an empty youth, and propels the dog girl D'Joan to achieve real human status, and transforms the Underpeople of Clown Town. The focus of these narratives is love and free choice. The *zhiguai* anthologies, by contrast, focus on distinctions between "natural" and "anomalous" transformation.

The account of Smith's strategy for Chinese troops to surrender without shame does not mention what the words were, but *ai su ren de* 愛素仁德 — love, simplicity, benevolence, and virtue — is a plausible guess. The incident does illustrate the combination of Smith's acumen as an agent of the US government and his ability to think in highly independent ways. The themes of his SF writings also show this mixture of official service and radical independent-mindedness. Cordwainer Smith's science fiction foreshadows many of the social problems of the late twentieth century and is remarkable for its combination of independence of mind and literary quality.

10

The Idea of the Asian in Philip K. Dick's *The Man in the High Castle*

Jake Jakaitis

The Man in the High Castle is perhaps Philip K. Dick's most highly regarded novel and, along with *Blade Runner*, remains one of his most often discussed works, seemingly leaving little room for new or original commentary. However, this volume, with its emphasis on Asia and identity, has inspired me to review previous commentary on Dick's 1961 novel and to consider opportunities to link Dick's conception of Asia and his application of Asian philosophy in *The Man in the High Castle* to my own work on race and gender in Dick's novels. Writing about *The Cosmic Puppets*¹ for a paper that I delivered in 2000, I investigated the relation of Dick's early fascination with Zoroastrianism to gender issues in his work; in a previous article, "Two Cases of Conscience: Loyalty and Race in *The Crack in Space* (1966) and *Counter-Clock World* (1967)," I argued that in both novels Dick self-consciously desired to express his moral outrage at racial injustice and perhaps somewhat less self-consciously sought what Fredric Jameson labels a strategy of containment, a symbolic resolution to social conflict and class-based fears enacted through narrative.² In each case, however, I concluded that these narratives revealed the inadequacy of Dick's imaginative interventions to excise an "irrefutable Real" that denies resolution to the personal and social conflicts, the racial and gender conflicts that concerned him. Conveniently, *The Man in the High Castle* falls roughly midway between his writing of *The Cosmic Puppets* and the two mid-1960s novels and, therefore, might also appropriately be discussed in terms of symbolic resolutions and unselfconsciously enacted strategies of containment.

In this paper, I would like to briefly review the work of Jianjiong Zhu (on the function of *wu*), Patricia Warrick (on Fascism and Taoism)

World Weavers

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the Cybernetic Revolution

edited by

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— Britta Erickson, *The Art of Xu Bing*

Contents

Contributors	ix
Introduction	
From Semaphors and Steamships to Servers and Spaceships: The Saga of Globalization, Science Fiction, and the Cybernetic Revolution	1
<i>Gary Westfahl</i>	
Part I Global Perspectives	5
1. Going Mobile: Tradition, Technology, and the Cultural Monad	7
<i>George Slusser</i>	
2. <i>Urbe et Orbe</i> : A Prehistory of the Postmodern World City	25
<i>Howard V. Hendrix</i>	
3. 2001, or A Cyberpalace Odyssey: Toward the Ideographic Imagination	41
<i>Takayuki Tatsumi</i>	
4. The Genealogy of the Cyborg in Japanese Popular Culture	55
<i>Sharalyn Orbaugh</i>	
5. Hermeneutics and Taiwan Science Fiction	73
<i>Wong Kin Yuen</i>	

6. Is Utopia Obsolete? Imploding Boundaries in Neal Stephenson's <i>The Diamond Age</i> <i>N. Katherine Hayles</i>	95
Part II: History Lessons	111
7. Tales of Futures Passed: The Kipling Continuum and Other Lost Worlds of Science Fiction <i>Andy Sawyer</i>	113
8. Globalization in Japanese Science Fiction, 1900 and 1963: <i>The Seabed Warship</i> and Its Re-Interpretation <i>Thomas Schnellbächer</i>	135
9. The Limits of "Humanity" in Comparative Perspective: Cordwainer Smith and the <i>Soushenji</i> <i>Lisa Raphals</i>	143
10. The Idea of the Asian in Philip K. Dick's <i>The Man in the High Castle</i> <i>Jake Jakaitis</i>	157
11. Godzilla's Travels: The Evolution of a Globalized Gargantuan <i>Gary Westfahl</i>	167
Part III: Contemporary Case Studies	189
12. Black Secret Technology: African Technological Subjects <i>Gerald Gaylard</i>	191
13. The Teeth of the New Cockatoo: Mutation and Trauma in Greg Egan's <i>Teranesia</i> <i>Chris Palmer</i>	205
14. When Cyberfeminism Meets Chinese Philosophy: Computer, Weaving and Women <i>Amy Kit-sze Chan</i>	215
15. Hollywood Enters the Dragon <i>Véronique Flambard-Weisbart</i>	233

16. <i>Romeo Must Die</i> : Action and Agency in Hollywood and Hong Kong Action Films <i>Susanne Rieser and Susanne Lummerding</i>	245
Afterword <i>Wong Kin Yuen and Amy Kit-sze Chan</i>	255
Notes	259
Bibliography of Works Related to Globalization, Science Fiction, and the Cybernetic Revolution	287
Index	301