

悟空是誰：孫悟空形象的起源、演變與跨文化傳播史研究報告

Who is Wukong: A Research Report on the Origin, Evolution, and Cross-Cultural Communication History of the Image of Sun Wukong

一、引言

1. Introduction

孫悟空作為東亞文化圈最具代表性的神話形象之一，其演化歷程跨越千年、橫跨多個文化圈層。從印度史詩《羅摩衍那》中的哈努曼，到中國明代小說《西遊記》中的齊天大聖，再到當代數字遊戲《黑神話：悟空》中的次世代角色，這一形象經歷了宗教、文學、戲曲、影視、數字媒體等多重轉譯。

As one of the most representative mythological figures in the East Asian cultural sphere, the evolution of Sun Wukong has spanned over a millennium and multiple cultural strata. From Hanuman in the Indian epic Ramayana, to the Great Sage Equaling Heaven in the Chinese Ming Dynasty novel Journey to the West, and then to the next-generation character in the contemporary digital game Black Myth: Wukong, this figure has undergone multiple translations through religion, literature, drama, film and television, digital media, and other forms.

數字人文技術的發展為我們提供了全新的研究視角。本研究綜合運用文本挖掘、GIS、語義分析、AI 重建等方法，構建了一個跨時空的孫悟空形象數據庫，試圖揭示這一文化符號在不同歷史時期和媒介環境中的變遷規律。

The development of digital humanities technology has provided us with a brand-new research perspective. This study comprehensively applies methods such as text mining, GIS, semantic analysis, and AI reconstruction to construct a cross-temporal and cross-spatial database of the Monkey King's image, attempting to reveal the changing patterns of this cultural symbol in different historical periods and media environments.

二、研究方法

2. Research Methods

- 文獻計量分析：收集整理“孙悟空”相關作品 80 余篇，图像约 100 张。
- 細讀/遠讀結合：通過對原著文本的細讀提取悟空的形象特徵，通過數字方法分析未被髮掘的主題，通過遠讀將它放置在更大的歷史文化背景裏進行分析。

- 時間維度展示：將不同歷史時期的作品放置於時間軸之上，展示悟空形象的歷史演變
- GIS 空間展示：將不同地域的作品映射於地圖，展示悟空的空間傳播
- AI 生成實驗：使用即夢等 AI 工具，模擬不同風格的孫悟空形象，探索技術對藝術創作的可能性。
- Bibliometric analysis: Collected and organized over 80 works and approximately 100 images related to "Sun Wukong".
- Combining Close Reading and Distant Reading: Extracting the image characteristics of Wukong through close reading of the original text, analyzing unexcavated themes through digital methods, and analyzing it by placing it in a broader historical and cultural context through distant reading.
- Time Dimension Display: Place works from different historical periods on the timeline to showcase the historical evolution of the Monkey King's image
- GIS Spatial Display: Map works from different regions onto a map to showcase Wukong's spatial dissemination
- AI Generation Experiment: Using AI tools such as Jimeng, simulate different styles of Sun Wukong images to explore the possibilities of technology in artistic creation.

三、演化階段分析

3. Analysis of Evolutionary Stages

階段一：神話传说說到真人原型（公元前 5 世紀-7 世紀）

Stage 1: From Mythology and Legends to Real-Life Prototypes (5th century BC – 7th century)

孫悟空的起源問題沒有定論。1923 年，魯迅在《中國小說史略》中提出孫悟空形象出自中國神話傳說中的無支祁。同年，胡適在《西遊記考證》中提出孫悟空形象來自於印度史詩《羅摩衍那》中的哈奴曼，認為“哈奴曼是猴行者的根本”[1]。

There is no definitive conclusion regarding the origin of Sun Wukong. In 1923, Lu Xun proposed in A Brief History of Chinese Fiction that the image of Sun Wukong originated from Wu Zhiqi in Chinese mythology. In the same year, Hu Shi proposed in A Study of Journey to the West that the image of Sun Wukong came from Hanuman in the Indian epic Ramayana, believing that "Hanuman is the root of the Monkey Pilgrim" [1].

印度哈努曼神話作為猴神形象的源頭，具有風神之子、力大無窮、忠誠護法等核心特徵。這些特質通過佛教東傳路徑影響了中國本土文化。

The Hindu Hanuman mythology, as the origin of the monkey god image, has core characteristics such as being the son of the wind god, possessing boundless strength, and being a loyal protector. These traits have influenced Chinese indigenous culture through the eastward spread route of Buddhism.

唐代文人李公佐所作神怪小說《李湯》，描繪水神無支祁之形，狀似猿猴而性兇悍。作品中此猿形妖怪的特徵，與後世《西遊記》中孫悟空的早期形象相互呼應[2]。

The supernatural novel "Li Tang" written by Li Gongzuo, a literati of the Tang Dynasty, depicts the form of the water god Wu Zhiqi, which resembles a monkey and is ferocious in nature. The characteristics of this ape-

shaped monster in the work correspond to the early image of Sun Wukong in the later work "Journey to the West" [2].

李昉等於宋代編纂的大型類書《太平廣記》中亦有對無支祁的描述：形若猿猴，縮鼻高額，青軀白首，金目雪牙，頸伸百尺，力踰九象[3]。也為後世孫悟空的形象演變提供了奇幻、威猛的原型元素。

Li Fang and others also described Wu Zhiqi in the large-scale encyclopedia "Taiping Guangji" compiled during the Song Dynasty: it resembled a monkey, with a retracted nose, high forehead, green body, white head, golden eyes, and snow-white teeth, its neck stretching a hundred feet, and its strength exceeding that of nine elephants [3]. It also provided fantastic and powerful prototype elements for the evolution of the image of Sun Wukong in later generations.

不過，無論是印度神話中的哈努曼抑或本土神話的無支祁，都只是形式上與孫悟空這樣的神猴相似，但並未有直接的起源證據，且它們也與西遊取經這樣的主線故事毫無關聯。或許這些傳說可以作為作者創作的集體無意識。

However, whether it is Hanuman from Indian mythology or Wu Zhiqi from local mythology, they are only formally similar to the divine monkey like Sun Wukong, but there is no direct evidence of origin, and they have no connection with the main storyline of Journey to the West. Perhaps these legends can serve as the collective unconscious of the author's creation.

及至唐代，由玄奘的弟子慧立撰，彥悰箋的《大慈恩寺三藏法師傳》中記錄的玄奘隨行弟子石磐陀被刻畫為胡人模樣，“俄有一胡人來入禮佛，逐法師行二三匝。問其姓名，雲姓石，字槃陀”[4]。甚至在後世的瓜州千佛洞玄奘取經圖壁畫中[5]，石磐陀也近乎一隻猴子的形象。又或者“胡僧”之名與“猢猻”近似，石磐陀很可能成為了孫悟空真正的直接的原型。

Up to the Tang Dynasty, by the disciples of Xuanzang Hui Li Written, Yan Xiao In the "Biography of the Sanzang Master of Daci'en Temple", Shi Pantuo, a disciple of Xuanzang, recorded in the note, was depicted as a Hu, "There was a Hu who came to worship Buddha, and he walked two or three turns one by one. Ask his name, Yun surnamed Shi, and the word Bantuo" [4]. Even in the murals of Xuanzang's scriptures in the Thousand Buddha Caves in Guazhou in later generations [5], Shi Pantuo is also close to the image of a monkey. Or maybe the name of "Hu monk" is similar to "monkey", and Shi Pantuo is likely to become the real direct prototype of Sun Wukong.



綜上所述，孫悟空這一形象並非單一來源，而是由印度佛教神話、中國本土神祇傳說、現實人物事蹟等多元文化元素在歷史長河中層層累積、雜糅而成。

In summary, the image of Sun Wukong does not originate from a single source, but is formed by the layered accumulation and hybridization of multicultural elements such as Indian Buddhist mythology, Chinese indigenous deity legends, and real-life figures' deeds in the long river of history.

階段二：从故事蓝图到文學集大成（宋元-明代）

Stage 2: From Story Blueprint to Literary Culmination (Song and Yuan - Ming Dynasty)

在宋元話本和戲曲中，我們可以非常清晰地看到“猴行者”這一早期孫悟空形象的確立。

In the Song and Yuan dynasty's huaben and drama, we can very clearly see the establishment of the early image of Sun Wukong, namely "Monkey Pilgrim".

宋代話本《大唐三藏取經詩話》首次在民間敘事文學中塑造出“猴行者”形象，并且確立《西游記》中多个故事的設定。猴行者初登場時，化作白衣少年秀才，從正東而來：“秀才曰：我不是別人，我是花果山紫雲洞八萬四千銅頭鐵額獮猴王。我今來助和尚取經。此去百萬程途，經過三十六國，多有禍難之處。法師應曰：果得如此，三世有緣。東土眾生，獲大利益。當便改呼為猴行者。”[6]这一時期的“猴行者”已經具備法力，能知過去未來，在取經路上協助唐僧降妖除魔，并且被封“鋼筋鐵骨大聖”。只不過此時的行者只是一個三藏取經路上的工具人，性格謹小慎微，還會因為偷桃被打後怕，與成型期的悟空相異。

The Song Dynasty's story-telling text, "The Story of the Great Tang Sanzang's Journey to Fetch the Scriptures," first created the image of the "Monkey Pilgrim" in folk narrative literature and established the settings for multiple stories in "Journey to the West." When the Monkey Pilgrim first appeared, he transformed into a young scholar in white clothes, coming from the due east: "The scholar said, 'I am not someone else; I am the Monkey King of the 84,000 Copper-Headed and Iron-Faced Macaques in Ziyun Cave on Huaguo Mountain. I have come to assist the monk in fetching the scriptures. This journey will span a million miles, passing through 36 countries, with many places fraught with danger.' The Dharma Master replied, 'If it is truly so, it is a karmic bond of three lifetimes. The sentient beings in the Eastern Land will reap great benefits.' Thereupon, he was immediately renamed the Monkey Pilgrim." [6] During this period, the "Monkey Pilgrim" already possessed magical powers, could know the past and future, assisted Tang Sanzang in subduing demons and eliminating evil on the journey to fetch the scriptures, and was conferred the title of "Great Sage of Steel Bones and Iron Muscles." However, at this time, the pilgrim was merely a tool for Sanzang's journey to fetch the scriptures, with a cautious personality, and would be afraid after being beaten for stealing peaches, different from the fully formed Wukong.

元代楊景賢所作雜劇《西遊記》，以戲曲形式改編經典西遊故事，塑造的孫悟空形象，兼具神通廣大、詼諧好色與反叛不羈。它代表了孙悟空故事在元明時期的成熟與定型。吳承恩所作《西遊記》故事的核心框架都可追溯于此。尤其是第二本《收孫演咒》、第三本《神佛降孫》，講述孙悟空大鬧天宮與被伏经历，几乎與吳承恩《西遊記》大鬧天宮的核心故事情節完全一致，“我盜了太上老君煉就金丹，九轉煉得銅筋鐵骨，火眼金睛...我偷得王母仙桃百顆。”[7] 孫悟空首次在戲曲中成為取經故事的核心人物之一，保留了“孫行者”的名字，被唐僧賜予“孙悟空”的法名，并有了“齊天大聖”的名號（其兄的名號）。或許因為戲曲的民間性，其中的悟空形象更近於丑角，甚至有類似市井氣質，比如“搶金鼎國女子為妻”，也會暗自盤算“到前面吃得我一頓飽，依舊回花果山，那裡來尋我”。

The Yuan Dynasty drama "Journey to the West" written by Yang Jingxian adapted the classic Journey to the West story in the form of opera, portraying the image of Sun Wukong as a character with great supernatural powers, humor, lust, and rebellious spirit. It represents the maturity and finalization of the Sun Wukong story during the Yuan and Ming dynasties. The core framework of the story in "Journey to the West" written by Wu Cheng'en can be traced back to this. Especially in the second volume "Capturing Sun and Performing Spells"

and the third volume "Gods and Buddhas Subduing Sun", which tell the story of Sun Wukong's havoc in Heaven and his subsequent subjugation, are almost completely consistent with the core plot of the havoc in Heaven in Wu Cheng'en's "Journey to the West". "I stole the golden pills refined by the Supreme Lord Laozi, and after nine turns of refinement, I have copper bones and iron muscles, and fiery eyes... I stole a hundred peaches from the Queen Mother." [7] Sun Wukong first became one of the core characters in the story of the pilgrimage to the West in opera, retaining the name "Sun Xingzhe", being given the Dharma name "Sun Wukong" by Tang Sanzang, and having the title of "Great Sage Equaling Heaven" (the title of his elder brother). Perhaps because of the folk nature of opera, the image of Wukong in it is closer to a clown, even having a similar commoner's temperament, such as "robbing a woman from Jindingguo as his wife" and secretly calculating "go to the front and have a good meal, then return to Huaguo Mountain, and no one will find me there".

到明代吳承恩《西遊記》集大成，完整塑造了齊天大聖孫悟空這一不朽經典，成为后世所有对于悟空形象演绎的母题，一个可以纽结所有中式英雄想象的共同能指。

By the Ming Dynasty, Wu Chengen's Journey to the West reached its pinnacle, fully shaping the immortal classic of the Great Sage Equaling Heaven, Sun Wukong, which became the motif for all subsequent interpretations of Wukong's image and a common signifier that could bind all Chinese heroic imaginings.

在吳承恩《西遊記》問世之後，同代的其他作者創作了最早一批“同人文”：《續西遊記》《後西遊記》《西遊補》，豐富了悟空的內涵。有學者認為它們“體現了釋道三教合一及其內在張力。”[8]

After the publication of Wu Cheng'en's Journey to the West, other contemporary authors created the earliest batch of "fan fiction": Continued Journey to the West, Later Journey to the West, and Supplement to Journey to the West, enriching the connotations of Sun Wukong. Some scholars believe that they "embody the integration of the Three Teachings of Confucianism, Buddhism, and Taoism and their internal tensions." [8]

階段三：傳統遭遇現代：從戲曲改編到通俗小說（晚清-民國）

Stage 3: Tradition Meets Modernity: From Opera Adaptation to Popular Novels (Late Qing – Republican Era)

孫悟空的形象演繹在近現代走向了兩個方向：一個是改編西遊故事而創作的戲曲類別“猴戲”或“悟空戲”，典型的如可追溯到清朝乾隆年間的連臺本戲《昇平寶筏》，後世又以此為基礎改編為《安天會》（典型如1928年楊小樓版）、《鬧天宮》（1951年）及其擴充版《大鬧天宮》（1956年）[9]。

The portrayal of Sun Wukong's image has taken two directions in modern and contemporary times: one is the theatrical genre "monkey opera" or "Wukong opera" created by adapting the Journey to the West story, a typical example being the serial play "Shengping Baifa" which can be traced back to the Qianlong period of the Qing Dynasty, and later adapted into "Antianhui" (a typical example being the 1928 Yang Xiaolou version), "Naotiangong" (1951), and its expanded version "Da Nao Tian Gong" (1956) [9].



《安天会》剧照：李少春饰孙悟空



《大闹天宫》剧照：李少春饰孙悟空

除京剧之外，崑曲、绍剧、秦腔、河北梆子等諸多地方戲中也都有悟空戲，典型如浙江绍劇團排演的戲曲電影《孫悟空三打白骨精》（1961年上映）。

In addition to Peking Opera, Kunqu Opera , Shaoxing Opera , Qinqiang Opera , Hebei Bangzi and many other local operas also have Monkey King plays, a typical example being the opera film <Sun Wukong Fights the White Bone Demon Three Times> (released in 1961) staged by the Zhejiang Shaoxing Opera Troupe.



1961年浙江绍剧中的孙悟空 《人民日报》1962年第1期



京剧中孙悟空的形象

猴戲形成獨特的表演程式，孫悟空形象高度符號化：猴相、身段、把子功夫等舞臺元素固定化，成為中國戲曲藝術的代表，也是 1986 版電視劇版《西遊記》中六小齡童表演孫悟空的範式，甚至成為今天中國大部分觀眾對於孫悟空刻板印象的來源。

Monkey show has developed a unique performance routine, with the image of Sun Wukong highly symbolized: stage elements such as monkey appearance, body movements, and weapon skills have been standardized, becoming representative of Chinese opera art. It also served as the model for Liu Xiaolingtong's portrayal of Sun Wukong in the 1986 TV series Journey to the West, and has even become the source of the stereotypical impression of Sun Wukong among most Chinese audiences today.

近代悟空形象的另一條演繹的道路是以《新西遊記》（冷血著）《西遊新記》（童恩正著）為代表的通俗小說或曰“滑稽小說”，在這些故事中從古代穿越而來的孫悟空在現代的上海遭遇了電車，化身留學生去美國留學。這些同人小說，並不是真的發展西遊故事，而是借用了西遊的設定，以孫悟空等人物作為導遊，隱喻近代中國在遭遇現代時的錯位感，“在這條路上，我們遭遇都市的物質奇觀，遭遇闖入者的視覺現代性寓言，遭遇民族主義的英雄幻想，並在主體論的意義上，將‘孫悟空與現代中國’這一命題繼續推進。”[10]

Another path of interpretation for the modern image of Sun Wukong is represented by popular novels or so-called "comical novels" such as <New Journey to the West> (written by Leng Xue) and <New Tales of the Journey to the West> (written by Tong Enzheng). In these stories, Sun Wukong, who has traveled through time from ancient times, encounters trams in modern Shanghai and goes to the United States as a student. These fan fictions do not really develop the story of <Journey to the West>, but rather borrow its setting, using characters like Sun Wukong as guides to imply the sense of dislocation experienced by modern China when encountering modernity. "On this path, we encounter the material wonders of the city, the visual modernity fables of intruders, the heroic fantasies of nationalism, and in the sense of subject theory, continue to advance the proposition of 'Sun Wukong and Modern China'." [10]

階段四：影像构建的中国认同（20世紀80年代）

Stage 4: Chinese Identity Constructed through Images (1980s)

当今中国观众对于孙悟空的想象大部分来自 1986 年電視劇《西遊記》，六小齡童版孫悟空成為集體記憶。影視媒介使形象傳播突破地域和階層限制，成為全民文化符號。

Today, most Chinese audiences' imagination of Sun Wukong comes from the 1986 TV series Journey to the West, with the version played by Liu Xiaolingtong becoming a collective memory. The film and television media have enabled the dissemination of this image to break through regional and class limitations, making it a national cultural symbol.



1986 版《西游记》剧照



1986 版《西游记》剧照

這一版本的孫悟空之所以被奉為經典，除了觀眾無意識美化了早期接觸電視的新奇體驗及閭家觀看的共同記憶，更重要的原因是電視劇成功塑造了一個無法拒絕的孫悟空形象：

The reason why this version of Sun Wukong is regarded as a classic is that, apart from the audience unconsciously beautifying the novel experience of early exposure to television and the shared memories of family viewing, the more important reason is that the TV drama successfully created an irresistible image of Sun Wukong:

首先，是其英雄特質。他是身懷七十二變、筋斗雲等通天本領，一路上降妖除魔，為觀眾提供了一個舒適的心理區：無論遭遇什麼困難，有了他在，就不用畏懼。

First, it is his heroic qualities. He possesses extraordinary abilities such as the 72 Transformations and the somersault cloud, and has been vanquishing demons and eliminating evil along the way, providing the audience with a comfortable psychological zone: no matter what difficulties they encounter, as long as he is around, there is no need to be afraid.

其次，是其天真個性。孫悟空保留了猴子的頑皮、機敏和狡黠、風趣詼諧，還具有強烈的自尊心，兩次大鬧天宮的根本原因都是因為其尊嚴受到侮辱。從這點看，他更像是一個受寵的頑皮孩童。

Secondly, it is his innocent personality. Sun Wukong retains the monkey's playfulness, agility, cunning, and humorous wit, and also has a strong sense of self-esteem. The fundamental reason for his two major disruptions in Heaven was that his dignity was insulted. From this perspective, he is more like a spoiled and naughty child.

最後，電視劇最重要的改造是塑造了真正的“美猴王”。之前的視覺形象，無論是小說的原型，還是畫像或者戲曲扮相，悟空多少帶有“丑角”的意味。然而在劇版中，他被刻意美化了，“美猴王”之‘美’是一個被創造出來的概念，是導演楊潔進行藝術再創作的指導理念之一。”[11]

Finally, the most important transformation of the TV drama was the creation of the true "Handsome Monkey King." In previous visual depictions, whether it was the prototype from the novel, portraits, or stage makeup in traditional Chinese opera, Wukong somewhat carried the connotation of a "clown." However, in the TV drama

version, he was deliberately beautified. "The 'handsomeness' in 'Handsome Monkey King' is a concept that was created, and it is one of the guiding principles for director Yang Jie's artistic re-creation." [11]

因為極大的傳播範圍和集體觀景體驗，1986 版《西遊記》中的孫悟空成一代人共同的記憶，一個用於構建當代中國身份認同的崇高客體，之後其他的悟空形象再創作總會不自覺地被拿來與之相比。

Due to its extensive dissemination and collective viewing experience, the Monkey King in the 1986 version of Journey to the West has become a shared memory of a generation and a lofty object for constructing contemporary Chinese identity. Subsequently, any re-creation of the Monkey King image is always unconsciously compared to it.

階段五：後現代語境裏的悟空（20世紀末）

Stage 5: Wukong in the Postmodern Context (Late 20th Century)

1986 版《西遊記》把孫悟空的英雄形象推至高峯之後，在 90 年代到世紀之交，出現了反英雄式的關於悟空的書寫和後現代式的戲仿。

After the 1986 version of <Journey to the West> elevated the heroic image of Sun Wukong to its peak, from the 1990s to the turn of the century, anti-heroic writing about Wukong and postmodern pastiche emerged.

1993 年李馮發表的《另一種聲音》，描寫的是悟空完成取經以後，發現周圍的一切都落入庸常，於是變作八戒兒子媳婦找樂子，成爲吳承恩女僕陪伴他寫出《西遊記》，又經歷漫長歲月的流浪，以一個普通西裝男子的形象進入一座現代都市，“完成了由神話英雄（甚至民族英雄）向普通人的降落。”[12]

"Another Voice," published by Li Feng in 1993, describes how after Wukong completed his journey to fetch the scriptures, he found that everything around him had fallen into mediocrity. So he transformed into the son's wife of Bajie to have fun, became a maid of Wu Chengen to accompany him in writing "Journey to the West," and then experienced a long period of wandering. Finally, he entered a modern city in the image of an ordinary suit-wearing man, "completing the descent from a mythological hero (even a national hero) to an ordinary person." [12]

1994 年的電影《大話西遊》對孫悟空進行了顛覆性的“人化”與“解構”。影片將《西遊記》改編成一出悽美的愛情悲喜劇，將孫悟空還原爲一個有血有肉、面臨情感抉擇的普通人，賦予其後現代的悲情色彩。他不再是無所不能的神祇，而是被世俗情感所困擾，最終不得不戴上緊箍咒、放棄個人情愛的悲劇人物。

The 1994 film A Chinese Odyssey carried out a subversive "humanization" and "deconstruction" of Sun Wukong. The film adapted Journey to the West into a poignant love tragicomedy, restoring Sun Wukong to an ordinary person with flesh and blood, facing emotional choices, and endowing him with postmodern tragic colors. He is no longer an omnipotent god, but a tragic figure troubled by worldly emotions, and ultimately has to put on the golden hoop and give up personal love.



《大话西游之大圣娶亲》剧照

2000年，今何在於新浪社區發表連載小說《悟空傳》，引發網友熱捧，成為西遊同人文的巔峯。雖然取材自小說《西遊記》和電影《大話西遊》，但《悟空傳》重在寫心理而非行動……是師徒五人叩訪真經的心路歷程。《悟空傳》的核心焦慮不再是‘一份真摯的愛情’，而是關乎存在，關於人為什麼活着。”[13]

In 2000, Jin Hezai published the serialized novel *Wukong Zhuan* on Sina Community, which was well-received by netizens and became the pinnacle of *Journey to the West* fanfiction. Although *Wukong Zhuan* draws inspiration from the novel *Journey to the West* and the movie *A Chinese Odyssey*, it focuses on psychology rather than action... It is the spiritual journey of the five disciples in their quest for the true scriptures. The core anxiety of *Wukong Zhuan* is no longer 'a sincere love', but rather about existence, about why people live. [13]

這一時期的悟空有了向內的深度，他不再是一個天真的只有喜怒情感的英雄，而變成了一個會追問自己是誰，以及生命意義的存在主義者，他意識到自己不是工具人，不是隻能被投射英雄想象的符號。

During this period, Wukong has gained inner depth. He is no longer a naive hero with only emotions of joy and anger, but has become an existentialist who questions who he is and the meaning of life. He realizes that he is not a tool or a mere symbol onto which heroic imaginings can be projected.

階段六：數字重構与民族自信（21世紀）

Stage Six: Digital Reconstruction and National Confidence (21st Century)

2015年9月，動畫電影《西遊記之大聖歸來》上映，票房鎖定9.56億，位列華語片標記歷史第十名。

In September 2015, the animated film <Monkey King: Hero Is Back> was released, with box office revenue reaching 956 million yuan, ranking tenth in the history of Chinese-language film records.

2024年8月20日，由遊戲科學開發的《黑神話：悟空》正式上線，發售後一個月內全球銷量超過2000萬份，成為有史以來銷售速度最快的遊戲之一[14]。

On August 20, 2024, <i>Black Myth: Wukong</i>, developed by Game Science, was officially launched. Within one month after its release, its global sales exceeded 20 million copies, making it one of the fastest-selling games of all time [14].



《大圣归来》电影海报



《黑神话悟空》游戏封面

它們代表了“國漫”、“國產 3A”遊戲的崛起。在此之前，中國的文化產業界長期存在自卑的心理之中，甚至不斷回溯 1960 年代上影版動畫電影《大鬧天宮》扼腕嘆息。

They represent the rise of "Chinese comics" and "domestic 3A" games. Prior to this, the Chinese cultural industry had long been trapped in a sense of inferiority, even constantly looking back with regret at the 1960s Shanghai Animation Film Studio's animated movie *Havoc in Heaven*.

電影中大聖的歸來正像是這種揚眉吐氣式的宣言，是一種英雄雪恥式的迴歸。

The return of the Great Sage in the movie is just like this kind of declaration of triumph, a heroic return of redemption.

階段七：全球化視野中的悟空

Stage 7: Wukong in a Global Perspective

全球化有兩個方面，一是以孫悟空為代表的中國 IP 傳播到其他地域，二是異域文化作為一種參照，讓我們重新審視和改造原有的形象。

Globalization has two aspects. One is the spread of Chinese IP represented by Sun Wukong to other regions, and the other is that exotic culture, as a reference, allows us to reexamine and transform the original image.

從當前我們收集並整理的悟空跨文化傳播案例來看，有三個顯著的特點：

Based on the current cases of Wukong's cross-cultural communication that we have collected and organized, there are three prominent characteristics:

第一，大中華區之外，傳播集中於日本和美國兩個國家，尤其是日本演繹的悟空作品數量最多。其原因是這兩國的文化產業（日本的動漫和美國好萊塢的影視產業）極其發達，所涉及題材範圍較廣，借鑑悟空這種經

典 IP 順理成章。又因為日本與中國天然相近，受中國文化影響較深，其創作者較多借用悟空的形象與設定並不意外。

First, outside the Greater China Region, dissemination is concentrated in two countries, Japan and the United States, with Japan in particular having the largest number of works featuring Sun Wukong. The reason is that the cultural industries in these two countries (Japan's anime and the United States' Hollywood film and television industries) are extremely developed, covering a wide range of themes, so it is only natural to draw inspiration from a classic IP like Sun Wukong. Moreover, since Japan is geographically close to China and deeply influenced by Chinese culture, it is not surprising that its creators often borrow the image and setting of Sun Wukong.



第二，日本創作者很早就有意識地改編西遊故事和悟空形象，比如 1952 年漫畫家手冢治虫創作的《我的孫悟空》。而作為對比，美國出品的悟空系統作品主要出現於 2000 年以後，這更多與 21 世紀後中國成為好萊塢重要的市場有關。

Second, Japanese creators have long been consciously adapting the Journey to the West story and the image of Sun Wukong, such as "My Sun Wukong" created by manga artist Osamu Tezuka in 1952. In contrast, American-produced works featuring the Sun Wukong system mainly emerged after 2000, which is more related to China becoming an important market for Hollywood in the 21st century.

work_id	chinese_title	english_title	medium_type	release_year	release_era	country_region	author_director
0053	我的孙悟空	My Son Goku	漫画	1952	当代	日本	手冢治虫
0031	西游记	Monkey	电视剧	1978	当代	日本	渡边祐介、福田纯、
0054	太空西游记 (SF 西游记)	Space Journey to the West	动漫	1978	当代	日本	松本零士等
0055	西游记 (日本版)	Saiyuki	电视剧	1978	当代	日本	日本电视台等
0061	小悟空	SonSon	游戏	1984	当代	日本	Capcom
0062	中华大仙	Chuka Taisen / Cloud Monk	游戏	1988	当代	日本	Taito (发行等)
0008	西游记	Saiyuki	电视剧	2006	当代	日本	泽田谦作
0056	七龙珠	Dragon Ball	动漫	1984–1995	当代	日本	鸟山明/东映动画/集英社
0057	最游记	Saiyuki	动漫	1997–	当代	日本	峰仓和也

work_id	chinese_title	english_title	medium_type	release_year	release_era	country_region	author_director
0026	功夫之王	The Forbidden Kingdom	电影	2008	当代	美国、中国	罗伯·明可夫 (Robe
0029	齐天大圣	The Monkey King	电视剧	2001	当代	美国	彼得·麦克唐纳德 (
0058	恐惧本源：猴王	Fear Itself: The Monkey	漫画	2011	当代	美国	Marvel Comics
0059	猴王子	Monkey Prince	漫画	2021–	当代	美国	DC Comics (Gene
0060	美猴王	The Monkey King	动漫	2023	当代	美国/中国	Netflix / Pearl Stud
0064	英雄联盟：悟空	LOL: WUKONG	游戏	2011–	当代	美国	Riot Games
0065	SMITE: 孙悟空	SMITE: Sun Wukong	游戏	2014–	当代	美国	Hi-Rez Studios
0066	Dota 2: 猴王	Dota 3: Monkey King	游戏	2016–	当代	美国	Valve

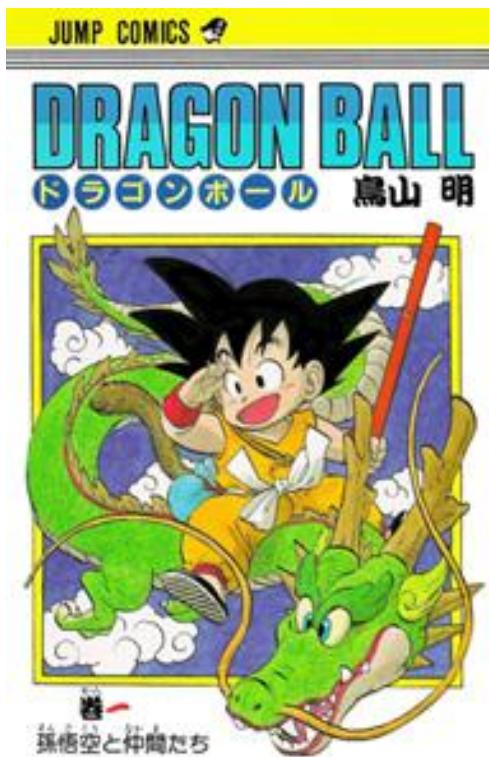
其三，無論是日本還是美國，它們對於悟空 IP 的開發更多基於自身的文化基因進行改造，這些動漫中的悟空形象與《西遊記》原著和中國觀眾心中的美猴王相去甚遠。比如傳播極廣的鳥山明作品《龍珠》，雖然直接

以孫悟空作為主角，並沿用了原著中的部分設定，如金箍棒、筋斗雲以及猿猴的尾。然而，《龍珠》中的孫悟空被重塑為一個純粹的、為追求更強而不斷挑戰自我的日式少年漫畫英雄，故事背景和人物關係已與原著大相逕庭。

Third, whether it is Japan or the United States, their development of the Wukong IP is more based on their own cultural genes for transformation. The image of Wukong in these animations is far from the original work of Journey to the West and the Monkey King in the hearts of Chinese audiences. For example, Akira Toriyama's widely spread work Dragon Ball, although directly using Sun Wukong as the protagonist and inheriting some settings from the original work, such as the Ruyi Jingu Bang, the somersault cloud, and the ape tail. However, Sun Wukong in Dragon Ball has been reshaped into a pure Japanese shonen manga hero who constantly challenges himself to pursue greater strength, and the story background and character relationships have deviated significantly from the original work.

而美國出品的悟空故事更願意整合原著設定與美式故事內核，如中美合拍的《功夫之王》（英語：*The Forbidden Kingdom*, 2018）講述的是美國少年穿越回古代中國打敗反派拯救被封印的孫悟空，Netflix 出品的動漫《美猴王》（英語：*The Monkey King* 2023）借用了大鬧天宮的設定，但最後的走向卻是煽情和勵志。有意思的是，儘管很多美版孫悟空的主創來自中美兩國，試圖彌合東西方文化的差異，但最後的結果卻往往是兩頭都不討好。

The US-produced Wukong story is more willing to integrate the original setting with the American story core, such as the Sino-US co-production "The King of Kung Fu" (English: *The Forbidden Kingdom*, 2018) tells the story of the US teenager traveling back to ancient China to defeat the villain to save the sealed Sun Wukong, Netflix's anime "The Monkey King" (English: *The Monkey King* 2023) borrows the setting of Havoc in Heaven, but the final direction is sensational and inspirational. Interestingly, although many of the creators of the US version of Sun Wukong come from China and the United States, trying to bridge the differences between Eastern and Western cultures, the final result is often unflattering on both ends.



《龙珠》封面



《功夫之王》海报

全球化的另一面是外來強勢文化對中式悟空形象的影響。比如周星馳電影《西遊降魔篇》就是對美猴王形象的又一次顛覆。在這部電影裏面，孫悟空不再是故事的主角，他成了要被降伏的“魔”，變身之後成爲一隻大怪獸，既像美國電影中的“金剛”，又像《龍珠》動漫裏超級賽亞人在月圓之夜變身的大猩猩。“英雄與怪獸並無本質區別，它們都是數字奇觀...投射着‘娛樂至死’的社會焦慮。”[15]這也是全球化語境的另一面，不止是我們經典走出去，異質的文化也夾帶着商業的邏輯也在改造我們對於傳統英雄的想象。

The other side of globalization is the influence of foreign dominant cultures on the Chinese image of Sun Wukong. For example, Stephen's movie *Journey to the West: Conquering the Demons* is another subversion of the Monkey King's image. In this movie, Sun Wukong is no longer the protagonist of the story; he becomes the "demon" to be subdued, and after transformation, he becomes a huge monster, resembling both "King Kong" in American movies and the transformed gorilla of Super Saiyans on a full moon night in *Dragon Ball* anime. "Heroes and monsters have no essential difference; they are both digital spectacles... projecting the social anxiety of 'amusing ourselves to death.'" [15] This is also the other side of the globalized context, where not only do our classics go out, but also heterogeneous cultures, along with commercial logic, are reshaping our imagination of traditional heroes.



《西遊降魔篇》劇照



《西遊降魔篇》劇照

四、悟空是誰

4. Who is Wukong?

孫悟空形象的演化本質上是一個文化-媒介-技術互動的過程。每一次媒介革命都帶來形象的重新編碼。孙悟空这个名称更像一个共享的能指，它的核心符號（追求自由、神通广大的猴子）也许还算穩定（其实并不），而其所指早已千差万别。

若問“悟空是誰”，至少可以從兩個維度回答這個問題。

The evolution of the Monkey King's image is essentially a process of interaction among culture, media, and technology. Each media revolution brings about a recoding of the image. The name "Monkey King" is more like

a shared signifier; its core symbol (a freedom-seeking, superpowered monkey) may seem relatively stable (though it actually isn't), while its signified has long since varied widely. If asked "Who is Wukong?", this question can be answered from at least two dimensions.

問題一：美與醜的形象嬗變

Question 1: The Image Transformation of Beauty and Ugliness

前《西遊記》階段，以哈奴曼和無支祁為代表，更似獸而不像人。如描寫哈奴曼“這山嶽般的猴子，搖動着身上的長毛”[16]，而描寫無支祁“狀有如猿，白首長鬚，雪牙金爪”[17]。

In the pre-Journey to the West stage, represented by Hanuman and Wu Zhiqi, they were more like beasts than humans. For example, Hanuman was described as "this mountain-like monkey, shaking the long hair on his body" [16], while Wu Zhiqi was described as "shaped like an ape, with a white head and long beard, snow-white teeth and golden claws" [17].

《西游记》阶段，则是既丑且帅，如第 67 章描述外貌，“磕額金睛幌亮，圓頭毛臉無腮。龕牙尖嘴性情乖，貌比雷公古怪”[18]，而描写其英姿如第 4 章“身穿金甲亮堂堂，頭戴金冠光映映。手舉金箍棒一根，足踏雲鞋皆相稱”[19]。

During the <Journey to the West> phase, he is both ugly and handsome. For example, in Chapter 67, his appearance is described as "with a protruding forehead and bright golden eyes, a round head, furry face, and no cheeks. His fang-like teeth and sharp mouth reveal a perverse nature, and his appearance is as strange as Thunder God" [18]. Meanwhile, his heroic bearing is depicted in Chapter 4 as "wearing golden armor that shines brightly, a golden crown that glows radiantly. Holding a golden cudgel in his hand, and stepping on cloud shoes that match perfectly" [19].

後《西遊記》階段的悟空形象則投射着歷史語境和意識形態的訴求，可以是極致的美也可以是極致的醜。比如 1986 版《西遊記》着重塑造其“美猴王”形象，2015 年動畫電影《大聖歸來》則重極其誇張的筆觸描述其形象之帥，目的是喚醒我們的文化自信。而《西遊降魔篇》中的悟空則恐怖又獵奇，更多為了商業成功而追求的視覺奇觀。

The image of Sun Wukong in the post-Journey to the West stage reflects the demands of historical context and ideology, and can be either extreme beauty or extreme ugliness. For example, the 1986 version of Journey to the West focused on shaping his "Handsome Monkey King" image, while the 2015 animated film Monkey King: Hero Is Back emphasized his handsome appearance with extremely exaggerated brushstrokes, aiming to awaken our cultural confidence. In contrast, the Sun Wukong in Journey to the West: Conquering the Demons is terrifying and grotesque, more of a visual spectacle pursued for commercial success.

問題二：主體性的自覺：悟空如何看待自己？

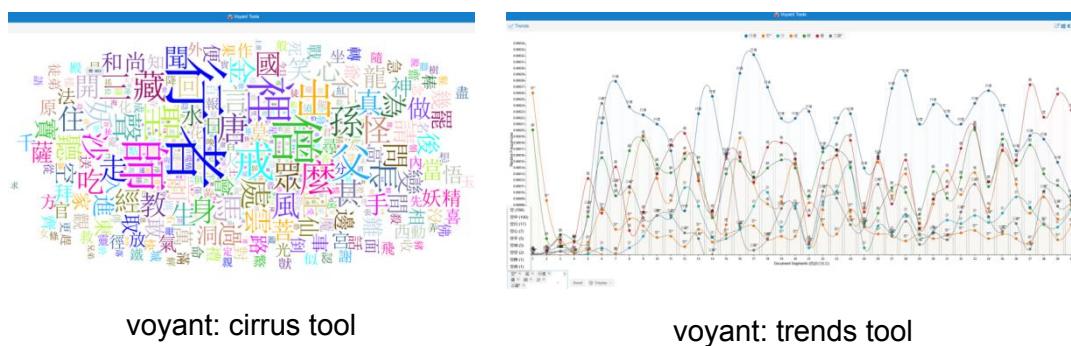
Question 2: Self-awareness of subjectivity: How does Wukong view himself?

《西遊記》原著中的孫悟空更像是一個機敏、頑皮又天真的兒童，他行為的最初驅動力不過是超脫三界之外，獲得長生不老的能力，大鬧天宮也是因為一次次地被欺騙、羞辱（天上的神仙們也確實把它當作幼童，賜予“弼馬溫”之職就像拿糖哄騙小孩一樣），他不是自覺地反抗三界體系，而只是不滿被管束。他願意護送唐僧取經，也並非出於悔過，而是無可奈何。就像兒童一樣，困擾他的是能力不夠大，想做的事情總是被管束，打又打不過，只能順從。這種天真的特質保留在大部分關於悟空的演繹上，尤其是 1986 版電視劇《西遊記》。

In the original work of Journey to the West, Sun Wukong is more like a smart, naughty, and innocent child. The initial driving force behind his actions was simply to transcend the Three Realms and obtain the ability to live forever. His havoc in Heaven was also due to being repeatedly deceived and humiliated (the celestial beings in Heaven indeed treated him like a child, bestowing upon him the position of "Protector of the Heavenly Horses" as if coaxing a child with candy). He did not consciously rebel against the Three Realms system but was merely dissatisfied with being restricted. His willingness to escort Tang Sanzang on his pilgrimage to obtain the scriptures was not out of repentance but rather out of helplessness. Just like a child, what troubled him was his insufficient power; the things he wanted to do were always restricted, and since he couldn't defeat those who restricted him, he had no choice but to submit. This innocent trait is retained in most interpretations of Wukong, especially in the 1986 TV series Journey to the West.

如果用 **voyant** 分析整個《西遊記》文本的關鍵詞，可以得出類似的主題：唐僧這個家長如何把一個不聽話的頑童規訓為一個守規矩的孩子，最終成為秩序的一部分。

If we use Voyant to analyze the keywords in the entire text of Journey to the West, we can identify a similar theme: how the parent, Tang Sanzang, disciplines a disobedient and naughty child into a well-behaved one, ultimately becoming part of the order.



voyant 的 **cirrus** 工具顯示，整部小說的關鍵詞集中於悟空和唐僧兩人，而取經和降妖不過是兩人關係圖譜的背景。在 **trends** 工具中，小說前部分圍繞着悟空和行者，而到最後悟空的名字消失，變成了“僧”的一部分，他失去了自己的名字，而一直追求的自由也不復存在。

The Cirrus tool of Voyant shows that the keywords of the entire novel are concentrated on Wukong and Tang Seng, while the journey to obtain scriptures and subduing demons are merely the backdrop of the relationship map between the two. In the Trends tool, the first part of the novel revolves around Wukong and Xingzhe, but by the end, Wukong's name disappears and becomes part of "Seng"; he loses his name, and the freedom he has always pursued no longer exists.

在整部小說中，其實悟空都沒有長大，他只是服膺於更強大的外力。也可以說，這時的孫悟空是沒有內向深度的，他對秩序的反抗是為了追求一種無拘無束的自由，他沒有思考過真實的自由是什麼，取經的意義是什麼這類深度的問題。

Throughout the entire novel, in fact, Wukong never grows up; he simply submits to a more powerful external force. It can also be said that at this time, Sun Wukong lacks inner depth. His resistance to order is to pursue a kind of unrestrained freedom. He has never pondered profound questions such as what true freedom is and what the meaning of the journey to the West is.

明代的同人文反而《西遊補》深化了悟空的內心世界，它續寫的是《西遊記》故事“三調芭蕉扇”之後，誤入鯖魚精所幻化的“青青世界”，進行了一場夢境之旅，為情所困，並最終悟到了虛空[20]。有趣的是，我們竟然很容易將之與後世《紅樓夢》中的寶玉入“太虛幻境”，甚至當代《大話西遊》中為情所困的至尊寶相聯繫。

“情”是少年維特之煩惱，也是文本中的孫悟空從兒童邁入青年的標誌。

The fanfiction of the Ming Dynasty, <The Supplement to Journey to the West>, instead deepens the inner world of Sun Wukong. It continues the story of <Journey to the West> after the episode of "Three Borrowings of the Plantain Fan", where Wukong accidentally enters the "Green World" transformed by the Mackerel Spirit, embarks on a dreamlike journey, is trapped by love, and finally realizes emptiness [20]. Interestingly, we can easily associate it with Baoyu's entry into the "Illusory Realm of Great Void" in <Dream of the Red Chamber> of later generations, and even with the love-troubled Supreme Treasure in the contemporary <A Chinese Odyssey>. "Love" is the trouble of young Werther and also the symbol of Sun Wukong in the text transitioning from childhood to youth.

李馮的《另一種聲音》和千禧年今何在的《悟空傳》又深度挖掘了悟空的內心世界。《另一種聲音》作者寫取經歸來，沒有人再限制他的自由，孫悟空只能每天對着牆上的金質獎章發呆。當目標達成，他卻發現一切都毫無意義。取經的目標就是拉康的小他者，它調動着我們的慾望，而一旦獲得，它就變成了一個尋常物。於是可以在永生的悟空在歷史中放逐自己，尋找意義。《悟空傳》中的悟空則顯示了宿命悲劇感：他的記憶被抹除，他的理想也不是“成佛”，他知道取經是虛偽的，這一切只是神的陰謀。在故事結尾，孫悟空逐漸找回了記憶，尋找到“我是誰”的答案，再次奮起反抗，明知不可為而為之。這兩部作品都為悟空增加了時間的維度，“‘鬧天宮’的孫悟空是青春期少年，‘取經’的孫悟空則是中年，而從‘鬧天宮’到‘取經’則是孫悟空成長的必然過程。”[21]

Li Feng's "Another Voice" and Jin Hezai's "The Monkey King's Legend" in the new millennium have delved deeply into the inner world of Sun Wukong. In "Another Voice", the author depicts that after returning from the pilgrimage, with no one to restrict his freedom anymore, Sun Wukong can only sit in a daze every day, staring at the gold medal on the wall. When the goal is achieved, he realizes that everything is meaningless. The goal of the pilgrimage is Lacan's petit a, which stirs up our desires, but once obtained, it becomes an ordinary thing. Thus, the immortal Sun Wukong exiles himself in history in search of meaning. In "The Monkey King's Legend", Sun Wukong shows a sense of tragic fate: his memory has been erased, his ideal is not to "become a Buddha", and he knows that the pilgrimage is a falsehood, a conspiracy of the gods. At the end of the story, Sun Wukong gradually regains his memory, finds the answer to "Who am I?", and rises up to fight again, knowing that it is impossible but still doing it. Both of these works add a temporal dimension to Sun Wukong. "Sun Wukong in the 'Rebellion in Heaven' is an adolescent, while Sun Wukong in the 'Pilgrimage' is a middle-aged man, and the transition from the 'Rebellion in Heaven' to the 'Pilgrimage' is an inevitable process of Sun Wukong's growth." [21]

五、總結

5. Conclusion

從多源匯流的起源到在《西遊記》中的最終定型，再到在當代媒介中的廣泛傳播，孫悟空形象不斷演變，形成了強大的生命力。我們認為，孫悟空形象之所以能穿越時空、持續不衰，是因為：

From its origin as a confluence of multiple sources to its final form in Journey to the West, and then to its extensive dissemination in contemporary media, the image of Sun Wukong has continuously evolved, forming a powerful vitality. We believe that the reason why the image of Sun Wukong can transcend time and space and remain enduring is because:

首先，反叛精神和自由意志。孫悟空敢於挑戰秩序和權威，突破束縛，體現了人類與生俱來的對自由的追

求。

First, the rebellious spirit and free will. Sun Wukong dares to challenge order and authority, break through constraints, and embodies the innate human pursuit of freedom.

其次，英雄特質和天真個性。其超凡能力滿足人們對英雄的期待，為各種遊戲動漫等提供了絕佳素材。其英雄特質與頑皮個性既有反差又協調，受到所有年齡段的喜愛。

Secondly, heroic traits and innocent personality. Their extraordinary abilities meet people's expectations of heroes and provide excellent material for various games, animations, etc. Their heroic traits and playful personality are both contrasting and harmonious, making them beloved by all age groups.

最後，悟空的形象和西遊記文本的開放性留下了非常的空白，讓後世可以不斷地挖掘和演繹。所以今天我們能看到形象迥異、性格多樣的悟空。

Finally, the image of Sun Wukong and the openness of the Journey to the West text have left a great deal of room for later generations to continuously explore and interpret. That's why we can see Sun Wukong with different images and diverse personalities today.

數字人文為我們分析和研究孫悟空的形象提供了豐富的工具。搭建成 Web，我們為悟空的歷史演變創建了一個跨越千年的圖譜；藉助 GIS，我們可以更直觀地看到悟空的傳播路徑；通過 Voyant，我們可以挖掘西遊記文本的潛藏主題；它也參與了文化符號的生產過程，GenAI 可以幫助我們把原先的紙面描述變成生動立體的圖像和視頻，歷史文本中的悟空又另一種形式繼續着他的戰鬥。

Digital Humanities provides us with rich tools for analyzing and researching the image of Sun Wukong. By building a web, we have created a millennium-spanning map of Wukong's historical evolution; with the help of GIS, we can more intuitively see Wukong's dissemination path; through Voyant, we can dig out the hidden themes in the text of Journey to the West; it also participates in the production process of cultural symbols, and GenAI can help us transform the original written descriptions into vivid and three-dimensional images and videos, allowing Wukong in historical texts to continue his battles in another form.

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