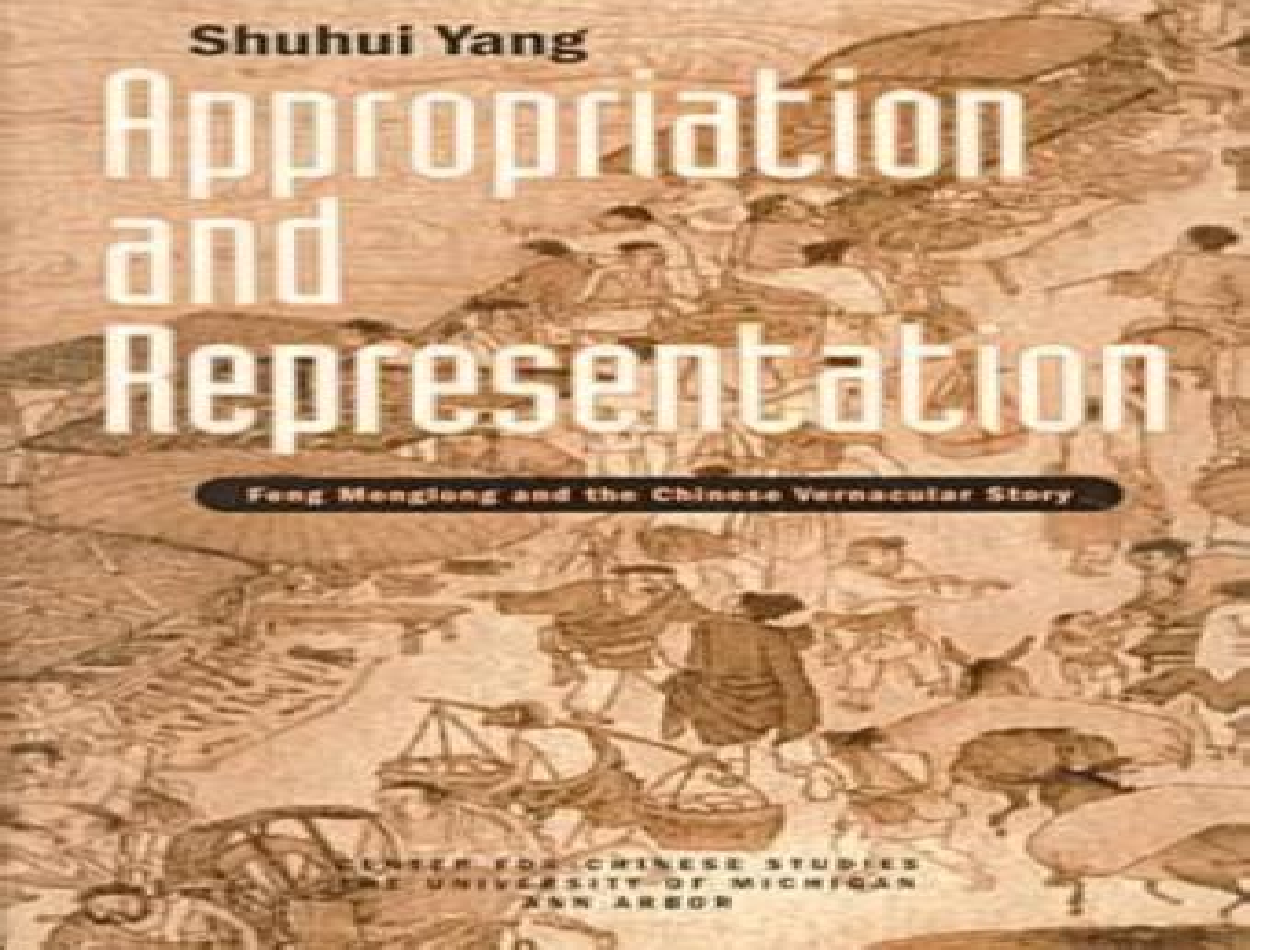


The background of the book cover is a detailed, monochromatic illustration in a traditional Chinese style. It depicts a river scene with several figures in traditional clothing. Some figures are on the riverbank, while others are in small boats. The style is reminiscent of traditional Chinese woodblock prints or ink wash paintings, with fine lines and a textured, slightly grainy appearance. The overall color palette is a range of browns and tans, giving it an aged, historical feel.

Shuhui Yang

Appropriation and Representation

Feng Menglong and the Chinese Vernacular Story

CENTER FOR CHINESE STUDIES
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Appropriation And Representation Feng Menglong And The Chinese Vernacular Story

RJ Alexander



Appropriation And Representation Feng Menglong And The Chinese Vernacular Story:

Appropriation and Representation Shuhui Yang, 2021-01-19 Feng Menglong 1574-1646 was recognized as the most knowledgeable connoisseur of popular literature of his time. He is known today for compiling three famous collections of vernacular short stories, each containing forty stories collectively known as Sanyan. Appropriation and Representation adapts concepts of ventriloquism and dialogism from Bakhtin and Holquist to explore Feng's methods of selecting source materials. Shuhui Yang develops a model of development in which Feng's approach to selecting and working with his source materials becomes clear. More broadly, Appropriation and Representation locates Feng Menglong's Sanyan in the cultural milieu of the late Ming, including the archaist movement in literature, literati marginality and anxieties, the subversive use of folk works, and the meiren xiangcao tradition appropriating a female identity to express male frustration. Against this background, a rationale emerges for Feng's choice to elevate and promote the vernacular story while stepping back from an overt authorial role.

Red-light Novels of the late Qing Chloë Starr, 2007-05-31 Chinese literature has traditionally been divided by both theorists and university course providers into classical and modern. This has left nineteenth-century fiction in limbo and allowed negative assessments of its quality to persist unchecked. The popularity of Qing-dynasty red-light fiction works, whose primary focus is the relationship between clients and courtesans set in tea houses, pleasure gardens, and later brothels, has endured throughout the twentieth century. This volume explores why, arguing that these novels are far from the low work of frustrated scholars but in their provocative play on the nature of relations between client, courtesan, and text provide an insight into wider changes in understandings of self and literary value in the nineteenth century. Snakes' Legs Martin W. Huang, 2004-09-30 *Snakes' Legs* examines sequels, xushu, a common but long-neglected literary phenomenon in traditional China. What prompted writers to produce sequels despite their poor reputation as a genre? What motivated readers to read them? How should we characterize the nature of the relationship between sequels and rewritings? Contributors to this volume illuminate these and other questions, and the collection as a whole offers a comprehensive consideration of this vigorous genre while suggesting fascinating new directions for research. Xushu as a discursive practice reinforces the paradox that innovation is impossible without imitation. It presents us with fertile ground for studying the intricate ties that bind the writer and reader of traditional Chinese fiction: the writer of xushu is always self-consciously assuming the dual role of author and reader, and in the writing process must consider both the work in progress as well as its precursor's. *Snakes' Legs* contains detailed discussions of some representative xushu works from the late Ming and Qing periods, many of which have received little scholarly attention. It will shed light on the development of Chinese fiction and the various textual practices in traditional China as well as account for the genre's continuing vitality in modern times. Contributors: Robert E. Hegel, Siao Chen, Hu, Martin W. Huang, Keith McMahon, Qiancheng Li, Ying Wang, Ellen Widmer, Laura H. Wu, Shuhui Yang. *Reading for the Moral* Maria Franca Sibau, 2018-03-20 *Reading for the Moral* offers an innovative reassessment of the nature of moral

representation and exemplarity in Chinese vernacular fiction Maria Franca Sibau focuses on two little studied story collections published at the end of the Ming dynasty Exemplary Words for the World Xingshi yan 1632 and Bell in the Still Night Qingye zhong c 1645 Far from being tediously moralistic tales these stories of loyal ministers filial children chaste widows and selfless friends provide a deeper understanding of the five cardinal relationships central to Confucian ethics They explore the inherent tension between what we might call textbook morality on the one hand and untidy everyday life on the other The stories often take a critical view of mechanical notions of retribution countering it with the logic of virtue as its own reward Conflict between passion and duty is typically resolved in favor of duty a duty redefined with a palpable sense of urgency In constructing vernacular representations of moral exemplars from the recent historical past rather than from remote or fictitious antiquity the story compilers show how these virtues are not abstract or monolithic norms but play out within the contingencies of time and space

Sentimental Education in Chinese History Paolo Santangelo, 2021-10-11 This is the long awaited first book form result of the author s pioneering interdisciplinary research on a key problem for understanding Chinese texts and therewith China its ways of expression of emotions and states of mind Relying on his immense database on mostly Ming and Qing sources the author here presents the first truly solid source based survey on the subject After analysing the methodological problems involved the volume focuses on contradictions between official values on the one hand and practical compromises between individual appetitive energies and personal tendencies for wealth and gratification of desires on the other hand It analyses the negotiating process between the rigid ethical codes and dynamic social changes as well as how social control influences the cognitive elements of emotions both in restraining personal passions and promoting the virtuous sentiments

Stories Old and New , 2011-10-15 Stories Old and New is the first complete translation of Feng Menglong s Gujin xiaoshuo also known as Yushi mingyan Illustrious Words to Instruct the World a collection of 40 short stories first published in 1620 in China This is considered the best of Feng s three such collections and was a pivotal work in the development of vernacular fiction The stories are valuable as examples of early fiction and for their detailed depiction of daily life among a broad range of social classes The stories are populated by scholars and courtesans spirits and ghosts Buddhist monks and nuns pirates and emperors and officials both virtuous and corrupt The streets and abodes of late Ming China come alive in Shuhui Yang and Yunqin Yang s smooth and colorful translation of these entertaining tales Stories Old and New has long been popular in China and has been published there in numerous editions Although some of the stories have appeared in English translations in journals and anthologies they have not previously been presented sequentially in thematic pairs as arranged by Feng Menglong This unabridged translation illustrated with a selection of woodcuts from the original Ming dynasty edition and including Feng s interlinear notes and marginal comments as well as all of the verse woven throughout the text allows the modern reader to experience the text as did its first audience nearly four centuries ago For other titles in the collection go to <http://www.washington.edu/uwpress/books/ming.html> The

Subject in Crisis in Contemporary Chinese Literature Rong Cai, 2004-05-31 Post Mao China produced two parallel discourses on the human subject in the New Era 1976 1989 One was an autonomous Enlightenment humanist self aimed at replacing the revolutionary paragon that had dominated under Mao The other was a more problematic subject suffering from either a symbolic physical deformity or some kind of spiritual paralysis that undermines its apparent normalcy How do we explain the stubborn presence in the literature of the 1980s and 1990s of this crippled agent who fails to realize the humanist autonomy envisioned by post Mao theorists What are the anxieties and tensions embedded in this incongruity and what do they reveal This illuminating and original critical study of the crippled subject in post Mao literature offers a detailed textual analysis of the work of five well known contemporary writers Han Shaogong Can Xue Yu Hua Mo Yan and Jia Pingwa The author investigates not only the literary characters within the texts but also their creators real subjects in history Chinese writers whose own agency was being tested and established in the search for a new subjectivity She argues that reenacting the Maoist legacy the literary search failed to provide a viable model for a postrevolutionary China In addition the deficiency and inadequacy of the subject cannot always be contained in the Communist past a history to be transcended in the design of modernity after Mao The representation of the problematic subject thus punctured post Mao optimism and foreshadowed the eventual abandonment of the move to rethink subjectivity in the 1990s By diving beneath the euphoria of the 1980s and the confusion and frustration of the 1990s these critical readings offer a unique perspective with which to gauge the complexity of China's quest for modernity and a fuller understanding of the self's multifaceted experience in the post Mao era

Transgender China H. Chiang, 2012-12-23 This volume brings together experts with diverse disciplinary backgrounds in the China field from cultural studies to history to musicology to make a timely intervention from the historical demise of eunuchism to male cross dressing shows in contemporary Taiwan to inaugurate a subfield in Chinese transgender studies

Androgyny in Late Ming and Early Qing Literature Zuyan Zhou, 2003-02-28 The frequent appearance of androgyny in Ming and Qing literature has long interested scholars of late imperial Chinese culture A flourishing economy widespread education rising individualism a prevailing hedonism all of these had contributed to the gradual disintegration of traditional gender roles in late Ming and early Qing China 1550 1750 and given rise to the phenomenon of androgyny Now Zuyan Zhou sheds new light on this important period offering a highly original and astute look at the concept of androgyny in key works of Chinese fiction and drama from the sixteenth to the eighteenth centuries The work begins with an exploration of androgyny in Chinese philosophy and Ming Qing culture Zhou proceeds to examine chronologically the appearance of androgyny in major literary writing of the time yielding novel interpretations of canonical works from *The Plum in the Golden Vase* through the scholar beauty romances to *The Dream of the Red Chamber* He traces the ascendance of the androgyny craze in the late Ming its culmination in the Ming Qing transition and its gradual phasing out after the mid Qing The study probes deviations from engendered codes of behavior both in culture and literature then focuses on two parallel areas

androgyny in literary characterization and androgyny in literati identity The author concludes that androgyny in late Ming and early Qing literature is essentially the dissident literati's stance against tyrannical politics a psychological strategy to relieve anxiety over growing political inferiority The Sword Or the Needle Roland Altenburger, 2009 Focusing on narratives about female knights errant xia along thematic lines in Chinese literacy history this text provides an overview of the narrative subgenre the literary representation of gender and the particularities of the Chinese knight errantry narrative

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