



Appropriation and Representation

**FENG MENGLONG AND THE CHINESE
VERNACULAR STORY**

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**UNIVERSITY OF MICHIGAN
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Appropriation And Representation Feng Menglong And The Chinese Vernacular Story

Martin A. Claussen



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.

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

Materials for an Anatomy of Personality in Late Imperial China Paolo Santangelo,2010-01-11 How was the concept of personality perceived in late

imperial China Re constructing the main features describing the individual this volume firmly based in textual sources is a reflection on personality and its attributes in China It discusses terms that express the propensity inclinations predispositions and temperament of subjects departing from the descriptions that represent one s and the other s self as well as terms that describe or label a person s main qualities or defects As judgments contribute to formulate the image of ourselves and others when talking of personality not only individual characters biological traits cultural basis innate and acquired traits and habits are looked into but also social values and collective mentality as well as individual and group subjectivity

Sound Rising from the Paper Paize Keulemans,2020-05-11 Chinese martial arts novels from the late nineteenth century are filled with a host of suggestive sounds Characters cuss and curse in colorful dialect accents vendor calls ring out from bustling marketplaces and martial arts action scenes come to life with the loud clash of swords and the sounds of bodies colliding What is the purpose of these sounds and what is their history In *Sound Rising from the Paper* Paize Keulemans answers these questions by critically reexamining the relationship between martial arts novels published in the final decades of the nineteenth century and earlier storyteller manuscripts He finds that by incorporating imitating and sometimes inventing storyteller sounds these novels turned the text from a silent object into a lively simulacrum of festival atmosphere thereby transforming the solitary act of reading into the communal sharing of an oral performance By focusing on the role sound played in late nineteenth century martial arts fiction Keulemans offers alternatives to the visual models that have dominated our approach to the study of print culture the commercialization of textual production and the construction of the modern reading subject

Lifestyle and Entertainment in Yangzhou Lucie B. Olivová,Vibeke Børdahl,2009 This richly illustrated volume celebrates Yangzhou s cultural tradition with a well balanced range of topics spanning the period from the late seventeenth century to modern times

New Woman in Early Twentieth-Century Chinese Fiction Jin Feng,2004-07-30 In *The New Woman in Early Twentieth Century Chinese Fiction* Jin Feng proposes that representation of the new woman in Communist Chinese fiction of the earlier twentieth century was paradoxically one of the ways in which male writers of the era explored negotiated and laid claim to their own emerging identity as modern intellectuals Specifically Feng argues that male writers such as Lu Xun Yu Dafu Ba Jin and Mao Dun created fictional women as mirror images of their own political inadequacy but that at the same time this was also an egocentric ploy to affirm and highlight the modernity of the male author This gender biased attitude was translated into reality when women writers emerged Whereas unfair gender biased criticism all but stifled the creative output of Bing Xin Fang Yuanjun and Lu Yin Ding Ling s dogged attention to narrative strategy allowed her to maintain subjectivity and independence in her writings that is until all writers were forced to write for the collective Feng addresses both the general and the specialized audience of fiction in early twentieth century Chinese fiction in three ways for scholars of the May Fourth period Feng redresses the emphasis on the simplistic gender neutral representation of the new women by re reading selected texts in the light of marginalized discourse and by an analysis of the

evolving strategies of narrative deployment for those working in the area of feminism and literary studies Feng develops a new method of studying the representation of Chinese women through an interrogation of narrative permutations ideological discourses and gender relationships and for studies of modernity and modernization the author presents a more complex picture of the relationships of modern Chinese intellectuals to their cultural past and of women writers to a literary tradition dominated by men

The Reform of the Frankish Church Martin A. Claussen, 2004 Chrodegang of Metz c 712-766 was a leading figure of the late Merovingian and early Carolingian Church Born to one of the principal aristocratic families in Austrasia he served as referendary of Charles Martel and was appointed bishop of Metz in the 740s As bishop Chrodegang became one of the foremost churchmen in Francia chairing councils founding monasteries and beginning a reform of the lives of the canons of the Metz cathedral This book is a major study in the English language on Chrodegang examining his preoccupation with the creation of communities of faith and concord modelled on the early Church It explores his attempts to unite the Frankish episcopacy his rule for the cathedral clergy in Metz the *Regula canonicorum* and his introduction of new liturgical practices that sought to transform his see into a *hagiopolis* a holy city which provided a model for later Carolingian reform

Gendered Persona and Poetic Voice Maija Bell Samei, 2004-01-01 *Gendered Persona and Poetic Voice* considers the effects on poetic voice of a conventional feminine persona the abandoned woman in early Chinese song lyric *ci* poems The author reads the literary cross dressing and ventriloquism of these mostly male authored poems in light of the highly indeterminate Chinese poetic language resulting in a consideration of persona and poetic voice of interest to scholars of lyric poetry in any language

Stories to Awaken the World, 2012-09-01 *Stories to Awaken the World* the first complete translation of Xingshi hengyan completes the publication in English of the famous three volume set of Feng Menglong's popular Chinese vernacular stories These tales which come from a variety of sources some dating back centuries before their compilation in the seventeenth century were assembled and circulated by Feng who not only saved them from oblivion but raised the status of vernacular literature and provided material for authors of the great Ming 1368-1644 and Qing 1644-1911 novels to draw upon This trilogy has been compared to Boccaccio's *Decameron* and the stories of *A Thousand and One Nights* Peopled with scholars emperors ministers generals and a gallery of ordinary men and women merchants and artisans prostitutes and courtesans matchmakers and fortune tellers monks and nuns thieves and imposters the stories provide a vivid panorama of the bustling world of late imperial China The longest volume in the Sanyan trilogy *Stories to Awaken the World* is presented in full here including sexually explicit elements often omitted from Chinese editions Shuhui Yang and Yunqin Yang have provided a rare treat for English readers an unparalleled view of the art of traditional Chinese short fiction As with the first two collections in the trilogy *Stories Old and New* and *Stories to Caution the World* their excellent renditions of the forty stories in this collection are eminently readable accurate and lively They have included all of the poetry that is scattered throughout the stories as well as Feng Menglong's interlinear and marginal comments which convey the values

shared among the Chinese cultural elite point out what original readers of the collection were being asked to appreciate in the writer's art and reveal Feng's moral engagement with the social problems of his day. The Yangs's translations rank among the very finest English versions of Chinese fiction from any period. For other titles in the collection go to <http://www.washington.edu/uwpress/books/ming.html>

China Review International, 2003 **Desire and Fictional Narrative in Late Imperial China** Martin W. Huang, 2020-03-23 In this new study of desire in Late Imperial China, Martin Huang argues that the development of traditional Chinese fiction as a narrative genre was closely related to changes in conceptions of the fundamental nature of desire. He further suggests that the rise of vernacular fiction during the late Ming dynasty should be studied in the context of contemporary debates on desire along with the new and complex views that emerged from those debates. *Desire and Fictional Narrative in Late Imperial China* shows that the obsession of authors with individual desire is an essential quality that defines traditional Chinese fiction as a narrative genre. Thus the maturation of the genre can best be appreciated in terms of its increasingly sophisticated exploration of the phenomenon of desire.

The Substance of Fiction Sophie Volpp, 2022-06-28 Do the portrayals of objects in literary texts represent historical evidence about the material culture of the past? Or are things in books more than things in the world? Sophie Volpp considers fictional objects of the late Ming and Qing that defy being read as illustrative of historical things. Instead, she argues, fictional objects are often signs of fictionality themselves, calling attention to the nature of the relationship between literature and materiality. Volpp examines a series of objects: a robe, a box, and a shell; a telescope, a plate, glass, mirror, and a painting drawn from the canonical works frequently mined for information about late imperial material culture, including the novels *The Plum in the Golden Vase* and *The Story of the Stone*, as well as the short fiction of Feng Menglong, Ling Mengchu, and Li Yu. She argues that although fictional objects invite readers to think of them as illustrative, in fact, inconsistent and discontinuous representation disconnects the literary object from potential historical analogues. The historical resonances of literary objects illuminate the rhetorical strategies of individual works of fiction and more broadly conceptions of fictionality in the Ming and Qing. Rather than offering a transparent lens on the past, fictional objects train the reader to be aware of the fallibility of perception. A deeply insightful analysis of late Ming and Qing texts and reading practices, *The Substance of Fiction* has important implications for Chinese literary studies, history, and art history, as well as the material turn in the humanities.

Red-Light Novels of the Late Qing Chloë F. Starr, 2007 Chloë Starr's book offers a comprehensive literary reading of sixteenth-century Chinese red light novels and assesses how and why they alter our view of late Qing fiction and the authorial self.

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