



Literati and Self- Re/Presentation

AUTOBIOGRAPHICAL
SENSIBILITY IN THE
EIGHTEENTH-CENTURY
CHINESE NOVEL

Martin W. Huang

Literati And Self Re Presentation

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Literati And Self Re Presentation:

Literati and Self-Re/Presentation Martin Huang, 1995-06-01 This study of the Chinese novel in the eighteenth century arguably one of the greatest periods of the genre focuses on the autobiographical features of three important works *The Dream of the Red Chamber* or *The Story of the Stone* *Honglou meng* *The Scholars* *Rulin waishi* and the relatively neglected *The Humble Words of an Old Rustic* *Yesou puyan* The author seeks for answers to the question of why the Chinese novel was becoming increasingly autobiographical during the eighteenth century even as explicitly autobiographical writing was in a decline He suggests that several new trends in the development of the genre such as the accelerated literatization process and the changing status of literati contributed to the rise of this new feature of the novel As office holding became increasingly unavailable to many literati new roles and new identities that allowed them to retain a claim to membership in the elite had to be found The novel with its ability to distance an author from himself facilitated the exploration of alternative roles and identities Through close readings of the three texts the author examines various autobiographical strategies employed by the authors among which masking as other How the authorial self is re presented as an other stands out as the most significant The book links the authors obsession with masks both to an increasingly ambiguous sense of self identity experienced by many literati and to the larger issue of literati self representation Throughout the readings do not confine themselves to purely literary matters they also analyze the three works as a complex artifact typical of literati self culture and situate them in the larger intellectual history of the period *The Cambridge History of Chinese Literature: From 1375*

Kang-i Sun Chang, Stephen Owen, 2010 Stephen Owen is James Bryant Conant Professor of Chinese at Harvard University Book Jacket **Collecting the Self** Sing-chen Lydia Chiang, 2021-12-28 Chinese strange tale collections contain short stories about ghosts and animal spirits supra human heroes and freaks exotic lands and haunted homes earthquake and floods and other perceived anomalies to accepted cosmic and social norms As such this body of literature is a rich repository of Chinese myths folklore and unofficial histories These collections also reflect Chinese attitudes towards normalcy and strangeness perceptions of civilization and barbarism and fantasies about self and other Inspired in part by Freud's theory of the uncanny this book explores the emotive subtexts of late imperial strange tale collections to consider what these stories tell us about suppressed cultural anxieties the construction of gender and authorial self identity **Homoerotic**

Sensibilities in Late Imperial China Cuncun Wu, 2004 Publisher description *Appropriation and Representation* Shuhui Yang, 2020-08-06 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. **Vision, Devotion, and**

Self-Representation in Late Medieval Art Alexa Sand, 2014-03-31 Focuses on one of the most attractive features of late medieval manuscript illumination: the portrait of the book owner at prayer within the pages of her prayer book. *Self as*

Image in Asian Theory and Practice Roger T. Ames, Thomas P. Kasulis, Wimal Dissanayake, 1998-04-30 Explores from a cross-cultural viewpoint and in terms of symbolic expression the self's problematic relationship to language and art and to the culture embedding the language and art. **The Libertine's Friend** Giovanni Vitiello, 2011-07-15 Delving into three

hundred years of Chinese literature from the mid sixteenth century to the mid nineteenth century, *The Libertine's Friend* uncovers the complex and fascinating history of male homosexual and homosocial relations in the late imperial era. Drawing particularly on overlooked works of pornographic fiction, Giovanni Vitiello offers a frank exploration of the importance of same-sex love and eroticism to the evolution of masculinity in China. Vitiello's story unfolds chronologically, beginning with the earliest sources on homoeroticism in pre-imperial China and concluding with a look at developments in the twentieth century. Along the way, he identifies a number of recurring characters: for example, the libertine scholar, the chivalric hero, and the lustful monk, and sheds light on a set of key issues including the social and legal boundaries that regulated sex between men, the rise of male prostitution, and the aesthetics of male beauty. Drawing on this trove of material, Vitiello presents a historical outline of changing notions of male homosexuality in China, revealing the integral part that same-sex desire has played in its culture.

The Subversive Self in Modern Chinese Literature C. Keaveney, 2004-07-15 An examination of whether Chinese writers of the Creation Society, a Chinese literary coterie, successfully appropriated *shishosetsu*, a quintessentially Japanese form of autobiographical narrative, into a form to be exploited for their own ends, especially political ends. **Playwrights and Literary Games in Seventeenth-century China** Jing Shen, 2010-01-01 *Playwrights and Literary Games in Seventeenth-Century China* Plays by Tang Xianzu, Mei Dingzuo, Wu Bing, Li Yu, and Kong Shangren is a full-length study of *chuanqi*, romance drama, a sophisticated form with substantial literary and meta-theatrical value that reigned in Chinese theater from the sixteenth to eighteenth centuries and nourished later theatrical traditions, including *jingju* (Beijing Opera). Highly educated dramatists used *chuanqi* to present in artistic form personal, social, and political concerns of their time. There were six outstanding examples of these trends, considered masterpieces in their time, and ever since. This study presents them in their social and cultural context during the long seventeenth century (1580-1700), the period of great experimentation and political transition. The romantic spirit and independent thinking of the late Ming elite stimulated the efflorescence of the *chuanqi*, and that legacy was inherited and investigated during the second half of the seventeenth century in early Qing. Jing Shen

examines the texts to demonstrate that the playwrights appropriate convert or misinterpret other genres or literary works of enduring influence into their plays to convey subtle and subversive expressions in the fine margins between tradition and innovation history and theatrical re presentation By exploring the components of romance in texts from late Ming to early Qing Shen reveals creative readings of earlier themes stories plays and the changing idea of romanticism for chuanqi drama This study also shows the engagement of literati playwrights in closed literary circles in which chuanqi plays became a tool by which literati playwrights negotiated their agency and social stature The five playwrights whose works are analyzed in this book had different experiences pursuing government service as scholar officials some failed to achieve high office But their common concerns and self conscious literary choices reveal important in Polygamy and Sublime Passion Keith McMahon,2009-11-24 For centuries of Chinese history polygamy and prostitution were closely linked practices that legitimized the polygynous male the man with multiple sexual partners Despite their strict hierarchies these practices also addressed fundamental antagonisms in sexual relations in serious and constructive ways Qing fiction abounds in stories of female resistance and superiority Women main wives concubines and prostitutes were adept at exerting control and gaining status for themselves while men indulged in elaborate fantasies about female power In Polygamy and Sublime Passion Keith McMahon introduces a new concept passive polygamy to explain the unusual number of Qing stories in which women take charge of a man s desires turning him into an instrument of female will To this he adds a story that haunted the institutions of polygamy and prostitution the tale of sublime passion in which the main characters are a remarkable woman and her male lover Throughout the book McMahon examines how polygamy prostitution and the story of sublime passion encountered the first stages of paradigmatic change in the nineteenth century decades before the legal abolition of polygamy By the end of the Qing dynasty in 1911 love stories were celebrating the exploits of street smart prostitutes who fleeced gullible patrons in the bustling city of Shanghai What do these characters have in common with their early counterparts as men and women became inhabitants of a new city in an era flooded with ideas from radically foreign sources all of this taking place in a time of economic and cultural dislocation McMahon reads late Qing love stories in a historically symbolic way taking them as part of a larger fantasy of Chinese civilization undergoing a fundamental crisis The polygamous marriage and the affairs of the brothel became metaphorical staging grounds for portraying the destiny of China on the verge of modernity Finally McMahon speculates on the changes polygamous sexuality underwent after the Qing dynasty ended and whether it exerted a residual influence in later times Polygamy and Sublime Passion will undoubtedly engage those interested in Chinese society culture literature and gender studies as well as comparativists seeking to understand the diverse responses to modernization around the world *Signposts of Self-Realization* Xinmin Liu,2014-02-20 In *Signposts of Self Realization* Xinmin Liu offers an ontological study of education and development of the individual self through the prisms of ethical progress and social evolution in the context of modern Chinese literature and film Did self realization in the Chinese modern follow the law of

Social Darwinism the biggest ego always won out Is individualism always self regarding never other regarding How did the Greater I evolve out of the Lesser I socially and ethically Confronting these questions the author navigates through the terrains of paraphrastic translation Buddhist nonself lyrical epiphany redemptive memory and ethnic orality to map out an alternative path for the growth of a modern Chinese self **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 **Writing Gender in Early Modern**

Chinese Women's Tanci Fiction Li Guo,2021-06-15 Women s tanci or plucking rhymes are chantefable narratives written by upper class educated women from seventeenth century to early twentieth century China Writing Gender in Early Modern Chinese Women s Tanci Fiction offers a timely study on early modern Chinese women s representations of gender nation and political activism in their tanci works before and after the Taiping Rebellion 1850 to 1864 as well as their depictions of warfare and social unrest Women tanci authors redefinition of female exemplarity within the Confucian orthodox discourses of virtue talent chastity and political integrity could be burgeoning expressions of female exceptionalism and could have foreshadowed protofeminist ideals of heroism They establish a realistic tenor in affirming feminine domestic authority and open up spaces for discussions of womanly becoming female exceptionalism and shifting family power structures The vernacular mode underlying these texts yields productive possibilities of gendered self representations bodily valences and dynamic performances of sexual roles The result is a vernacular discursive frame that enables women s appropriation and refashioning of orthodox moral values as means of self affirmation and self realization Validations of women s political activism and loyalism to the nation attest to tanci as a premium vehicle for disseminating progressive social incentives to popular audiences Women s tanci marks early modern writers endeavors to carve out a space of feminine becoming a discursive arena of feminine appropriation reinvention and boundary crossings In this light women s tanci portrays gendered mobility through depictions of a heroine s voyages or social ascent and entails a forward moving historical progression toward a more autonomous and vested model of feminine subjectivity **Red-Light Novels of the Late Qing** Chloë F.

Starr,2007 Chloe Starr s book offers a comprehensive literary reading of six nineteenth century Chinese red light novels and assesses how and why they alter our view of late Qing fiction and the authorial self **A Cultural History of Civil**

Examinations in Late Imperial China Benjamin A. Elman,2000-03-22 In this multidimensional analysis Benjamin A Elman

uses over a thousand newly available examination records from the Yuan Ming and Ching dynasties 1315 1904 to explore the social political and cultural dimensions of the civil examination system one of the most important institutions in Chinese history For over five hundred years the most important positions within the dynastic government were usually filled through these difficult examinations and every other year some one to two million people from all levels of society attempted them Covering the late imperial system from its inception to its demise Elman revises our previous understanding of how the system actually worked including its political and cultural machinery the unforeseen consequences when it was unceremoniously scrapped by modernist reformers and its long term historical legacy He argues that the Ming Ching civil examinations from 1370 to 1904 represented a substantial break with Tang Sung dynasty literary examinations from 650 to 1250 Late imperial examinations also made Tao Learning Neo Confucian learning the dynastic orthodoxy in official life and in literati culture The intersections between elite social life popular culture and religion that are also considered reveal the full scope of the examination process throughout the late empire [China Review International](#) ,2008 **Negotiating**

Masculinities in Late Imperial China Martin W. Huang,2006-01-31 Why did traditional Chinese literati so often identify themselves with women in their writing What can this tell us about how they viewed themselves as men and how they understood masculinity How did their attitudes in turn shape the martial heroes and other masculine models they constructed Martin Huang attempts to answer these questions in this valuable work on manhood in late imperial China He focuses on the ambivalent and often paradoxical role played by women and the feminine in the intricate negotiating process of male gender identity in late imperial cultural discourses Two common strategies for constructing and negotiating masculinity were adopted in many of the works examined here The first what Huang calls the strategy of analogy constructs masculinity in close association with the feminine the second the strategy of differentiation defines it in sharp contrast to the feminine In both cases women bear the burden as the defining other In this study feminine is a rather broad concept denoting a wide range of gender phenomena associated with women from the politically and socially destabilizing to the exemplary wives and daughters celebrated in Confucian chastity discourse *The Politics of the Core Leader in China* Xuezhi Guo,2019-05-09 This is the first full length scholarly study of the Chinese core leader and his role in the Chinese Communist Party's elite politics *Cosimo I De' Medici and His Self-Representation in Florentine Art and Culture* Hendrik Thijs van Veen,Henk Th. van Veen,2006-08-21 In this study Henk Th van Veen reassesses how Cosimo de Medici represented himself in images during the course of his rule The text examines not only art and architecture but also literature historiography religion and festive culture

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