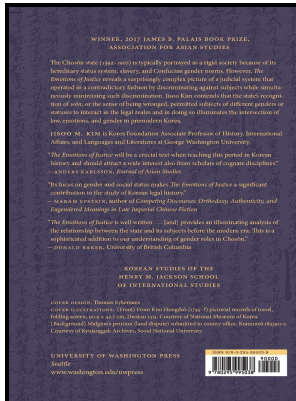


Competing discourses - orthodoxy, authenticity, and engendered meanings in late Imperial Chinese fiction

Harvard University Asia Center - Preface, Fall 2007, Vol. 26, No. 2



Description: -

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Knitting

Women in literature.

Chinese fiction -- Qing dynasty, 1644-1912 -- History and criticism.

Chinese fiction -- Ming dynasty, 1368-1644 -- History and criticism. Competing discourses - orthodoxy, authenticity, and engendered meanings in late Imperial Chinese fiction

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Harvard East Asian monographs -- 197. Competing discourses - orthodoxy, authenticity, and engendered meanings in late Imperial Chinese fiction

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Halvor Eifring

Fong, author of *Herself an Author: Gender, Agency, and Writing in Late Imperial China* This use of a frame story has elicited frequent comparisons to the Decameron. In 2014-2016, the National Committee on the U. Ziwoǎo biǎoshù yǔ ziwoǎo tànsuǒ: zài lùn Hónglómèng de zìzhuǎnxíng yǔ xūgòuxíng Self-expression and self-exploration: revisiting autobiography and fictionality in *Red Chamber Dream*, I: Lai-hsin Kang red.

Competing Discourses (豆瓣)

Female Gothic histories: Gender, history and the Gothic.

Idle Talk under the Bean Arbor

. Cambridge: Harvard University Press, 2001. This is early modern Korea as never before seen and literary history at its best.

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Men hvilken rolle spiller seksualiteten for åndelig utvikling, som buddhismen legger stor vekt på? The present paper sees Baoyu and Xifeng as the two pillars around which the narrative of The Red Chamber Dream revolves and evolves, and looks at how the complex interplay between them provides a ground for self-expression and self-reflection. Uncanny stories: Ghost story as female Gothic.

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