

## *The Golden Lotus Jin Ping Mei 1*

This book investigates the English translations and adaptations of the sixteenth century classic Chinese novel Jin Ping Mei. Acclaimed the 'No.1 Marvellous Book' of the Ming dynasty, Jin Ping Mei was banned soon after its appearance, due to the inclusion of graphically explicit sexual descriptions. So far there have been more than a dozen English adaptations and translations of the novel. Working within the framework of descriptive translation studies, this book provides a translational history of the English versions of Jin Ping Mei, supported by various paratexts, including book covers, reviews, and archival materials. It also conducts textual comparisons to uncover the translation norms at work in the only two complete renditions, namely *The Golden Lotus* by Clement Egerton and *The Plum in the Golden Vase* by David Roy, respectively. The notions of agency, habitus and capital are introduced for the examination of the transference of linguistic, literary and cultural aspects of the two translations. The book represents the first systematic research effort on the English Translations of Jin Ping Mei. Given its pioneering status and interdisciplinary nature, the data, structure and findings of this book will potentially enrich the fields of Translation Studies, Comparative Literature, Chinese Studies, Cultural Studies and Book History.

An exploration of the history and cultural practice of footbinding in China reveals the traditions that contributed to and surrounded its thousand-year enforcement, as well as its related literature, music, contests, and rewards.

Jin Ping Mei -- translated into English as *The Plum in the Golden Vase* or *The Golden Lotus* -- is a Chinese novel of manners composed in vernacular Chinese during the late Ming dynasty. The author took the pseudonym Lanling Xiaoxiao Sheng, "The Scoffing Scholar of Lanling," and his identity is otherwise unknown.

Jejuri

Footbinding in China

Fate and Prognostication in the Chinese Literary Imagination

Give Me Your Heart

Cinderella's Sisters

The Water Margin

*This thesis investigates the English translations and adaptations of the sixteenth century classic Chinese novel Jin Ping Mei. Acclaimed the 'No.1 Marvellous Book' of the Ming dynasty, Jin Ping Mei was banned soon after its appearance, due to the inclusion of graphically explicit sexual descriptions. So far there have been nearly a dozen English adaptations and translations of the novel. Working within the framework of Descriptive Translation Studies, this thesis provides a translational history of Jin Ping Mei in English, supported by various paratexts, including book covers, reviews, and archival materials. It also conducts textual comparisons to uncover the translation norms at work in each of the only two complete translations, namely The Golden Lotus by Clement Egerton and The Plum in the Golden Vase by David Roy, respectively. The notions of agency, habitus and capital are introduced for the examination of the transference of linguistic, literary and cultural aspects of the two translations.*

The project is the first systematic research effort on the English Translations of Jin Ping Mei. Given its pioneering status and interdisciplinary nature, the data, method and findings of this thesis will potentially enrich the fields of Translation Studies, Comparative Literature and Chinese Studies. THE CHINESE "LORD OF THE RINGS" - NOW IN ENGLISH FOR THE FIRST TIME. THE SERIES EVERY CHINESE READER HAS BEEN ENJOYING FOR DECADES - 100 MILLION COPIES SOLD. "Jin Yong's work, in the Chinese-speaking world, has a cultural currency roughly equal to that of "Harry Potter" and "Star Wars" combined" Nick Frisch, New Yorker "Like every fairy tale you're ever loved, imbued with jokes and epic grandeur. Prepare to be swept along." Jamie Buxton, Daily Mail In the Jin capital of Zhongdu, Guo Jing learns the truth of his father's death and finds he is now betrothed, against his will, to two women. Neither of them is his sweetheart Lotus Huang. Torn between following his heart and fulfilling his filial duty, he journeys through the country of his parents with Lotus, encountering mysterious martial heroes and becoming drawn into the struggle for the supreme martial text, the Nine Yin Manual. But his past is catching up with him. The widow of an evil man he accidentally killed as a child has tracked him down, intent on revenge. Meanwhile, his true parentage at last revealed, Yang Kang, the young prince Guo Jing must face in the Garden of the Eight Drunken Immortals, is forced to choose his destiny. Will he continue to enjoy the life of wealth and privilege afforded to him by the invader of his homeland, or give up all he has known to avenge his parents? Translated from the Chinese by Gigi Chang

Andrew Plaks reinterprets the great texts of Chinese fiction known as the "Four Masterworks of the Ming Novel" (ssu ta ch'i-shu). Arguing that these are far more than collections of popular narratives, Professor Plaks shows that their fullest recensions represent a sophisticated new genre of Chinese prose fiction arising in the late Ming dynasty, especially in the sixteenth century. He then analyzes these radical transformations of prior source materials, which reflect the values and intellectual concerns of the literati of the period. Originally published in 1987. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

The Golden Lotus Volume 1

Legends of the Condor Heroes Vol. 2

The Story of the Stone: The Golden Days (Volume I)

The Chinese Vernacular Story

By Train Through China

The Moon and the Leather Sack

***In this first of a planned five-volume set, David Roy provides a complete and annotated translation of the famous Chin P'ing Mei, an anonymous sixteenth-century Chinese novel that focuses on the domestic life of Hsi-men Ch'ing, a corrupt, upwardly mobile merchant in a provincial town, who maintains a harem of six wives and concubines. This work, known primarily for its erotic realism, is also a landmark in the development of the narrative art form--not only from a specifically Chinese perspective but in a world-historical context. An anthology of specially commissioned short stories exploring the weird, surreal, and dream-like. Bringing together some of the best of Northern Ireland's literary talents as well as new and exciting voices, this collection is dark, funny, and unsettling.***

***"The greatest novel of physical love which China has produced." - Pearl S. Buck***

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***A Revisionist History of Footbinding***

***Jin Ping Mei/ The Golden Lotus***

***The Four Masterworks of the Ming Novel***

***Texts, Paratexts and Contexts***

***A Critical Introduction***

Based upon the historical bandit Song Jiang and his companions, this Chinese equivalent of the English classic Robin Hood and His Merry Men is an epic tale of rebellion against tyranny and has been thrilling and inspiring readers for hundreds of years. This edition of the classic J. H. Jackson translation features a new preface and introduction by Edwin Lowe, which gives the history of the book and puts the story into perspective for modern readers. First translated into English by Pearl S. Buck in 1933 as *All Men Are Brothers*, the original edition of the J.H. Jackson translation appeared under the title *The Water Margin* in 1937. In this updated edition, Edwin Lowe addresses many of the shortcomings found in the original J.H. Jackson translation, and replaces the original grit and flavor of *Shuihui Zhuan* found in Chinese versions, including the sexual seduction, explicit descriptions of brutality and barbarity, and the profane voices of the thieving, scheming, drinking, fighting, pimping lower classes of Song Dynasty China. Similarly, the Chinese deities, Bodhisattvas, gods and demons have reclaimed their true names, as has the lecherous, over-sexed and ill-fated Ximen Qing. All of which was sanitized out when first published in 1937. While Chinese in origin, the themes of *The Water Margin* are universal enough that it has served as a source of inspiration for numerous movies, television shows and video games up to the present day.

One of the funniest moments in the history of Olympia came when the South African poet Sinclair Beiles entered Girodias' office with sheets of paper adorned by Chinese characters. Telling Girodias a story about youth spent among missionaries in China, Beiles indicated his reams of parchment, and stated that they were unique erotic writings from

that nation, and all he'd need to translate this phenomenal document would be some money each week for a new chapter... As it turns out, Beiles was working from an earlier translation of the 15th century erotic classic Jin Ping Mei, a work about Hsi Men (Ximen Qing) and his six wives that, with its graphic descriptions and instructions, is said to have inspired the Kama Sutra, among other books. The Jin, Ping and Mei in the title are the later three wives, and the most interesting ones for our purposes. One of those later spouses, whose name translates as Golden Lotus, is a character from the classic "Outlaws of the Marsh," delightful woman lady who poisons her ugly, smelly, not-getting-it-done first husband to marry the libertine Hsi Men, and is punished for this crime by the tiger-slaying, heroic brother of husband one. In Jin Ping Mei, Hsi Men is able to take advantage of the corrupt regime and have that heroic brother sent far, far away, while he continues to enjoy his wives and lifestyle. Beiles simplified and improved upon his translation, removing tedious interviews with court officials and drawing out some of the more intimate scenes. The work is also known, in English, as "Golden Lotus," "The Love Pagoda," "The Six Wives of Hsi Men," etc...

The popularity of the Chinese storyteller goes back to the marketplace of the T'ang dynasty, but the familiar figure came into its own in the twelfth and thirteenth centuries. This selection of stories from Feng Menglong's collection, *Stories Old and New* (originally published in 1624), includes representative types of the storyteller's traditional art. The *Pearl-Sewn Shirt* is a cautionary romance describing the tragedy of a broken marriage; the heroic biography, which depicts a neglected man of high worth gradually receiving recognition, is represented by *Wine and Dumplings*; an authentic twelfth-century forerunner of the detective story is found in *The Canary Murders*. The other tales concern traffic in the supernatural, didactic admonitions to observe morality in sex and loyalty in friendship, and realistic accounts of the meanness and corruption of official life. Also includes *The Lady Who Was a Beggar*, *The Journey of the Corpse*, *The Story of Wu Pao-an*, and *The Fairy's Rescue*.

**Golden Lotus Volume 2**

**Translations of Chinese Short Stories Published in the Seventeenth Century**

**The Railroad Adventures of Chen Sing**

**The Golden Lotus Volume 2**

**The Adventurous History of Hsi Men and His Six Wives**

**The Plum in the Golden Vase, Or, Chin P\_ing Mei: The gathering**

*Dream of the Red Chamber*, also called *The Story of the Stone*, or *Honglouloumeng* (simplified Chinese: 红楼梦; traditional Chinese: 紅樓夢; pinyin: Hónglóumèng), composed by Cao Xueqin, is one of China's Four Great Classical Novels. It was written some time in the middle of the 18th century during the Qing dynasty. Long considered a masterpiece of Chinese literature, the novel is generally acknowledged to be one of the pinnacles of Chinese fiction.

"Redology" is the field of study devoted exclusively to this work. The title has also been translated as *Red Chamber Dream* and *A Dream of Red Mansions*.

The novel circulated in manuscript copies with various titles until its print publication, in 1791. Gao E, who prepared the first and second printed editions

with his partner Cheng Weiyuan (程偉元) in 1791-92, added 40 additional chapters to complete the novel.

"The greatest novel of physical love which China has produced." –Pearl S. Buck A saga of ruthless ambition, murder, and lust, The Golden Lotus (Jin Ping Mei) has been called the fifth Great Classical Novel in Chinese literature and one of the Four Masterworks of the Ming novel. Admired in its own time for its literary qualities and biting indictment of the immorality and cruelty of its age, it has also been denigrated as a "dirty" book for its sexual frankness. It centers on Ximen Qing, a wealthy, young, dissolute, and politically connected merchant, and his marriage to a fifth wife, Pan Jinlian, literally "Golden Lotus." In her desire to influence her husband and, through him, control the other wives, concubines, and entire household, she uses sex as her main weapon. The Golden Lotus lays bare the rivalries within this wealthy family while chronicling its rise and fall. It fields a host of vivid characters, each seeking advantage in a corrupt world. The author of The Golden Lotus is Lanling Xiaoxiaosheng, whose name, a pseudonym, means "Scoffing Scholar of Lanling." His great work, written in the late Ming but set in the Song Dynasty, is a virtuoso collection of voices and vices, mixing in poetry and song and sampling different social registers, from popular ballads to the language of bureaucrats, in order to recreate and comment mordantly on the society of the time. This edition features a new introduction by Robert Hegel of Washington University, who situates the novel for contemporary readers and explains its greatness as the first single-authored novel in the Chinese tradition. This translation contains the complete, unexpurgated text as translated by Clement Egerton with the assistance of Shu Qingchun, later known as Lao She, one of the most prominent Chinese writers of the twentieth century. The translation has been pinyinized and corrected.

Experience the action packed adventures of Chen Sing, a teenage boy from China, who ventures far across the world to help build the transcontinental railway through the rugged Rocky Mountains. Natural disasters, wild animals and unforeseen events together with the seemingly endless mountains of rock are among the obstacles that stand in the way of Chen Sing and his railroad crew as they bravely forge ahead on their quest to complete the railway.

Riding the Iron Rooster

A Study of Song Hui-lian and Her Symbolic Function in Jin-Ping-Mei

Ming Porcelains

Tales of Mystery and Suspense

A Bond Undone

A Translation, from the Chinese Original, of the Novel Chin Ping Mei

**From the Shi jing (Classic of Songs) of the eleventh century BC, to the to the wanglu wenxue (Internet literature) of the twenty-first century, this authoritative dictionary covers key terms relative to the study of Chinese literature, from antiquity to the present day. A-Z entries on key literary figures, trends, schools, movements, and literary collections are included, as well as detailed descriptions of traditional literary works, plays, dramas, stories, novels, and other main literary texts**

**"The greatest novel of physical love which China has produced." –Pearl S. Buck A saga of ruthless ambition, murder, and, famously, Chinese erotica, The Golden Lotus (also known as The Plum in the Golden Vase) has been called the fifth Great Classical Novel in Chinese Literature and one of the Four Masterworks of the Ming Novel. Admired in its own time for its literary qualities and biting indictment of the immorality and cruelty of its age, this Chinese classic has also been denigrated for its sexual frankness. It centers on Ximen Qing, a young, dissolute, and politically connected merchant, and his**

marriage to a fifth wife, Pan Jinlian, literally "Golden Lotus." In her desire to influence her husband and, through him, control the other wives, concubines, and entire household, she uses sex as her primary weapon. The Golden Lotus lays bare the rivalries within this wealthy family while chronicling its rise and fall. This great work of classic Chinese literature, from an author whose pseudonym means "Scoffing Scholar of Lanling", is a virtuoso collection of voices and vices, mixing in poetry and song. It samples different social registers from popular ballads to the language of bureaucrats to recreate and comment mordantly on the society of the time. Little-known in the west but utterly iconic amongst the Chinese classics in worldly circles, reading The Golden Lotus promises both an astute reflection on human tendencies and a sumptuous, intoxicating take on Chinese erotica. This new edition: Features a superb new introduction by Robert Hegel of Washington University, who explains its importance as the first single-authored novel in the Chinese tradition Contains the complete, unexpurgated text as translated by Clement Egerton with the assistance of Shu Qingchun (later known as Lao She, one of the most prominent Chinese writers of the twentieth century) Ensures translation has been pinyinized and corrected for this new edition

The essays collected in Fate and Prognostication in the Chinese Literary Imagination deal with the issues hidden in the Chinese conception of fate as represented in literary texts and films, with a focus placed on human efforts to solve the riddles of fate prediction.

The Black Dreams

The Golden House

Strange Stories from Northern Ireland

Houses of Joy

The Governance of China

Jin Ping Mei English Translations

***Paul Theroux left Victoria Station on a rainy Saturday in April thinking that taking eight trains across Europe, Eastern Europe, the USSR and Mongolia would be the easy way to get to the Chinese border - the relaxing way, even. He would read a little, take notes, eat regular meals and gaze contentedly out of windows. The reality, of course, was very different. In fact, Theroux experienced a decidedly odd and unexpected trip to China that set the challenging tone for his epic year-long rail journey around that vast, inscrutable land - a journey which involved riding nearly every train in the country. 'Wry, humorous and occasionally querulous ... as Theroux makes excruciatingly clear, travelling alone in the Middle Kingdom is not for the faint of heart or stomach' Time.***

***\*\*New York Times bestseller\*\* A Guardian / Observer Book of the Year When powerful real-estate tycoon Nero Golden immigrates to the States under mysterious circumstances, he and his three adult***

*children assume new identities, taking 'Roman' names, and move into a grand mansion in downtown Manhattan. Arriving shortly after the inauguration of Barack Obama, he and his sons, each extraordinary in his own right, quickly establish themselves at the apex of New York society. The story of the Golden family is told from the point of view of their Manhattanite neighbour and confidant, René, an aspiring filmmaker who finds in the Golden family the perfect subject. René chronicles the undoing of the house of Golden: the high life of money, of art and fashion, a sibling quarrel, an unexpected metamorphosis, the arrival of a beautiful woman, betrayal and murder, and far away, in their abandoned homeland, some decent intelligence work. Invoking literature, pop culture, and the cinema, Rushdie spins the story of the American zeitgeist over the last eight years, hitting every beat: the rise of the birther movement, the Tea Party, Gamergate and identity politics; the backlash against political correctness; the ascendancy of the superhero movie, and, of course, the resurgence of a ruthlessly ambitious, narcissistic, media-savvy villain wearing make-up and with coloured hair. In a new world order of alternative truths, Salman Rushdie has written the ultimate novel about identity, truth, terror and lies. A brilliant, heartbreaking realist novel that is not only uncannily prescient but shows one of the world's greatest storytellers working at the height of his powers.*

*"The greatest novel of physical love which China has produced."-Pearl S. Buck A saga of ruthless ambition, murder, and lust, The Golden Lotus (Jin Ping Mei) has been called the fifth Great Classical Novel in Chinese literature and one of the Four Masterworks of the Ming novel. Admired in its own time for its literary qualities and biting indictment of the immorality and cruelty of its age, it has also been denigrated as a "dirty" book for its sexual frankness. It centers on Ximen Qing, a wealthy, young, dissolute, and politically connected merchant, and his marriage to a fifth wife, Pan Jinlian, literally "Golden Lotus." In her desire to influence her husband and, through him, control the other wives, concubines, and entire household, she uses sex as her main weapon. The Golden Lotus lays bare the rivalries within this wealthy family while chronicling its rise and fall. It fields a host of vivid characters, each seeking advantage in a corrupt world. The author of The Golden Lotus is Lanling Xiaoxiaosheng, whose name, a pseudonym, means "Scoffing Scholar of Lanling." His great work, written in the late Ming but set in the Song Dynasty, is a virtuoso collection of voices and vices, mixing in poetry and song and sampling different social registers, from popular ballads to the language of bureaucrats, in order to recreate and comment mordantly on the society of the time. This edition features a new introduction by Robert Hegel of Washington University, who situates the novel for contemporary readers and explains its greatness as the first single-authored novel in the Chinese*

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***Stories from a Ming Collection***

***Aching for Beauty***

***Outlaws of the Marsh: The Classic Chinese Novel***

***Parody in Jin-Ping-Mei and Roupoutuan***

***Translation, from the Chinese Original, of the Novel Chin P'ing Mei [Jin Ping Mei]***

***How to Read the Chinese Novel***

C. T. Hsia examines six landmark texts: The Romance of the Three Kingdoms, The Water Margin, Journey to the West, Chin P'ing Mei, The Scholars, and Dream of the Red Chamber. In addition to providing historical and bibliographical information, he critiques structure and style, as well as major characters and episodes in relation to moral and philosophical themes. C. T. Hsia cites Western classics for comparison and excerpts each novel. Hailed as a classic upon its publication in 1968, The Classic Chinese Novel has remained the best single-volume critical introduction to the subject.

In the chilling world of Give Me Your Heart, the need for love is obsessive, self-destructive and unpredictable. It takes us to forbidden places, confronts us with gruesome truths, and leads us beyond our control. In the unsettling 'Strip Poker,' a reckless teenage girl must turn the tables on a group of threatening young men. Can she outplay them? In the award-winning 'Smother!' a daughter's nightmarish childhood memory brings trouble to the door of her bourgeois mother. Which of them will win? In 'The First Husband,' a jealous man discovers his wife lied about her first marriage, and plans a cruel revenge. Will he go through with it? In these and other powerful tales, children move beyond their parents' reach, wives and husbands wake up as strangers, haunted pasts intrude upon uncertain futures, and lives hang in the balance. In ten razor-sharp stories, National Book Award winner Joyce Carol Oates shows that the most deadly mysteries often begin at home.

Fiction criticism has a long and influential history in pre-modern China, where critics would read and reread certain novels with a concentration and fervor far exceeding that which most Western critics give to individual works. This volume, a source book for the study of traditional Chinese fiction criticism from the late sixteenth to the early twentieth centuries, presents translations of writings taken from the commentary editions of six of the most important novels of pre-modern China. These translations consist mainly of tu-fa, or "how-to-read" essays, which demonstrate sensitivity and depth of analysis both in the treatment of general problems concerning the reading of any work of fiction and in more focused discussions of particular compositional details in individual novels. The translations were produced by pioneers in the study of this form of fiction criticism in the West: Shuen-fu Lin, Andrew H. Plaks, David T. Roy, John C. Y. Wang, and

Anthony C. Yu. Four introductory essays by Andrew H. Plaks and the editor address the historical background for this type of criticism, its early development, its formal features, recurrent terminology, and major interpretive strategies. A goal of this volume is to aid in the rediscovery of this traditional Chinese poetics of fiction and help eliminate some of the distortions encountered in the past by the imposition of Western theories of fiction on Chinese novels. Originally published in 1990. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

The Classic Chinese Novel

The Golden Lotus - First Book

Texts, Paratexts, and Contexts

Jin Ping Mei

A Comparative Study of English Translations of the Classic Chinese Novel Jin Ping Mei

The Golden Lotus

The Story of the Stone (c.1760) is one of the greatest novels of Chinese literature. The first part of the story, The Golden Days, begins the tale of Bao-yu, a gentle young boy who prefers girls to Confucian studies, and his two cousins: Bao-chai, his parents' choice of a wife for him, and the ethereal beauty Dai-yu. Through the changing fortunes of the Jia family, this rich, magical work sets worldly events - love affairs, sibling rivalries, political intrigues, even murder - within the context of the Buddhist understanding that earthly existence is an illusion and karma determines the shape of our lives.

Footbinding is widely condemned as perverse & as symbolic of male domination over women. This study offers a more complex explanation of a thousand year practice, contending that the binding of women's feet in China was sustained by the interests of both women and men.

The Story of the Stone, Or the Dream of the Red Chamber, Vol. 1

A Dictionary of Chinese Literature

Ssu ta ch'i-shu