

male-female leadership. It seems that for the author, the dyad is synonymous with egalitarianism. By over-emphasis on the equality issue, the richer possibilities of understanding the dyad and critiquing the biases in the discourse of feminism are concealed, even though they are amply suggested in the ethnography. It is the suggested understanding of a very different way of conceptualizing or constructing gender, rather than the argument for egalitarianism, that is the far greater contribution of this book towards gender studies. The author challenges feminist anthropology for holding onto the “ideal of utopia” of gender-egalitarian society. The problem with this utopia is not that it hinders us from recognizing egalitarianism where it actually exists, as the author claims, but rather that it is a utopia born as an antithesis of gender construction in a specific socio-cultural setting.

The author briefly mentions her own preconceptions of gender based on the ying-yang worldview. It would have been a further critique to feminist anthropology if she could pursue the interaction between her own preconceptions and those she found in the Lahu dyadic worldview, positioning herself in this very finely written and utterly enjoyable ethnography.

REFERENCE CITED

KLEIN HUTHEESING, Otome

1990 *Emerging Sexual Inequality among the Lisu of Northern Thailand: The Waning of Dog and Elephant Repute*. Leiden: E. J. Brill

HAYAMI Yoko
Kyoto University

GE Liangyan, *Out of the Margins: The Rise of Chinese Vernacular Fiction*. Honolulu: University of Hawai'i Press 2001. ix + 293 pages. Glossary, bibliography, index. Cloth US\$47.00; ISBN 0-8248-2370-2.

Shuihu zhuan (“Water Margin”) first appeared in print in the sixteenth century. It is China’s earliest full-length fictional narrative in true vernacular prose, and is also the product of long-term interaction of oral and written traditions. Liangyan Ge considers the evolution of *Shuihu zhuan* and the rise of vernacular fiction against the background of the vernacularization of premodern Chinese literature as a whole.

In Chapter 1, Vernacularization before *Shuihu zhuan*, he reviews the process of vernacularization in early literary prose and concludes that the vernacular works before *Shuihu zhuan* opened the way for the advent of *Shuihu zhuan*.

Chapter 2, Told or Written: That Is the Question, is a discussion about the formative process of the narrative in *Shuihu zhuan*. He proposes that *Shuihu zhuan* should be considered both a work of oral provenance and a literary innovation by men of letters.

Chapter 3, The Narrative Pattern: The Uniform versus the Multiform, examines the frequently recurring thematic patterns of the narrative. He considers that the story making in *Shuihu zhuan* is recurrent on two different levels, a stereotyped sequence, and a segmental variant serving.

Chapter 4, From Voice to Text: The Orality-Writing Dynamic, addresses the issue of the textualization of the work. He shows that the *fanben* text of the novel traversed a long course of evolution and maturation in which both writing and orality played indispensable roles.

In Chapter 5, The Engine of Narrative Making: Audience, Storytellers, and *Shuhui xiansheng*, he concludes that the recurrent elements of storymaking derived from the needs of

the urban audience, and also discusses the role in the textualization of the narrative played by the men of letters, members of *shuhui*.

Chapter 6, Literary Vernacular and Novelistic Discourse, is a discussion about what distinguishes vernacular fiction from its *wenyan* precursor. He points out that *Shuihu zhuan* presents a type of narrative art that is fundamentally different from that found in *wenyan* fiction.

In this book, Ge presents an excellent and insightful discussion on the long process of vernacularization in Chinese literature. He has made extensive use of the literature concerning *Shuihu zhuan* and other literary works in Chinese, English, and Japanese. Based on his considerable efforts, his analysis has considerable persuasive power. Although it is slightly unfortunate that he did not have the opportunity to read some previous studies in Japanese, such as OGAWA Tamaki's (1952) "Study on writers of *Shuihu zhuan*," TAKASHIMA Toshio's (1987) "The world of *Shuihu zhuan*," and MIYAZAKI Ichisada's (1993) "*Shuihu zhuan*—The truth in the fiction," this does not reduce the valuable contribution this book makes to the debate on the process of vernacularization in Chinese literature.

REFERENCES CITED

MIYAZAKI Ichisada 宮崎市定

1993 *Suikoden: Kyōkō no naka no shinjitsu* 水滸伝—虚構のなかの真実. Tokyo: Chūō Kōronsha.

OGAWA Tamaki 小川環樹

1952 *Suikoden no sakusha ni tsuite* 水滸伝の作者について in *Ogawa Tamaki chosaku shū* 小川環樹著作集, vol. 4, 97–117. Tokyo: Chikuma Shobō.

TAKASHIMA Toshio 高島俊男

1987 *Suikoden no sekai* 水滸伝の世界. Tokyo: Taishūkan Shoten.

Hiroshi NAKA
Nanzan University

HUNTINGTON, RANIA. *Alien Kinds: Foxes and Late Imperial Chinese Narrative*.

Harvard East Asian Monographs 222. Cambridge, MA: Harvard University Asia Center, 2004. 370 pages. Illustrations, bibliography, title and author index, subject index. Cloth US\$45.00; ISBN 0-674-01094-9. (Distributed by Harvard University Press)

Rania Huntington's volume is an interesting and informative addition to English language literature on the phenomenon of foxes during a time period when fox tales circulated widely in Chinese culture. One of the strengths of this book is Huntington's meticulous use of a wide variety of sources, accompanied by extensive notes, as well as names and textual information in both Chinese and in transliteration for those who wish to access material in the original language. Huntington's challenge in this book is to make accessible to a primarily Western reader a subject that has no obvious correlate in Occidental culture, save for some European folk literature that vaguely resembles the way fox tales and thinking about foxes have evolved in China.

Alien Kind's divisions into chapters on "Species History, Genre History," "The High Qing: Fox Practice and Theory," "Haunting and Residence," "Fox Worship," "Foxes and Sex," "The Fox Romance," and "Becoming *Xian*, Arousing *Yao*: Foxes and Meaning," lead the reader through the intricacies of the particularly Chinese phenomenon of fox haunting. One of the difficulties for the Western reader is grasping exactly what foxes are supposed to be or