

The Use of Painting in *The Story of the Stone* : Image, Signature, and Value

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I. Introduction

With a discussion of the roles of painting in the thematization of the narrative, this paper examines how painting is employed in *The Story of the Stone* as a means of representing the social and cultural values of things and the mode of life during the production and circulation of the novel. It

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particularly focuses on how the story portrays the commodity aspect of painting and the social mechanisms that generate value. In the novel, painting is extensively employed, as are other genres of art such as poetry and drama, and has important implications within the narrative in addition to its specific meaning and functions.¹⁾ The novel, with its own textual performativity, describes the materiality and social conditions of the time, while representing and constructing social, cultural, and esthetic values of things and people, particularly paintings and related productions, which are also essential to understanding the material culture of Qing China, the social lives of people, and sets of cultural value according to class. I will use the concept of painting here in a broader sense; in addition to painting itself, the term refers to any activities related to painting and thus it includes the (re)production of images of ideal female beauty, signatures on paintings, and the mechanism of the production of value. I will explore how these activities are crucially associated with the generation of value, profit, and cultural capital along with the transformation of the mode of life. This is an engaging topic but it has yet received little scholarly attention. With this approach, the paper looks into textual performativity: The text not only represents details of domestic life like an encyclopedia and epitomizes the social and cultural life of literati and commoners, but it also actively engages in (re)producing the meaning of things and their values through narration and representation of cultural practice in the social relations and lifestyle of the time.

1) For instance, the poems foreshadowing the characters' destiny are juxtaposed with the paintings on the next pages. Cao Xueqin and Gao E. *The Story of the Stone*, vol.1. trans. David Hawkes and John Minford (London and New York: Penguin Books, 1977), 132-139.

II. Rethinking the Concept of Commodity : From Commodity to “Commodity Situation”

This section begins with a review of the existing concept of commodity, whose meaning is so strict that it can only apply to the realms of production, consumption, and exchange of commercial products as concrete material objects. Traditionally, gift exchange was not viewed as the exchange of commodities; this has been a long-standing custom, which regards a gift as something that is not profit oriented but is primarily predicated on sociality, whereas a commodity is represented by the drive mediated by money. However, Arjun Appadurai opposes this stark distinction between the two and the Marxian concept of the commodity that concentrates on the modes of production and consumption, and alternatively replaces “commodity” with the concept of “commodity situation.”²⁾ He proposes that “*the commodity situation in the social life of any ‘thing’ be defined as the situation in which its exchangeability (past, present or future) for some other things is its socially relevant feature*” (emphasis in the original text). This definition subsumes “(1) the commodity phase of the social life of any thing; (2) the commodity candidacy of any thing; and (3) the commodity context in which any thing may be placed.”³⁾ Within this formulation, the meaning of painting in the novel is not merely limited to a cultural product and its materiality but can be broadly extended to these three aspects. In this theoretical context, the commodity aspect of painting includes any activities

2) Arjun Appadurai, “Introduction: Commodities and the Politics of Value,” in *The Social Life of Things: Commodities in Cultural Perspective*, ed. Arjun Appadurai (Cambridge, U.K.: Cambridge University Press, 1986), 11-12.

3) Appadurai, “Introduction: Commodities and the Politics of Value,” 13.

related to painting that yield value. Thus, the paper will address items related to painting like embroidered screens, fans with paintings on them, and embroidery with a special name to create a special artistic category for it, all of which are solely dedicated to works of female artists. I will also include personal items such as jade, which create value because the mechanism of the production of value is similar to that of painting.

III. Painting as a Means of Social Interaction and a Cultural Sign for Demarcating between the World of Children and the World of Adults

Above all, painting, at least at first, was introduced in the novel to show how women culturally communicate with men, and thus functions as one of the cultural media for socializing and social interaction. Despite Xi-chun's efforts, her painting of the Garden was never completed. The discussion of the plan for painting presents gender relations in terms of artistic skills and cultural competence as well as women's social and cultural contact with men. Anticipating a time when Xi-chun will stumble upon some difficulty later on, Bao-chai suggests that she needs help and advice from Bao-yu's male friends who know painting better than she. Bao-yu could play an assistant role, like that of a messenger (Cao 2:338-339). In keeping with the similar narrative, painting is also used to show how Bao-yu, the protagonist, opens his eyes to sexuality and finds how people express their physical desire. The story also employs painting to portend the fall of the family in intimate conjunction with the development of characters' desires and the entanglement of love and the regulation of sexuality. Bao-yu's first visual encounter with sexual relationships, a sign of his sexual awakening, is presented through a

pornographic painting that reflects the servant, Tealeaf's sexuality (Cao 1: 377). The painting symbolically embodies the difference and separation between the children's world and the adult world, suggesting that the polar opposition of the two worlds should be ideally retained and remain wholly intact for the adults' sake of security in their sole appropriation of art that depicts sexuality. Lucien Miller explains this in terms of innocence as a marker of the two worlds. He notes that "there is a great uproar in the family when a purse with a pornographic picture of sexual coupling is discovered in the garden—the horror of sex is invading the world of adolescent innocence. Adults are upset because, while it is acceptable for an adult couple like Jia Lian and Wang Xifeng to have such a purse (married persons are a source of impurity), the children of the garden are supposed to be innocent."⁴ Although children also have to go through the stages of development and coming of age appropriately to become mature in both body and mind, an essential part of their growth, in order for the children of the garden to remain pure and innocent, they are still not allowed free access to the "impure" world of adults according to their strict standard for sexuality. In the overall development of storylines, this event foreshadows the decline of the Jia family, so that pornography is not just a cultural sign differentiating children from adults, but a direct source of the downfall of the family.

The children's exposure to a personal item with a pornographic painting was equated with the loss of innocence, implying that desire and sexuality are to be duly monitored and controlled to maintain a proper sense of decorum, behavioral codes, and morality apposite to literati. Given that the

4) Lucien Miller, "Children of the Dream: The Adolescent World in Cao Xueqin's *Honglou meng*," in *Chinese Views of Childhood*, ed. Anne Behnke Kinney (Honolulu: University of Hawai'i Press, 1995), 239.

excess of desire and its explicit expressions were taken as moral defilement and depravation, sexuality-related items should be kept away from children until they become fully mature in both body and mind. Moreover, this incident shows that sexuality and its culture are under the tight control of adults in the domestic sphere, corresponding with the state's regulations of sexuality in the Qing period, which reveals that state and family are regulated through the same controlling mechanism and apparatus. According to Qing statutes, a patriarch could punish his own children, and had the right to kill them when it came to sexuality and its rules.⁵⁾

IV. Painting as a Reproduction of a Real Object that Connects the Object to the Imaginary World for Satisfaction and for Formation of an Ideal Standard of Beauty

As part of cultural practice and conventions, painting is largely used and consumed both in high and lower classes throughout the novel. In the Jia family's Hall of the Ancestors, the main hall of the Ning-guo mansion, the portraits of ancestors hang together with Ning-guo and Rong-guo (Cao 2: 569-570). On the wall of the Hall of Exalted Felicity "hung a long vertical scroll with an ink-painting of a dragon" (Cao 1: 95), displaying the Jia family's social status. Paintings decorate both male and female rooms, such as Qin-shi's room (the little wife of Jia Rong) (Cao 1:127). The commoners also purchase a picture every year. Grannie Liu says that "we country folk like to get a picture at the New Year that we can stick up on the wall.

5) Jin Guantao, *Zai lishi de biaoxiang beihou* (Behind the Phenomenon of History), (Chengdu: Sichuan renmin chubanshe, 1983), 30-37.

This fact shows how family and the state function as the same controlling mechanism in feudal Chinese society.

Every year just before the New Year the farmers come into town to buy one” (Cao 2: 280). As for them, the picture serves much as a magical means with transformative power to turn imaginary things in the mind into real, lifelike things; it becomes a cultural item that allows them to imagine a perfect world which is so beautiful that they cannot imagine its beauty and prompts a wish to get inside and walk around (Cao 2: 280). However, after Grannie Liu looks at the real Garden, she feels that “it’s ten times better than any picture” (Cao 2: 280). She wishes that if someone would draw this, she could show it to other people and would be very happy and “should die content” (Cao 2: 280). However, the impossibility of this wish suggests that the picture, the copy of the original Garden, cannot completely express and convey the Garden’s perfect beauty in any artistic and cultural form. The reproduction is always to second to the original, thereby imparting the absolute, exclusive value to the physical, original Garden. In this context, a painting is treated and perceived as a reproduction of a real object, and its artistic value is absolutely subordinate to the latter, lacking the exactness and fullness of the original object. This passage also shows that the inevitable tension and unbridgeable gap between the original and the copy are not just fixed characteristics of reproduced cultural objects but are determined by masterful artistic skills and prowess that attest to the quality of the work, whose value is predominantly determined by how closely the copy resembles the original object.

Most of all, the picture represents the object of beauty and connects the unreal, imaginary world evoked by the country folk to the real world, the Garden which physically exists. After they finish their daily work, the people look at the picture (Cao 2: 280). Thus it provides them with a temporary, compensatory dream and fantasy to forget the harshness of their labor and indigent situation, like a lenitive, functioning as a source of refueling vitality

and vigor in their hard everyday lives. Once visualized and produced as a cultural object, the physical beauty of the Garden and its recognizable artistic and cultural value, in turn, can be further augmented and reproduced through the creation and dissemination of powerful visual representations. These representations have the potential to create monetary value as a commodity, since there would even be more demand for pictures of the Garden after the townspeople look at it directly and discover its true beauty. Additionally, this description contains a possibility that lower class people can be active agents in creating a particular taste and fashion and that they are not mere passive consumers. As a result, they can play a leading role in attenuating or blurring underlying social barriers and distinctions with regards to taste and fashion, ascribed to particular groups of people in society. However, the production of images in reality that are exactly the same as the ones people have imagined calls into question the relationship between images, symbols and reality. Orthodox Marxist cultural critics primarily deal with the reason why people are deceived and are satisfied with the fantasy instead of pursuing a new reality. In Jameson's words, the former is "symbolic satisfaction" and the latter is "real satisfaction."⁶⁾ The function of images is often to mystify and degrade people.⁷⁾ Despite the pitfall of mystification and symbolic satisfaction with images, the commoners' potential to create a collective taste by themselves implies that the demand for the cultural production can be wielded according to their own desires and wishes, which prevents the monopoly of culture by the majority of dominant social groups.

6) Suzanna Donuta Walters, *Material Girls: Making Sense of Feminist Cultural Theory*, (Berkeley, Los Angeles, and London: University of California Press, 1995), 149.

7) The demystification of images and suggesting alternative and oppositional readings of cultural representation are the goals of cultural analysis. Walters, *Material Girls*, 150-151.

This possibility can further suggest that the social mechanism of the production of taste is not solely appropriated by particular groups but by a diversified variety of groups, even though the image is taken from the upper-class world, at once symbolizing both real and unreal worlds.

In the novel, at the upper-class level painting is used to create a standard of beauty, which can also be viewed as a manner of speech of the time. At the same time, it reveals people's desire to acquire legitimacy and enhance its value by dint of the power of representation and visuality shown in the painting which is reflective of the beauty of real living persons. The beauty of Bao-qin and a maid are compared to the painting by Qiu Ying, but Grandma Jia frankly says, "No, the girl in the picture isn't wearing a cape like that and she isn't as pretty as Qin, either" (Cao 2: 504). After Bao-yu sees Bao-chai, Bao-qin, Dai-yu, and Xing Xiu-yan, he says, "What a charming picture!,... A Bevy of Beauties Keeping Warm in Winter" (538). As Bao-qin talks about her experience of meeting a foreign girl who is well-versed in writing poems in Chinese and expounding upon the *Five Classics*, she also compares this girl to the paintings. And she then says that "actually she was more beautiful than the foreign girls you see in paintings" (539-540). In this case, it seems that she cannot name the titles of foreign or Chinese paintings with foreign girls. Regardless of the fact that the real girl is more beautiful than the ones in the paintings, painting is utilized to exhibit the absolute, ideal standard of beauty through the power of representation and visuality.

Painting is further affirmed as an ideal standard of beauty as Dai-yu is compared to Xi-shi and Bao-chai is compared to Yang Gui-fei from the Tang dynasty, known as one of the Four Beauties of ancient China for her full, chubby figure. Bao-yu finds one of the twelve actress girls who looks after Dai-yu and immediately compares her to Dai-yu and Xi-shi (Cao 2:

102). One of the reasons Bao-chai is offended by being compared with Yang Gui-fei is partially due to the change of the standard of beauty at the time, since she looks plump (Cao 2: 97-98). This example illustrates that women's beauty is subject to changes of taste and fashion that can directly affect their modes of life; it implies inevitable social coercion by which women were compelled to follow changes in social codes to meet the present ideal standard of beauty set in motion by social forces triggering those changes. At the same time, beauty is recognized by both males and females through comparisons to the historical standard of beauty and the reproduction of the images. The constant reproduction of images of ideal beauty inscribes a possibility that the image itself can become a site of cultural and symbolic capital in which those images are reframed and consumed in domestic and public realms through such cultural production as painting and poetry and through the practice of fine taste and fashion both for the self and the other.⁸⁾ When these cultural products are consumed, the formation of subjectivity and the mode of life are likely to be contingent on the (re) production of images with certain value of things and people attached to them. The changing taste and fashion can also affect the transformation of the mode of social reproduction that yields consuming subjects, whose sense of identity hinges upon the very production of images.

8) For example, Dai-yu's poems, praised as "Songs for Five Fair Women" by Bao-yu, also show how the production of image and painting are tied to desire and money and how they affect women's lives (Cao 3: 257-258).

V. Gendering Artistic Value: Males' Categorization of the Value of Female Art, According to Their Assumed Cultural Sophistication, for Appropriation

Moreover, painting is arranged hierarchically as a critical determinant of value between painting and literature and the literati tradition as well. When Xi-chun decides the subject of a painting, she mentions that “anyone who can write poetry gets put into the picture” (Cao 2: 465). People who cannot write poetry are not qualified to be in the picture of the Garden. The cousins further recognize and acclaim the beauty of the foreign girl who is proficient at *Five Classics* and writing poems in Chinese for her capacity to write in Chinese (Cao 2: 541). The screens with the copies of flower-paintings embroidered by Hui-niang become much more valuable with verses and “grass script” calligraphy, displaying perfect taste in literature and art. As a result of this exclusive and rare value, the spurious imitations of the screens are also circulated for commercial purposes and profit, a sign of popularity that creates more demand and adds monetary value to her work, thereby increasing the renowned, invaluable added value of her work. Since she died at the age of eighteen, the scarcity value of her work surges, as very few people possess her embroidery. The Jia family possesses three, but two of them are given to the Emperor as a gift, thus this is the only item they have in the family. The embroidery with the copies of paintings, whose value is fully demonstrated by her peerless, masterful skills and the selections of colors and designs, calls for a further buttress to accentuate and elevate its artistic status through the exquisite taste, cultural heritage and tradition of the male literati. Even more importantly, the literati themselves rename her work with the fine selection of Chinese characters in a deliberate attempt to

ostensibly flaunt their profound understanding of the Chinese language and to create the exclusive value of her work, as they solely and uniquely define it as a cultural marker of social distinction. “Those who are involved in literary circles deeply cherish the beauty of Hui-niang’s embroidery and say that the character, *xiu* (繡), cannot completely express its excellence; on the contrary, it seems to make her work profane. They discuss it and erase *xiu* and change it into *wen* (紋). As a consequence, presently people call it *Huiwen* (慧紋).”⁹⁾

This description, on the one hand, reveals how a woman served as an active agent in producing and valorizing the dominant taste of men; however, at the time Hui-niang created her embroidery, it might not have had such effects, so that the existing norms of cultural taste and fashion were maintained. In addition, this example illustrates that female culture and cultural products are still subject to the mainstream of male literati culture, which endows them with the recognition and further cultural refinement needed to secure her stable cultural and artistic status in society. On the other hand, it also presents a male desire to categorize the value of female culture according to male standards, with their purported deeper sophistication. Taken together, all these activities contribute to the increase

9) The translation does not show the difference between the two characters and omits some parts of this passage, so I translated it from Chinese into English. “有那一干翰林文魔先生们，因深惜“慧绣”之佳，便说这“绣”字不能尽其妙，这样笔迹说——“绣”字，凡似乎唐突了，便大家商议了，将“绣”字便隐去，换了一个“纹”字，所以如今都称为“慧纹。””

Cao Xueqin and Gao E. *Honglou meng*, vol.2 (Beijing: Renmin wenxue chubanshe, 1982), 749.

These two characters can signify the same meaning; however, *wen* can convey literary value and its world. When the narrator refers to the literary circles, he uses the word, *hanlin wenmo* (翰林文魔). In a sense, with this word, he seems to present his views about the literati activity critically and sarcastically.

and promotion of commodity value and create the shifting notion of value in cultural production and its exchange and circulation. Ultimately, the changing views of value and the establishment of a new category of art with a special title become cultural capital for profit as particular social groups appropriate the very creation of value. This appropriation also implies that the production of commodities according to particular taste can always be replaced with new taste, fashion, and value. Commoditization is set in constant motion through the commodity situation, while maintaining the exclusive scarcity value of the commodity. The value is incessantly created through the mechanism of production and consumption operated by the ever-changing power of taste and fashion and control of certain taste ascribed to certain groups of people as markers of social and cultural distinction.

VI. Signature, Imitation, and Authenticity

As shown in the case of the circulation of Hui-niang's imitations, the issue of authenticity and originality becomes a crucial facet of the creation of value when it comes to original art works and their reproductions. In this case, collectors assign the specific title "Hui embroidery" to Hui-niang's works and thus create their exclusive, unique value. The recognition and affirmation of authenticity are the key elements in distinguishing counterfeits from originals and enhancing the latter's value further. In tandem with entitling, in the story people's signatures seem to have a rigid rule and norm that has to be followed and observed as an important social code of convention in social and daily life. Adamantina uses her nom-de-plum in a birthday card for Bao-yu, and Xiu-yun laughs and discredits it: "Talk about 'a monk no monk and a maid no maid'! What sort of etiquette is that?"

(Cao 3: 235). This detail shows that even in daily life, the proper form of signature as a sign of good manners must be strictly observed, indicating the importance of writing the signature correctly as a representative of a person and personhood.

However, as far as art is concerned, the signature is the absolute, sole criterion determining the originality of works, particularly when the law of supply and demand comes into play in the market, since in the novel the supply of a certain item is not sufficient enough for all the people who are interested in it. After Sir She hears the story of fans made of special bamboo with the paintings by old masters, he desperately tries to obtain them using any means necessary (Cao 2: 450). Their scarcity and originality can greatly enhance their value and lead him to desire to have them.¹⁰⁾ After Xue Pan sees “a set of dirty pictures,” (Cao 1: 520), he incorrectly recognizes Tang Yin’s signature as “Geng Huang” because of his lack of knowledge of painting and calligraphy. After Bao-yu informs him of the painter’s correct name, Xue Pan says, “What difference does it make, anyway?” (Ibid., 521). By saying this, he tries to fend off the embarrassing moment of revelation of his ignorance as a way of retrieving his mistake. Although this passage is an ordinary conversation, it accounts for the critical significance of the signature in determining the authenticity and value of art works in the social life of things. In a similar vein, Bao-yu’s jade also creates value after he becomes sick. It becomes an invaluable item with monetary value to be treated and circulated as a commodity in the family and the market. A notice asking people to find the jade is posted, the word spreads out, and a person makes an imitation of it to gain profit. The authenticity of the jade is to be recognized by the family members and the

10) “They were the kind of fans that simply can’t be had anywhere today.”(Ibid.)

owner and is evaluated by its color, which can be tantamount to the meaning of a signature in painting (Cao 4:312-321). The whole series of incidents clearly represents how a personal item can be commoditized by creation of its own exclusive value through personal efforts and individual and social complicity. Those involved in these events built and acted upon their common interests in their pursuit of lucrative materiality, thereby establishing social consensus about the criteria for determining the exclusive value of art objects and their production, reproduction, and circulation.

According to Jean Baudrillard, the significance of the signature, as an artist's gesture, and authenticity are inextricably bound to the advent of modernity and the creation of differential value by rendering art an object to be recognized as a sign. He defines a painting as a signed object with a signature, signifying authenticity and unique differential value. It was not until the nineteenth century that the copy of an original work lost its own value. The act of copying was practiced legally until this time. However, after value was transferred to individual artists' gestures with signs, a painting became a signed object whose value and significance must be exclusively preserved. The demand and supply hinge upon the game of signatures by means of social consensus. Baudrillard notes:

There is a conjunction of sign and name in the signature—a sign different from the other signs in the painting, but homogeneous with them; a name different from the names of other painters but complicit in the same game. It is through this ambiguous conjunction of a subjective series (authenticity) and an objective series (code, social consensus, commercial value), through this inflected sign, that the system of consumption can operate (Baudrillard 102-105).¹¹⁾

11) Jean Baudrillard, *For a Critique of the Political Economy of the Sign*, trans. Charles Levin (St. Louis, Mo.: Telos Press, 1981), 102-105.

Given the narrator's critical attitude toward literary culture, Xue-pan's attention and negation of the signature precisely sheds fresh light on the issue of authenticity and value in Chinese cultural contexts. It indicates the rise of the sign value of works as a marker of their authenticity to be recognized and, at the same time, the futility of exclusive, differential value of particular names. Although originals can create their own value as a result of the very existence of copies to be distinguished from them, the production of value of signs can be directly contested by the very act of copying, which can be seen as an inadvertent or deliberate attempt to resist the mechanism of the production of cultural capital and profit appropriated by particular groups of people. Along the same line, poor old Stony, who refuses to sell the fans and is deprived of them forcibly and put in jail, also presents the relationship between "a subjective series (authenticity) and an objective series (code, social consensus, commercial value)."¹²⁾ Old Stony possesses the authentic fans but strongly resists the material world of seeking profits at the risk of his life. His resistance, on the one hand, signifies an individual's whole rejection of the object series and the mode of social reproduction that can produce commercial, surplus value with a signature and authenticity. On the other hand, it can stand for the mode of an ideal life, free of pursuit of profit, a life uncontaminated by material value and the social mechanism of the production of surplus value for profit. If one connects his name, Stony, to the symbolic meaning of the stone in the novel, the name itself embodies a pure, idealized world that should be wholly preserved, insusceptible to any external detrimental influences.

As for the meaning of signature in terms of modernity in the Chinese context, it merits further examination.

12) Baudrillard, *For a Critique of the Political Economy of the Sign*, 105.

VII. Conclusion

In short, this text shows the coexistence between the world of the production of surplus value and the world of complete abnegation of that material world, as well as the inevitable tension between them, exemplifying diverse modalities of social and cultural formations in the visual regimes of image, signature, and authenticity in painting and the related fields of cultural production. In this light, the novel precisely captures and represents the social mechanism of the production of authenticity, counterfeits, and value and assumes its performative role in the process of the cultural production and circulation at both actual and symbolic levels in the social life of things and people. At the same time, the novel offers an open possibility for the creation of meaning and value that are not previously imposed. The constant interplay of these two social forces for the creation of surplus value and the negation of the social mechanism for such creation can prefigure a fresh meaning of the social, free of the pursuit of exclusive, unique sign value, which was built upon the idea of the literati's sophistication and benefited from the power of authenticity and visuality. The significance of the text resides in this textual and social creativity where two opposing axes of production and the potential of deconstructing the social mechanism of value and sign value interact with one another simultaneously and conjointly, while representing a mode of the social life of things and people that is couched symbolically.

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<국문제요>

이 논문은 《홍루몽》에서 그림이 작품의 주제구현에 있어서 어떤 역할을 하며 또한 사물의 사회문화적 가치와 삶의 방식을 재현하는 수단으로 어떻게 사용되었는지를 고찰한다. 본 논문은 특히 그림의 상품적 측면과 그림이 가치를 창출하는 사회적 기제를 중점적으로 다룬다. 따라서 본고에서 논한 그림은 실제 그림 뿐 아니라, 그림과 관련된 문화행위와 문화제품, 이상적인 여성미를 구현하여 재생산된 이미지, 그림에서 사용된 저자의 서명을 광범위하게 포함한다. 본 논문은 텍스트의 수행적 측면, 즉 텍스트가 사물의 의미와 그 가치, 문화자본을 (재)생산하는데 어떻게 주동적 역할을 수행하는지 살펴봄으로써, 문화적 시각으로 텍스트가 수행하고 있는 실제적, 상징적 의미에서의 사회성을 고찰한다. 《홍루몽》 텍스트는 잉여가치를 창출하는 세력과 그러한 가치를 생산해내는 사회기제를 부정하는 두 사회적 세력이 대립하면서 상호작용하는 측면을 재현하여, 새로운 의미의 사회성을 예시하고 있다. 기존의 사회성은 정교함을 중시하는 문인의 취향과 '진본성'(authenticity)의 힘에 기반한 것이지만, 이 새로운 사회성은 사물의 고유한 기호적 가치를 추구하는 사회체계로부터 자유로운 것

을 의미한다.

Key Words : *The Story of the Stone*(홍루몽), painting(그림), image(이미지), signature(서명), value(가치)