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The second volume in this distinguished series contains some 250 biographies of women active from 1912 until 1990, although many of the biographies contain information current to the year 2000. While the volume includes biographies of such internationally famous Chinese women as the Soong sisters, Lu Gwei-Djen, Jiang Qing, Han Suyin, Anna Chennault, Deng Yingchao, and Ding Ling, because of the enormous amount of historical material and scholarly research that has become available in the last few decades, the editor was also able to include a greater range of women than would have been previously possible. These are Chinese women who have forged careers as scientists, businesswomen, sportswomen, and military officers appearing alongside writers, academics, revolutionary heroines, politicians, musicians, opera stars, film stars, artists, educators, nuns, and traditional good wives. Also included are women from minority nationalities. Casting a wide net, the editor includes biographies of women from mainland China and Taiwan as well as those of Chinese descent who were born overseas, including famous Americans like Maxine Hong Kingston.
Travels and observations in Japan.

My name is Li Yan, a student of the Rui Zhong City University. A single accident made me realize my strange background, as the last disciple of Taoist Jingyuan, the Second Young Master of the Hall of Healing, I was tasked with the task of revitalizing my clan. My body cultivation technique, weapon forging, chasing beauties, protecting the country, practicing medicine, and so on are all outstanding youths.

"Written mostly by native English speakers who are long-term China residents, and edited by people who live and work in China, this book leads a fresh perspective on all things Chinese. It melds foreign and local perspectives into a seamless narrative that allows new light to be cast on China's cities." -- BACK COVER.

For a full list of entries and contributors, sample entries, and more, visit the Routledge International Encyclopedia of Women website. Featuring comprehensive global coverage of women's issues and concerns, from violence and sexuality to feminist theory, the Routledge International Encyclopedia of Women brings the field into the new millennium. In over 900 signed A-Z entries from US and Europe, Asia, the Americas, Oceania, and the Middle East, the women who pioneered the field from its inception collaborate with the new scholars who are shaping the future of women's studies to create the new standard work for anyone who needs information on women-related subjects.

In early twentieth-century China, age-old traditions of homosocial and homoerotic relationships between women suddenly became an issue of widespread public concern. Discussed formerly in terms of friendship and sisterhood, these relationships came to be associated with feminism, on the one hand, and psychobiological perversion, on the other—a radical shift whose origins have long been unclear. In this first ever book-length study of Chinese lesbians, Tze-Ian D. Sang convincingly ties the debate over female same-sex love in China to the emergence of Chinese modernity. As women's participation in social, economic, and political affairs grew, Sang argues, so too did the societal significance of their romantic and sexual relations. Focusing especially on literature by or about women-prefering women, Sang traces the history of female same-sex relations in China from the late imperial period (1600-1911) through the Republican era
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(1912-1949). She ends by examining the reemergence of public debate on lesbians in China after Mao and in Taiwan after martial law, including the important roles played by globalization and identity politics.

This is the first monograph-length study in English of Kamo no Chomei, one of the most important literary figures of medieval Japan. Drawing upon a wide range of writings in a variety of genres from the Heian and Kamakura periods, Pandey focuses on the terms kyogen kigo (wild words and fancy phrases), shoji soku nehan (samsara is nirvana), hoben (expedient means), and suki (single-minded devotion to an art). She shows how these terms deployed by writers in an attempt to reconcile literary and artistic activities with a commitment to Buddhism. By locating Chomei within this broad context, the book offers an original reading of his texts, while at the same time casting a light upon intellectual preoccupations that were central to the times. Writing and Renunciation in Medieval Japan is an important contribution to a growing body of work that challenges the rigid distinction between the religious and literary—a distinction that would have made little sense to medieval writers, many of whom were poets as well as priests—and sheds light on the particular ways in which a religio-aesthetic tradition came to be articulated in medieval Japan. Through an examination of records left by Chomei's contemporaries, the book also traces the life of Chomei, particularly his activities as a court poet and the circumstances that led to his taking the tonsure.

The authors and audiences for twentieth century Chinese literature, especially fiction, are examined in this book. While modern Chinese fictions are imaginary in that they do not constitute reliable portraits of Chinese life, they can reveal fascinating insights into the writers themselves and their implied audiences. The book also includes substantial reference to poetry, drama, film, and the visual arts as well as to the political and social context in which they appear.

The short works collected in Four Huts give voice to one of the most treasured aesthetic and spiritual ideals of Asia—that of a simple life lived in a simple dwelling. The texts were written between the ninth and the seventeenth centuries and convey each author's underlying sense of the world and what is to be valued in it. Four Huts presents original translations by Burton Watson—one of the most respected translators of Chinese and Japanese literature. The qualities that emerge from these writings are an awareness of impermanence, love of nature, fondness for poetry and music, and an appreciation of the quiet life. Four Huts features eleven brush paintings by artist Stephen Addiss.
This extraordinary one-volume guide to the modern literatures of China, Japan, and Korea is the definitive reference work on the subject in the English language. With more than one hundred articles that show how a host of authors and literary movements have contributed to the general literary development of their respective countries, this companion is an essential starting point for the study of East Asian literatures. Comprehensive thematic essays introduce each geographical section with historical overviews and surveys of persistent themes in the literature examined, including nationalism, gender, family relations, and sexuality. Following the thematic essays are the individual entries: over forty for China, over fifty for Japan, and almost thirty for Korea, featuring everything from detailed analyses of the works of Tanizaki Jun'ichiro and Murakami Haruki, to far-ranging explorations of avant-garde fiction in China and postwar novels in Korea. Arrayed chronologically, each entry is self-contained, though extensive cross-referencing affords readers the opportunity to gain a more synoptic view of the work, author, or movement. The unrivaled opportunities for comparative analysis alone make this unique companion an indispensable reference for anyone interested in the burgeoning field of Asian literature. Although the literatures of China, Japan, and Korea are each allotted separate sections, the editors constantly kept an eye open to those writers, works, and movements that transcend national boundaries. This includes, for example, Chinese authors who lived and wrote in Japan; Japanese authors who wrote in classical Chinese; and Korean authors who write in Japanese, whether under the colonial occupation or because they are resident in Japan. The waves of modernization can be seen as reaching each of these countries in a staggered fashion, with eddies and back-flows between them then complicating the picture further. This volume provides a vivid sense of this dynamic interplay.

Annemarie Schimmel, one of the world's foremost authorities on Persian literature, provides a comprehensive introduction to the complicated and highly sophisticated system of rhetoric and imagery used by the poets of Iran, Ottoman Turkey, and Muslim India. She shows that these images have been used and refined over the centuries and reflect the changing conditions in the Muslim world. According to Schimmel, Persian poetry does not aim to be spontaneous in spirit or highly personal in form. Instead it is rooted in conventions and rules of prosody, rhymes, and verbal instrumentation. Ideally, every verse should be like a precious stone--perfectly formed and multifaceted--and convey the dynamic relationship between everyday reality and the transcendental. Persian poetry, Schimmel explains, is more similar to medieval European verse than Western poetry as it has been written since the Romantic period. The characteristic verse form is the ghazal--a set of rhyming couplets--which serves as a vehicle for shrouding in conventional tropes the poet's real intentions. Because Persian poetry is neither narrative nor dramatic in its overall form, its strength lies in an "architectonic" design; each precisely expressed image is carefully fitted into a pattern of linked figures of speech. Schimmel shows that at its heart Persian poetry transforms the world into a web of symbols embedded in Islamic culture.
Dragonflies is an anthology containing twelve selections ranging from short stories to novellas, and spans the century from the May Fourth Movement to the 1990s. The eleven authors represented are Ling Shuhua, Bing Xin, Zhang Ailing, Wei Junyi, Kang Yunwei, Ping Lu, Liao Huiying, Chi Li, Jiang Zidan, Wang Anyi, and Xi Xi. Rather than focusing on revolutionary or heroic role-models, the selected works portray women struggling to deal with the conflicting demands of tradition and modernity in a rapidly changing society. The most recent story in the collection, Wang Anyi's coolly analytical but heartbreaking Sisters (1996), illustrates the persistence of traditional social norms, while Jiang Zidan's Waiting for Dusk (1990) depicts a woman oppressed by nature itself. The introductory essay by Shu-ning Sciban traces the evolution of fiction by women writers in mainland China, Taiwan and Hong Kong during the twentieth century. Dragonflies will appeal to readers with an interest in modern China, Chinese literature and gender studies.

The classic story of a woman in post-World War II China. “[A] complex and penetrating portrayal . . . that best displays Anyi’s gifts as a novelist.”—The New York Times Infatuated with the glitz and glamour of 1940s Hollywood, Wang Qiyao—a girl born of the longtang, the crowded, labyrinthine alleys of Shanghai’s working-class neighborhoods—seeks fame in the Miss Shanghai beauty pageant. This fleeting moment of stardom becomes the pinnacle of her life. During the next four decades, Wang Qiyao indulges in the decadent pleasures of pre-liberation Shanghai, secretly playing mahjong during the Anti-Rightist Movement and exchanging lovers on the eve of the Cultural Revolution. Surviving the vicissitudes of modern Chinese history, Wang Qiyao emerges in the 1980s as a purveyor of “old Shanghai”—a living incarnation of a new, commodified nostalgia that prizes splendor and sophistication—only to become embroiled in a tragedy that echoes the pulpy Hollywood noirs of her youth. From the violent persecution of communism to the liberalism and openness of the age of reform, this sorrowful tale of old China versus new, of perseverance in the face of adversity, is a timeless rendering of our never-ending quest for transformation and beauty. “A beautifully constructed cyclical narrative . . . ingenious . . . As the novel builds to its tragic conclusion, the manner in which character types and events recur against the city’s shifting backdrop is impossible to forget.”—Publishers Weekly (starred review) “[A] literary masterpiece . . . The story is spellbinding, colorful, and sad; the writing is dense and thoughtful . . . a page-turner right up to the end.”—Historical Novel Society

One of a trilogy of novellas addressing the theme of women in extramarital affairs, Brocade Valley shocked China when it appeared in 1987, becoming a bestseller and effectively dynamiting the sexual puritanism of official Chinese writing. It is only in Brocade Valley, the third and most controversial of the series, that the sexually adventurous woman is not punished for her activities. On the contrary, she is awarded a highly modern prize: a new sense of self which enables her to author her own story, the story of a young married editor who has a passing but liberating affair with a famous writer. Wang Anyi brings to her heroine the device of a triple perspective - narrator, protagonist, projection. The special interior tone which
results, pitched to Wang Anyi's delicately circling style, allows the reader an intimate, insider's eye-view of a surprising China and creates a resonant novella of unusual beauty.

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