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malefemale relationship. In this work, he transforms a wellknown ancient morality tale, “Zhuangzi Tests His Wife”, which had been used to caution women against being unfaithful to their husbands, into a modern play that is in keeping with his own sympathetic stance towards women in malefemale relationships. In a certain sense, City of the Dead may be regarded as defining Gao’s fundamental view that men possess a flippant and cavalier attitude to their female sexual partner or partners, and that women who become involved in sexual relationships with men are therefore doomed to suffer. Among Gao Xingjian’s theatrical portrayals of the female psyche, Song of the Night is his most ambitious and most detailed one. Gao’s articulation of the female psyche is embedded in a solid substratebedrock of his autobiographical impulses. It is through female actors, and his range of ingenious theatrical innovations that Gao succeeds in convincingly portraying his personal view of the power dynamics generated in malefemale sexual relationships, and how these are played out. Together, these two plays advance Gao Xingjian’s innovative theatrical experiments in dramatic prose across linguistic and cultural boundaries. The English translations of City of the Dead and Song of the Night in the present volume will lead to significant Englishlanguage productions of these plays, and concomitantly a greater understanding of Gao’s plays.

Tiananmen Fictions outside the Square - Belinda Kong - 2012-05-04

An exciting analysis of the myriad literary effects of Tiananmen, Belinda Kong’s Tiananmen Fictions Outside the Square is the first fulllength study of fictions related to the 1989 movement and massacre. More than any other episode in recent world history, Tiananmen has brought a distinctly politicized Chinese literary diaspora into stark relief. Kong redefines Tiananmen’s meaning from an event that ended in local political failure to one that succeeded in producing a vital dimension of contemporary transnational writing today. She spotlights key writers—Gao Xingjian, Ha Jin, Annie Wang, and Ma Jian—who have written and published about the massacre from abroad. Their outsider/distanced perspectives inform their work, and reveal how diaspora writers continually reimagine Tiananmen’s relevance to the post1989 world at large. Compelling us to think about how Chinese culture, identity, and politics are being defined in the diaspora, Tiananmen Fictions Outside the Square candidly addresses issues of political exile, historical trauma, global capital, and state biopower.

Transcultural Aesthetics in the Plays of Gao Xingjian - T. Coulter - 2014-03-02

Gao Xingjian has been lauded for his inventive use of Chinese culture in his paintings, plays, and cinema, however he denies that his current work participates in any notion of Chinese. This book traces the development of these forms and how the relate and interact in the French language plays of the Nobel Laureate. Gao Xingjian has been lauded for his inventive use of Chinese culture in his paintings, plays, and cinema, however he denies that his current work participates in any notion of Chinese. This book traces the development of these forms and how the relate and interact in the French language plays of the Nobel Laureate.

Chinese Women Writers in Diaspora - Amy Tak-yee Lai - 2009-03-26

The mention of Chinese women writers in diaspora immediately brings to mind Jung Chang (b. 1952) and her Wild Swans: Three Daughters of China (1991), which won the 1992 NCR book award and the 1993 British Book of the Year Award, and got officially banned in China. Despite its popular reception and crucial acclaim, Chang’s work has invited a lot of attacks. Among the most common is the contention that it merely focuses on the experience of the privileged and does not tell the reader what other memoirs have not already revealed. Chinese Women Writers in Diaspora is a pioneering study that focuses on four Chinese women writers currently living in the United States and England, whose works have been controversial—but have received little scholarly attention: Xinran (b. 1958), Hong Ying (b. 1962), Anchee Min (b. 1957), and Adeline Yen Mah (b. 1937). The chapters illuminate how Xinran constructs her identity and her fellow Chinese women in dialectics of self and other; how Hong Ying evokes cycles of return that blend Western and Chinese philosophical concepts; how Min employs images of theatre and theatrical conventions to depict the entrapment and transgression of her protagonists; and how Mah transmutes and appropriates both Western and Chinese fairy tale motifs to fashion her Chinese feminist utopia. While Jung Chang’s memoir seems confining, it has aroused interest in the genre of Chinese female autobiography, and Chinese women writers who live and write between cultures.

City of the Dead and Song of the Night - Gao Xingjian - 2015-02-09

Presented in English for the first time in this book are two plays by Gao Xingjian originally written in Chinese: City of the Dead and Song of the Night. City of the Dead is the first of Gao Xingjian’s plays to focus fully on the malefemale relationship. In this work, he transforms a wellknown ancient morality tale, “Zhuangzi Tests His Wife”, which had been used to caution women against being unfaithful to their husbands, into a modern play that is in keeping with his own sympathetic stance towards women in malefemale relationships. In a certain sense, City of the Dead may be regarded as defining Gao’s fundamental view that men possess a flippant and cavalier attitude to their female sexual partner or partners, and that women who become involved in sexual relationships with men are therefore doomed to suffer. Among Gao Xingjian’s theatrical portrayals of the female psyche, Song of the Night is his most ambitious and most detailed one. Gao’s articulation of the female psyche is embedded in a solid substratebedrock of his autobiographical impulses. It is through female actors, and his range of ingenious theatrical innovations that Gao succeeds in convincingly portraying his personal view of the power dynamics generated in malefemale sexual relationships, and how these are played out. Together, these two plays advance Gao Xingjian’s innovative theatrical experiments in dramatic prose across linguistic and cultural boundaries. The English translations of City of the Dead and Song of the Night in the present volume will lead to significant Englishlanguage productions of these plays, and concomitantly a greater understanding of Gao’s plays.
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The Berkshire Dictionary of Chinese Biography (1979-2015) provides a riveting new way to understand twenty-first century China and a personal look at the changes that have taken place since the Reform and Opening Up era started in 1979. One hundred key individuals from this period were selected by an international group of experts, and the stories were written by more than 70 authors in 14 countries. The authors map the paths taken by these individuals—some rocky, some meandering, some fateful—and in telling their stories give contemporary Chinese history a human face. The editors have included with the advice of myriad experts around the world—not only the lives stories of politicians and government officials, who play a crucial role in the development of the country, but the stories of cultural figures including, film directors, activists, writers, and entrepreneurs from the mainland China, Hong Kong, and also from Taiwan. The “Greener China” that comes through in this volume has diverse ideas and identities. It is often contradictory, sometimes fractious, and always full of creative human complexity. Some of the lives rendered here are heroic. Some are tragic, and many are inspirational. Some figures come in for trenchant criticism, and others are celebrated with a sense of wonder and awe. Like previous volumes of the Berkshire Dictionary of Chinese Biography, this volume includes a range of appendices, including a pronunciation guide, a bibliography, and a timeline of key events.

**Encyclopedia of Literature and Politics: A-G - M. Keith Booker - 2005**

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**The Politics of Cultural Capital - Julia Lovell - 2006-03-31**

In the 1980s China’s politicians, writers, and academics began to raise an increasingly urgent question: why had a Chinese writer never won a Nobel Prize for literature? Promoted to the level of official policy issue and national complex, Nobel anxiety generated articles, conferences, and official delegations to Sweden. Exiled writer Gao Xingjian’s win in 2000 failed to satisfactorily end the matter, and the controversy surrounding the Nobel committee’s choice has continued to simmer. Julia Lovell’s comprehensive study of China’s obsession spans the twentieth century and taps directly into the key themes of modern Chinese culture: national identity, international status, and the relationship between intellectuals and politics. The intellectual preoccupation with the Nobel literature prize expresses tensions inherent in China’s move toward a global culture after the collapse of the Confucian world-view at the start of the twentieth century, and particularly since China’s re-entry into the world economy in the post-Mao era. Attitudes toward the prize reveal the same contradictory mix of admiration, resentment, and anxiety that intellectuals and writers have long felt toward Western values as they struggled to shape a modern Chinese identity. In short, the Nobel complex reveals the pressure points in an intellectual community not entirely sure of itself. Making use of extensive original research, including interviews with leading contemporary Chinese authors and critics, The Politics of Cultural Capital is a comprehensive, up-to-date treatment of an issue that cuts to the heart of modern and contemporary Chinese thought and culture. It will be essential reading for scholars of modern Chinese literature and culture, globalization, post-colonialism, and comparative and world literature.

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**Encyclopedia of Literature and Politics: S-Z** - M. Keith Booker - 2005

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**Historical Dictionary of Modern Chinese Literature** - Li-hua Ying - 2021-11-15

Modern Chinese literature has been flourishing for over a century, with varying degrees of intensity and energy at different junctures of history and points of locale. An integral part of world literature from the moment it was born, it has been in constant dialogue with its counterparts from the rest of the world. As it has been challenged and enriched by external influences, it has contributed to the wealth of literary culture of the entire world. In terms of themes and styles, modern Chinese literature is rich and varied; from the revolutionary to the pastoral, from romanticism to feminism, from modernism to post-modernism, critical realism, psychological realism, socialist realism, and magical realism. Indeed, it encompasses a full range of ideological and aesthetic concerns. This second edition of Historical Dictionary of Modern Chinese Literature presents a broad perspective on the development and history of literature in modern China. It offers a chronology, introduction, bibliography, and over 400 cross-referenced dictionary entries on authors, literary and historical developments, trends, genres, and concepts that played a central role in the evolution of modern Chinese literature.

**Gender, Discourse and the Self in Literature** - Kwok-kan Tam - 2010

Critiquing the fictive nature of socially accepted values about gender, the authors unravel the strategies adopted by writers and filmmakers in (de)constructing the gendered self in mainland China, Taiwan and Hong Kong.

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**Sinophone Studies** - Shu-mei Shih - 2013-01-22

This definitive anthology casts Sinophone studies as the study of Sinitic-language cultures born of colonial and postcolonial influences. Essays by such authors as Rey Chow, Ha Jin, Leo Ou-fan Lee, Ien Ang, Wei-ming Tu, and David Wang address debates concerning the nature of Chineseness while introducing readers to essential readings in Tibetan, Malaysian, Taiwanese, French, Caribbean, and American Sinophone literatures. By placing Sinophone cultures at the crossroads of multiple empires, this anthology richly demonstrates the transformative power of multiculturalism and multilingualism, and by examining the place-based cultural and social practices of Sinitic-language communities in their historical contexts beyond “China proper,” it effectively refutes the diasporic framework. It is an invaluable companion for courses in Asian, postcolonial, empire, and ethnic studies, as well as world and comparative literature.

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Provides a comprehensive A to Z reference with more than 600 entries providing facts about modern novelists and their works.


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**Encyclopedia of Contemporary Chinese Culture** - Edward L. Davis - 2009-01

Collects entries on contemporary Chinese culture since 1980, discussing such topics as prisons, underground churches, and rock groups.

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**Snow in August** - Xingjian Gao - 2004

From Gao Xingjian, a winner of the 2000 Nobel Prize for Literature, comes a “major drama about life. Snow in August blends Eastern and Western cultures. In form, there are elements of Shakespearean and Greek tragedy, but in spirit, it embodies a uniquely Eastern sensibility.”
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.
Gao Xingjian is the first Chinese Nobel Laureate in Literature. This collection presents the diversity of Gao’s literary talents, and includes selections from his essays, stories, plays and poems.

Memory, Trauma, Asia - Rahul K. Gairola - 2021-01-29

Contemporary Asia is a diverse and sweeping region throughout which traumatic legacies of colonialism persist as military regimes and dictatorships have produced untold human suffering. Countless losses of life have been caused by disease, revolution, civil war, and genocide from the distant past into the 21st century. A global pandemic, natural catastrophes, closed borders, and acute xenophobia render existing social and political tensions even more volatile today. As such, two critical imperatives of Memory, Trauma, Asia are to re-think critically analyzing literary and cultural representations of Asia and its global diasporas. This volume broadens the scope of memory and trauma studies by prompting and dialogically meditating on the following questions: Is memory always a reliable register of the past? Is trauma a concept that translates across cultures? Can pain and affect have global applicability and utility for literary and cultural analysis? Do the approaches and perspectives generated by literary and cultural texts hold purchase for social, political, and historical interventions in the 21st century? How are Asians subject to orientalist lenses that warrant foreclosure of empathy and humanity? How do inter-ethnic racism, inter-Asian classism, queerphobia, sexism, misogynoir, and systemic xenophobia continue to impact Asian people and culture? By critically meditating on whether existing concepts of memory and trauma accurately address the histories, present states, and futures of the non-Occidental world, this volume unites perspectives on both dominant and marginalized sites of the broader Asian continent. Contributors explore the complex and surprising intersections of literature, history, ethics, affect, and social justice across the region through its wide-ranging but comparative focus on geo-political sites across East, South, and Southeast Asia, and on Asian diasporas in Australia and the USA. This volume is thus the first of its kind to argue for a comparative methodology in memory and trauma studies that centers Asia rather than pushing it to the periphery of the Occident. It will appeal to scholars, students, teachers, and readers interested in memory and trauma studies, comparative Asian studies, diaspora and postcolonial studies, global studies, and women, gender, and sexuality studies in the 21st century.

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In the last two decades, China has become a dramatically more urban society and hundreds of millions of people have changed residence in the process. Family and communal bonds have been broken in a country once known as "a society of kith and kin." There has been a pervasive sense of moral crisis in contemporary China, and the new market economy doesn’t seem to offer any solutions. This book investigates how the Chinese have coped with the condition of modernity in which strangers are routinely thrust together. Haiyan Lee dismisses the easy answers claiming that this "moral crisis" is merely smoke and mirrors conjured up by paternalistic, overwrought leaders and scholars, or that it can be simply chalked up to the topsy-turvy of a market economy on steroids. Rather, Lee argues that the perception of crisis is itself symptomatic of a deeper problem that has roots in both the Confucian tradition of kinship and the modern state management of stranger sociality. This ambitious work is the first to investigate the figure of the stranger—foreigner, peasant migrant, bourgeois intellectual, class enemy, unattached woman, animal—across literature, film, television, and museum culture. Lee’s aim is to show that hope lies with a robust civil society in which literature and the arts play a key role in sharpening the moral faculties and apprenticing readers in the art of living with strangers. In so doing, she makes a historical, comparative, and theoretically informed contribution to the on-going conversation on China’s “(un)civil society.”

Parallels, Interactions, and Illuminations - Ersu Ding - 2010
The first major work in Sino-Western comparative semiotics, Parallels, Interactions, and Illuminations is a trans-disciplinary and intercultural effort that makes intellectual connections not only across diverse academic fields but also between Chinese and Western theories of the sign.

Gao Xingjian’s Post-Exile Plays - Mary Mazzilli - 2015-11-19
Awarded the Nobel Prize for Literature in 2000, Gao Xingjian is the first Chinese writer to be so lauded for his prose and plays. Since relocating to France in 1987, in a voluntary exile from China, he has assembled a body of dramatic work that has best been understood neither as expressively Chinese nor French, but as transnational. In this comprehensive study of his post-exile plays, Mary Mazzilli explores Gao’s plays as examples of postdramatic transnationalism: a transnational artistic and theatrical trend that is fluid, flexible and full of variety of styles and influences. As such this innovative interdisciplinary investigation offers fresh insights on contemporary theatre. Whereas other publications have considered Gao’s work as a cultural and artistic phenomenon, Gao Xingjian’s Post-Exile Plays: Transnationalism and Postdramatic Theatre is the first study to relate his plays to postdramatic theatre and to provide close textual and dramatic analysis that will help readers to better understand his complex work, and also to see it in the context of the work of contemporary playwrights such as Martin Crimp, Peter Handke, and Elfriede Jelinek. Among the plays discussed are: The Other Shore, written just before he left China in 1987; Between Life and Death (1991) - compared in detail to Martin Crimp’s Attempts on her life; Dialogue and Rebuff (1992), and its relationship to Beckett’s Happy Days; Nocturnal Wanderer (1993), Weekend Quartet (1995), and the latest plays Snow in August (1997), Death Collector (2000) and Ballade Nocturne (2010).

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In 1967, Dr. Martin Luther King, Jr., isolated himself from the demands of the civil rights movement, rented a house in Jamaica with no telephone, and labored over his final manuscript. In this prophetic work, which has been unavailable for more than ten years, he lays out his thoughts, plans, and dreams for America's future, including the need for better jobs, higher wages, decent housing, and quality education. With a universal message of hope that continues to resonate, King demanded an end to global suffering, asserting that humankind-for the first time-has the resources and technology to eradicate poverty.

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ECPA BESTSELLER • A compelling emotional and spiritual case against hurry and in favor of a slower, simpler way of life “As someone all too familiar with ‘hurry sickness,’ I desperately needed this book.”—Scott Harrison, New York Times best-selling author of Thirst “Who am I becoming?” That was the question nagging pastor and author John Mark Comer. Outwardly, he appeared successful. But inwardly, things weren’t pretty. So he turned to a trusted mentor for guidance and heard these words: “Ruthlessly eliminate hurry from your life. Hurry is the great enemy of the spiritual life.” It wasn’t the response he expected, but it was—and continues to be—the answer he needs. Too often we treat the symptoms of toxicity in our modern world instead of trying to pinpoint the cause. A growing number of voices are pointing at hurry, or busyness, as a root of much evil. Within the pages of this book, you’ll find a fascinating roadmap to staying emotionally healthy and spiritually alive in the chaos of the modern world.