

Loud Sparrows Contemporary Chinese Short Shorts Weatherhead Books On Asia

Kojin Karatani wrote the essays in History and Repetition during a time of radical historical change, triggered by the collapse of the Cold War and the death of the Showa emperor in 1989. Reading Karl Marx in an original way, Karatani developed a theory of history based on the repetitive cycle of crises attending the expansion and transformation of capital. His work led to a rigorous analysis of political, economic, and literary forms of representation that recast historical events as a series of repeated forms forged in the transitional moments of global capitalism. History and Repetition cemented Karatani's reputation as one of Japan's premier thinkers, capable of traversing the fields of philosophy, political economy, history, and literature in his work. The first complete translation of History and Repetition into English, undertaken with the cooperation of Karatani himself, this volume opens with his innovative reading of The Eighteenth Brumaire of Louis Bonaparte, tracing Marx's early theoretical formulation of the state. Karatani follows with a study of violent crises as they recur after major transitions of power, developing his theory of historical repetition and introducing a groundbreaking interpretation of fascism (in both Europe and Japan) as the spectral return of the absolutist monarch in the midst of a crisis of representative democracy. For Karatani, fascism represents the most violent materialization of the repetitive mechanism of history. Yet he also seeks out singularities that operate outside

the brutal inevitability of historical repetition, whether represented in literature or, more precisely, in the process of literature's demise. Closely reading the works of Oe Kenzaburo, Mishima Yukio, Nakagami Kenji, and Murakami Haruki, Karatani compares the recurrent and universal with the singular and unrepeatable, while advancing a compelling theory of the decline of modern literature. Merging theoretical arguments with a concrete analysis of cultural and intellectual history, Karatani's essays encapsulate a brilliant, multidisciplinary perspective on world history.

A futuristic tale set in a long-lost fictional city similar to post-colonial Hong Kong follows the efforts of a team of archaeologists to reconstruct its metropolis through historical maps, documents and artifacts that are translated through anecdotal experiences and social commentary.

These captivating short stories portray three major periods in modern Korean history: the forces of colonial modernity during the late 1930s; the postcolonial struggle to rebuild society after four decades of oppression, emasculation, and cultural exile (1945 to 1950); and the attempt to reconstruct a shattered land and a traumatized nation after the Korean War. Lost Souls echoes the exceptional work of China's Shen Congwen and Japan's Kawabata Yasunari. Modernist narratives set in the metropolises of Tokyo and Pyongyang alternate with starkly realistic portraits of rural life. Surrealist tales suggest the unsettling sensation of colonial domination, while stories of the outcast embody the thrill and terror of independence and survival in a land dominated by tradition and devastated by war. Written during the chaos of 1945, "Booze" recounts a fight between Koreans for control of a former Japanese-owned distillery. "Toad" relates the suffering

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created by hundreds of thousands of returning refugees, and stories from the 1950s confront the catastrophes of the Korean War and the problematic desire for autonomy. Visceral and versatile, Lost Souls is a classic work on the possibilities of transition that showcases the innovation and craftsmanship of a consummate?and widely celebrated?storyteller.

This condensed anthology reproduces close to a dozen plays from Xiaomei Chen's well-received original collection, The Columbia Anthology of Modern Chinese Drama, along with her critical introduction to the historical, cultural, and aesthetic evolution of twentieth-century Chinese spoken drama. Comprising representative works from the Republican era to postsocialist China, the book encapsulates the revolutionary rethinking of Chinese theater and performance that began in the late Qing dynasty and vividly portrays the uncertainty and anxiety brought on by modernism, socialism, political conflict, and war. Chosen works from 1919 to 1990 also highlight the formation of national and gender identities during a period of tremendous social, cultural, and political change in China and the genesis of contemporary attitudes toward the West. PRC theater tracks the rise of communism, juxtaposing ideals of Chinese socialism against the sacrifices made for a new society. Post-Mao drama addresses the nation's socialist legacy, its attempt to reexamine its cultural roots, and postsocialist reflections on critical issues such as nation, class, gender, and collective memories. An essential, portable guide for easy reference and classroom use, this abridgment provides a concise yet well-rounded survey of China's theatricality and representation of political life. The original work not only established a canon of modern Chinese drama in the

West but also made it available for the first time in English in a single volume.

Contemporary Chinese Short-stories

The Archaeology of an Imaginary City

A Tale That Begins with Fukushima

Trees Without Wind

Dust and Other Stories

An Anthology of Twenty-First-Century Chinese Science Fiction

The Matchmaker, the Apprentice, and the Football Fan

*Yi T'aejun was one of twentieth-century Korea's true masters of the short story—and a man who in 1946 stunned his contemporaries by moving to the Soviet-occupied northern zone of his country. In South Korea, where he is known today as “one who went north,” Yi's work was banned until 1988. His momentous decision did not lead him to a safe haven, however: though initially welcomed into the literary establishment, North Korea sent him into internal exile in the 1950s, and little is known of his fate. *Dust and Other Stories* offers a selection of Yi's stories across time and place, showcasing a superb stylist caught up in the midst of his era's most urgent ideological and aesthetic divides. This collection unites his earlier modernist masterpieces from the colonial era with his little-known work penned during North Korea's founding years, offering a rare glimpse into the making—and crossing—of the border between south and north. During the turbulent final years of Japanese rule, Yi's elegant yet*

subdued stories championed both his native tongue and the belief in the capacity of art. In the heavily politicized environment of the North, his later works maintain a faith in the art of storytelling and a concern for the disappearance of customs in the throes of modernization. Throughout both eras, Yi focused on ordinary people: old men struggling to understand a changing world, lovers meeting up among ancient ruins, a lively widow targeted by a literacy campaign, a bourgeois couple trying to sustain themselves during the war by breeding rabbits, and more. Magnificently translated by Janet Poole, Yi's work bears witness to global turmoil with a melancholic sense of enduring beauty.

"As we passed from the city center into the Fukushima suburbs I surveyed the landscape for surgical face masks. I wanted to see in what ratios people were wearing such masks. I was trying to determine, consciously and unconsciously, what people do in response. So, among people walking along the roadway, and people on motorbikes, I saw no one with masks. Even among the official crossing guards outfitted with yellow flags and banners, none. All showed bright and calm. What was I hoping for exactly? The guilty conscience again. But then it was time for school to start. We began to see groups of kids on their way to school. They were wearing masks." *Horses, Horses, in the End the Light Remains Pure* is a multifaceted literary response to the earthquake, tsunami, and nuclear meltdown that devastated northeast Japan on March 11, 2011.

The novel is narrated by Hideo Furukawa, who travels back to his childhood home near Fukushima after 3/11 to reconnect with a place that is now doubly alien. His ruminations conjure the region's storied past, particularly its thousand-year history of horses, humans, and the struggle with a rugged terrain. Standing in the morning light, these horses also tell their stories, heightening the sense of liberation, chaos, and loss that accompanies Furukawa's rich recollections. A fusion of fiction, history, and memoir, this book plays with form and feeling in ways reminiscent of Vladimir Nabokov's Speak, Memory and W. G. Sebald's The Rings of Saturn yet draws its own, unforgettable portrait of personal and cultural dislocation.

This book presents Chinese short-short stories in English and Chinese, integrating language learning with cultural studies for intermediate to advanced learners of Mandarin Chinese and students of contemporary Chinese literature. Each chapter begins with a critical introduction, followed by two or more stories in parallel Chinese and English texts; each story is followed by a vocabulary list, discussion questions, and a biography of the author. The chapters are organized around central concepts in Chinese culture such as li (ritual), ren (benevolence), mianzi (face/prestige), being filial, and the dynamics of yin and yang, as well as the themes of governance, identity, love, marriage, and change. The stories selected are short-shorts by important contemporary writers

ranging from the most literary to everyday voices. Specifically designed for use in upper-level Chinese language courses, Contemporary Chinese Short-Short Stories: A Parallel Text offers students a window onto China today and pathways to its traditions and past as they gain language competence and critical cultural skills.

Loud Sparrows Contemporary Chinese Short-shorts Columbia University Press

China and New Left Visions

The Birth of Chinese Feminism

Flash Fiction International: Very Short Stories from Around the World

Cultural Identity in Wartime Japan

Beasts Head for Home □

Reconfiguring Class, Gender, Ethnicity and Ethics in Chinese Internet Culture

Political and Cultural Interventions

In his preface, the anonymous author of *Courtesans and Opium* describes his book as an act of penance for thirty years spent patronizing the brothels of Yangzhou. Written in the 1840s, his story is filled with vice and dark consequence, portraying the hazards of the city's seedy underbelly and warning others against the example of the Fool. Chinese literature's first true "city novel," *Courtesans and Opium* recounts the illustrious career of a debauched soul enveloped by enthralling pursuits and romantic illusions. While socially acceptable marriages

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were arranged and often loveless, brothels offered men accomplished courtesans who served as both enchanting companions and sensual lovers. These professional sirens dressed in the latest styles and dripped with gold, silver, and jewels. From an early age, they were taught to excel at various arts and graces, which transformed the brothel into a kind of club for men to meet, exchange gossip, and smoke opium at their leisure. The Fool's fable follows five sworn brothers and their respective relationships with Yangzhou courtesans, revealing in acute detail the lurid materialism of this dangerous world—its violence and corruption as well as its seductive but illusory promise. Never before translated into English, *Courtesans and Opium* offers a brilliant window into the decadence of nineteenth-century China.

New information technologies have, to an unprecedented degree, come to reshape human relations, identities and communities both online and offline. As Internet narratives including online fiction, poetry and films reflect and represent ambivalent politics in China, the Chinese state wishes to enable the formidable soft power of this new medium whilst at the same time handling the ideological uncertainties it inevitably entails. This book investigates the ways in which class, gender, ethnicity and ethics are reconfigured, complicated and enriched by the closely intertwined online and offline realities in China. It combs through a wide range of theories on Internet culture, intellectual history, and literary, film, and cultural studies, and explores a variety of online cultural materials, including digitized spoofing, microblog fictions, micro-films, online fictions, web dramas, photographs, flash mobs, popular literature

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and films. These materials have played an important role in shaping the contemporary cultural scene, but have so far received little critical attention. Here, the authors demonstrate how Chinese Internet culture has provided a means to intervene in the otherwise monolithic narratives of identity and community. Offering an important contribution to the rapidly growing field of Internet studies, this book will also be of interest to students and scholars of Chinese culture, literary and film studies, media and communication studies, and Chinese society.

Set among a remote cluster of cave dwellings in Shanxi province, *There's Nothing I Can Do When I Think of You Late at Night* is a genre-defying exposé of rural communism. In a series of vivid, interlocking vignettes, several narrators speak of adultery, bestiality, incest, and vice, revealing the consequences of desire in a world of necessity. The Wen Clan Caves are based on an isolated village where the author, Cao Naiqian, lived during the Cultural Revolution. The land is hard and unforgiving and the people suffer in poverty and ignorance. Through the individual perspectives of the Wen Clan denizens, a complete portrait of village life takes shape. Dark yet lyrical, Cao's snapshots range from pastoral stories of childhood innocence to shocking accounts of brutality and terror. His work echoes William Faulkner's *Go Down, Moses* and Sherwood Anderson's *Winesburg, Ohio*, yet the author's depictions of elemental passions and regional mores make the book entirely his own. Celebrated for its economy of expression, flashes of humor, and an emphasis on understatement rarely found

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in Chinese fiction, *There's Nothing I Can Do When I Think of You Late at Night* is an excellent introduction to the power and craft of Cao Naiqian. His vivid personalities and unflinching realism herald the haunting work of an original literary force.

The first English anthology on China 's New Left in a global context, this book presents the history, background, and the focuses of the most critical force in contemporary China. Well-versed in Chinese history and its global connections, the writers provide well documented and insightful perspectives on China 's pursuit of a path radically different from capitalist globalization.

Duck Prints in the April Snow

An Autobiographical Novel

Romantic Illusions of the Fool of Yangzhou

Ethnic Conflict and Protest in Tibet and Xinjiang

Loud Sparrows

The Columbia Anthology of Modern Chinese Drama

There 's Nothing I Can Do When I Think of You Late at Night

Grassroots Fascism profiles the Asia Pacific War (1937-1945)—the most important though least understood experience of Japan's modern history—through the lens of ordinary Japanese life. Moving deftly from the struggles of the

home front to the occupied territories to the ravages of the front line, the book offers rare insights into popular experiences from the war's troubled beginnings through Japan's disastrous defeat in 1945 and the new beginning it heralded. Yoshimi Yoshiaki mobilizes diaries, letters, memoirs, and government documents to portray the ambivalent position of ordinary Japanese as both wartime victims and active participants. He also provides penetrating accounts of the war experiences of Japan's minorities and imperial subjects, including Koreans and Taiwanese. His book challenges the idea that the Japanese people operated as a mere conduit for the military during the war, passively accepting an imperial ideology imposed upon them by the political elite. Viewed from the bottom up, wartime Japan unfolds as a complex modern mass society, with a corresponding variety of popular roles and agendas. In chronicling the diversity of wartime Japanese social experience, Yoshimi's account elevates our understanding of "Japanese Fascism." In its relation of World War II to the evolution—and destruction—of empire, it makes a fresh

contribution to the global history of the war. Ethan Mark's translation supplements the Japanese original with explanatory notes and an in-depth introduction that situates the work within Japanese studies and global history.

"If sparrows are but a metaphor, every writer faces the challenge of reality, which is to say, how one catches this sparrow." So writes Bei Dao in his preface to Loud Sparrows, a spirited collection of ninety-one short-shorts, an exciting new form of extreme short-storytelling that has swept the creative consciousness of mainland China, Hong Kong, and Taiwan. The artistic and aesthetic freedoms of short-shorts enable writers to capture the tone, texture, and chaos of their rapidly changing societies in infinitely inventive ways. Written by Chinese authors over the past three decades, the stories in this anthology are culled from newspapers, magazines, literary journals, and personal collections, and their subjects range from humanist ideals and traditional virtues to the material benefits of a commercialized society.

The Curious Tale of Mandogi's Ghost incorporates Korean folk

tales, ghost stories, and myth into a phenomenal depiction of epic tragedy. Written by a zainichi, a permanent resident of Japan who is not of Japanese ancestry, the novel tells the story of Mandogi, a young priest living on the island of Cheju-do. Mandogi becomes unwittingly involved in the Four-Three Incident of 1948, in which the South Korean government brutally suppressed an armed peasant uprising and purged Cheju-do of communist sympathizers. Although Mandogi is sentenced to death for his part in the riot, he survives (in a sense) to take revenge on his enemies and fully commit himself to the resistance. Mandogi's indeterminate, shapeshifting character is emblematic of Japanese colonialism's outsized impact on both ruler and ruled. A central work of postwar Japanese fiction, The Curious Tale of Mandogi's Ghost relates the trauma of a long-forgotten history and its indelible imprint on Japanese and Korean memory. Yi Mun-yol's Meeting with My Brother is narrated by a middle-aged South Korean professor, also named Yi, whose father abandoned his family and defected to the North at the outbreak

of the Korean War. Many years later, despite having spent most of his life under a cloud of suspicion as the son of a traitor, Yi is prepared to reunite with his father. Yet before a rendezvous on the Chinese border can be arranged, his father dies. Yi then learns for the first time that he has a half-brother, whom he chooses to meet instead. As the two confront their shared legacy, their encounter takes a surprising turn. Meeting with My Brother represents the political and psychological complexity of Koreans on both sides of the border, offering a complex yet poignant perspective on the divisions between the two countries. Through a series of charged conversations, Yi explores the nuances of reunification, both political and personal. This semiautobiographical account draws on Yi's own experience of growing up with an absent father who defected to the North and the stigma of family disloyalty. First published in Korea in 1994, Meeting with My Brother is a moving and illuminating portrait of the relationships sundered by one of the world's starkest barriers.

Horses, Horses, in the End the Light Remains Pure

In Black and White
Flash Fiction from Contemporary China
The A to Z of Modern Chinese Literature
Theory of Literature and Other Critical Writings
Friend
Meeting with My Brother

Natsume Soseki (1867-1916) was the foremost Japanese novelist of the twentieth century, known for such highly acclaimed works as *Kokoro*, *Sanshiro*, and *I Am a Cat*. Yet he began his career as a literary theorist and scholar of English literature. In 1907, he published *Theory of Literature*, a remarkably forward-thinking attempt to understand how and why we read. The text anticipates by decades the ideas and concepts of formalism, structuralism, reader-response theory, and postcolonialism, as well as cognitive approaches to literature that are only now gaining traction. Employing the cutting-edge approaches of contemporary psychology and sociology, Soseki created a model for studying the conscious experience of reading literature as well as a theory for how the process changes over time and across cultures. Along with *Theory of Literature*, this volume reproduces a later series of lectures and essays in which Soseki continued to develop his theories. By insisting that literary taste is socially and historically determined, Soseki was able to challenge the superiority of the Western canon, and by grounding his theory in scientific knowledge, he was able to claim a universal validity.

One of the world's most ruthless warriors, Chinggis Khan conquered nearly all of Asia in the

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twelfth and thirteenth centuries, transforming the scattered and impoverished Mongols into an exceptionally proud and powerful nation. In this riveting and thoroughly researched portrait, Japan's celebrated epic novelist drives at the root of the khan's great desires and insatiable appetite for supremacy. Beginning with his birth in 1162, *The Blue Wolf* follows the crucial alliances that led to Chinggis Khan's great campaigns in North China, Bukhara, and Samarkand, as well as the state of Khorazm. The khan was obsessed with his ancestry, not knowing whether he was the descendent of the blue wolf (mythical progenitor of the Mongols and the noble Borjigin line) or merely the bastard son of a Merkid tribesman. For Inoue Yasushi, Chinggis's ancestral anxiety lies at the center of his relentless push for empire. He struggled with his paternity as intensely as he fought his battles, and his victories stood as proof that the brave warrior was a true Mongol. The question of paternity also formed the largest wedge between Chinggis and his eldest son, Jochi, a boy born in captivity and of similarly questionable heritage. Hailed for its sophistication and rich imagining of a remote world, *The Blue Wolf* puts a human cast on a legendary force that changed Asia and the world.

He-Yin Zhen (ca. 1884-1920?) was a theorist who figured centrally in the birth of Chinese feminism. Unlike her contemporaries, she was concerned less with China's fate as a nation and more with the relationship among patriarchy, imperialism, capitalism, and gender subjugation as global historical problems. This volume, the first translation and study of He-Yin's work in English, critically reconstructs early twentieth-century Chinese feminist thought in a transnational context by juxtaposing He-Yin Zhen's writing against works by two better-known male

interlocutors of her time. The editors begin with a detailed analysis of He-Yin Zhen's life and thought. They then present annotated translations of six of her major essays, as well as two foundational tracts by her male contemporaries, Jin Tianhe (1874-1947) and Liang Qichao (1873–1929), to which He-Yin's work responds and with which it engages. Jin, a poet and educator, and Liang, a philosopher and journalist, understood feminism as a paternalistic cause that liberals like themselves should defend. He-Yin presents an alternative conception that draws upon anarchism and other radical trends. Ahead of her time, He-Yin Zhen complicates conventional accounts of feminism and China's history, offering original perspectives on sex, gender, labor, and power that remain relevant today.

Nainai has lived in Shanghai for many years, and the time has come to find a wife for her adopted grandson. But when the bride she has chosen arrives from the countryside, it soon becomes clear that the orphaned girl has ideas of her own. Her name is Fu Ping, and the more she explores the residential lanes and courtyards behind Shanghai's busy shopping streets, the less she wants to return to the country as a dutiful wife. As Fu Ping wavers over her future, she learns the city through the stories of the nannies, handymen, and garbage collectors whose labor is bringing life and bustle back to postwar Shanghai. Fu Ping is a keenly observed portrait of the lives of lower-class women in Shanghai in the early years of the People's Republic of China. Wang Anyi, one of contemporary China's most acclaimed authors, explores the daily lives of migrants from rural areas and other people on the margins of urban life. In shifting perspectives rich in detail and psychological insight, she sketches their aspirations, their fears, and the subtle ties that bind

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them together. In Howard Goldblatt's masterful translation, Fu Ping reveals Wang Anyi's precise renderings of history, class, and the human heart.

The Reincarnated Giant

Stories

Biography, Bibliography, and Critical Assessment

The War Experience of the Japanese People

Fu Ping

Contemporary Chinese Fiction Writers

A Novel

This is a collection of Huang Fan's work in English. The anthology includes 'Zero', a futuristic novella that won the Unitas Prize, and three critically acclaimed short stories.

In the summer of 1942 Japan's leading cultural authorities gathered in Tokyo to discuss the massive cultural, technological, and intellectual changes that had transformed Japan since the Meiji period. They feared that without a sufficient understanding of these developments, the Japanese people would lose their identity to the reckless and rapid process of modernization. The participants of this symposium hoped to settle the question of Japanese cultural identity at a time when their country was already at war with England and the United States. They presented papers and held roundtable discussions analyzing the effects of

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modernity from the diverse perspectives of literature, history, theology, film, music, philosophy, and science. Taken together, their work represents a complex portrait of intellectual discourse in wartime Japan, marked not only by a turn toward fascism but also by a profound sense of cultural crisis and anxiety. *Overcoming Modernity* is the first English translation of the symposium proceedings. Originally published in 1942, this material remains one of the most valuable documents of wartime Japanese intellectual history. Richard F. Calichman reproduces the entire proceedings and includes a critical introduction that provides thorough background of the symposium and its reception among postwar Japanese thinkers and critics. The aim of this conference was to go beyond facile and unreflective discussions concerning Japan's new spiritual order and examine more substantially the phenomenon of Japanese modernization and westernization. This does not mean, however, that a consensus was reached among the symposium's participants. Their tense debate reflects the problematic efforts within Japan, if not throughout the rest of the world at the time, to resolve the troubling issues of modernity. A first English translation of a seminal work by the renowned Japanese-Catholic writer is set in the turbulent period between the fall of the shogunate and the Meiji Restoration and follows the experiences of rural villager Kiku, whose love for an imprisoned Catholic compels painful choices and sacrifices.

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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,

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and sad; the writing is dense and thoughtful . . . a page-turner right up to the end.”—Historical Novel Society

A Novel of the Life of Chinggis Khan

History and Repetition

Essential Texts in Transnational Theory

Caught on the Web

Unrest in China's West

Courtesans and Opium

In the aftermath of World War II, Kuki Kyūzō, a Japanese youth raised in the puppet state of Manchuria, struggles to return home to Japan. What follows is a wild journey involving drugs, smuggling, chases, and capture. Kyūzō finally makes his way to the waters off Japan but finds himself unable to disembark. His nation remains inaccessible to him, and now he questions its very existence. Beasts Head for Home is an acute novel of identity, belonging, and the vagaries of human behavior from an exceptional modern Japanese author. Presents three novellas in which traumatic events haunt each of the characters, including in "There a Petal Silently Falls," in which a

woman self-destructs after the disappearance of her brother and the death of her mother.

The Matchmaker, the Apprentice, and the Football Fan moves between anarchic campuses, maddening communist factories, and the victims of China's economic miracle to showcase the absurdity, injustice, and socialist Gothic of everyday Chinese life. In "The Football Fan," readers fall in with an intriguingly unreliable narrator who may or may not have killed his elderly neighbor for a few hundred yuan. The bemused antihero of "Reeducation" is appalled to discover that, ten years after graduating during the pro-democracy protests of 1989, his alma mater has summoned him back for a punitive bout of political reeducation with a troublesome ex-girlfriend. "Da Ma's Way of Talking" is a fast, funny recollection of China's picaresque late 1980s, told through the life and times of one of our student narrator's more controversial classmates; while "The Apprentice" plunges us into the comic vexations of life in a more-or-less planned economy, as an enthusiastic young graduate is over-exercised by his table-tennis-fanatic bosses, deprived of sleep by gambling-addicted colleagues, and stuffed with hard-boiled eggs by

an overzealous landlady. Full of acute observations, political bite, and piercing insight into friendships and romance, these stories further establish Zhu Wen as a fearless commentator on human nature and contemporary China.

Despite more than a decade of rapid economic development, rising living standards, and large-scale improvements in infrastructure and services, China's western borderlands are awash in a wave of ethnic unrest not seen since the 1950s. Through on-the-ground interviews and firsthand observations, the international experts in this volume create an invaluable record of the conflicts and protests as they have unfolded—the most extensive chronicle of events to date. The authors examine the factors driving the unrest in Tibet and Xinjiang and the political strategies used to suppress them. They also explain why certain areas have seen higher concentrations of ethnic-based violence than others. Essential reading for anyone struggling to understand the origins of unrest in contemporary Tibet and Xinjiang, this volume considers the role of propaganda and education as generators and sources of conflict. It links interethnic strife to economic growth and connects environmental degradation to

increased instability. It captures the subtle difference between violence in urban Xinjiang and conflict in rural Tibet, with detailed portraits of everyday individuals caught among the pressures of politics, history, personal interest, and global movements with local resonance.

Overcoming Modernity

More Stories of China

A Novella

The Pearl Jacket and Other Stories

A Novel from North Korea

Lost Souls

A Novel of Shanghai

A new wave of Chinese science fiction is here. This golden age has not only resurrected the genre but also subverted its own conventions. Going beyond post-utopianism and technological optimism, contemporary Chinese writers conjure glittering visions and subversive experiments—ranging from space opera to cyberpunk, utopianism to the posthuman, and parodies of China's rise to deconstructions of the myth of national development. This anthology showcases the best of contemporary science fiction from Taiwan, Hong Kong, and the People's

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Republic of China. In fifteen short stories and novel excerpts, *The Reincarnated Giant* opens a doorway into imaginary realms alongside our own world and the history of the future. Authors such as Lo Yi-chin, Dung Kai-cheung, Han Song, Chen Qiufan, and the Hugo winner Liu Cixin—some alive during the Cultural Revolution, others born in the 1980s—blur the boundaries between realism and surrealism, between politics and technology. They tell tales of intergalactic war; decoding the last message sent from an extinct human race; the use of dreams tools to differentiate cyborgs and humans; poets' strange afterlife inside a supercomputer; cannibalism aboard an airplane; and unchecked development that leads to uncontrollable catastrophe. At a time when the Chinese government promotes the "Chinese dream," the dark side of the new wave shows a nightmare unconscious. *The Reincarnated Giant* is an essential read for anyone interested in the future of the genre.

Paek Nam-nyong's *Friend* is a tale of marital intrigue, abuse, and divorce in North Korea. A woman in her thirties comes to a courthouse petitioning for a divorce. As the judge who hears her statement begins to investigate the case, the story unfolds into a broader consideration of love and marriage. The novel delves into its protagonists' past, describing how the couple first fell in love and then how their marriage deteriorated over the years. It chronicles the toll their acrimony takes

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their son and their careers alongside the story of the judge's own marital troubles. A best-seller in North Korea, where Paek continues to live and write, *Friend* illuminates a side of life in the DPRK that Western readers have never before encountered. Far from being a propagandistic screed in praise of the Great Leader, *Friend* describes the lives of people who struggle with everyday problems such as marital woes and workplace conflicts. Instead of socialist-realist stock figures, Paek depicts complex characters who wrestle with universal questions of individual identity, the split between public and private selves, the unpredictability of existence, and the never-ending labor of maintaining a relationship. This groundbreaking translation of one of North Korea's most popular writers offers English-language readers a page-turner full of psychological tension as well as a revealing portrait of a society that is typically seen as closed to the outside world. "Modern Chinese fiction . . . looks to have made a great leap towards the bookshelves of [Western] readers."—Guardian Hugely popular in China, flash fiction is poised to be the most exciting new development in contemporary Chinese literature in a decade. Integrating both vernacular and contemporary styles while embracing new technologies such as text messaging (SMS) and blogging, contemporary Chinese flash fiction represents the voice of a civilization at the beginning of a startling and unprecedented transformation. This collection features 120 short

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short stories (from 100 to 300 words each), written by some of China's most dynamic and versatile authors. Dong Rui's *The Pearl Jacket* offers a glimpse of the real and surreal in human evolution, Chen Qiyou's *Butterfly Forever* brings an ancient Chinese literary motif into a startling modern context, while Liu Jianchao's *Concerned Departments* mocks the staggering complexity of life in the new urban China. Traditional, experimental, and avant-garde, *The Pearl Jacket and Other Stories* will reinvigorate the position of young Chinese writers as a major presence in contemporary literature. Their voices breathe new energy into modern Chinese literature, leaving the literary and societal stagnation of the Cultural Revolution behind as a distant memory. Shouhua Qi is an associate professor of English at Western Connecticut State University. He is the author of *Red Guard Fantasies and Other Stories* and *When the Purple Mountain Burns*. He is one of the foremost experts (and translators) of the novels of Thomas Hardy.

Dung Kai-cheung's *A Catalog of Such Stuff as Dreams Are Made On* is a playful and imaginative glimpse into the consumerist dreamscape of late-nineties Hong Kong. First published in 1999, it comprises ninety-nine sketches of life just after the handover of the former British colony to China. Each of these stories in miniature begins from a piece of ephemera, usually consumer products or pop culture phenomena, and develops alternately comic and poignant snapshots of urban life.

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Dung's sketches center on once-trendy items that evoke the world at the turn of millennium, such as Hello Kitty, Final Fantasy VIII, a Windows 98 disk, a clamshell mobile phone, Air Jordans, and cargo shorts. The protagonist of each piece, typically a young woman, is struck by an odd, even overriding obsession with an object or fad. Characters embark on brief dalliances or relationships lasting no longer than the fashions that sparked them. Dung blends vivid everyday details—Portuguese egg tarts, Japanese TV shows, the Hong Kong subway—with situations that are often fantastical or preposterous. This catalog of vanished products illuminates how people use objects to define and even invent their own selves. A major work from one of Hong Kong's most gifted and original writers, Dung's archaeology of the end of the twentieth century speaks to perennial questions about consumerism, nostalgia, and identity.

There a Petal Silently Falls

The Curious Tale of Mandogi's Ghost

Three Stories

Kiku's Prayer

Grassroots Fascism

A Parallel Text

Who Ate Up All the Shinga?

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Light and Dark, Natsume Soseki's longest novel and masterpiece, although unfinished, is a minutely observed study of haute-bourgeois manners on the eve of World War I. It is also a psychological portrait of a new marriage that achieves a depth and exactitude of character revelation that had no precedent in Japan at the time of its publication and has not been equaled since. With Light and Dark, Soseki invented the modern Japanese novel. Recovering in a clinic following surgery, thirty-year-old Tsuda Yoshio receives visits from a procession of intimates: his coquettish young wife, O-Nobu; his unsparing younger sister, O-Hide, who blames O-Nobu's extravagance for her brother's financial difficulties; his self-deprecating friend, Kobayashi, a ne'er-do-well and troublemaker who might have stepped from the pages of a Dostoevsky novel; and his employer's wife, Madam Yoshikawa, a conniving meddler with a connection to Tsuda that is unknown to the others. Divergent interests create friction among this closely interrelated cast of characters that explodes into scenes of jealousy, rancor, and recrimination that will astonish Western readers conditioned to expect Japanese reticence. Released from the clinic, Tsuda leaves Tokyo to continue his convalescence at a hot-springs resort. For reasons of her own, Madam Yoshikawa informs him that a woman who inhabits his dreams, Kiyoko, is staying alone at the same inn, recovering from a miscarriage. Dissuading O-Nobu from accompanying him, Tsuda travels to the spa, a lengthy journey fraught with real and symbolic obstacles that feels like a passage from one world to another. He encounters Kiyoko, who attempts to avoid him, but finally

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manages a meeting alone with her in her room. Soseki's final scene is a sublime exercise in indirection that leaves Tsuda to "explain the meaning of her smile." 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.

The *A to Z 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 300 cross-referenced dictionary entries on authors, literary and historical developments, trends, genres, and concepts that played a central

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role in the evolution of modern Chinese literature.

Unfolding in the tense years of the Cultural Revolution (1966--1976), *Trees Without Wind* takes place in a remote Shanxi village in which a rare affliction has left the residents physically stunted. Director Liu, an older revolutionary and local commune head, becomes embroiled in a power struggle with Zhang Weiguo, a young ideologue who believes he is the model of a true revolutionary. Complicating matters is a woman named Nuanyu, who, like Zhang Weiguo and Director Liu, is an outsider untouched by the village's disease. "Wedded" to all of the male villagers, Nuanyu lives a polyandrous lifestyle based on necessity and at odds with the puritanical idealism of the Cultural Revolution. The deformed villagers, representing the manipulated masses of China, become pawns in the Party representatives' factional infighting. Director Liu and Zhang Weiguo's explosive tug-of-war is part of a larger battle among politics, self-interest, and passion gripping a world undone by ideological extremism. A collectively told narrative powered by distinctive subjectivities, *Trees Without Wind* is a milestone in the fictional treatment of a horrific event.

A Catalog of Such Stuff as Dreams Are Made On

Poems by Sarolina Shen Chang

The Blue Wolf

Light and Dark

The Song of Everlasting Sorrow

Historical Dictionary of Modern Chinese Literature
Atlas

Jun'ichirō Tanizaki's In Black and White is a literary murder mystery in which the lines between fiction and reality are blurred. The writer Mizuno has penned a story about the perfect murder. His fictional victim is modeled on an acquaintance, a fellow writer. When Mizuno notices just before the story is about to be published that this man's real name has crept into his manuscript, he attempts to correct the mistake, but it is too late. He then becomes terrified that an actual murder will take place—and that he will be the main suspect. Mizuno goes to great lengths to establish an alibi, venturing into the city's underworld. But he finds himself only more entangled as his paranoid fantasies, including a mysterious "Shadow Man" out to entrap him, intrude into real life. A sophisticated psychological and metafictional mystery, In Black and White is a masterful yet little-known novel from a great writer at the height of his powers. The year 1928 was a remarkable one for Tanizaki. He wrote three exquisite novels, but while two of them—Some Prefer Nettles and Quicksand—became famous, In Black and White disappeared from view. All three were serialized in Osaka and Tokyo newspapers and magazines, but In Black and White was never published as an independent volume. This translation restores it to its rightful place

among Tanizaki's works and offers a window into the author's life at a crucial point in his career. A critical afterword explains the novel's context and importance for Tanizaki and Japan's literary and cultural scene in the 1920s, connecting autobiographical elements with the novel's key concerns, including Tanizaki's critique of Japanese literary culture and fiction itself. A dazzling new anthology of the very best very short fiction from around the world. What is a flash fiction called in other countries? In Latin America it is a micro, in Denmark kortprosa, in Bulgaria mikro razkaz. These short shorts, usually no more than 750 words, range from linear narratives to the more unusual: stories based on mathematical forms, a paragraph-length novel, a scientific report on volcanic fireflies that proliferate in nightclubs. Flash has always—and everywhere—been a form of experiment, of possibility. A new entry in the lauded Flash and Sudden Fiction anthologies, this collection includes 86 of the most beautiful, provocative, and moving narratives by authors from six continents, including best-selling writer Etgar Keret, Zimbabwean writer Petina Gappah, Korean screenwriter Kim Young-ha, Nobel Prize winner Czeslaw Milosz, and Argentinian “Queen of the Microstory” Ana María Shua, among many others. These brilliantly chosen stories challenge readers to widen their vision and celebrate both the local and the universal.

In the years since the death of Mao Zedong, interest in Chinese writers and Chinese literature has risen significantly in the West. In 2000, Gao Xingjian became the first Chinese writer to receive the Nobel Prize for Literature followed by Mo Yan in 2012, and writers such as Ha Jin and Da Sijie have also become well known in the West. Despite this progress, the vast majority of Chinese writers remain largely unknown outside of China. This book introduces the lives and works of eighty contemporary Chinese writers, and focuses on writers from the "Rightist" generation (Bai Hua, Gao Xiaosheng, Liu Shaotang), writers of the Red Guard generation (Li Rui, Wang Anyi), Post-Cultural Revolution Writers, as well as others. Unlike earlier works, it provides detailed, often first-hand, biographical information on this wide range of writers, including their career trajectories, major themes and artistic characteristics. In addition to this, each entry includes a critical presentation and evaluation of the writer's major works, a selected bibliography of publications that includes works in Chinese, works translated into English, and critical articles and books available in English. Offering a valuable contribution to the field of contemporary Chinese literature by making detailed information about Chinese writers more accessible, this book will be of interest to students and scholars Chinese Literature, Contemporary Literature and Chinese Studies.

Park Wan-suh is a best-selling and award-winning writer whose work has been widely translated and published throughout the world. Who Ate Up All the Shinga? is an extraordinary account of her experiences growing up during the Japanese occupation of Korea and the Korean War, a time of great oppression, deprivation, and social and political instability. Park Wan-suh was born in 1931 in a small village near Kaesong, a protected hamlet of no more than twenty families. Park was raised believing that "no matter how many hills and brooks you crossed, the whole world was Korea and everyone in it was Korean." But then the tendrils of the Japanese occupation, which had already worked their way through much of Korean society before her birth, began to encroach on Park's idyll, complicating her day-to-day life. With acerbic wit and brilliant insight, Park describes the characters and events that came to shape her young life, portraying the pervasive ways in which collaboration, assimilation, and resistance intertwined within the Korean social fabric before the outbreak of war. Most absorbing is Park's portrait of her mother, a sharp and resourceful widow who both resisted and conformed to stricture, becoming an enigmatic role model for her struggling daughter. Balancing period detail with universal themes, Park weaves a captivating tale that charms, moves, and wholly engrosses.

Zero and Other Fictions

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