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In A Tower for the Summer Heat,, Patrick Hanan has selected and translated six of the twelve stories (or "towers"), enough to give a very good idea of Li Yu's range. I ha The Ming-Qing playwright, novelist and publisher Li Yu (1611-80) is an ingenious writer, and he is proud of his ingenuity.

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A Tower for the Summer Heat. Li Yu. Translated and with a new preface by Patrick Hanan. Hanan has translated six of the twelve stories in the Sh'ier lou collection, which is the most famous individual collection of vernacular stories from premodern China.

A Tower for the Summer Heat | Columbia University Press

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A Tower for the Summer Heat by Yu, Li, Hanan, Patrick ...

Tower for the Summer Heat 作者 : Li Yu 出版社: Columbia University Press 译者 : Hanan, Patrick 出版年: 1998-04-15 页数: 256 定价: USD 25.50 装帧: Paperback ISBN: 9780231113854

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A Tower for the Summer Heat. Hanan has translated six of the twelve stories in the Shi'er lou collection, which is the most famous individual collection of vernacular stories from premodern China. With Hanan's introduction and notes, and containing Li Yu's emphasis marks, notes, and critiques, this volume will interest students of Chinese literature and general readers alike.

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A TOWER FOR THE SUMMER HEAT by Li Yu | Kirkus Reviews

A tower for the summer heat --Return-to-right hall --House of gathered refinements --The cloud-scraper --Homing Crane Lodge --Nativity room. Other Titles: Shi'er lou. Responsibility: Li Yu ; translated, with an introduction and notes, by Patrick Hanan.

Hanan has translated six of the twelve stories in the Shi'er lou collection, which is the most famous individual collection of vernacular stories from premodern China. With Hanan's introduction and notes, and containing Li Yu's emphasis marks, notes, and critiques, this volume will interest students of Chinese literature and general readers alike.

This volume develops a new style of reading Chinese sources, as pioneered in Chinese Studies by Professor Glen Dudbridge, providing fascinating new insights into Chinese literature, history and popular culture. The analysis of self-fashioning, representation and political propaganda sheds new light on Chinese perceptions of the world.

Delving into three hundred years of Chinese literature, from the mid-sixteenth century to the mid-nineteenth, *The Libertine's Friend* uncovers the complex and fascinating history of male homosexual and homosocial relations in the late imperial era. Drawing particularly on overlooked works of pornographic fiction, Giovanni Vitiello offers a frank exploration of the importance of same-sex love and eroticism to the evolution of masculinity in China. Vitiello's story unfolds chronologically, beginning with the earliest sources on homoeroticism in pre-imperial China and concluding with a look at developments in the twentieth century. Along the way, he identifies a number of recurring characters—for example, the libertine scholar, the chivalric hero, and the lustful monk—and sheds light on a set of key issues, including the social and legal boundaries that regulated sex between men, the rise of male prostitution, and the aesthetics of male beauty. Drawing on this trove of material, Vitiello presents a historical outline of changing notions of male homosexuality in China, revealing the integral part that same-

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sex desire has played in its culture.

Two strangers. One chance meeting. Irresistible heat. My two-timing ex might have wrecked our relationship, but I was not about to let him ruin my vacation. Sure, what was meant to be a romantic romp through Paris would now consist of dining solo at a table for two in the city of love, but I was determined to have a good time on my own. Then I met Chris. He ' s a hot megawatt movie star used to the limelight and women lining up for him. And even though I refused to be one of them, I was done in by him—the dark swoony eyes, his unabashed laugh, the cravings he ignited with only a look. We agreed to give each other two weeks. Then real life would kick in. But is two weeks enough when it might be love? Part one of the Summer Heat Duet

It has often been said that the nineteenth century was a relatively stagnant period for Chinese fiction, but preeminent scholar Patrick Hanan shows that the opposite is true: the finest novels of the nineteenth century show a constant experimentation and evolution. In this collection of detailed and insightful essays, Hanan examines Chinese fiction before and during the period in which Chinese writers first came into contact with western fiction. Hanan explores the uses made of fiction by westerners in China; the adaptation and integration of western methods in Chinese fiction; and the continued vitality of the Chinese fictional tradition. Some western missionaries, for example, wrote religious novels in Chinese, almost always with the aid of native assistants who tended to change aspects of the work to "fit" Chinese taste. Later, such works as Washington Irving's "Rip Van Winkle," Jonathan Swift's "A Voyage to Lilliput," the novels of Jules Verne, and French detective stories were translated into Chinese. These interventions and their effects are explored here for virtually the first time.

"So long as wit and satire, insightfully imagined characterization, and unmatched erudition matter in literature, Qian Zhongshu's writing will have a place, and this translation of his work is among the most significant renderings from Chinese."---Ron Egan, University of California, Santa Barbara Qian Zhongshu was one of twentieth-century China's most ingenious literary stylists, one whose insights into the ironies and travesties of modern China remain stunningly fresh. Between the early years of the Second Sino-Japanese War (1937-1945) and the Communist takeover in 1949, Qian wrote a brilliant series of short stories, essays, and a comedic novel that continue to inspire generations of Chinese readers. With this long-awaited translation, English-language readers can immerse themselves in the invention and satirical wit of one of the world's great literary cosmopolitans. This collection brings together Qian's best short works, combining his iconoclastic essays on the "book of life" from written in the Margins of Life (1941) with the four masterful short stories of Human, Beast, Ghost (1946). His essays elucidate substantive issues through deceptively simple subjects---the significance of windows versus doors, for example, or the blind spots of literary critics---and assert the primacy of critical and creative independence. His stories blur the boundaries between humans, beasts, and ghosts as they struggle through life, death, and resurrection. Christopher G. Rea situates these works within China's wartime politics and Qian's literary vision, highlighting significant changes that Qian Zhongshu made to different editions of his writings and providing unprecedented insight into the author's creative process. Qian Zhongshu (1910-1998), hailed as twentieth-century China's "foremost man of letters," is best known for his novel, *Fortress Besieged*, and his groundbreaking study of the Chinese literary canon, *Limited Views: Essays on Ideas and Letters*

Falling in love, with all its accompanying problems, was a subject of obsessive interest among writers and readers in the Ming Dynasty, when society held strictly to arranged marriages. The stories in this engaging collection all deal with this theme in very different ways, sometimes comically, sometimes tragically. They portray young people choosing their own lovers, resorting to ingenious stratagems and risky escapades in defiance of contemporary mores. Chosen to represent the best works from the great age of the vernacular story, they offer an admirable introduction to the world of Chinese fiction in this era. All of the stories in *Falling in Love*

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have been translated especially for this volume, and most appear here in translation for the first time. They are taken from two works, *Constant Words to Awaken the World* (Xing shi heng yan) and a related collection, *The Rocks Nod Their Heads* (Shi dian tou), both published in the early seventeenth century.

Rulin waishi (The Unofficial History of the Scholars) is more than a landmark in the history of the Chinese novel. This eighteenth-century work, which was deeply embedded in the intellectual and literary discourses of its time, challenges the reader to come to grips with the mid-Qing debates over ritual and ritualism, and the construction of history, narrative, and lyricism. Wu Jingzi's (1701 – 54) ironic portrait of literati life was unprecedented in its comprehensive treatment of the degeneration of mores, the predicaments of official institutions, and the Confucian elite's futile struggle to reassert moral and cultural authority. Like many of his fellow literati, Wu found the vernacular novel an expressive and malleable medium for discussing elite concerns. Through a close reading of *Rulin waishi*, Shang Wei seeks to answer such questions as What accounts for the literati's enthusiasm for writing and reading novels? Does this enthusiasm bespeak a conscious effort to develop a community of critical discourse outside the official world? Why did literati authors eschew publication? What are the bases for their social and cultural criticisms? How far do their criticisms go, given the authors' alleged Confucianism? And if literati authors were interested solely in recovering moral and cultural hegemony for their class, how can we explain the irony found in their works?

Tang Xianzu (1550 – 1616) is acclaimed as the 'Shakespeare of the East' and widely regarded as China's greatest playwright, yet his work has not reached Western readers in its entirety. The *Complete Dramatic Works of Tang Xianzu* represents a literary landmark: this is the first English-language collection of the revered dramatist's most important works to be made available outside China. Translated over two decades, the collection showcases the playwright's major pieces, including *The Purple Flute*, *The Purple Hairpins*, *The Nanke Dream*, *The Handan Dream* – and *The Peony Pavilion*. The *Peony Pavilion* is the playwright's most celebrated work and has drawn comparisons to Homer's *Odyssey*, Virgil's *Aeneid*, Dante's *Divine Comedy* and John Milton's *Paradise Lost*. Known for his lyrical use of metaphor, Tang Xianzu weaves the beauty of nature with the tragedy of emotion. His plays offer an extensive exploration of love, and remain at the heart of Chinese culture. This important collection represents an opportunity for a wider audience to discover the profound and poetic works of this classic playwright.

In this study of desire in Late Imperial China, Martin W. Huang argues that the development of traditional Chinese fiction as a narrative genre was closely related to changes in conceptions of the fundamental nature of desire. He further suggests that the rise of vernacular fiction during the late Ming dynasty should be studied in the context of contemporary debates on desire, along with the new and complex views that emerged from those debates. *Desire and Fictional Narrative in Late Imperial China* shows that the obsession of authors with individual desire is an essential quality that defines traditional Chinese fiction as a narrative genre. Thus the maturation of the genre can best be appreciated in terms of its increasingly sophisticated exploration of the phenomenon of desire.

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