

## Frog Mo Yan

Jintong, his mother, and his eight sisters struggle to survive through the major crises of twentieth century China, which include civil war, invasion by the Japanese, the cultural revolution, and communist rule in the new China.

A portrait of World War II-era London by five literary volunteers documents their experiences as ambulance drivers, firefighters and other civilian aids through the course of a single night in September 1940. 20,000 first printing.

Set on the eve of the financial crash of 2008, this evocative novel is made up of three stories linked by time and place, and also by the moving, unexpected interactions of a rich cast of characters. *Barcelona Dreaming* is narrated, in turn, by an English woman who runs a gift shop, an alcoholic jazz pianist, and a translator tormented by unrequited love, all of whose lives will be changed forever. Underpinning the novel, and casting a long shadow, is a crime committed against a young Moroccan immigrant. Exploring themes of addiction, racism, celebrity, immigration, and self-delusion, and fueled by a longing for the unattainable and a nostalgia for what is about to be lost, *Barcelona Dreaming* is a love letter to one of the world's most beautiful cities and a powerful and poignant fable for our uncertain times.

Eleanor Merritt, a do-gooding American family-planning worker, was drawn to Kenya to improve the lot of the poor. Unnervingly, she finds herself falling in love with the beguiling Calvin Piper despite, or perhaps because of, his misanthropic theories about population control and the future of the human race. Surely, Calvin whispers seductively in Eleanor's ear, if the poor are a responsibility they are also an imposition. Set against the vivid backdrop of shambolic modern-day Africa—a continent now primarily populated with wildlife of the two-legged sort—Lionel Shriver's *Game Control* is a wry, grimly comic tale of bad ideas and good intentions. With a deft, droll touch, Shriver highlights the hypocrisy of lofty intellectuals who would "save" humanity but who don't like people.

A thrilling and propulsive novel of an Antarctica expedition gone wrong and its far-reaching consequences for the explorers and their families "leaves the reader moved and subtly changed, as if she had become part of the story" (Hilary Mantel). Remember the training: find shelter or make shelter, remain in place, establish contact with other members of the party, keep moving, keep calm.

Robert 'Doc' Wright, a veteran of Antarctic surveying, was there on the ice when the worst happened. He holds within him the complete story of that night—but depleted by the disaster, Wright is no longer able to communicate the truth.

Instead, in the wake of the catastrophic expedition, he faces the most daunting adventure of his life: learning a whole new way to be in the world. Meanwhile Anna, his wife, must suddenly scramble to navigate the sharp and unexpected contours of life as a caregiver. From the Booker Prize-longlisted, American Academy of Arts & Letters Award-winning author of *Reservoir 13*, this is a novel every bit as mesmerizing as its setting. Tenderly unraveling different notions of

heroism through the rippling effects of one extraordinary expedition on an ordinary family, *Lean Fall Stand* explores the indomitable human impulse to turn our experiences into stories—even when the words may fail us.

A Good Morning America Buzz Pick A Library Reads Pick June Jones emerges from her shell to fight for her beloved local library, and through the efforts and support of an eclectic group of library patrons, she discovers life-changing friendships along the way. Lonely librarian June Jones has never left the sleepy English village where she grew up. Shy and reclusive, the thirty-year-old would rather spend her time buried in books than venture out into the world. But when her library is threatened with closure, June is forced to emerge from behind the shelves to save the heart of her community and the place that holds the dearest memories of her mother. Joining a band of eccentric yet dedicated locals in a campaign to keep the library, June opens herself up to other people for the first time since her mother died. It just so happens that her old school friend Alex Chen is back in town and willing to lend a helping hand. The kindhearted lawyer's feelings for her are obvious to everyone but June, who won't believe that anyone could ever care for her in that way. To save the place and the books that mean so much to her, June must finally make some changes to her life. For once, she's determined not to go down without a fight. And maybe, in fighting for her cherished library, June can save herself, too.

Stripped of his possessions and executed as a result of Mao's Land Reform Movement in 1948, benevolent landowner Ximen Nao finds himself endlessly tortured in Hell before he is systematically reborn on Earth as each of the animals in the Chinese zodiac.

It is 1969 and China is in the throes of the Cultural Revolution. The Tao family is banished to the countryside, forced to leave comfortable lives in Nanjing to be reeducated in the true nature of the revolution by the peasants of Sanyu village. The parents face exile with stoicism and teach their son to embrace reeducation wholeheartedly. Is this simple pragmatism, an attempt to protect the boy and ensure his future? Or do the banished cadres really cling to their belief in their leaders and the ideals of the Revolution? These questions remain tantalizingly unanswered in this prize-winning first novel.

The true key to all the perplexities of the human condition, Rousseau boldly claims, is the “natural goodness of man.” It is also the key to his own notoriously contradictory writings, which, he insists, are actually the disassembled parts of a rigorous philosophical system rooted in that fundamental principle. What if this problematic claim—so often repeated, but as often dismissed—were resolutely followed and explored? Arthur M. Melzer adopts this approach in *The Natural Goodness of Man*. The first two parts of the book restore the original, revolutionary significance of this now time-worn principle and examine the arguments Rousseau offers in proof of it. The final section unfolds and explains Rousseau’s programmatic thought, especially the Social Contract, as a precise solution to the human problem as redefined by the principle of natural goodness. The result is a systematic reconstruction of Rousseau’s philosophy that discloses with unparalleled clarity both the complex weave of his argument and the majestic unity of his vision. Melzer persuasively resolves one after another of the famous Rousseauian paradoxes—enlarging, in the process, our understanding of modern philosophy

and politics. Engagingly and lucidly written, *The Natural Goodness of Man* will be of interest to general as well as scholarly readers.

In 2012 the Swedish Academy announced that Mo Yan had received the Nobel Prize in Literature for his work that "with hallucinatory realism merges folk tales, history, and the contemporary." The announcement marked the first time a resident of mainland China had ever received the award. This is the first English-language study of the Chinese writer's work and influence, featuring essays from scholars in a range of disciplines, from both China and the United States. Its introduction, twelve articles, and epilogue aim to deepen and widen critical discussions of both a specific literary author and the globalization of Chinese literature more generally. The book takes the "root-seeking" movement with which Mo Yan's works are associated as a metaphor for its organizational structure. The four articles of "Part I: Leaves" focus on Mo Yan's works as world literature, exploring the long shadow his works have cast globally. Howard Goldblatt, Mo Yan's English translator, explores the difficulties and rewards of interpreting his work, while subsequent articles cover issues such as censorship and the "performativity" associated with being a global author. "Part II: Trunk" explores the nativist core of Mo Yan's works. Through careful comparative treatment of related historical events, the five articles in this section show how specific literary works intermingle with China's national and international politics, its mid-twentieth-century visual culture, and its rich religious and literary conventions, including humor. The three articles in "Part III: Roots" delve into the theoretical and practical extensions of Mo Yan's works, uncovering the vibrant critical and cultural systems that ground Eastern and Western literatures and cultures. *Mo Yan in Context* concludes with an epilogue by sociologist Fenggang Yang, offering a personal and globally aware reflection on the recognition Mo Yan's works have received at this historical juncture.

The farmers of Paradise County have been leading a hardscrabble life unchanged for generations. The Communist government has encouraged them to plant garlic, but selling the crop is not as simple as they believed. Warehouses fill up, taxes skyrocket, and government officials maltreat even those who have traveled for days to sell their harvest. A surplus on the garlic market ensues, and the farmers must watch in horror as their crops wither and rot in the fields. Families are destroyed by the random imprisonment of young and old for supposed crimes against the state. The prisoners languish in horrifying conditions in their cells, with only their strength of character and thoughts of their loved ones to save them from madness. Meanwhile, a blind minstrel incites the masses to take the law into their own hands, and a riot of apocalyptic proportions follows with savage and unforgettable consequences. *The Garlic Ballads* is a powerful vision of life under the heel of an inflexible and uncaring government. It is also a delicate story of love between man and woman, father and child, friend and friend—and the struggle to maintain that love despite overwhelming obstacles.

FrogPenguin Books

"The system has no place for a cop who puts justice above the interests of the Party. It's a miracle that I survived as long as I did." For years, Chen Cao managed to balance the interests of the Communist Party and the promises made by his job. He was both a Chief Inspector of Special Investigations of the Shanghai Police Department and the deputy party secretary of the bureau. He was considered a potential rising star in the Party until, after one too many controversial cases that embarrassed powerful elements in the Party, Chen Cao found himself neutralized. Under the guise of a major promotion, a new position with a substantial title but no power, he's stripped of his job duties and isolated. But that's still not enough, as it becomes increasingly clear that someone is attempting to set him up, for public disgrace and possibly worse. Chen Cao is technically in charge of the corruption case of a "Red Prince"—a powerful, high Party figure who embodies the ruthless ambition, greed, and corruption that is increasingly evident in the new China. This "Red Prince" has the kind of connections and power to deflect any attempts to bring him to justice. Now with no power, few allies, and with

his own reputation on the line, the former Inspector Chen is facing the most dangerous investigation of his career, and his life.

"Just as Nobel Prize Winner in Literature Mo Yan captivated his audience with his storytelling as a young boy and later readers with his novels (e.g., *Red Sorghum*, *The Garlic Ballads*, *The Republic of Wine*, *Big Breasts and Wide Hips*) and short stories (e.g., 'Shifu, You'll Do Anything for a Laugh'), his speeches on literature in recent years are riveting. They provide rare insight into the complex thought processes of one of the most influential writers in the world. Mo Yan's passion for this work also comes across clearly in his lectures and speeches, reinforcing the strong emotions his works evoke in his readers. Many of these speeches have been translated into Japanese and Korean, and they are now available in English. From the writers who have influenced him to the relationship between his life and his works, these speeches provide an extraordinary window in Mo Yan's world and will help us appreciate his works even more"--

A satirical novel set in 1967 China from the Franz Kafka Prize-winning author of *Lenin's Kiss*—"one of China's greatest living authors" (*The Guardian*). *Serve the People!* is the story of a forbidden love affair between Liu Lian, the young wife of a Division Commander in Communist China, and a servant in her household, Wu Dawang. Left to idle at home while her husband furthers the revolution, Liu Lian establishes a rule for her orderly: whenever the household's wooden *Serve the People!* sign is removed from its usual place on the dinner table and placed elsewhere, Wu Dawang is to stop what he is doing and attend to her needs upstairs. What follows is a "steamy and subversive" story and comic satire on Mao's slogan and the political and sexual taboos of his regime (*The Guardian*). Originally banned in China, *Serve the People!* is the first work from Yan Lianke to be translated into English, and "a scathing sendup of life in 1960s China during the chaos of the country's Cultural Revolution" (*LA Times*).

A Pulitzer Prize-winning journalist offers an intimate investigation of China's one-child policy and its consequences for families and the nation at large. For over three decades, China exercised unprecedented control over the reproductive habits of its billion citizens. Now, with its economy faltering just as it seemed poised to become the largest in the world, the Chinese government has brought an end to its one-child policy. It may once have seemed a shortcut to riches, but it has had a profound effect on society in modern China. Combining personal portraits of families affected by the policy with a nuanced account of China's descent towards economic and societal turmoil, Mei Fong reveals the true cost of this controversial policy. Drawing on eight years of research, Fong reveals a dystopian legacy of second children refused documentation by the state; only children supporting their parents and grandparents; and villages filled with ineligible bachelors. A "vivid and thoroughly researched" piece of on-the-ground journalism, *One Child* humanizes the policy that defined China and warns that the ill-effects of its legacy will be felt across the globe (*The Guardian, UK*).

A New York Times bestseller! Return to Harlem's "wildly entertaining" family in this funny, heartwarming sequel. When catastrophe strikes their beloved upstairs neighbors, the Vanderbeeker children set out to build the best, most magical healing garden in Harlem—in spite of a locked fence, thistles and trash, and the conflicting plans of a wealthy real estate developer. While Isa is off at sleepaway orchestra camp, Jessie, Oliver, Hyacinth, and Laney are stuck at home in the brownstone with nothing to do but get on one another's nerves. But when catastrophe strikes their beloved upstairs neighbor, their sleepy summer transforms in an instant as the Vanderbeeker children band together to do what they do best: make a plan. They will create the most magical healing garden in all of Harlem. In this companion to *The Vanderbeekers of 141st Street*, experience the warmth of a family and their community as they work together to bring a little more beauty and kindness to the world, one thwarted plan at a time.

"An original and impressively assured debut. A gem of a novel." —Graeme Simsion, New York



Times bestselling author of *The Rosie Project* A soaring, heartfelt debut following fifty-five days in the life of ten-year-old Rae, who must look after herself and her dog when her mother disappears. For as long as Rae can remember, it's been her and Mum, and their dog, Splinter; a small, deliberately unremarkable, family. They have their walks, their cooking routines, their home. Sometimes Mum disappears for a while to clear her head but Rae is okay with this because Mum always comes back. So, when Rae wakes to Splinter's nose in her face, the back door open, and no Mum, she does as she's always done and carries on. She tends to the house, goes to school, walks Splinter, and minds her own business—all the while pushing down the truth she isn't ready to face. That is, until her grumpy, lonely neighbor Lettie—with her own secrets and sadness—falls one night and needs Rae's help. As the two begin to rely on each other, Rae's anxiety intensifies as she wonders what will happen to her when her mother's absence is finally noticed and her fragile world bursts open. *A Million Things* transforms a gut-wrenching story of abandonment and what it's like to grow up in a house that doesn't feel safe into an astonishing portrait of resilience, mental health, and the families we make and how they make us in return.

From one of world literature's most courageous voices, a novel about the human cost of China's one-child policy through the lens of one rural family on the run from its reach Far away from the Chinese economic miracle, from the bright lights of Beijing and Shanghai, is a vast rural hinterland, where life goes on much as it has for generations, with one extraordinary difference: "normal" parents are permitted by the state to have only a single child. *The Dark Road* is the story of one such "normal" family—Meili, a young peasant woman; her husband, Kongzi, a village schoolteacher; and their daughter, Nannan. Kongzi is, according to family myth, a direct lineal descendant of Confucius, and he is haunted by the imperative to carry on the family name by having a son. And so Meili becomes pregnant again without state permission, and when local family planning officials launch a new wave of crackdowns, the family makes the radical decision to leave its village and set out on a small, rickety houseboat down the Yangtze River. Theirs is a dark road, and tragedy awaits them, and horror, but also the fierce beauty born of courageous resistance to injustice and inhumanity. *The Dark Road* is a haunting and indelible portrait of the tragedies befalling women and families at the hands of China's one-child policy and of the human spirit's capacity to endure even the most brutal cruelty. While Ma Jian wrote *The Dark Road*, he traveled through the rural backwaters of southwestern China to see how the state enforced the one-child policy far from the outside world's prying eyes. He met local women who had been seized from their homes and forced to undergo abortions or sterilization in the policy's name; and on the Yangtze River, he lived among fugitive couples who had gone on the run so they could have more children, that most fundamental of human rights. Like all of Ma Jian's novels, *The Dark Road* is also a celebration of the life force, of the often comically stubborn resilience of man's most basic instincts.

Winner of the Christian Gauss Award for excellence in literary scholarship from the Phi Beta Kappa Society Having excavated the world's earliest novels in his previous book, literary historian Steven Moore explores in this sequel the remarkable flowering of the novel between the years 1600 and 1800—from *Don Quixote* to America's first big novel, an homage to Cervantes entitled *Modern Chivalry*. This is the period of such classic novels as *Tom Jones*, *Candide*, and *Dangerous Liaisons*, but beyond the dozen or so recognized classics there are hundreds of other interesting novels that appeared then, known only to specialists: Spanish picaresques, French heroic romances, massive Chinese novels, Japanese graphic novels, eccentric English novels, and the earliest American novels. These minor novels are not only interesting in their own right, but also provide the context needed to appreciate why the major novels were major breakthroughs. The novel experienced an explosive growth spurt during these centuries as novelists experimented with different forms and genres: epistolary novels, romances, Gothic thrillers, novels in verse, parodies, science fiction, episodic road trips, and

family sagas, along with quirky, unclassifiable experiments in fiction that resemble contemporary, avant-garde works. As in his previous volume, Moore privileges the innovators and outriders, those who kept the novel novel. In the most comprehensive history of this period ever written, Moore examines over 400 novels from around the world in a lively style that is as entertaining as it is informative. Though written for a general audience, *The Novel, An Alternative History* also provides the scholarly apparatus required by the serious student of the period. This sequel, like its predecessor, is a “zestfully encyclopedic, avidly opinionated, and dazzlingly fresh history of the most 'elastic' of literary forms” (Booklist).

A novel of epic proportions, gargantuan appetites, & surrealistic fantasies, *The Republic of Wine* is as daring as it is controversial.

What do the Chinese literature and film inspired by the Cultural Revolution (1966-1976) have in common with the Chinese literature and film of the May Fourth movement (1918-1930)? This new book demonstrates that these two periods of the highest literary and cinematic creativity in twentieth-century China share several aims: to liberate these narrative arts from previous aesthetic orthodoxies, to draw on foreign sources for inspiration, and to free individuals from social conformity. Although these consistencies seem readily apparent, with a sharper focus the distinguished contributors to this volume reveal that in many ways discontinuity, not continuity, prevails. Their analysis illuminates the powerful meeting place of language, imagery, and narrative with politics, history, and ideology in twentieth-century China. Drawing on a wide range of methodologies, from formal analysis to feminist criticism, from deconstruction to cultural critique, the authors demonstrate that the scholarship of modern Chinese literature and film has become integral to contemporary critical discourse. They respond to Eurocentric theories, but their ultimate concern is literature and film in China's unique historical context. The volume illustrates three general issues preoccupying this century's scholars: the conflict of the rural search for roots and the native soil movement versus the new strains of urban exoticism; the diacritics of voice, narrative mode, and intertextuality; and the reintroduction of issues surrounding gender and subjectivity. Table of Contents: Preface Acknowledgments Introduction David Der-wei Wang part:1 Country and City 1. Visitation of the Past in Han Shaogong's Post-1985 Fiction Joseph S. M. Lau 2. Past, Present, and Future in Mo Yan's Fiction of the 1980s Michael S. Duke 3. Shen Congwen's Legacy in Chinese Literature of the 1980s Jeffrey C. Kinkley 4. Imaginary Nostalgia: Shen Congwen, Song Zelai, Mo Yan, and Li Yongping David Der-wei Wang 5. Urban Exoticism in Modern and Contemporary Chinese Literature Heinrich Fruehauf part: 2 Subjectivity and Gender 6. Text, Intertext, and the Representation of the Writing Self in Lu Yun, Dafu, and Wang Meng Yi-tsi Mei Feuerwerker 7. Invention and Intervention: The Making of a Female Tradition in Modern Chinese Literature Lydia H. Liu 8. Living in Sin: From May Fourth via the Antirightist Movement to the Present Margaret H. Decker part: 3 Narrative Voice and Cinematic Vision 9. Lu Xun's Facetious Muse: The Creative Imperative in Modern Chinese Fiction Marston Anderson 10. Lives in Profile: On the Authorial Voice in Modern and Contemporary Chinese Literature Theodore Hutters 11. Melodramatic Representation and the "May Fourth" Tradition of Chinese Cinema Paul G. Pickowicz 12. Male Narcissism and National Culture: Subjectivity in Chen Kaige's *King of the Children* Rey Chow Afterword: Reflections on Change and Continuity in Modern Chinese Fiction Leo Ou-fan Lee Notes Contributors From May Fourth to June Fourth will be warmly welcomed. It should be of great interest to all concerned with literary developments in the contemporary world on the one hand, and on the other with the enigmas surrounding China's alternating attempts to develop and to destroy herself as a civilization.

--Cyril Birch, University of California, Berkeley

This powerful novel by Mo Yan—one of contemporary China's most famous and prolific writers—is both a stirring love story and an unsparing critique of political corruption during the final years of the Qing Dynasty, China's last imperial epoch. *Sandalwood Death* is set during

the Boxer Rebellion (1898–1901)—an anti-imperialist struggle waged by North China’s farmers and craftsmen in opposition to Western influence. Against a broad historical canvas, the novel centers on the interplay between its female protagonist, Sun Meiniang, and the three paternal figures in her life. One of these men is her biological father, Sun Bing, an opera virtuoso and a leader of the Boxer Rebellion. As the bitter events surrounding the revolt unfold, we watch Sun Bing march toward his cruel fate, the gruesome “sandalwood punishment,” whose purpose, as in crucifixions, is to keep the condemned individual alive in mind-numbing pain as long as possible. Filled with the sensual imagery and lacerating expressions for which Mo Yan is so celebrated, *Sandalwood Death* brilliantly exhibits a range of artistic styles, from stylized arias and poetry to the antiquated idiom of late Imperial China to contemporary prose. Its starkly beautiful language is here masterfully rendered into English by renowned translator Howard Goldblatt.

From the acclaimed author of *The Lost Daughter of Happiness* comes a groundbreaking novel that will introduce readers to the little-known underworlds of contemporary China. Geling Yan captivates readers once more in her breakthrough novel. This is the fantastical tale of Dan Dong, an unemployed factory worker whose life takes a series of unexpected twists after he discovers that, by posing as a journalist, he can eat exquisite gourmet meals for free at state-sponsored banquets. But the secrets he overhears at these events eventually lead Dan down a twisted, intrigue-laden path, and his subterfuge and his real identity become harder and harder to separate. When he becomes privy to a scandal that runs from the depths of society to its highest rungs, Dan must find a way to uncover the corruption -- without revealing the dangerous truth about himself.

This landmark literary anthology of poems, stories, and literary essays about abortion, *Choice Words: Writers on Abortion*, is a powerful collection of timely pieces on the struggle to defend reproductive rights. Twenty years in the making, this book spans continents and centuries; the manuscript includes Audre Lorde, Margaret Atwood, Lucille Clifton, Amy Tan, Gloria Steinem, Ursula Le Guin, Gwendolyn Brooks, Joyce Carol Oates, Gloria Naylor, Dorothy Parker, Ruth Praver Jhabvala, Anne Sexton, Ntozake Shange, Sholeh Wolpe, Ai, Jean Rhys, Mahogany L. Browne, Shirley Geok-lin Lim, Frank O’Hara, Vi Khi Nao, Sharon Olds, Judith Arcana, Alice Walker, Lucille Clifton, Molly Peacock, Carol Muske-Dukes, Mo Yan, Leslie Marmon Silko, Bobbie Louise Hawkins, Kathy Acker, Langston Hughes, Sharon Doubiago, and numerous other classic and contemporary writers including voices from Canada, France, China, India, Iran, Ireland, Kenya, and Pakistan.

the worldwide bestselling novel by the winner of the 2000 Nobel Prize for Literature. *Soul Mountain* is a picaresque novel of immense wisdom and sparse beauty, bursting with knowledge and experience and portraying a culture as vast and fascinating as the history of humankind itself. In China in the early eighties, the book's central character embarks on a cross-country journey in search of the mysterious 'Mountain'. Along the way he collects stories, lovers, spiritual wisdom and undergoes myriad experiences that are sometimes violent, sometimes frightening, sometimes funny, but always enriching. He researches the origins of humankind and Chinese culture, and explores philosophical issues such as truth, knowledge and how one's childhood affects later life. At the end of the book, he realises that all along what was important was not finding the elusive Soul

Mountain, but rather the journey itself. Part love story, part fable, part philosophical treatise and part travel journal, this is one of the most challenging, rewarding and inventive works of fiction since Ulysses.

[In this novel by the 2012 Nobel Laureate in Literature], "a benign old monk listens to a prospective novice's tale of depravity, violence and carnivorous excess while a nice little family drama--in which nearly everyone dies--unfurls ... As his dual narratives merge and feather into one another, each informing and illuminating the other, Mo Yan probes the character and lifestyle of modern China."--Publisher's description.

Frog is a richly complex new novel about China's one-child policy by Mo Yan, winner of the Nobel Prize in Literature 2012. Gugu is beautiful, charismatic and of an unimpeachable political background. A respected midwife, she combines modern medical knowledge with a healer's touch to save the lives of village women and their babies. After a disastrous love affair with a defector leaves Gugu reeling, she throws herself zealously into enforcing China's draconian new family-planning policy by any means necessary, be it forced sterilizations or late-term abortions. Tragically, her blind devotion to the Party line spares no one, not her own family, not even herself. Once beloved, Gugu becomes the living incarnation of a reviled social policy violently at odds with deeply-rooted social values.

Spanning the pre-revolutionary era and the country's modern-day consumer society, Mo Yan's taut and engrossing examination of Chinese life will be read for generations to come. 'Mo Yan deserves a place in world literature. His voice will find its way into the heart of the reader, just as Kundera and Garcia Marquez have' Amy Tan 'One of China's leading writers . . . his work rings with refreshing authenticity' Time 'His idiom has the spiralling invention of much world literature of a high order, from Vargas Llosa to Rushdie' Observer Translated by Howard Goldblatt Mo Yan was born in 1955 in Gaomi County in Shandong province, China. He is the author of various novellas and short stories and numerous novels including Red Sorghum, The Republic of Wine, Big Breasts and Wide Hips, Life and Death Are Wearing Me Out and The Garlic Ballads. In 2012 he was awarded the Nobel Prize for Literature. Howard Goldblatt is the award-winning translator of numerous works of contemporary Chinese into English. He has been awarded the National Translation Award from the American Literary Translation Association and a Guggenheim Fellowship.

Mo Yan, China's most critically acclaimed author, has changed the face of his country's contemporary literature with such daring and masterly novels as Red Sorghum, The Garlic Ballads, and The Republic of Wine. In this collection of eight astonishing stories—the title story of which has been adapted to film by the award-winning director of Red Sorghum Zhang Yimou—Mo Yan shows why he is also China's leading writer of short fiction. His passion for writing shaped by his own experience of almost unimaginable poverty as a child, Mo Yan uses his talent to expose the harsh abuses of an oppressive society. In these stories he writes of those who suffer, physically and spiritually, under its yoke: the newly



unemployed factory worker who hits upon an ingenious financial opportunity; two former lovers revisiting their passion fleetingly before returning to their spouses; young couples willing to pay for a place to share their love in private; the abandoned baby brought home by a soldier to his unsympathetic wife; the impoverished child who must subsist on a diet of iron and steel; the young bride willing to go to any length to escape an odious, arranged marriage. Never didactic, Mo's fiction ranges from tragedy to wicked satire, rage to whimsy, magical fable to harsh realism, from impassioned pleas on behalf of struggling workers to paeans to romantic love.

The sweeping history of modern China through the lens of the nation's controversial one-child policy. *Frog* opens with a playwright nicknamed Tadpole who plans to write about his aunt. In her youth, Gugu-- the beautiful daughter of a famous doctor and staunch Communist-- is revered for her skill as a midwife. But when her lover defects, Gugu's own loyalty to the Party is questioned. She decides to prove her allegiance by strictly enforcing the one-child policy, keeping tabs on the number of children in the village, and performing abortions on women as many as eight months pregnant.--

"In *Change*, China's foremost novelist Mo Yan personalizes the social and political changes in his country over the past few decades in a novella disguised as autobiography (or vice versa). Unlike most historical narratives from China, which are pegged to political events, *Change* is a representative of 'people's history', a bottom-up rather than top-down view of a country in flux. By moving back and forth in time and focusing on small events and everyday people, the author breathes life into history by describing the effects of larger-than-life events on the average citizen."--

In line for the top politic position of the Shanghai Police Department, Chief Inspector Chen Cao is drawn into the investigation of a major party member's son, whose suspicious suicide in the face of corruption charges forces Chen to make a difficult choice. By the author of *Years of Red Dust*.

The acclaimed novel of love and resistance during late 1930s China by Mo Yan, winner of the 2012 Nobel Prize in Literature. Spanning three generations, this novel of family and myth is told through a series of flashbacks that depict events of staggering horror set against a landscape of gemlike beauty, as the Chinese battle both Japanese invaders and each other in the turbulent 1930s. A legend in China, where it won major literary awards and inspired an Oscar-nominated film directed by Zhang Yimou, *Red Sorghum* is a book in which fable and history collide to produce fiction that is entirely new—and unforgettable.

Here are 31 favorite pictures from *Frog* and *Toad* stories. Now children can color this favorite pair of friends flying a kite, eating cookies, and planting a garden. Each picture is complemented by a short caption about *Frog* and *Toad*.

National Book Award Finalist, 1991

"Lily Daw is young, pretty, perhaps more than a little peculiar, and in love! However, the well-meaning ladies of the Helping Hand Society are determined to see Lily off to the State Home for the Feeble-Minded. They just don't believe her when she says she's

planning to be married this very day. The ladies certainly do have grounds for concern. Lily has always had an odd imagination, and the man she's describing now is a 'show fellow.' One thing is clear to the ladies, the faster they can get Lily committed, the better. They urgently try to get her consent. As they're winning her over, a 'show fellow' appears and actually wants to marry Lily."--From publisher's website.

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