

No Name Woman

American Women's Autobiography Women in Chinese Martial Arts Films of the New Millennium Feminism and Global Chineseness: The Cultural Production of Controversial Women Authors Writing the Survivor In Her Mother's House New Perspectives on Women and Comedy Scribner's Magazine Arthur's Lady's Home Magazine Harper's Weekly Hand Book of the Benevolent Institutions & Charities of New York Harper's New Monthly Magazine Ellen Percy; or, The memoirs of an actress The Writings of Anthony Trollope: Doctor Thorne The Sketch Finding List of the Reddick's Public Library of Ottawa, Illinois. 1888 Old and new London: a narrative of its history, its people and its places, by W. Thornbury (E. Walford). Literary Contexts in Memoirs The British drama, illustrated Frank Leslie's Sunday Magazine Margo Culley Ya-chen Chen Aijun Zhu Robin E. Field Wendy Ho Regina Barreca John Bonner George William MacArthur Reynolds Anthony Trollope Reddick Public Library George Walter Thornbury

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focus on the works of harriet jacobs elizabeth cady stanton gertrude stein mary mccarthy maxine hong kingston and others

women and gender in chinese martial arts films of the new millennium by ya chen chen is an excavation of underexposed gender issues focusing mainly on contradictory and troubled feminism in the film narratives in the cinematic world of martial arts films one can easily find representations of women of ancient china released from the constraints of patriarchal social order to revel in a dreamlike space of their own they can develop themselves protect themselves and even defeat or conquer men this world not only frees women from the convention of foot binding but it also unbinds them in terms of education critical thinking talent ambition opportunities to socialize with different men and the freedom or right to both choose their spouse and decide their own fate chen calls this phenomenon chinese cinematic martial arts feminism the liberation is never sustaining or complete however chen reveals the presence of a glass ceiling marking the maximal exercise of feminism and women's rights which the patriarchal order is willing to accept as such these films are not to be seen as celebrations of feminist liberation but as enunciations of the patriarchal authority that suffuses chinese cinematic

martial arts feminism the film narratives under examination include crouching tiger hidden dragon directed by ang lee hero zhang yimou house of the flying daggers zhang yimou seven swords tsui hark the promise chen kaige the banquet feng xiaogang and curst of the golden flower zhang yimou chen also touches upon the plots of two of the earliest award winning chinese martial arts films a touch of zen and legend of the mountain both directed by king hu

this book deconstructs the controversy of globally located chinese women authors including maxine hong kingston america wei hui mainland china li ang taiwan and li bihua hong kong it vividly shows how these authors are trapped in a dilemma between feminism nationalism and neocolonialism complicated by the powerful influences of global popular culture this book not only engages in the much debated major issues such as gender nation narration and globalization but more profoundly it also points out the cultural and political significance of literary and cultural criticism a much neglected area of research the author s detailed examination of chinese nationalism from the perspectives of gender and globalization shows her sharp awareness of the changing geopolitical mapping of chineseness critics of chinese literature and culture will benefit from this work in this era of social and political changes

writing the survivor the rape novel in late twentieth century american fiction identifies a new genre of american fiction the rape novel that recenters narratives of sexual violence on the survivors of violence and abuse rather than the perpetrators the rape novel arose during the women s liberation movement as women writers collectively challenged the traditional erasure of female subjectivity and agency found in earlier representations of sexual violence in american fiction the rape novel not only foregrounds survivors and their stories in a textual centering that affirms their dignity and self worth but also develops new narratological strategies for portraying violent disturbing subject matter in bringing together many key women s texts of the last decades of the 20th century the rape novel demonstrates the centrality of sexual assault to women s fiction of this era the rape novels of the 21st century continue the political activism inherent in the genre educating readers offering community to survivors and encouraging social activism as the stories of male survivors are increasingly told a radical reconsideration of late twentieth century american novels writing the survivor underscores the importance of women s activism upon the novel s form and content and reveals the portrayal of rape as rape to be an interethnic imperative

unwilling to see asian american women silenced beneath the noisy discourses of feminists cultural nationalists and eurocentric historians wendy ho turns to specific spoken stories of mothers and daughters against reductive tendencies of scholarship she places her own conversations with her china born grandmother and her u s born mother and her own readings of other asian american women writers she finds in the writings of maxine hong kingston amy tan and fae myenne ng not only complex mother daughter relationships but many faceted relationships to fathers family community and culture always resisting the simplistic explanations in her mother s house brings asian american women s experience as mothers and daughters to the forefront of gender and ethnicity

first published in 1992 the twenty one original essays in this volume explore the way women have used humor to break down cultural stereotypes between the genders examples from literature and the performing arts deal with humor and violence

humor and disability humor and the supposition of women's shame lesbian and ethnic humor and particularly women's responses to men's humor the essayists present traditional issues from new perspectives and take us from Italy in the Renaissance to today's New York comedy clubs they may make you laugh they may make you nervous they will certainly make you reevaluate the importance of placing women at the center of a discussion of comedy

a quarterly of comparative studies of Chinese and foreign literatures

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