

Frog Mo Yan

Using an interdisciplinary approach, this book evaluates the complex nexus between climate change and regional food security in Asia Pacific. Feeding the planet puts a lot of stress on the environment. The fundamental challenges we are facing today include how to grow more from less in a sustainable manner; how to optimize the entire food value chain from field to fork to reduce the carbon footprint, protect the environment and support biological diversity, cause less water pollution and soil erosion, raise levels of nutrition, improve agricultural productivity, better the lives of rural populations and contribute to the growth of the world economy. With a robust multi-site study in Southeast Asia, Pacific Island Forum and South Asia, this book examines the regional initiatives on, the current state of, and the future prospects for mitigations and resilience regarding climate change and food security vis-à-vis other regions of the world.

Before the Cultural Revolution, narrator Tadpole's feisty Aunt Gugu is revered as an obstetrician in her home township in rural China. Renowned for her sure hands and uncanny ability to calm anxious mothers, Gugu speeds around town on her bicycle to usher thousands of babies into life. When famine lifts and the population booms, Gugu becomes the unlikely yet passionate enforcer of China's new family-planning policy. She is unrelenting in her mission, invoking hatred in her wake. In her dramatic fall from deity to demon, she becomes the living incarnation of a reviled social policy violently at odds with deep-rooted cultural values. As China moves towards the millennium, a new breed of entrepreneur emerges with a perverse interpretation of the decades-old law. Tadpole finds himself again caught up in the one-child policy and its unpredictable repercussions on the human price of capital. Frog is an extraordinary and riveting mix of the real and the absurd, the comic and the tragic. It presents a searing portrait of China's recent history, in Mo Yan's unique and luminous prose. Translated from the original Chinese edition by Howard Goldblatt 'One of China's leading writers . . . his work rings with refreshing authenticity.' Time 'His idiom has the spiralling invention and mytho-maniacal quality of much world literature of a high order, from Vargas Llosa to Rushdie.' The Observer 'Harrowing, haunting, poignant . . . Mo Yan proves himself a novelist of the highest calibre.' Financial Times 'Heavy with symbolism and regret . . . both heartbreaking and absurd.' Adelaide Advertiser
A NEW YORK TIMES TOP BOOK OF 2015 WASHINGTON POST NOTABLE BOOK
The author of Red Sorghum and China's most revered and controversial novelist returns with his first major publication since winning the Nobel Prize In 2012, the Nobel committee confirmed Mo Yan’s position as one of the greatest and most important writers of our time. In his much-anticipated new novel, Mo Yan chronicles 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 sharply personal prose, Mo Yan depicts a world of desperate families, illegal surrogates, forced abortions, and the guilt of those who must enforce the policy. At once illuminating and devastating, it shines a light into the heart of communist China.

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.

Lily Daw and the Three Ladies

Pow!

Radish

Enigma of China

Frog

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

An ABA 'Indie Next List' pick for November 2021. "A debut that is as thoughtful as it is explosive." —BuzzFeed "Innovative, emotionally resonant, and deeply affecting." —Kirkus, Starred "It's a stunner." —Publishers Weekly, Starred In 1913, a Russian ballet incited a riot in Paris at the new Théâtre de Champs-Élysées. "Only a Russian could do that," says Aleksandr Ivanovich. "Only a Russian could make the whole world go mad." A century later, in November 2013, thousands of Ukrainian citizens gathered at Independence Square in Kyiv to protest then-President Yanukovich's failure to sign a referendum with the European Union, opting instead to forge a closer alliance with President Vladimir Putin and Russia. The peaceful protests turned violent when military police shot live ammunition into the crowd, killing over a hundred civilians. I Will Die in a Foreign Land follows four individuals over the course of a volatile Ukrainian winter, as their lives are forever changed by the Euromaidan protests. Katya is an Ukrainian-American doctor stationed at a makeshift medical clinic in St. Michael's Monastery; Misha is an engineer originally from Pripyat, who has lived in Kyiv since his wife's death; Slava is a fiery young activist whose past hardships steel her determination in the face of persecution; and Aleksandr Ivanovich, a former KGB agent, who climbs atop a burned-out police bus at Independence Square and plays the piano. As Katya, Misha, Slava, and Aleksandr's lives become intertwined, they each seek their own solace during an especially tumultuous and violent period. The story is also told by a chorus of voices that incorporates folklore and narrates a turbulent Slavic history. While unfolding an especially moving story of quiet beauty and love in a time of terror, I Will Die in a Foreign Land is an ambitious, intimate, and haunting portrait of human perseverance and empathy.

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.--

Becoming a minor celebrity when her photograph appears on the cover of Shanghai Life magazine and winning second-runner up in a beauty pageant, Wang Qi Yao becomes a mistress to a wealthy benefactor, but after his death, she begins a lonely fall into anonymity.

Radish: Penguin Specials

The Republic of Wine

Tonight We Rule the World

The Real Story of Ah-Q and Other Tales of China

Lectures and Speeches by the Nobel Laureate from China

From the critically acclaimed author of Deposing Nathan comes an explosive examination of identity, voice, and the indelible ways our stories are rewritten by others. In the beginning, Owen's story was blank . . . then he was befriended by Lily, the aspiring author who helped him find his voice. Together, the two have spent years navigating first love and amassing an inseparable friend group. But all of it is upended one day when his school's administration learns Owen's secret: that he was sexually assaulted by a classmate. In the ensuing investigation, everyone scrambles to hold their worlds together. Owen, still wrestling with his self-destructive thoughts and choices. His father, a mission-driven military vet ready to start a war to find his son's attacker. The school bureaucrats, who seem most concerned with kowtowing to the local media attention. And Lily, who can't learn that Owen is the mystery victim everyone is talking about . . . because once she does, it will set off a chain of events that will change their lives forever. Heartbreaking and hopeful, this is a coming-of-age story that explores how we rebuild after the world comes crumbling down.

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).

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.

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.

An Inspector Chen Novel

Sandalwood Death

Choice Words

Response and Resilience

The Complete Fiction of Lu Xun

In Saudi Arabia today a classic confrontation between Islamic fundamentalism and modernism has brought the Saudi banking system virtually to a state of paralysis. The debate is between those upholding the traditional Islamic prohibition against charging interest on loans and those who wish to see a modern banking system capable of generating credit to support economic development. Drawing on personal experience, interviews, and unpublished primary sources, Peter Wilson tells a dramatic story of powerful personalities, clashing cultures, and often mysterious institutions with a journalists' eye for the telling anecdote as well as for the statistical evidence.

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.

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.

During China's collectivist era in the late 1950s, a rural work team building an important floodgate receives a strange new recruit: Hei-hai, a skinny, silent and almost feral boy. Assigned to assist the blacksmith at the worksite forge, Hei-hai proves superhumanly indifferent to pain or suffering and yet, eerily sensitive to the natural world. As the worksite becomes a backdrop to jealousy and strife, Hei-hai's eyes search for wonders that only he understands. One day, he finds all that he has been seeking embodied in the most mundane and unexpected way: a radish.

In Literature and Science

Red Sorghum

The Boat to Redemption

Serve the People!

Change

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.

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.

Before the Cultural Revolution, narrator Tadpole's feisty Aunt Gugu is revered as an obstetrician in her home township in rural China. Renowned for her sure hands and uncanny ability to calm anxious mothers, Gugu speeds around town on her bicycle to usher thousands of babies into life. When famine lifts and the population booms, Gugu becomes the unlikely yet passionate enforcer of China's new family-planning policy. She is unrelenting in her mission, invoking hatred in her wake. In her dramatic fall from deity to demon, she becomes the living incarnation of a reviled social policy violently at odds with deep-rooted cultural values. As China moves towards the millennium, a new breed of entrepreneur emerges with a perverse interpretation of the decades-old law. Tadpole finds himself again caught up in the one-child policy and its unpredictable repercussions on the human price of capital. Frog is an extraordinary and riveting mix of the real and the absurd, the comic and the tragic. It presents a searing portrait of China's recent history, in Mo Yan's unique and luminous prose. Translated from the original Chinese edition by Howard Goldblatt 'One of China's leading writers . . . his work rings with refreshing authenticity.' Time 'His idiom has the spiralling invention and mytho-maniacal quality of much world literature of a high order, from Vargas Llosa to Rushdie.' The Observer 'Harrowing, haunting, poignant . . . Mo Yan proves himself a novelist of the highest calibre.'Financial Times 'Heavy with symbolism and regret . . .both heartbreaking and absurd.'Adelaide Advertiser
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.

Nobel and Lasker Laureates of Chinese Descent

Nobel Laureate and Global Storyteller

One Child

Climate Change and Food Security in Asia Pacific

The Story of China's Most Radical Experiment

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.

"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."--

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'ObserverTranslated by Howard GoldblattMo 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.*

This Chinese best-seller is a geopolitical book for our times. It provides an original, comprehensive & engrossing study on the rise of China & its effective yet controversial model of development, & has become a centrepiece of an unfolding debate within China on the nature & future of the world's most populous nation & its possible global impact.

Explosions and Other Stories

The Dark Road

Big Breasts and Wide Hips

The Garlic Ballads

Rise of a Civilizational State

Nobel Laureate Mo Yan, whose name literally means "don't speak," is renowned for his fiction, which the Nobel Prize Foundation notes "merges folk tales, history and the contemporary" "with hallucinatory realism." His works include *The Garlic Ballads*, *Red Sorghum*, *Shifu*, *You'll Do Death Are Wearing Me Out*, *The Republic of Wine*, and *Big Breasts and Wide Hips* (all translated into English by Professor Howard Goldblatt). Just as Mo Yan captivated his audience with his storytelling as a young boy, his speeches on literature in recent years are just as riveting as his complex thought processes of one of the most influential writers in the world. Mo Yan's passion for this work 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 English available in English. From the writers who have influenced him to the relationship between his life and his works, these speeches offer an extraordinary window in Mo Yan's world and will help us appreciate his works even more.

Frogs is a richly complex new novel about China's one-child policy by Mo Yan, winner of the Nobel Prize for Literature 2012. A respected midwife, Gugu combines modern medical knowledge with a healer's touch to save the lives of village women and their babies. After a disastrous reeling, she throws herself into enforcing China's draconian new family planning policy by any means necessary. Her blind devotion to the party line spares no one, not her own family, not even herself. Spanning the pre-revolutionary era and the country's modern-day consumer society, the spiralling invention and mytho-maniacal quality of much world literature of a high order, from Vargas Llosa to Rushdie' Observer 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. *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.

Lu Xun (Lu Hsun) is arguably the greatest writer of modern China, and is considered by many to be the founder of modern Chinese literature. Lu Xun's stories both indict outdated Chinese traditions and embrace China's cultural richness and individuality. This volume presents broadly all of Lu Xun's stories, including 'The Real Story of Ah-Q', 'Diary of a Madman', 'A Comedy of Ducks', 'The Divorce' and 'A Public Example', among others. With an afterword by Yiyun Li.

A tragicomic novel of a father and son coping with China's Cultural Revolution, from "a true literary talent" (Anchee Min, author of *Empress Orchid*). Winner of the Man Asian Literary Prize In a peaceful village, it has been officially proven that Ku is not, as was once believed, the issue of a river pirate and a prostitute. Mocked by his neighbors, Ku leaves the shore for a new life among the boat people. But refusing to renounce his high status, he—along with his teenage son—keeps his distance from the gossipy lowlifes who surround him. Then one day a mother. The boat people, and especially Ku's son, take her into their hearts. But Huixian sows conflict wherever she goes, and soon the boy is in the grip of an obsession. Raw, emotional, and unerringly funny, this is a story of a people caught in the stranglehold not only of their

that sees everything and forgives nothing.

Mo Yan in Context

Shifu, You'll Do Anything for a Laugh

A Question Of Interest

A Subversive Voice in China

A Novel

National Book Award Finalist, 1991

A young American engineer sent to China to inspect the unruly Yangtze River travels up through the river's gorges searching for dam sites. Pulled on a junk hauled by forty-odd trackers, he is carried, too, into the settled, ancient way of life of the people of the Yangtze -- until the interplay of his life with theirs comes to a dramatic climax.

During China's collectivist era in the later 1950s, a rural work team set to repair a river floodgate receives a new labour recruit: Hei-hai, a skinny, sorry, silent boy. Assigned to pump the bellows at the worksite forge, Hei-hai proves indifferent to pain or suffering, but eerily sensitive to the beauties of the natural world. As the worksite becomes embroiled in human jealousy and strife, Hei-hai's eyes remain trained on a world that only he can see, searching for wonders that only he understands. One day, he finds all that he has been seeking embodied in the most mundane and fragile of objects: a radish. 'That dark-skinned boy with the superhuman ability to suffer and a superhuman degree of sensitivity represents the soul of my entire fictional output. Not one of all the fictional characters I've created since then is as close to my soul as he is.' Mo Yan, 2012 Nobel Prize Acceptance Speech 'Pungent, potent, absurd, moving, and alive, this early Mo Yan novella carries his unmistakable stamp. Survival is ignoble, and power blunt, but glimpses of the transcendent are possible: Radish captures the human condition with aching force.' Gish Jen, author of *Mona in the Promised Land*

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*).

Penguin Specials

The Song of Everlasting Sorrow

I Will Die in a Foreign Land

A Novel of China

The China Wave

[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.

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.

"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.

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*.

A Novel of Shanghai

Writers on Abortion

A Single Pebble

Life and Death Are Wearing Me Out

Soul Mountain