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KENNEDI ROGERS

Direito Internacional no Tempo de Francisco Vitória Philippe Rey
 Pendant de nombreuses années, une bonne partie de l'intelligentsia occidentale - en France surtout - s'enflamma pour l'utopie maoïste. Jusqu'au jour où une voix isolée, celle de Simon Leys, clama son indignation : témoin de la réalité atroce de la " Révolution culturelle ", ce brillant sinologue sortit de sa réserve pour en dénoncer le caractère totalitaire et meurtrier. D'abord accueillis par la calomnie, les essais sur la Chine de Simon Leys se sont bientôt imposés comme des références par leur clairvoyance et l'élégance de leur style satirique. Puis on a découvert la subtilité de ce lettré cosmopolite vivant en compagnie de Confucius ou Cervantès, Tchekhov ou Stendhal, Conrad ou Chesterton, Orwell ou Lu Xun, et tant d'autres encore. Qu'il s'agisse de littérature, de peinture, de la mer, des îles, mais aussi du bon (et mauvais) goût, du succès, du jargon, de la paresse, de l'imagination, de la beauté, de la vérité, du catholicisme : Simon Leys, de son exil australien, savait comme nul autre nous instruire et nous enchanter, nous faire rêver et méditer. Cet essai montre comment la lecture de Simon Leys (1935-2014) a été et reste un parapluie unique contre la folie des idéologies, la sottise et l'esprit de sérieux. Pourquoi ce rebelle aux modes a-t-il été traité avec un incroyable mépris ? Quel a été le parcours intellectuel de ce grand " interprète traducteur " de la civilisation chinoise ? Et pourquoi son oeuvre a-t-elle une

coloration si singulière et attachante ?
 But Beautiful Editions de l'Université de Bruxelles

In this lively translation of Wang Chenho's ribald satire, a Taiwanese village loses all perspective—and common sense—at the prospect of fleecing a shipload of lusty and lonely American soldiers. A rotund, excitable high school English teacher receives word that 300 GIs are coming from Vietnam for a weekend of R and R. He persuades the owners of the Big 4 brothels that they will all take in more U.S. dollars if the pleasure girls can speak a little English; his plan is to train fifty specially selected prostitutes in a "Crash Course for Bar Girls." The teacher, Dong Siwen (his name means "refinement") enlists the eager support of local Councilman Qian and the managers of such elite establishments as Night Fragrances and Valley of Joy. "If the girls learn how to say three things in English— Hello, How are you? and Want to do you-know-what? everything is A-OK!" But what begins as a simple plan to teach a few English phrases quickly becomes absurdly elaborate: courses will include an "Introduction to American Culture," a crash course on global etiquette, and a workshop in personal hygiene taught by Dr. "Venereal" Wang. Siwen, a virgin himself, dreads any bad P.R. from "Saigon Rose" (slang for a particularly virulent strain of v.d.) and so demands the finest conveniences and conditions for "servicing the Yanks." "Sanitation above all.... Do you think U.S. dollars will float out of their pockets in crummy rooms like that?" The Americans must not leave with a poor impression of Taiwan; not only Dong Siwen and the Big 4 but the entire nation would lose face. One of the most carefully wrought narratives in contemporary Chinese

literature, *Rose, Rose, I Love You* will appeal not only to readers of fiction but also to those interested in Taiwanese identity and the effects of Westernization on Asian society.

Simon Leys Canongate Books
Presents the life and accomplishments of the man who became Pope Benedict the Sixteenth, from his early life in Nazi Germany, through his theological education, to his appointment as archbishop of Munich and Freising in 1977.

Bibliographie der französischen Literaturwissenschaft: 2015 La Trobe University Press

An Australian Book Review Best Book of the Year One of France's most famous historians compares two exemplars of political and military leadership to make the unfashionable case that individuals, for better and worse, matter in history. Historians have taught us that the past is not just a tale of heroes and wars. The anonymous millions matter and are active agents of change. But in democratizing history, we have lost track of the outsized role that individual will and charisma can play in shaping the world, especially in moments of extreme tumult. Patrice Gueniffey provides a compelling reminder in this powerful dual biography of two transformative leaders, Napoleon Bonaparte and Charles de Gaulle. Both became national figures at times of crisis and war. They were hailed as saviors and were eager to embrace the label. They were also animated by quests for personal and national greatness, by the desire to raise France above itself and lead it on a mission to enlighten the world. Both united an embattled nation, returned it to dignity, and left a permanent political legacy—in Napoleon's case, a form of administration and a body of civil law; in

de Gaulle's case, new political institutions. Gueniffey compares Napoleon's and de Gaulle's journeys to power; their methods; their ideas and writings, notably about war; and their postmortem reputations. He also contrasts their weaknesses: Napoleon's limitless ambitions and appetite for war and de Gaulle's capacity for cruelty, manifested most clearly in Algeria. They were men of genuine talent and achievement, with flaws almost as pronounced as their strengths. As many nations, not least France, struggle to find their soul in a rapidly changing world, Gueniffey shows us what a difference an extraordinary leader can make.

Broken Images NYRB Classics

I call this book Tombstone. It is a tombstone for my foster father who died of hunger in 1959, for the 36 million Chinese who also died of hunger, for the system that caused their death, and perhaps for myself for writing this book.' The most powerful and important Chinese work of recent years, Yang Jisheng's *Tombstone* is a passionate, moving and angry account of one of the 20th century's most nightmarish events: the killing of an estimated 36 million Chinese in 1958-1961 by starvation or physical abuse. More people died in Mao's Great Famine than in the entire First World War and yet their story remains substantially untold. Now, at last, they can be heard. Based on survivors' testimonies, this book was greeted with huge acclaim when published in Hong Kong as an essential work of reckoning. 'The man who exposed Mao's secret famine' *Financial Times*

Histoire & liberté Ediciones AKAL

In 1629, the *Batavia* was wrecked on a coral archipelago fifty miles from the Australian continent. Most of the people

on board survived, only to become victims of a visionary psychopath who, with the help of a dozen followers, organised a methodical massacre of the hapless community. Following the wreck's discovery some forty years ago, Simon Leys travelled to the site. This is his riveting account of the shipwreck and its brutal aftermath. As well as a narrative of the disaster, it is also a subtle consideration of the nature of totalitarianism and our susceptibility to its visionary ideologues. This book also includes Leys' elegiac essay, Prosper, recalling a summer when he joined the crew of a tuna-fishing boat from Brittany, one of the last boats still working under sail. This remarkable piece vividly evokes the traditions, hardships and dangers of the oldest and finest form of seamanship. 'The Wreck of the Batavia is a dazzling tale told by a master: brief, direct, essential – and monstrous.' —Philippe Sollers, *Le Monde*
Milestones Black Inc.

¿Qué fue del compromiso de los intelectuales? El compromiso del intelectual, en el sentido del engagement sartriano, fue durante buena parte del siglo XX un lugar común, al menos hasta 1968. Desde entonces, y más aún con el nuevo contexto alumbrado tras la caída del bloque soviético en 1989 y con el auge del posmodernismo, todo compromiso de semejante índole se volvió sospechoso. Y, sin embargo, este nunca desapareció del horizonte de los intelectuales. Esta ambiciosa obra, coral y pluridisciplinar, pretende registrar los seísmos que han sacudido los compromisos forjados por los intelectuales durante los dos últimos siglos. A partir de estudios de caso como el de Francia –el país donde más y mejor se ha trabajado la historia de los

intelectuales–, de capítulos temáticos dedicados al análisis de cuestiones específicas –las culturas políticas comunista y conservadora, los intelectuales judíos o el compromiso bélico– y del estudio de figuras concretas como Camus, Sartre o Pasolini, se iluminan aspectos decisivos del significado del compromiso intelectual. Carlos Aguirre, Ferran Archilés, Paula Bruno, Patrizia Dogliani, Ángel Duarte, Maximiliano Fuentes Codera, Jeanyves Guérin, François Hourmant, José Neves, Giaime Pala, Gisèle Sapiro, Ismael Saz, Enzo Traverso, Albertina Vittoria

Disoriented Disciplines Routledge
Simon Leys' cultural and political commentary has long been legendary for its profundity and acerbic wit. In *The Hall of Uselessness* his most significant essays are finally gathered together, on subjects ranging from China to Orwell, from Quixotism to the sea. Leys feuds with Christopher Hitchens, ponders the popularity of Victor Hugo and analyses whether Nabokov's unfinished novel should ever have been published. He dissects Mao's Cultural Revolution and the Khmer Rouge, and discusses Waugh, Simenon and Confucius. He considers Chinese art, culture and politics, the joys and difficulties of lit.

Tombstone Parkstone Press

'A luminous tale about the courage of the lone female artist.' Joan London
Born in Germany in 1876, Paula Modersohn-Becker was the first female artist to paint herself not only naked but pregnant. *Being Here* is a moving account of the life of this groundbreaking Expressionist painter, by the acclaimed French writer Marie Darrieussecq. As her art evolves, Paula is torn between Paris and her home in northern Germany. In Paris she can

focus on her work, and mix with artists like Rodin and Monet, or her close friend the poet Rainer Maria Rilke. But Germany is home, and that's where her painter husband Otto lives. Darrieussecq thrillingly describes Paula's discovery of her style and choice of subjects—women, babies, domestic life. She tells the story of her fraught marriage, her ambivalence about combining her passion for her career as an artist with motherhood. And she recounts her tragic death at thirty-one, days after giving birth. Marie Darrieussecq was born in Bayonne in 1969 and is recognized as one of the leading voices of contemporary French literature. Her first novel, *Pig Tales*, was translated into thirty-five languages. In 2013 she was awarded the Prix Médicis and the Prix des Prix. Text publishes her three most recent novels, *Tom Is Dead*, *All the Way and Men*, as well as *Being Here*, *The Life of Paula Modersohn-Becker*. 'Marie Darrieussecq reads the testament of Modersohn-Becker—the letters, the diaries, and above all the paintings—with a burning intelligence and a fierce hold on what it meant and means to be a woman and an artist.' J.M. Coetzee 'There are few writers who may have changed my perception of the world, but Darrieussecq is one of them.' *The Times* 'The internationally celebrated author who illuminates those parts of life other writers cannot or do not want to reach.' *Independent* 'Penny Hueston's translation from the original French, reads strangely—and in a good way—like true crime...Heartbreaking.' *West Australian* 'A brief, powerful artistic life that went painfully unrewarded—until after the painter's death.' Julian Barnes, *Best Summer Holiday Reads*, *Guardian* [UK] 'Darrieussecq has written this painful

story because of her own sorrow at not knowing Paula Modersohn-Becker and of not knowing of her; sorrow, too, at her early death and truncated creativity. Darrieussecq looks squarely at a subject that is often too brutal to explore.' *Monthly* 'Lyrical and touching... Blending historical fact with imaginative flair, Darrieussecq brings her figures to life, imbuing them with emotion, character, and power...*Being Here* feels almost effortlessly beautiful, a short work of non-fiction told like a flowing piece of fictional prose.' *AU Review* 'Translated elegantly by Penny Hueston, the study retains some of the spacious, if not capacious quality of the French language and its ability to articulate the phenomena of presence and absence—the continued aliveness of the paintings and the sad and sudden death of the painter.' *Conversation* 'In Darrieussecq's hands, Modersohn-Becker's story is both individual and exemplary: a frightening, energising fable' *Guardian* 'Darrieussecq animates the short life of a passionate German artist with vivid, spare prose...This taut biography, written in the present tense, has the urgency and poignancy of the best novels.' Suzy Freeman-Greene, *Best Books of 2017*, *Australian Book Review* 'One of those books that catches you by surprise, *Being Here* is art history that feels like a beautifully crafted novel...It's effortlessly beautiful, and highlights the ever more important need to tell the stories of women in art.' *AU Review*, *Top Ten Books of 2017*
[The Chinese Attitude Towards the Past](#)
 Black Inc.
 Lester Young fading away in a hotel room; Charles Mingus storming down the streets of New York on a too-small bicycle; Thelonius Monk creating his own private language on the piano. . . In

eight poetically charged vignettes, Geoff Dyer skilfully evokes the embattled lives of the players who shaped modern jazz. He draws on photos and anecdotes, but music is the driving force of *Beautiful* and Dyer brings it to life in luminescent and wildly metaphoric prose that mirrors the quirks, eccentricity, and brilliance of each musician's style.

Ideas comprometidas Vintage

Shelby Foote's magnificently orchestrated novel anticipates much of the subject matter of his monumental Civil War trilogy, rendering the clash between North and South with a violence all the more shocking for its intimacy. *Love in a Dry Season* describes an erotic and economic triangle, in which two wealthy and fantastically unhappy Mississippi families—the Barcrofts and the Carrutherses—are joined by an open-faced fortune hunter from the North, a man whose ruthlessness is matched only by his inability to understand the people he tries to exploit and his fatal incomprehension of the passions he so casually ignites. Combining a flawless sense of place with a Faulknerian command of the grotesque, Foote's novel turns a small cotton town into a sexual battleground as fatal as Vicksburg or Shiloh—and one where strategy is no match for instinct and tradition.

Rose, Rose, I Love You Ignatius Press

Continuing the journey begun in his acclaimed book *The Cosmic Serpent*, the noted anthropologist ventures firsthand into both traditional cultures and the most up-to-date discoveries of contemporary science to determine nature's secret ways of knowing. Anthropologist Jeremy Narby has altered how we understand the Shamanic cultures and traditions that have undergone a worldwide revival in recent years. Now, in one of his most

extraordinary journeys, Narby travels the globe—from the Amazon Basin to the Far East—to probe what traditional healers and pioneering researchers understand about the intelligence present in all forms of life. *Intelligence in Nature* presents overwhelming illustrative evidence that independent intelligence is not unique to humanity alone. Indeed, bacteria, plants, animals, and other forms of nonhuman life display an uncanny penchant for self-deterministic decisions, patterns, and actions. Narby presents the first in-depth anthropological study of this concept in the West. He not only uncovers a mysterious thread of intelligent behavior within the natural world but also probes the question of what humanity can learn from nature's economy and knowingness in its own search for a saner and more sustainable way of life.

The Chairman's New Clothes Routledge

Child of materialism and positivism, Courbet was without a doubt one of the most complex painters of the nineteenth century. Symbolising the rejection of traditions, Courbet did not hesitate to confront the public with the truth by liberating painting of conventional rules. He became from then on the leader of pictorial realism.

Love in a Dry Season Uitgeverij Verloren

First published in 1883, but never before translated into English, this collection of J.-K. Huysmans' art criticism reveals the author of *Against Nature* to be as combative in his aesthetic opinions as he was in his literary ones. At a time when the Impressionists were still being ridiculed, or worse still ignored, Huysmans defiantly proclaimed Degas to be the best painter in France. He filled his pages with analyses of the works of artists whose genius and popularity have been confirmed by time: Gustave

Caillebotte, Paul Gauguin, Mary Cassatt, Edouard Manet, Berthe Morisot, Odilon Redon and Gustave Moreau. Huysmans intersperses his reviews of these independent artists with those of the annual Official Salon, whose conventional and dryly academic works he lambasts with his customary gusto and invective. This is the first complete translation of *L'Art moderne*, and includes 200 black and white illustrations, notes and a glossary of artists. 'Huysmans reviewed the Salons of 1879-82 and the Independent Exhibitions of 1880-82 at considerable length. His articles, collected as *L'Art moderne* (1883), have never before been translated into English, probably because he is the least known of the writer-critics, and his French is often not straightforward. Robert Baldick, biographer of Huysmans (1955) described his style as 'one of the strangest literary idioms in existence'. Brendan King, who has already translated most of Huysmans's fiction, has produced an excellent version. Rarely can it have been such fun to read translated denunciations of so many forgotten French pictures. The edition also includes scores of small black and white illustrations, which can easily be Googled into colour.' Julian Barnes in *The London Review of Books*

Des voix dans le siècle Almedina Brasil

Amparado nas suas bases legais medievais - e herança antiga - o Direito internacional no tempo de Francisco de VITÓRIA reflete a mutação decorrente dos grandes descobrimentos, que agregam inteiro continente, até então desconhecido, ao mapa do mundo, alteram de maneira substancial os fluxos comerciais e irreversivelmente transformam a história e modificam o

equilíbrio mundial, com forte atuação ibérica. A partir da inserção do quarto continente, ouro, prata e muitos outros produtos e vegetais passam a ser deste levados para outros enquanto são trazidos para as Américas colonizadores europeus, escravos africanos, ideias, armas, doenças. A partir de Francisco de VITÓRIA, o direito internacional teve de encontrar enquadramentos legais para os homens e as sociedades então 'descobertas', que passavam a interagir com os demais, por vezes de maneira catastrófica, por vezes construtiva, em novas configurações. Período crucial para a compreensão do direito internacional.

Série Extrême-Orient Almedina Brasil

This book traces the self-positioning of Hindostani people in the face of British and Dutch colonial practices. Originally from India and shipped to the Dutch colony of Suriname after the abolition of slavery, the Hindostani served as contract labourers to keep the plantation system afloat from 1873. Central to the book is the perspective of the Hindostani themselves. We travel alongside the Hindostani from the moment they were recruited and their movement through the depots awaiting shipment, their travel experiences, their arrival in Suriname, relocation to plantations, and their dispersal following the end of their contracts, either as city workers, or farmers. All along, the book poses the question of identification: how did Hindostani make sense of themselves, their fellow Hindostani, and Surinamese society? Stereotyped images make way for insight in lived experience of lower and higher caste, Hindus and Muslims, men and women.

Diplomacy, Communication, and Peace
Columbia University Press

Los famosos textos de dos ideólogos

catastróficos el Libro Rojo de Mao Tse-Tung y el Libro Verde de Muamar el-Gadafi son escrutados sin piedad en este libro singular. El autor nos enfrenta a dos profetas de la perdición y a las consecuencias políticas y humanitarias resultantes de sus visiones grandiosamente fallidas y extremadamente peligrosas. Nos sumerge con precisión dolorosa en los mundos oscuros de estos proyectos tiránicos, legándonos un aprendizaje histórico de dimensiones morales ineludibles. Leer estas páginas es una inmersión a las aguas profundas de lo calamitoso, para reemerger a la superficie con renovada convicción en la inutilidad abyecta de todo emprendimiento totalitario. Un veredicto categórico contra los iluminados de la historia.

L'ange et le cachalot Oxford University Press

In this entrancing story of spiritual adventure, a Westerner in Peking seeks the mystery at the heart of the Forbidden City. He takes as a tutor in Chinese the young Belgian René Leys, who claims to be in the know about strange goings-on in the Imperial Palace: love affairs, family quarrels, conspiracies that threaten the very existence of the empire. But whether truth-teller or trickster, the elusive and ever-charming René presents his increasingly dazzled disciple with a visionary glimpse of "an essential palace built upon the most magnificent foundations."

Beyond Being Koelies and Kantráki Editions Gallimard

A construção da noção de convivência organizada, entre entidades políticas independentes, o fulcro do direito internacional, encetada por vários caminhos na Antiguidade, prossegue e prospera no contexto medieval. A época

medieval conheceu e praticou sistema internacional complexo, muito variado, que no Ocidente se faz entre dois eixos de poder, o império e o papado, conjugados com outros agentes. O direito internacional no tempo medieval se põe como período que, pode se estender entre o final do século V, até meados do século XV, que operou sem 'estado' nem 'soberania'. Contudo traz conteúdos que permanecem válidos e presentes no direito internacional até nossos tempos.

Commentaire Penguin UK

An urgent call to think on the edges, surfaces, and turns of the literary artifact when it crosses cultural boundaries. In the absence of specialized programs of study, abstract discussions of China in Latin America took shape in contingent critical infrastructures built at the crossroads of the literary market, cultural diplomacy, and commerce. As Rosario Hubert reveals, modernism flourishes comparatively, in contexts where cultural criticism is a creative and cosmopolitan practice. *Disoriented Disciplines: China, Latin America, and the Shape of World Literature* understands translation as a material act of transfer, decentering the authority of the text and connecting seemingly untranslatable cultural traditions. In this book, chinoiserie, "coolie" testimonies, Maoist prints, visual poetry, and Cold War memoirs compose a massive archive of primary sources that cannot be read or deciphered with the conventional tools of literary criticism. As Hubert demonstrates, even canonical Latin American authors, including Jorge Luis Borges, Octavio Paz, and Haroldo de Campos, write about China from the edges of philology, mediating the concrete as well as the sensorial. Advocating for indiscipline as a core

method of comparative literary studies,
Disoriented Disciplines challenges us to

interrogate the traditional contours of
the archives and approaches that define
the geopolitics of knowledge.