Mulan A Story In Chinese And English | d6a2e406b8b4297298c627bd1d6dda7c

This new volume of the "Biographical Dictionary of Chinese Women" spans more than 2,000 years from antiquity to the early seventh century. It recovers the stories of more than 200 women, nearly all of them unknown in the West. The contributors have sifted carefully through the available sources, from the oracle bones to the earliest legends, from Liu Xiang's didactic Biographies to official and unofficial histories, for glimpses and insights into the lives of women. Empresses and consorts, nuns and shamsans, women of notoriety or exemplary virtue, women of daring and women of artistic or scholarly accomplishment - all are to be found here. The editors have assembled the stories of women high born and low, representing the full range of female endeavor. The biographies are organized alphabetically within three historical groupings, to give some context to lives lived in changing circumstances over two millennia. A glossary, and a finding list that identifies women of each period by background or field of endeavor are also provided.

This bilingual storybook is based on the classic Disney movie Mulan and contains English and Spanish text! Este libro bilingüe está basado en Mulán, la clásica película de Disney y contiene texto tanto en inglés como en español! To prevent her father from being sent to war, Mulan disguises herself as a man to join the Chinese army in his place. Can she learn how to fight alongside Captain Li Shang and her fellow army recruits? The all-new, live-action Disney film starring Jet Li and Yifei Liu hits theaters March 27, 2020. Bring home the adventure with this illustrated bilingual storybook adaptation. With easy-to-follow text in both English and Spanish, a vocabulary list, discussion questions, and beautiful illustrations, this storybook is perfect for language learners and fans of this classic Disney film. This title is also available in an English-Mandarin edition with Simplified Chinese and Pinyin text.

This new edition of "The Global Intercultural Communication Reader" brings together thirty-two essential readings for students of cross-cultural, intercultural, and international communication. This stand-out collection aims to broaden and deepen the scope of the field by placing it in a global context, including work from authors across the globe examining the processes and policies of intercultural communication from critical, historical, and indigenous perspectives. The collection covers a wide range of topics: the emergence and evolution of the field; issues and challenges in cross-cultural and intercultural inquiry; cultural wisdom and communication practices in context; identity and intercultural competence in a multicultural society; the effects of globalization; and ethical considerations. Many readings first appeared outside the mainstream Western academy and offer diverse theoretical lenses on culture and communication practices in the world community. Organized into five thematic sections for easy classroom use, The Global Intercultural Communication Reader includes a detailed bibliography that will be a crucial resource for today's students of intercultural communication.
For thousands of years, the legend of Mulan has fascinated and fired the imagination of the Chinese people. In this book, Phillip Thomas Tucker has vividly brought to life the true story of Mulan. The author has drawn together the various ancient tales and myths about Mulan to present a vivid and realistic portrait of a remarkable young Chinese woman of great character, faith, and courage.

The book provides relevant theoretical and empirical research findings to address the challenges teachers face when interpreting and teaching with internationally conscious children’s literature from Asia. Strategies are provided relating to how teachers can be more culturally conscious of their own biases and develop culturally appropriate interpretations.

This collection of essays examines how present-day mores of power and beauty control revisions of historically-based stories through issues of vengeance, race, sexuality, and the notion of beauty itself. The final section takes up the question of what it means to historicize the present moment, and analyzes the current period via a very popular and long-running show’s depiction of sexuality as accepted or rejected within a paradigm that appears not merely to tolerate, but actively to promote, deviancy. The last essay questions the very concepts of time and history themselves. The articles do not reach one conclusion regarding this topic, but instead provide a variety of perspectives which help to theorize the issue for the discerning reader.

In The Columbia Anthology of Chinese Folk and Popular Literature, two of the world’s leading sinologists, Victor H. Mair and Mark Bender, capture the breadth of China’s oral-based literary heritage. This collection presents works drawn from the large body of oral literature of many of China's recognized ethnic groups including the Han, Yi, Miao, Tu, Daur, Tibetan, Uyghur, and Kazak and the selections include a variety of genres. Chapters cover folk stories, songs, rituals, and drama, as well as epic traditions and professional storytelling, and feature both familiar and little-known texts, from the story of the woman warrior Hua Mulan to the love stories of urban storytellers in the Yangtze delta, the shaman rituals of the Manchu, and a trickster tale of the Da People from the forests of the northeast. A Cannibal Grandmother of the Yi and other strange creatures and characters unsettle accepted notions of Chinese culture and literary form. Readers are introduced to antithopical songs of the Zhuang and the Dong, who live among the fantastic limestone hills of the Guanyu Zhuang Autonomous Region; work and matchmaking songs of the mountain-dwelling She of Fujian province; and saltwater songs of the Cantonese-speaking boat people of Hong Kong. The editors feature the Mongolian epic poems of Geser Khan and Jangar; the sad tale of the Qeo family girl, from the Tu people of Gansu and Qinghai provinces; and local plays known as "rice sprouts" from Hebei province. These fascinating juxtapositions invite comparisons among cultures, styles, and genres, and expert translations preserve the individual character of each thrillingly imaginative work.

Mulan Hua 花木兰 is a legendary female warrior of ancient Chinese literature. She is also a legendary figure in the Northern and Southern Dynasties 轟烈将军, 812–835. Her story is a tragic heroic epic. Mulan first appeared in a narrative poem, Ballad of Mulan 花木兰, in the Northern and Southern Dynasties. The ancient Chinese warrior believed in filial piety, and her surrogate army defeated the invading people. She is the first known person of Chinese legends, capable of Dragon Miraculous, the supernatural powers to transform oneself into an animal-themed superhuman. The emperor of the Tang Dynasty 谯烈将军 called her General Xiaolie (孝烈将军). To date, her story has been passed down through the ages. Although the spread of the story should be attributed to the folk poem "Mulan", Mulan Hua’s identity and birthplace have not been confirmed from the historical texts. Nevertheless, Mulan’s deeds are represented by a variety of literary and artistic works, such as movies, TV dramas, and operas. Kindle Edition: www.amazon.com/dp/B086YQSWY2 Paperback Edition: www.amazon.com/dp/B006Y6KCB8 The book has 13 chapters in the following order: Chapter 1: Emperor’s Conscription 花木兰 Chapter 2: Hua Mulan Meets Matchmaker (花木兰的媒人) Chapter 3: Mulan Slipping Away from Home (花木兰逃家) Chapter 4: Mulan at the Barracks (花木兰到军营) Chapter 5: New Recruit Training (新兵训练) Chapter 6: Mulan Gets Better 花木兰好起来了 Chapter 7: Mulan’s Secret Bath (花木兰的秘密洗澡) Chapter 8: Li Xiang (李翔) Chapter 9: Abandoned Village (路过的废弃山) Chapter 10: Mulan’s Identity Exposure (花木兰身份暴露) Chapter 11: Shan Yu (单于) Chapter 12: Mulan’s Fight (花木兰的征战) Chapter 13: Mulan Gets Awarded (花木兰得奖) The current book volume, Chinese Short Stories 6, is a Level 1 Chinese reading practice book. It would introduce you to the famous Chinese folk story. The Female Mulan Joins the Army in Place of Her Father (花木兰替父从军), of Hua Mulan, China’s legendary woman warrior. The 6th volume in the Selected Chinese Short Story Series (中国短篇小说精选) includes both the Chinese text (translated characters) and pinyin Romanization. With about over 500 unique Chinese characters, the volume would be suitable for the beginners, lower intermediate and advanced level Chinese language learners (HSK 1-6). Overall, the reading series offers you a variety of elementary level books (Level 1/2/3/4/5/6) to understand China as well as practice Chinese reading fast. More books are available on the author’s homepage: https://amzn.to/2znR4cg

This book is meant to uncover the unknown secret of the true Mulan’s story: that she was not a Chinese person, but a representative of the semi-nomadic people called Tuoba/Tabgachi with its origin in the Great Eurasian Steppe. This side of the story was never told before like it is in this book. The author attempted to write this story as a historical reconstruction true to the original story as it was told in the Ballad of Mulan, and based on his scientific research.

Mulan is a curious, clever young girl with a love for adventure and learning. But there is no greater love than the one she has for her family. She will do anything for them—even if it means joining the army disguised as a man in her father’s place. In battle, Mulan must find her bravery and her strength to become the legendary woman warrior she is destined to be. In this retelling of The Ballad of Mulan, the Chinese folk tale comes to life through striking full-color illustrations. Readers will cheer for our hero in this classic story of courage, persistence, and standing up for what one believes in.

Global media expert Dal Yong Jin examines the nexus of globalization, digital media, and contemporary popular culture in this empirically rich, student-friendly book. Offering an in-depth look at globalization processes, histories, texts, and state policies as they relate to the global media, Jin maps out the increasing role of digital platforms as they have shifted the contours of globalization. Case studies and examples focus on ubiquitous digital platforms, including Facebook, YouTube, and Netflix, in tandem with globalization so that the readers are able to apply diverse theoretical frameworks of globalization in different media milieus. Readers are taught core theoretical concepts which they should apply critically to a broad range of contemporary media policies, practices, movements, and technologies in different geographic regions of the world – North America, Europe, Africa, Latin America, and Asia – with a view to determining how they shape and are shaped by globalization. End-of-chapter discussion questions prompt further critical thinking and research. Students studying coursework in digital media, global media, international communication, and globalization will find this new textbook to be an essential introduction to how media have influenced a complex set of globalization processes
The epic story of the Chinese girl-warrior, Mulan, who fights to defend her father.

Chinese Translation Studies in the 21st Century, which presents a selection of some of the best articles published in the journal Perspectives in a five-year period (2012-2017), highlights the vitality of Translation Studies as a profession and as a field of enquiry in China. As the country has gradually opened up to the West, translation academic programmes have burgeoned to cater for the needs of Chinese corporations and political institutions. The book is divided into four sections, in which authors explore theoretical and conceptual issues (such as the connection between translation and adaptation, multimodality, and the nature of norms), audiovisual translation (including studies on news translation and the translation of children’s movies), bibliographies and bibliometrics (to assess, for example, the international visibility of Chinese scholars), and interpreting (analyzing pauses in simultaneous interpreting and sign language among other aspects). The book brings together well-established authors and younger scholars from universities in mainland China, Hong Kong, Macao and Taiwan. The chapters in this book were originally published in various issues of Perspectives: Studies in Translationology.

Literature Review from the year 2003 in the subject Communications - Movies and Television, grade: A, San Francisco State University (Ethnic Studies). course: AAS 693 Asian Americans and the Mass Media, language: English, abstract: Whenever a new Disney film is released, millions of people, children as well as adults, rush to the movie theatre to see it. Disney films are much liked by old and young people alike. Very frequently, they use already commonly known plots and give them a new shape. Their repertoire covers many fairy tales and legends. One of these legends to be found in the Disney film collection is the story of Mulan, the story of a Chinese girl who, disguised as a man, takes her father’s place in the Chinese army and helps defend China against the Huns. She does this to preserve the honor of the family. This old Chinese legend has, as is true for most of the Disney productions, been changed and made suitable for the (white) American market of family entertainment. The China portrayed in the original version of the legend of Mulan, or rather the children’s book that was available to me in our course reader, is a pretty accurate description of what ancient China must have been like. However, for the audience this children’s book is probably aimed at, i.e. an audience with a Chinese background, Chinese culture is nothing extraordinary, so the culture is not highlighted in any way. In this book, Mulan has been trained in martial arts by her father from very early in her childhood. Moreover, she has a brother whose name she takes on when taking her father’s place in the war against the intruders. In other words, Mulan has been given her martial arts skills as well as a name from a man, she has not acquired or created them herself. When she leaves, she leaves her home with the permission of her parents. Due to her knowledge of martial arts and her intelligence, she is soon admired by all of the soldiers and becomes a commanding general during a war of more than ten years. There is no one there to either protect her or assist her with advice. In the end, this very strategically oriented general uses the superstition of her enemies, which are not the Huns but simply “enemies from the north,” against them and defeats them. She wins without failing first, and it is only in the end that everyone finds out that she is actually a woman, and no one feels offended about it. The possible message of this legend may be the importance of honor in ancient China, which has to be defended against the enemy, no matter who this enemy may be.

This book tells of the inspirational story of Hua Mulan, the legendary Chinese female warrior who pledges to fight for her family and country in the most unusual way: by disguising herself as a man — a filial "son" who takes the place of her aged and sick father at the battlefield. Quick-witted and well-skilled in martial arts, Hua Mulan fights valiantly and scores many victories throughout her many years in the army, never once having her real identity revealed. It is only until after the war, however, that our heroine reveals the truth. Stunned by the revelation and greatly moved by her story, Mulan's comrades express their utmost respect and admiration for her great courage and skills, not least her loyalty and devotion to family and country. The story of Hua Mulan has inspired countless generations through the centuries. With stirring and unforgettable scenes brought vividly to life by creators Xu Deyuan and Jiang Wei, this comic book captures the legendary Chinese heroine at her most brilliant, ensuring that the legend of Mulan, that most enduring symbol of loyalty and filial piety, continues to live on.

The story of Mulan, the young girl who enlists in the army to save her family and her country, is at least 1500 years old. Over the centuries, it has inspired dozens of poems, plays, novels, songs, and more recently, graphic novels, TV shows and films. The details of the story vary widely, but the core is always the same: a young girl living with her family in a small Chinese village learns that the army requires each family to contribute one man to fight invaders from the North. To save her elderly father she disguises herself as a young man and enlists in the army; she excels at fighting and leadership and rises through the ranks; the war ends successfully, she is recognized as a hero and is offered rewards by the Emperor; she declines the rewards and humbly chooses to return to her family and take up the traditional life of a village woman. In this wonderful little book, beginning students can read a great story while also learning to read Chinese. The story is told with only 280 different words and 331 characters, most of which are in the standard HSK-3 vocabulary list. Proper nouns are underlined, and new words are defined on the page where they first appear. Each page of Chinese also contains a pinyin (romanized spelling) version. This helps beginning readers by letting them sound out the words instead of having to look up word definitions in the glossary. And there’s an English translation at the end.

Mulan, the warrior maiden who performed heroic deeds in battle while dressed as a male soldier, has had many incarnations from her first appearance as a heroine in an ancient Chinese folk ballad. Mulan’s story was retold for centuries, extolling the filial virtue of the young woman who placed her father’s honor and well-being above her own. With the publication of Maxine Hong Kingston’s The Woman Warrior in the late 1970s, Mulan first became familiar to American audiences who were fascinated with the extraordinary Asian American character. Mulan’s story was recast yet again in the popular 1998 animated Disney film and its sequel. In Mulan’s Legend and Legacy in China and the United States, Lan Dong traces the development of this popular icon and asks, “Who is the real Mulan?” and “What does authenticity mean for the critic looking at this story?” Dong charts this character’s literary voyage across historical and geographical borders, discussing the narratives and images of Mulan over a long time span—from premodern China to the contemporary United States to Mulan’s counter-migration back to her homeland. As Dong shows, Mulan has been reinvented repeatedly in both China and the United States so that her character represents different agendas in each retelling—especially after she reached the western hemisphere. The dutiful and loyal daughter, the fierce, pregnant warrior, and the feisty teenaged heroine—each is Mulan representing an idea about female virtue at a particular time and place.

While the economic forces shaping globalization are powerful and seemingly getting stronger, they are not immutable, nor are their effects predictable or necessarily overwhelming. Contributors to this book are
optimistic that the socio-cultural formations of the future, such as cultural hybridity and cosmopolitanism, will be a viable option for constructing new or renewed global communities of migrants around the world. It is with these tools that migrants are best equipped to navigate the raging torrents of globalization in the new millennium of a post-postmodern era. Globalization brings with it a fear, a sense of loss and demise. It also brings with it a new sense of opportunity and hope. It is in this spirit that this book should be read.

Part of a fun file organizer, this booklet tells the story of Mulan which is based on a 2000-year-old Chinese legend of a high-spirited girl and her adventures as a soldier in the Emperor’s army. When her identity is discovered, she survives banishment and fights on to bring honour to her family.

A retelling of the original Chinese poem in which a brave young girl masquerades as a boy and fights the Tartars in the Khan's army.

Princess Mulan shares the incredible tale of how she risked her life for her father and bravely fought to save the Chinese empire in this full-color storybook based on Disney Mulan.

Traditional Chinese edition of Mulan: The Story of Mulan

Including writings that could be considered historical, philosophical, religious, and literary, Wang (philosophy, Loyola Marymount U.) presents an anthology that explores Chinese attitudes towards women and gender from the earliest known writings of 1200 B.C.E. to the period of the Song dynasty (1279 C.E.). Fifty-four writings, some presented in English for the first time, are selected from classics and lesser known works in order to illustrate attitudes towards women and the impact of those attitudes on Chinese cosmologies, views of nature, and cultural practices. Annotation ©2004 Book News, Inc., Portland, OR (booknews.com).

Kids around the world love Disney animated films, and many of their parents trust the Disney corporation to provide wholesome, moral entertainment for their children. Yet frequent protests and even boycotts of Disney products and practices reveal a widespread unease with the sometimes mixed and inconsistent moral values espoused in Disney films as the company attempts to appeal to the largest possible audience. In this book, Annilee E. Ward uses a variety of analytical tools based in rhetorical criticism to examine the moral messages taught in five recent Disney animated films—The Lion King, Pocahontas, The Hunchback of Notre Dame, Hercules, and Mulan. Taking the films on their own terms, she uncovers the many mixed messages they purvey. For example, females can be leaders—but male leadership ought to be the norm; stereotyping is wrong—but black means evil; historical truth is valued—but only tell what one can sell, etc. Adding these messages together, Ward raises important questions about the moral ambiguity of Disney's overall worldview and demonstrates the need for parents to be discerning in letting their children learn moral values and life lessons from Disney films.

The story of Mulan, the young girl who joins the army to save her family and her country, is at least 1500 years old. Over the centuries, it has inspired dozens of poems, plays, novels, and songs, and more recently, graphic novels, TV shows and films. The details of the story vary, but the core is always the same: a young girl living with her family in a small Chinese village learns that the army requires each family to contribute one man to fight invaders from the North. To save her elderly father, she disguises herself as a boy and enlists in the army; she excels at fighting, strategy and leadership and rises through the ranks; the war ends successfully; she is recognized as a hero and is offered rewards by the Emperor; she declines the rewards and humbly chooses to return to her family and take up the traditional life of a village woman. This wonderful little book consists of just 30 six-line verses, and lets beginning students enjoy a great story while also learning to read Simplified Chinese. It is written in a 240-word vocabulary using fewer than 300 different characters. Proper nouns are underlined, and new words that are not in the HSK3 standard vocabulary are defined on the page where they first appear. Each page of Chinese also contains a pinyin (romanized spelling) version and an English translation. The pinyin is also useful for looking up word definitions in the glossary. A complete audiobook version is available free on YouTube and can also be downloaded from the Imagine8 Press website.

Mulan is a folk story from China's Northern Dynasty (439-589) about the unusual tale of an ordinary girl named Fa Mulan. This book is illustrated based on the original ballad, which depicts her bravery through Chinese ink paintings. A long time ago in China, there lived a young girl named Fa Mulan. Her father was a retired general who taught her many skills girls weren't normally allowed to learn, like martial arts, archery, sword play and how to ride a horse. One day, soldiers came to Mulan's village. They told everyone China was in danger, and that a man from each family must join the army and fight. Mulan was terribly upset. Her father was too old, but was honor-bound to fight. If only she had been born a boy! That night, Mulan came up with a plan to save the honor of her family and her father's life. Early the next morning, disguised as a boy, Mulan took a horse and her father's armor before leaving to join the army. No one recognized her, and Mulan was very careful not to let anyone know she was really a girl. Mulan's bravery, courage and the skills she learned from her father helped her to succeed. Over twelve years, Mulan fought against the threat to China before finally helping to win the war. When she was offered a reward from the emperor for her incredible courage, Mulan instead asked for a horse so she could return home to her family. Mulan's family was so happy to see her! And there, for the first time in twelve years, Mulan exchanged her armor for a dress, fixed her hair into an elegant girl's hairstyle and joined her family, a beautiful young woman once again.

Princess Mulan shares the incredible tale of how she risked her life for her father and bravely fought to save the Chinese empire in this full-color storybook based on Disney Mulan.

This book discusses the effect of communication strategies in the course of China's national image building from both a theoretical and a practical perspective. The research data are collected via researcher's in-depth observation as well as focus group analysis and case study of selected Chinese radio and TV networks. On the basis of the empirical study and drawing on theories of international communication and political communication, this book also introduces an analytical framework that can be used to evaluate the effect of communication strategies in practice. Especially, the framework is applied to systematically analyze the formation and application of Chinese Communist Party's communication strategy with an aim at improving the national image and increasing its global influence. This book is of interest to graduate students and researchers who are interested in the broadcast communication in China.

The early years of the history of Chinese film have lately been the subject of resurgent interest and a growing body of scholarship has come to recognise and identify an extraordinarily diverse and complex period. This volume explores the development of Chinese film from 1896 to 1949. The volume covers the screening of foreign films in Shanghai, Hong Kong and other coastal cities in China, the technological and industrial
development of Chinese national cinema, key filmmakers and actors of early Chinese cinema, changing modes of representation and narration, as well as the social and cultural contexts within which early Chinese films were produced and circulated. The relationship between the War of Resistance against Japan and the Chinese civil war and Chinese film is also explored. The book will be essential reading for scholars and students in film studies, Chinese studies, cultural studies and media studies, helping readers develop a comprehensive understanding of Chinese film.

Nowadays, discourse analysis deals with not only texts but also paratexts and images, so do translation and interpreting studies. Therefore, the concept of 'multimodality' has become an increasingly important topic in subject areas of linguistics, discourse analysis and translation studies. However, up to now, not much research has been done systematically on multimodal factors in translation and interpreting, even less in exploring research models or methodologies for multimodal analysis in translation and interpreting. This book aims to introduce and apply different theories of the multimodal discourse analysis to the study of translations, with case studies on Chinese classics such as the Monkey King, Mulan and The Art of War, as well as on interpretations of up-to-date issues including the Chinese Belt and Road Initiative and Macao tourism. The chapters reflect the first attempts to apply multimodal approaches to translation and interpreting with a special focus on Chinese-English translations and interpreting. They provide new understandings of transformations in the multimodal translation process and useful reference models for researchers who are interested in doing research of similar kind, especially for those who are interested in looking into translations related to Chinese language, literature and culture.

A retelling of the original Chinese poem in which a brave young girl masquerades as a boy and fights the Tartars in the Khan's army.

A close-up look at Disney's newest animated feature film, The Legend of Mulan, offers stunning full-color reproductions of the animation artwork, along with conceptual material, sketches, layout drawings and storyboards, and a discussion of the film's script and music.

The legend of Mulan -- the daughter who disguises herself as a man, dons her father's armour, and heads off to war in his place -- remains one of the most popular Chinese folktales despite (or because of) its lack of supernatural demonstrations or interventions. In addition to a translation of the earliest recorded version of the legend, this volume offers translations of several later iterations of the tale (including the screenplay of the hugely successful 1903 Chinese film Mulan Goes to War) that illustrate the many ways in which the basic story has been reinterpreted over centuries to reflect changes in Chinese cultural, political, and sexual attitudes.