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Von Cao Xueqin

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CAO XUEQIN AND GAO E

The Story of the Stone
Volume V

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Von Cao Xueqin : The Story of the Stone: The Dreamer Wakes (Volume V): Dreamer Wakes v. 5 before purchasing it in order to gage whether or not it would be worth my time, and all praised The Story of the Stone: The Dreamer Wakes (Volume V): Dreamer Wakes v. 5:

KundenrezensionenHilfreichste Kundenrezensionen1 von 1 Kunden fanden die folgende Rezension hilfreich. A Truly

Revolutionary Classical Chinese Romantic Work
 Von Ein Kunde
 This book was written one year before the French Revolution, in 1788, in Beijing, China by a rich-to-rags nobleman called Cao Xue Quin. It is viewed by many as the greatest classical Chinese romantic novel ever written. I read the original Chinese version of this book when I was in high school, many years ago. At that time, my impression was that it was a Chinese Romeo and Juliet type tragic love story, in which the main characters Bao-yu and his cousin Dai-yu (Black Jade) suffered the fate of unfulfilled love, and no ever after. There was more to it than that, but I could not figure out what. Recently, I re-read the book (the current translated version). This time it sounded like the Adventures of Tom Jones, in which the teen-aged playboy Bao-yu was dallying in the ranks of the female members of his household (his cousins and maids), longing after many but only truly loving Dai-yu. It was also a bit similar to Upstairs Downstairs -- a big noble clan with all its ladies, young misses and maids, and their lives of adventures and tears. But something was still missing. There was a theme, a message, which draws me and others to this great work of literature. I finally figured it out: Almost all the WOMEN in this book were described as elegant, sophisticated, intelligent, graceful, excellent decision makers, and above all, beautiful. Most MEN, however, were described as fools, red-necks, unfaithful, heart-breakers, no-gooders, users of prostitutes and abusers of power! What I am looking at is a book (or one-MAN crusade) of Early Feminism. It is all the more remarkable because in feudal China, women did not have equal status. "marrying for love" seldom existed. It was more like "married by parental arrangement". Poor girls were sold as maids into rich households, or worse, they were sold as second wives or concubines. The confirmation of my theory came from the author Cao himself. In his introductory book review, he said, "Thus begins this book ... I have hidden the real events and substituted them with fiction ... There were real persons in the inner-chambers, and their stories must be told ..." (Modern translation: I have real women in my household). This message would make this a truly revolutionary work, not only in feudal China, but even to-day. Should have first read the book review by the author.

1 von 1 Kunden fanden die folgende Rezension hilfreich. Ein großartiger Abschluss
 Von schlimmerdurst
 Auch wenn der Übersetzer Minford einen gewissen undefinierbaren Mangel an den 40 Gao-Kapiteln ausmachen möchte, kann ich das in keiner Weise nachvollziehen, im Gegenteil: Mir gefällt dieser letzte Band des Romans mit den letzten 20 Kapiteln am besten. Er ist konziser, weniger langatmig und abwechslungsreicher als die 100 Vorgängerkapitel. Die Katastrophenflut, die die Jia-Familie heimsucht, ist noch nicht zu Ende; auch in diesem Band sind Todesnachrichten, Krankheiten und offizielle Peinigung an der Tagesordnung. Doch gegen Ende, nachdem man die Jias fast aufgegeben hat, taucht noch das Licht am Ende des Tunnels auf. Wenn auch weit entfernt von einem Happy End, so ist dies doch ein versöhnlicher Abschluss. Gerade die letzten Kapitel haben mich sehr beeindruckt. Überall konnte man lesen, dass in diesem Roman auch buddhistische Philosophien verarbeitet sind - nur bisher konnte ich die nicht entdecken, denn das hat sich der Roman bis zum Schluss aufgehoben. Hier erhebt sich das Werk Caos nun vom einfachen Sittengemälde hin zu einem höheren Werk mit einer Aussage. Vor allem die letzten paar Seiten sind fantastisch - die vierte Wand wird durchbrochen und der Autor des Romans selbst miteingebunden, und das Schlussgedicht ist eines der besten Romanenden, die ich bisher gelesen habe; es regt einen sehr zum Nachdenken an über die eigene Leseerfahrung mit diesem Werk. Ein würdiger Abschluss für einen großartigen Roman, der die kleinen Mängel in der Präsentation weit überstrahlt - die nicht aktualisierten Stammbäume, die fehlenden Anhangs und ein laberiges Vorwort sind deutlich unter dem Niveau der Vorgängerbände.

1 von 1 Kunden fanden die folgende Rezension hilfreich. I think I can't use only "good" to describe such a good book
 Von Ein Kunde
 The book gives us a complete picture of the feudal society of China. It exposes the rot of the late Qing Dynasty of China. What makes people moved most is the tragic love story between Lin Daiyu and Jia Baoyu. Its exquisite style of writing and variegated description do great credit to its success. Some forfather has said that it was an encyclopaedia of the feudal society of China, and I do agree with it. I think that the most valuable point of this book, is that it denounces the cruel persecution which has been done to women by the feudalism--the feudal system, and it embodies the author's thoughts that women should be respected and be equal to men. In that society, these are rare and valuable.

Kurzbeschreibung
 The Story of the Stone (c. 1760), also known as The Dream of the Red Chamber, is one of the greatest novels of Chinese literature. The fifth part of Cao Xueqin's magnificent saga, The Dreamer Awakes, was carefully edited and completed by Gao E some decades later. It continues the story of the changing fortunes of the Jia dynasty, focussing on Bao-yu, now married to Bao-chai, after the tragic death of his beloved Dai-yu. Against such worldly elements as death, financial ruin, marriage, decadence and corruption, his karmic journey unfolds. Like a sleepwalker through life, Bao-yu is finally awakened by a vision, which reveals to him that life itself is merely a dream, 'as moonlight mirrored in the water'.

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