Male-Female Partnership and Competition for the Korean Classical Novel

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GLOSSARY

1. Tradition and Innovation in Korean Studies
2. Biography and Confession: Eastern and Western Modes of Cultural Memory
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3. A Comparative Analysis of Katharsis, Rasa, and Shinmyŏng p’uri Theatres
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4. The Direction of National Literature in the 1990s
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6. European Interests in Korean Studies
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There aren’t male ONLY competitions. They have open competitions and female only competitions. This is to create more competition between females and to support females as players and I guess heighten the popularity. It’s also to make it more “fair” for females so that they are guaranteed prize money. They do this because females have consistently been “worse” players and according to current female world champion Hou Yifan, females have a tendency to “let their emotions get the better of them” which is why they consistently have poorer performances. We posit that with male competition for positions of high there are two reasons for this result: how status and power, which drives sex differ: much male individuals control female indiv-iduals as reproductive resources and the degree of male–male competition for status and power. Daniel J. Kruger, School of Public Health, University of Michigan, Ann Arbor; Maryanne L. Fisher, Department of Psychology, St. Mary’s University, Halifax, Nova Scotia, pecially if there are multiple version of meaning Canada; Paula Wright, Independent Researcher, Ne Writing a novel from a male POV isn’t only about thinking like a guy. It’s about talking like a guy. One of the first things one might notice when comparing male and female speech, is that males use fewer qualifiers. For example: Liz: “That test really, really sucked.” versus Dan: “That test sucked.” Similarly, you might notice that your female characters use more fillers when they’re searching for their words, whereas the male characters might be silent in that pause. Liz: “Um, well…. I think I failed it.” versus Dan: “I failed it.”