

An Anthology Of Chinese Literature Beginnings To 1911

First published in 1937. The Book of Songs is a collection of ancient Chinese songs, dating from 800 to 600 B.C. Until this was published in 1937 it had not been translated into English since the middle of nineteenth century, when sinology was still in its infancy. For the first time the original meaning of 290 out of the 305 songs is given, use being made of the advances in the study of old Chinese. The result is not merely a clear picture of early Chinese life, but also the restoration to its proper place in world literature of one of the finest collection of traditional songs.

With this groundbreaking collection, translated and edited by the renowned poet and translator David Hinton, a new generation will be introduced to the work that riveted Ezra Pound and transformed modern poetry. The Chinese poetic tradition is the largest and longest continuous tradition in world literature, and this rich and far-reaching anthology of nearly five hundred poems provides a comprehensive account of its first three millennia (1500 BCE to 1200 CE), the period during which virtually all its landmark developments took place. Unlike earlier

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anthologies of Chinese poetry, Hinton's book focuses on a relatively small number of poets, providing selections that are large enough to re-create each as a fully realized and unique voice. New introductions to each poet's work provide a readable history, told for the first time as a series of poetic innovations forged by a series of master poets. From the classic texts of Chinese philosophy to intensely personal lyrics, from love poems to startling and strange perspectives on nature, Hinton has collected an entire world of beauty and insight. And in his eye-opening translations, these ancient poems feel remarkably fresh and contemporary, presenting a literature both radically new and entirely resonant, in *Classical Chinese Poetry*.

With its fresh translations by newer voices in the field, its broad scope, and its flowing style, this anthology places the immense riches of Chinese literature within easy reach. Ranging from the beginnings to 1919, this abridged version of *The Columbia Anthology of Traditional Chinese Literature* retains all the characteristics of the original. In putting together these selections Victor H. Mair interprets "literature" very broadly to include not just literary fiction, poetry, and drama, but folk and popular literature, lyrics and arias, elegies and rhapsodies, biographies, autobiographies and memoirs, letters, criticism and theory, and travelogues and jokes.

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"Moving roughly chronologically, An Anthology of Chinese Literature gathers texts according to genres, themes, forms, and other groupings to show the way essential texts build off one another and how the tradition echoes itself. Including a range of forms - songs, letters, anecdotes, stories, plays, political oratory, traditional literary theory, and more - the anthology's innovative structure breaks new ground by providing a previously unavailable view of the interplay between Chinese literature, culture, and history to alert non-Chinese readers to what premodern Chinese readers would have noticed instinctively. Helpful apparatus, including a general introduction describing the evolution of Chinese literature, a note on translation, period introductions, a timeline, and interpretive commentary, make the tradition accessible not only to the student of Chinese literature but also to the general reader."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Presenting an array of cutting edge perspectives on modern Chinese literature in different Sinophone contexts, this volume of essays offers a wide range of critical approaches to the study of an emerging interdisciplinary field.

Filled with mirages, hallucinations, myths, mental puzzles, and the fantastic, the contemporary experimental fiction of the Chinese avant-garde represents a genre of storytelling unlike any other. Whether engaging the worn spectacle of history,

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expressing seemingly unmotivated violence, or reinventing outlandish Tibetan myths, these stories are defined by their devotion to theatrics and their willful apathy toward everything held sacred by the generation that witnessed the Cultural Revolution. Jing Wang has selected provocative examples of this new school of writing, which gained prominence in the late 1980s. Contradicting many long-cherished beliefs about Chinese writers—including the alleged tradition of writing as a political act against authoritarianism—these stories make a dramatic break from conventions of modern Chinese literature by demonstrating an irreverence toward history and culture and by celebrating the artificiality of storytelling. Enriched by the work of a distinguished group of translators, this collection presents an aesthetic experience that may have outraged many revolutionary-minded readers in China, but one that also occupies an important place in the canon of Chinese literature. China's Avant-Garde Fiction brings together a group of exceptional writers (including Raise the Red Lantern author Su Tong) to the attention of an English-speaking audience. This book will be enjoyed by those interested in Chinese literature, culture, and society—particularly readers of contemporary fiction. Contributors. Bei Cun, Can Xue, Gei Fei, Ma Yuan, Su Tong, Sun Ganlu, Yu Hua Translators. Eva Shan Chou, Michael S. Duke, Howard Goldblatt, Ronald R. Janssen, Andrew F. Jones, Denis C. Mair,

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Victor H. Mair, Caroline Mason, Beatrice Spade, Kristina M. Torgeson, Jian Zhang, Zhu Hong

Unmatched in scope and literary quality, this landmark anthology spans three thousand years, bringing together more than six hundred poems by more than one hundred thirty poets, in translations—many new and exclusive to the book—by an array of distinguished translators. Here is the grand sweep of Chinese poetry, from the Book of Songs—ancient folk songs said to have been collected by Confucius himself—and Laozi's Dao De Jing to the vividly pictorial verse of Wang Wei, the romanticism of Li Po, the technical brilliance of Tu Fu, and all the way up to the twentieth-century poetry of Mao Zedong and the post—Cultural Revolution verse of the Misty poets. Encompassing the spiritual, philosophical, political, mystical, and erotic strains that have emerged over millennia, this broadly representative selection also includes a preface on the art of translation, a general introduction to Chinese poetic form, biographical headnotes for each of the poets, and concise essays on the dynasties that structure the book. The Anchor Book of Chinese Poetry captures with impressive range and depth the essence of China's illustrious poetic tradition.

Translation has a long history in China. Down the centuries translators, interpreters, Buddhist monks, Jesuit priests, Protestant missionaries, writers,

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historians, linguists, and even ministers and emperors have all written about translation, and from an amazing array of perspectives. This second volume of the seminal two-volume anthology spans the 13th century CE to the very beginning of the nineteenth century with an entry dated circa 1800. It deals mainly with the transmission of Western learning to China – a translation venture that changed the epistemological horizon and even the mindset of Chinese people. Also included are texts that address translation between Chinese and the languages of China's Central Asian neighbours, such as Manchu, which was to become of crucial importance in the Qing Dynasty. Comprising 28 passages, most of which are translated into English for the first time here, the anthology is the first major source book of its kind to appear in English. It features valuable primary material, and is essential reading for postgraduate students and researchers working in the areas of Translation, Translation Studies and Asian Studies.

Doris Lessing's contemporary gothic horror story—centered on the birth of a baby who seems less than human—probes society's unwillingness to recognize its own brutality. Harriet and David Lovatt, parents of four children, have created an idyll of domestic bliss in defiance of the social trends of late 1960s England. While around them crime and unrest surge, the Lovatts are certain that their old-fashioned contentment can protect them from the world outside—until

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the birth of their fifth baby. Gruesomely goblin-like in appearance, insatiably hungry, abnormally strong and violent, Ben has nothing innocent or infant-like about him. As he grows older and more terrifying, Harriet finds she cannot love him, David cannot bring himself to touch him, and their four older children are afraid of him. Understanding that he will never be accepted anywhere, Harriet and David are torn between their instincts as parents and their shocked reaction to this fierce and unlovable child whose existence shatters their belief in a benign world.

The Songs of the South is an anthology first compiled in the second century A.D. Its poems, originating from the state of Chu and rooted in Shamanism, are grouped under seventeen titles and contain all that we know of Chinese poetry's ancient beginnings. The earliest poems were composed in the fourth century B.C. and almost half of them are traditionally ascribed to Qu Yuan.

Stephen Owen is James Bryant Conant Professor of Chinese at Harvard University. --Book Jacket.

This is the first anthology of its kind in English that deals in depth with the translation of Chinese texts, literary and philosophical, into a host of Western and Asian languages: English, French, German, Dutch, Italian, Spanish, Swedish, Hebrew, Slovak and Korean. After an introduction by the editor, in which multiple translations are compared to the many lives lived by the original in its new incarnations, 13 articles are presented in 3 sections.

DIVA new supplement to courses on Chinese or World literature in translation. /div
A representative sampling of works by the leading Chinese poets is accompanied by biographical sketches and a brief history of Chinese literature

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Translation has a long history in China. Down the centuries translators, interpreters, Buddhist monks, Jesuit priests, Protestant missionaries, writers, historians, linguists, and even ministers and emperors have all written about translation, and from an amazing array of perspectives. Such an exciting diversity of views, reflections and theoretical thinking about the art and business of translating is now brought together in a two-volume anthology. The first volume covers a time-frame from roughly the 5th century BCE to the twelfth century CE. It deals with translation in the civil and government context, and with the monumental project of Buddhist sutra translation. The second volume spans the 13th century CE to the Revolution of 1911, which brought an end to feudal China. It deals with the transmission of Western learning to China - a translation venture that changed the epistemological horizon and even the mindset of Chinese people. Comprising over 250 passages, most of which are translated into English for the first time here, the anthology is the first major source book to appear in English. It carries valuable primary material, allowing access into the minds of translators working in a time and space markedly different from ours, and in ways foreign or even inconceivable to us. The topics these writers discussed are familiar. But rather than a comfortable trip on well-trodden ground, the anthology invites us on an exciting journey of the imagination.

An anthology of Chinese fiction, poetry, and essays written during the twentieth and twenty-first centuries.

A compendium of traditional Chinese literature offers a broad variety of genres including poetry, letters, stories, excerpts from novels and drama, philosophical writings, jokes, and other prose forms.

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A panoramic vision of the Chinese literary landscape across the twentieth century. Award-winning literary scholar and poet Yunte Huang here gathers together an intimate and authoritative selection of significant works, in outstanding translations, from nearly fifty Chinese writers, that together express a search for the soul of modern China. From the 1912 overthrow of a millennia-long monarchy to the Cultural Revolution, to China's rise as a global military and economic superpower, the Chinese literary imagination has encompassed an astonishing array of moods and styles—from sublime lyricism to witty surrealism, poignant documentary to the ironic, the transgressive, and the defiant. Huang provides the requisite context for these revelatory works of fiction, poetry, essays, letters, and speeches in helpful headnotes, chronologies, and brief introductions to the Republican, Revolutionary, and Post-Mao Eras. From Lu Xun's *Call to Arms* (1923) to Gao Xinjiang's Nobel Prize-winning *Soul Mountain* (1990), this remarkable anthology features writers both known and unknown in its celebration of the versatility of writing. From belles lettres to literary propaganda, from poetic revolution to pulp fiction, *The Big Red Book of Modern Chinese Literature* is an eye-opening, mesmerizing, and indispensable portrait of China in the tumultuous twentieth century.

The *Columbia History of Chinese Literature* is a comprehensive yet portable

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guide to China's vast literary traditions. Stretching from earliest times to the present, the text features original contributions by leading specialists working in all genres and periods. Chapters cover poetry, prose, fiction, and drama, and consider such contextual subjects as popular culture, the impact of religion, the role of women, and China's relationship with non-Sinitic languages and peoples. Opening with a major section on the linguistic and intellectual foundations of Chinese literature, the anthology traces the development of forms and movements over time, along with critical trends, and pays particular attention to the premodern canon.

The book also includes an extended section of criticism by and about women writers.

This accessible, illustrated introduction takes the reader through the rich Chinese literary tradition from ancient times to the twentieth century, exploring poetry, drama, opera, novels, short stories, the modern media and the authors who created these cultural treasures.

This condensed anthology reproduces close to a dozen plays from Xiaomei Chen's well-received original collection, *The Columbia Anthology of Modern Chinese Drama*, along with her critical introduction to the historical, cultural, and aesthetic evolution of twentieth-century Chinese spoken drama. Comprising

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representative works from the Republican era to postsocialist China, the book encapsulates the revolutionary rethinking of Chinese theater and performance that began in the late Qing dynasty and vividly portrays the uncertainty and anxiety brought on by modernism, socialism, political conflict, and war. Chosen works from 1919 to 1990 also highlight the formation of national and gender identities during a period of tremendous social, cultural, and political change in China and the genesis of contemporary attitudes toward the West. PRC theater tracks the rise of communism, juxtaposing ideals of Chinese socialism against the sacrifices made for a new society. Post-Mao drama addresses the nation's socialist legacy, its attempt to reexamine its cultural roots, and postsocialist reflections on critical issues such as nation, class, gender, and collective memories. An essential, portable guide for easy reference and classroom use, this abridgment provides a concise yet well-rounded survey of China's theatricality and representation of political life. The original work not only established a canon of modern Chinese drama in the West but also made it available for the first time in English in a single volume. This brief, debate-style reader engages students in today's political debates. A new wave of Chinese science fiction is here. This golden age has not only resurrected the genre but also subverted its own conventions. Going beyond

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political utopianism and technological optimism, contemporary Chinese writers conjure glittering visions and subversive experiments—ranging from space opera to cyberpunk, utopianism to the posthuman, and parodies of China’s rise to deconstructions of the myth of national development. This anthology showcases the best of contemporary science fiction from Taiwan, Hong Kong, and the People’s Republic of China. In fifteen short stories and novel excerpts, *The Reincarnated Giant* opens a doorway into imaginary realms alongside our own world and the history of the future. Authors such as Lo Yi-chin, Dung Kai-cheung, Han Song, Chen Qiufan, and the Hugo winner Liu Cixin—some alive during the Cultural Revolution, others born in the 1980s—blur the boundaries between realism and surrealism, between politics and technology. They tell tales of intergalactic war; decoding the last message sent from an extinct human race; the use of dreams as tools to differentiate cyborgs and humans; poets’ strange afterlife inside a supercomputer; cannibalism aboard an airplane; and unchecked development that leads to uncontrollable catastrophe. At a time when the Chinese government promotes the “Chinese dream,” the dark side of the new wave shows a nightmarish unconscious. *The Reincarnated Giant* is an essential read for anyone interested in the future of the genre.

In this "guided" anthology, experts lead students through the major genres and eras of

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Chinese poetry from antiquity to the modern time. The volume is divided into 6 chronological sections and features more than 140 examples of the best shi, sao, fu, ci, and qu poems. A comprehensive introduction and extensive thematic table of contents highlight the thematic, formal, and prosodic features of Chinese poetry, and each chapter is written by a scholar who specializes in a particular period or genre. Poems are presented in Chinese and English and are accompanied by a tone-marked romanized version, an explanation of Chinese linguistic and poetic conventions, and recommended reading strategies. Sound recordings of the poems are available online free of charge. These unique features facilitate an intense engagement with Chinese poetical texts and help the reader derive aesthetic pleasure and insight from these works as one could from the original. The companion volume *How to Read Chinese Poetry Workbook* presents 100 famous poems (56 are new selections) in Chinese, English, and romanization, accompanied by prose translation, textual notes, commentaries, and recordings. Contributors: Robert Ashmore (Univ. of California, Berkeley); Zong-qi Cai; Charles Egan (San Francisco State); Ronald Egan (Univ. of California, Santa Barbara); Grace Fong (McGill); David R. Knechtges (Univ. of Washington); Xinda Lian (Denison); Shuen-fu Lin (Univ. of Michigan); William H. Nienhauser Jr. (Univ. of Wisconsin); Maija Bell Samei; Jui-lung Su (National Univ. of Singapore); Wendy Swartz (Columbia); Xiaofei Tian (Harvard); Paula Varsano (Univ. of California, Berkeley); Fusheng Wu (Univ. of Utah)

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This is a powerful account of how the ruin and resurrection of Zhuangzi in modern China's literary history correspond to the rise and fall of modern Chinese individuality. Liu Jianmei highlights two central philosophical themes of Zhuangzi: the absolute spiritual freedom as presented in the chapter of "Free and Easy Wandering" and the rejection of absolute and fixed views on right and wrong as seen in the chapter of "On the Equality of Things." She argues the twentieth century reinterpretation and appropriation of these two important philosophical themes best testify to the dilemma and inner-struggle of modern Chinese intellectuals. In the cultural environment in which Chinese writers and scholars were working, the pursuit of individual freedom as well as the more tolerant and multifaceted cultural mentality has constantly been downplayed, suppressed, or criticized. By addressing a large number of modern Chinese writers, including Guo Moruo, Hu Shi, Lu Xun, Zhou Zuoren, Lin Yutang, Fei Ming, Liu Xiaofeng, Wang Zengqi, Han Shaogong, Ah Cheng, Yan Lianke, and Gao Xingjian, the author provides an insightful and engaging study of how they have embraced, rejected, and returned to ancient thought and how the spirit of Zhuangzi has illuminated their writing and thinking through the turbulent eras of modern China. This book not only explores modern Chinese writers' complicated relationship with "tradition," but also sheds light on if the freedom of independence, non-participation, and roaming and the more encompassing cultural space inspired by Zhuangzi's spirit were allowed to exist in the modern Chinese literary context. Involving the interplay between philosophy,

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literature, and history, Liu delineates a neglected literary tradition influenced by Zhuangzi and Daoism and traces its struggles to survive in modern and contemporary Chinese culture.

Almost three thousand years of Chinese literature have been gathered together in *Chinese Literature: An Anthology from the Earliest Times to the Present Day*. The earliest preserved folk songs of the peasantry; the major works of the "Golden Age" of Chinese philosophy; the "prose-songs" and the later skillful poems of the T'ang dynasty ; the short stories and plays; the novels; and the poems and stories of men who have made modern China - all these are represented in this anthology, in complete works or in excerpts. Editor William McNaughton presents Chinese literature as an organic development, so that the student as well as the general reader can see how genre evolved into genre and form developed into form. He has based this presentation on work by Chinese critics and scholars that, until recently, has not been available outside China. In addition to classical writings, the poems and stories by twentieth-century writers, most of which have been newly translated into English, give new insights into modern Chinese society and individuals, and make this the most complete one-volume anthology ever published.

At once a revered canon associated with Confucius and the earliest anthology of poetry, the *Book of Poems* holds a unique place in Chinese literary history. Since early imperial times it served as an ideal of literary perfection, as it provided a basis for

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defining shi poetry, the most esteemed genre of elite composition. In imperial China, however, literary criticism and classical learning represented distinct fields of inquiry that differed in status, with classical learning considered more serious and prestigious. Literary critics thus highlighted connections between the Book of Poems and later verse, while classical scholars obscured the origins of their ideas in literary theory. This book explores the mutual influence of literary and classicizing approaches, which frequently and fruitfully borrowed from one another. Drawing on a wide range of sources including commentaries, anthologies, colophons, and inscriptions, Bruce Rusk chronicles how scholars borrowed from critics without attribution and even resorted to forgery to make appealing new ideas look old. By unraveling the relationships through which classical and literary scholarship on the Book of Poems co-evolved from the Han dynasty through the Qing, this study shows that the ancient classic was the catalyst for intellectual innovation and literary invention.

The Dumbarton Oaks Anthology of Chinese Garden Literature is the first comprehensive collection in English of over two millennia of Chinese writing about gardens and landscape. Featuring new and previously published translations, this anthology includes a glossary of translated names, Chinese names, and binomials. The Columbia Companion to Modern Chinese Literature features more than fifty short essays on specific writers and literary trends from the Qing period (1895–1911) to the present. The volume opens with thematic essays on the politics and ethics of writing

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literary history, the formation of the canon, the relationship between language and form, the role of literary institutions and communities, the effects of censorship, the representation of the Chinese diaspora, the rise and meaning of Sinophone literature, and the role of different media in the development of literature. Subsequent essays focus on authors, their works, and the schools with which they were aligned, featuring key names, titles, and terms in English and in Chinese characters. Woven throughout are pieces on late Qing fiction, popular entertainment fiction, martial arts fiction, experimental theater, post-Mao avant-garde poetry, post-martial law fiction from Taiwan, contemporary genre fiction from China, and recent Internet literature. The volume includes essays on such authors as Liang Qichao, Lu Xun, Shen Congwen, Eileen Chang, Jin Yong, Mo Yan, Wang Anyi, Gao Xingjian, and Yan Lianke. Both a teaching tool and a go-to research companion, this volume is a one-of-a-kind resource for mastering modern literature in the Chinese-speaking world.

Presents classic Chinese tales of love and morality, marriage and justice, and the strange and supernatural

This book tells the story of Chinese literature, from prehistory to the present, in terms of literary culture's key role in supporting social and political concerns. A welcome guide for teachers, students, and lay readers, *Chinese Literature: A Very Short Introduction* honors traditional Chinese understandings of literature as encompassing history and philosophy, as well as the evolution of poetry and poetics, storytelling, drama, and the

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novel.

Chinese women's writing is rich and abundant, although not well known in the West. Despite the brutal wars and political upheavals that ravaged twentieth-century China, the ranks of women in the literary world increased dramatically. This anthology introduces English language readers to a comprehensive selection of Chinese women poets from both the mainland and Taiwan. It spans the early 1920s and the era of Republican China's literary renaissance through the end of the twentieth century. The collection includes 245 poems by forty poets in elegant English translations, as well as an extensive introduction that surveys the history of contemporary Chinese women's poetry. Brief biographical head notes introduce each poet, from Bin Xin, China's preeminent woman poet in the early Republican period, to Rongzi, a leading poet of modern Taiwan. The selections are startling, moving, and wide-ranging in mood and tone. Together they present an enticing palette of delightful, elegant, playful, lyric, and tragic poetry.

As urban China has undergone a rapid transformation, same-sex relations have emerged as a significant, if previously neglected, touchstone for the exploration of the meaning of social change. The short fiction in this volume highlights tensions between tradition and modernization, family and state, art and commerce, love and sex.

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Taiwan has evolved dramatically from a little-known island to an internationally acclaimed economic miracle and thriving democracy. The history of modern Taiwanese poetry parallels and tells the story of this transformation from periphery to frontier. Containing translations of nearly 400 poems from 50 poets spanning the entire twentieth century, this anthology reveals

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Taiwan in a broad spectrum of themes, forms, and styles: from lyrical meditation to political satire, haiku to concrete poetry, surrealism to postmodernism. The in-depth introduction outlines the development of modern poetry in the unique historical and cultural context of Taiwan. Comprehensive in both depth and scope, *Frontier Taiwan* beautifully captures the achievements of the nation's modern poetic traditions.

Sources show Qu Yuan (?340–278 BCE) was the first person in China to become famous for his poetry, so famous in fact that the Chinese celebrate his life with a national holiday called Poet's Day, or the Dragon Boat Festival. His work, which forms the core of the *The Songs of Chu*, the second oldest anthology of Chinese poetry, derives its imagery from shamanistic ritual. Its shaman hymns are among the most beautiful and mysterious liturgical works in the world. The religious milieu responsible for their imagery supplies the backdrop for his most famous work, *Li sao*, which translates shamanic longing for a spirit lover into the yearning for an ideal king that is central to the ancient philosophies of China. Qu Yuan was as important to the development of Chinese literature as Homer was to the development of Western literature. This translation attempts to replicate what the work might have meant to those for whom it was originally intended, rather than settle for what it was made to mean by those who inherited it. It accounts for the new view of the state of Chu that recent discoveries have inspired.

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