Anthology Of Chinese Literature Volume I From Early Times To The Fourteenth Century

This dual-language compilation of seven complete major works and many shorter pieces from the Confucian period through the Ch'ing dynasty will be indispensable to students of Chinese literature. Stephen Owen's masterful translations and commentaries have opened up Chinese literary thought to theorists and scholars of other languages.
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officially censored. Today, the essays provide valuable and rare accounts of the details over everyday life in Ming China as well as displays of wit and delightful turns of phrase.

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.

Featuring the work of renowned scholars, this anthology provides an introduction to Chinese aesthetics and literature.

The long-awaited, first Western-language reference guide, this work offers a wealth of information on writers, genres, literary schools and terms of the Chinese literary tradition from earliest times to the seventh century C.E.

Dreaming across Languages and Cultures: A Study of the Literary Translations of the Hong lou meng (also called The Dream of the Red Chamber, Red Chamber Dream, or The Story of the Stone) is a groundbreaking monograph in translation studies. Integrating theory with practice, it examines, analyses, compares, and evaluates 14 versions of the greatest Chinese novel in five major European languages, namely, English, French, German, Italian, and Spanish. In this study, translation, linguistic, literary, and semiotic theories, as well as the author’s own experience of translating Dante and Shakespeare, are drawn on. Though primarily aimed at scholars specializing in translation and in Hong lou meng studies, the book also introduces students of Chinese literature, comparative literature, and cultural studies to new interdisciplinary perspectives. By illustrating salient points with lively and interesting examples, too, it enables the non-specialist to see the fascinating intricacies of language and translation, as well as the complex relationship between translation and culture. In view of its new approach to a new topic, of its many impressive insights, and, above all, of the amazing depth and breadth of its investigation, Dreaming across Languages and Cultures is truly monumental.

Designed to work with the acclaimed course text How to Read Chinese Poetry: A Guided Anthology, theHow to Read Chinese Poetry Workbook introduces classical Chinese to advanced beginners and learners at higher levels, teaching them how to appreciate Chinese poetry in its original form. Also a remarkable stand-alone resource, the volume illuminates China's major poetic genres and themes through one hundred well-known, easy-to-recite works. Each of the volume's twenty units contains four to six classical poems in Chinese, English, and tone-marked pinyin romanization, with comprehensive vocabulary notes and prose poem translations in modern Chinese. Subsequent comprehension questions and comments focus on the artistic aspects of the poems, while exercises test readers' grasp of both classical and modern Chinese words, phrases, and syntax. An extensive glossary cross-references classical and modern Chinese usage, characters and compounds, and multiple character meanings, and online sound recordings are provided for each poem and its prose translation free of charge. A list of literary issues addressed throughout completes the volume, along with phonetic transcriptions for entering-tone characters, which appear in Tang and Song-regulated shi poems and lyric songs.

Both in the sheer breadth and in the detail of their coverage the essays in these two volumes challenge hegemonic thinking on the subject of translation. Engaging throughout with issues of representation in a postmodern and postcolonial world, Translating Others investigates the complex processes of projection, recognition, displacement and 'othering' effected not only by translation practices but also by translation studies as developed in the West. At the same time, the volumes document the increasing awareness the the world is peopled by others who also translate, often in ways radically different from and hitherto largely ignored by the modes of translating conceptualized in Western discourses. The languages covered in individual contributions include Arabic, Bengali, Chinese, Hindi, Irish, Italian, Japanese, Latin, Rajasthani, Somali, Swahili, Tamil, Tibetan and Turkish as well as the Europhone literatures of Africa, the tongues of medieval Europe, and some major languages of Egypt's five thousand year history. Neighbouring disciplines invoked include anthropology, semiotics, museum and folklore studies, librarianship and the history of writing systems. Contributors to Volume 2: Paul Bandia, Red Chan, Sukanta Chaudhuri, Annmarie Drury, Ruth Evans, Fabrizio Ferrari, Daniel Gallimore, Hephzibah Israel, John Tszpang Lai, Kenneth Liu-Szu-han, Ibrahim Muhawi, Martin Orwin, Carol O'Sullivan, Saliha Parker, Stephen Quirke and Kate Sturge.

This book mainly discusses about the alter ego perspectives in literary historiography. This comparative analysis of the major Chinese literary histories in China and in the West brings to light the alter ego perspectives of Stephen Owen in literary historiography. The most interesting part of the book will be the interpretation of new notions and perspectives proposed by Stephen Owen, especially in the newly published The Cambridge History of Chinese Literature (2010). This book gives a detailed overview about the different stages of writing Chinese literary history and the different modes of literary historiography in China and in the West. Two case studies of Chinese poems are made on the notion of discursive communities and the Cultural Tang. Readers will a better understanding about the paradigm of literary historiography and the interrelationships between the different modes of literary historiography and the intellectual history. ?

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

This is a collection of 46 essays by specialists in Asian literature, who offer a wide range of possibilities for introducing Asian literature to English-speaking students. It is intended to help in promoting multicultural education.

Chinese language textbook used in the third year of the Princeton University program.

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product of such an old civilization, was shaped by an ongoing process of evolution along the ebbs and flows of China’s history as a nation. In The History and Spirit of Chinese Art, aesthetics expert Zhang Fa deciphers the philosophies and thoughts that have defined Chinese art since the very beginning of the Chinese civilization, moving through the dynastic landmarks of artistic development with discussions of numerous art forms including paintings, architecture, dance and music, calligraphy, and literature. Stephen Owen is James Bryant Conant Professor of Chinese at Harvard University. --Book Jacket.

A text of central importance to the Chinese literary tradition, the Wen xuan was compiled by Xiao Tong (501-531) and is the oldest surviving anthology of Chinese literature arranged by genre. This volume, the first of a planned eight-volume translation of the entire work, contains thoroughly annotated translations of the first section of the Wen xuan, the rhapsodies on the metropolises and capitals." Originally published in 1983. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Enth.: Papers presented at the first International conference on the translation of Chinese literature held in Taipei, Nov. 19-21, 1990.

This guide highlights the place of translation in our culture, encouraging awareness of the process of translating and the choices involved, making the translator more 'visible'. Concentrating on major writers and works, it covers translations out of many languages, from Greek to Hungarian, Korean to Turkish. For some works (e.g. Virgil's Aeneid) which have been much translated, the discussion is historical and critical, showing how translation has evolved over the centuries and bringing out the differences between versions. Elsewhere, with less familiar literatures, the Guide examines the extent to which translation has done justice to the range of work available.

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