

Five Tang Poets Field Translation Series

The academic discipline of translation studies is only half a century old and even younger in the field of bilateral translation between Japanese and Turkish. This book is the second volume of the world's first academic book on Turkish-Japanese translation. While this volume gathered discussions on translation studies with theoretic and applied aspects, literature, linguistics, and philosophy, the second volume deals with the history of translation, philosophy, culture education, language education, and law. It also covers the translation of historical materials and divan poetry. These books will be the first steps to discuss and develop various aspects of the field. Such compilation brings together experienced and young Turkology and Japanology scholars as well as academics linked to translation studies and translation, and also translators. Both volumes contain 24 essays written by twenty-two writers from Japan, Turkey, USA and China. Special notes by Özlem BERK ALBACHTEN, Special notes by Nobuo MISAWA, Ryō MIYASHITA, Esin ESEN, Shingo YAMASHITA, Gülzemin ÖZRENK AYDIN, Iku NAGASHIMA, ?brahim Soner ÖZDEMİR, Sinan LEVENT, Barış KAHRAMAN, Derya AKKU SAKAUE, Yukiko KONDO, Okan Haluk AKBAY, Ayatemis DEPEÇ

Five Tang Poets Wang Wei, Li Po, Tu Fu, Li Ho, Li Shang-yin Field Translation Series

"Translation, in one form or another, has been present in all major exchanges between cultures in history. Japan is no exception, and it is part of the standard narrative of Japanese history that translation has played a formative role in the development of indigenous legal and religious systems as well as literature, from early contact with China to the present-day impact of world literatures in Japanese translation. Yet translation is by no means a mainstream area of study for historians of Japan and there are no monograph-length overviews of the history of pre-modern Japanese translation available in any language"--

This volume of the Biographical Dictionary of Chinese Women completes the four-volume project and contains more than 400 biographies of women active in the Tang through Ming dynasties (618-1644). Many of the entries are the result of original research and provide the only substantial information on women available in English. Of note is the inclusion of a large number of women who reached positions of authority during this period as well as women artists and writers, especially poets, during this period of increased female literacy and more liberal social attitudes to women's cultural roles. Wherever possible, entries incorporate translations of poems and sometimes prose works so as to let the women speak for themselves. The book also includes a multitude of entertainers and actresses. The volume includes a Guide to Chinese Words Used, a Chronology of Dynasties and Major Rulers, a Finding List by Background or Fields of Endeavor, and a Glossary of Chinese Names. It will prove to be a useful tool for research and teaching.

This book interprets the close intimacy between poetry and painting from the perspective of intersemiotic translation, by providing a systematic examination of the bilingual and visual representation of landscape in the poetry of Wang Wei, a high Tang poet who won worldwide reputation. The author's subtle analysis ranges from epistemological issues of language philosophy and poetry translation to the very depths where the later Heidegger and Tao-oriented Chinese wisdom can co-work to reveal their ontological inter-rootedness through a two-level cognitive-stylistic research methodology.

This two-volume set, LNCS 11317 and 12318, constitutes the thoroughly refereed proceedings of the 4th International Joint Conference, APWeb-WAIM 2020, held in Tianjin, China, in September 2020. Due to the COVID-19 pandemic the conference was organized as a fully online conference. The 42 full papers presented together with 17 short papers, and 6 demonstration papers were carefully reviewed and selected from 180 submissions. The papers are organized around the following topics: Big Data Analytics; Graph Data and Social Networks; Knowledge Graph; Recommender Systems; Information Extraction and Retrieval;

experts in the field of Chinese Studies, the Encyclopedia will be an invaluable resource for students of Chinese history, politics and culture.

This is the first complete study of China's most popular eighteenth-century poet in any Western language. The work consists of a detailed biography, a study of Yuan's revolutionary reinterpretation of Chinese literary theory, and an analysis of his many contributions to the more original genres of Qing-dynasty (1644-1911) poetry such as narrative, historical, didactic, eccentric, and nature verse. The study is concluded by a generous and representative sampling of Yuan's poetry in translation, the first to do justice to the wide variety and richness of his oeuvre. Although many shorter poems are selected, this is the first translation to include his outstanding longer poetry. Harmony Garden will completely revise current attitudes in the west concerning classical Chinese literature during the eighteenth century, a period that was long viewed as one of decline, but now appears to equal the golden ages of antiquity.

Wang Wei has traditionally been considered one of the greatest of Tang dynasty poets, together with Li Bo and Du Fu. This is the first complete translation into English of all of his poems, and also the first substantial translation of a selection of his prose writings. For the first time, readers encountering his work in English translation will get a comprehensive understanding of Wang Wei's range as a poet and prose writer. In spite of the importance of Wang Wei's poetry in the history of Chinese literature, no one has attempted a complete translation of all of his surviving poems; moreover, even though he was known for his skill in composing prose pieces in the recognized genres of his day (especially as a writer of commissioned compositions), very little of his prose has been translated. This translation will enable students with limited or no knowledge of Chinese to get a full sense of Wang Wei's compositional range. Moreover, since Wang Wei was known for being a devout Buddhist, having the complete poetry available in reliable translation as well as all of the prose that is connected to the Buddhist faith will be useful to students of Chinese religion.

The Historical Dictionary of Medieval China fills an urgent need for a standard reference tailored to the interest of Western academics and readers. The history of medieval China is related through the book's introductory essay, maps, a table of Dynastic Periods, a bibliography, and hundreds of cross-referenced dictionary entries on key people, historical geography, arts, institutions, events, and other important terms.

Five great poets of the T'ang dynasty (eighth and ninth centuries A.D.) are represented in this collection: Wang Wei, Li Po, Tu Fu, Li Ho, and Li Shang-Yin. Each poet is introduced by the translator and represented by a selection that spans the poet's development and career. These constitute some of the greatest lyric poems ever written.

Bringing together new research on Chinese literature and music by twenty-two scholars, on topics ranging from Tang poetry to women's writing and the internet, this collection pays tribute to Wilt Idema as a leading scholar in a field of

tremendous scope and diversity.

Poetry is a highly valued form of human expression, and poems are challenging texts to translate. For both reasons, people willingly work long and hard to translate them, for little pay but potentially high personal satisfaction. This book shows how experienced poetry translators translate poems and bring them to readers, and how they not only shape new poems, but also help communicate images of the source culture. It uses cognitive and sociological translation-studies methods to analyse real data, most of it from two contrasting source countries, the Netherlands and Bosnia. Case studies, including think-aloud studies, analyse how translators translate poems. In interviews, translators explain why and how they translate. And a 17-year survey of a country's poetry-translation output explores how translators work within networks of other people and texts publishing teams, fellow translators, source-culture enthusiasts, and translation readers and critics. In mapping the whole sweep of poetry translators action, from micro-cognitive to macro-social, this book gives the first translation-studies overview of poetry translating since the 1970s."

This text aims to serve as a dual purpose in addressing both local and universal concerns: the entries relate to the interaction between the Chinese-speaking and English-speaking worlds, while western knowledge and experience are also drawn on for topics general to translation studies.

Xunzi asserted that the original nature of man is evil, differing on this point from Mencius, his famous predecessor in the Confucian school. In the most complete, well-ordered philosophical system of his day, Xunzi advocated the counteraction of man's evil through self-improvement, the pursuit of learning, the avoidance of obsession, and observance of ritual in life. Readers familiar with Xunzi's work will find that Burton Watson's lucid translation breathes new life into this classic. Those new to Xunzi will find his ideas on government, language, and order and safety in society surprisingly close to concerns of our own age.

Designed to work with the acclaimed course text *How to Read Chinese Poetry: A Guided Anthology*, the *How 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.

Du Fu (712–777) has been called China's greatest poet, and some call him the greatest

nonepic, nondramatic poet whose writings survive in any language. Du Fu excelled in a great variety of poetic forms, showing a richness of language ranging from elegant to colloquial, from allusive to direct. His impressive breadth of subject matter includes intimate personal detail as well as a great deal of historical information—which earned him the epithet "poet-historian." Some 1,400 of Du Fu's poems survive today, his fame resting on about one hundred that have been widely admired over the centuries. Preeminent translator Burton Watson has selected 127 poems, including those for which Du Fu is best remembered and lesser-known works.

Explores the challenges of translating Chinese works for Western readers, particularly premodern texts. This book explores the challenges of translating Chinese works, particularly premodern ones, for a contemporary Western readership. Reacting against the "cultural turn" in translation studies, contributors return to the origin of translation studies: translation practice. By returning to the time-honored basics of linguistics and hermeneutics, the book inquires into translation practice from the perspective of reading and reading theory. Essays in the first section of the work discuss the nature, function, rationale, criteria, and historical and conceptual values of translation. The second section focuses on the art and craft of translation, offering practical techniques and tips. Finally, the third section conducts critical assessments of translation policy and practice as well as formal and aesthetic issues. Throughout, contributors explore how a translation from the Chinese can read like a text in the Western reader's own language. Ming Dong Gu is Professor of Chinese and Comparative Literature at the University of Texas at Dallas. He is the author of *Chinese Theories of Fiction: A Non-Western Narrative System*, also published by SUNY Press. Rainer Schulte is Professor of Comparative Literature and Director of the Center for Translation Studies at the University of Texas at Dallas. He is the author of *Geography of Translation and Interpretation: Traveling Between Languages*.

"This is a bold project recording the lives of a particular group of Southeast Asians. Most of the people whose biographies are included here have settled down in the ten countries that constitute the region. Each of them has either self-identified as Chinese or is comfortable to be known as someone of Chinese ancestry. There are also those who were born in China or elsewhere who came here to work and do business, including seeking help from others who have ethnic Chinese connections. With the political and economic conditions of the region in a great state of flux for the past two centuries, it is impossible to find consistency in the naming process. Confucius had stressed that correct names make for the best relationships. In this case, Professor Leo Suryadinata has been pursuing for decades the elusive goal of finding the right name to give to the large numbers of people who have, in one way or another, made their homes in, or made some difference to, Southeast Asia. I believe that, when he and his colleagues selected the biographies to be included here, they have taken a big step towards the rectification of identities for many leading personalities. In so doing, he has done us all a great service." - Professor Wang Gungwu, National University of Singapore

A reconsideration of Chinese decadent (*tuifei*) poetry which argues that this poetry is not a marginal trend but rather a vital part of the Chinese literary tradition.

Nonfiction. In *THE RAINBOW WORLD*, Burton Watson, internationally respected translator and writer, charms us with his experiences as a student of East Asian

culture and longtime resident of Japan. These essays, written over many years, reflect the changes that have taken place in postwar Japan and suggest both the pleasures and trials experienced by foreigners living there. Taken as a whole, this collection is a candid and warm picture of the Japanese people, presented with humor and lightness of touch.

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

Historical Dictionary of Chinese Culture contains a chronology, an introduction, and an extensive bibliography. The dictionary section has more than 300 cross-referenced entries covering arts and entertainment, customs and traditions from the ancient imperial and modern era.

This volume of the Biographical Dictionary of Chinese Women completes the four-volume project and contains more than 400 biographies of women active in the Tang through Ming dynasties (618-1644). Many of the entries are the result of original research and will form the only substantial information on women available in English. The volume includes a Guide to Chinese Words Used, a Chronology of Dynasties and Major Rulers, a Finding List by Background or Fields of Endeavor, and a Glossary of Chinese Names.

This book examines the development of English-translated Tang poetry and its propagation to the Western world. It consists of two parts, the first of which addresses the initial stage of English-translated Tang poetry's propagation, and the second exploring its further development. By analyzing the historical background and characteristics of these two stages, the book traces the trend back to its roots, discusses some well-known early sinologists and their contributions, and familiarizes readers with the general course of Tang poetry's development. In addition, it presents the translated versions of many Tang

poems. The dissemination of Tang poetry to the Western world is a significant event in the history of cross-cultural communication. From the simple imitation of poetic techniques to the acceptance and identification of key poetic concepts, the Tang poetry translators gradually constructed a classic “Chinese style” in modern American poetry. Hence, the traditional Chinese culture represented by Tang poetry spread more widely in the English-speaking world, producing a more lasting impact on societies and cultures outside China – and demonstrating the poetry’s ability to transcend the boundaries of time, region, nationality and culture. Due to different cultural backgrounds, the Tang poets or poems admired most by Western readers may not necessarily receive high acclaim in China. Sometimes language barriers and cultural differences make it impossible to represent certain allusions or cultural and ethnic concepts correctly during the translation process. However, in recent decades, the translation of Tang poetry has evolved considerably in both quantity and quality. As culture is manifested in language, and language is part of culture, the translation of Tang poetry has allowed Western scholars to gain an unprecedented understanding of China and Chinese culture.

The Columbia Book of Chinese Poetry presents translations of more than 420 poems by 96 poets drawn from the great ages of Chinese poetry. It begins with selections from the Book of Odes, the oldest anthology of Chinese poetry compiled around the seventh century B.C., and covers the succeeding generations down to the end of the Sung dynasty in A.D. 1279. Important poets such as T’ao Yüan-ming, LiPo, Tu Fu, Su Tung-p’o, and Lu Yu are treated in separate sections with generous samplings from their works, while lesser poets are represented in chapters devoted to the particular era in which they lived. A general introduction discusses the major characteristics and forms of traditional Chinese poetry, while introductory essays to the individual chapters outline the history of poetic development in China over the centuries.

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