The Columbia Anthology Of Modern Chinese Literature

In The Columbia Anthology of Chinese Folk and Popular Literature, two of the world's leading sinologists, Victor H. Mair and Mark Bender, capture the breadth of China's oral-based literary heritage. This collection presents works drawn from the large body of oral literature of many of China's recognized ethnic groups including the Han, Yi, Miao, Tu, Daur, Tibetan, Uyghur, and Kazak and the selections include a variety of genres. Chapters cover folk stories, songs, rituals, and drama, as well as epic traditions and professional storytelling, and feature both familiar and little-known texts, from the story of the woman warrior Hua Mulan to the love stories of urban storytellers in the Yangtze delta, the shaman rituals of the Manchu, and a trickster tale of the Daur people from the forests of the northeast. The Cannibal Grandmother of the Yi and other strange creatures and characters unsettle accepted notions of Chinese fable and literary form. Readers are introduced to antiphonal songs of the Zhuang and the Dong, who live among the fantastic limestone hills of the Guangxi Zhuang Autonomous Region; work and matchmaking songs of the mountain-dwelling She of Fujian province; and saltwater songs of the Cantonese-speaking boat people of Hong Kong. The editors feature the Mongolian epic poems of Geser Khan and Jangar; the sad tale of the Qeo family girl, from the Tu people of Gansu and Qinghai provinces; and local plays known as "rice sprouts" from Hebei province. These fascinating juxtapositions invite comparisons among cultures, styles, and genres, and expert translations preserve the individual character of each thrillingly imaginative work.
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This anthology is the first to survey the full range of modern Japanese drama and make available JapanÕs best and most representative twentieth- and early-twenty-first-century works in one volume. Divided into six chronological sections: ÒThe Age of Taisho DramaÓ; The Tsukiji Tsukiji Little Theater and Its AftermathÓ; ÒWartime and Postwar DramaÓ; ÒThe 1960s and Underground TheaterÓ; ÒThe 1980s and BeyondÓ; and ÒPopular Theater,Ó the collection opens with a comprehensive introduction to Meiji period drama and provides an informal yet complete history of twentieth-century Japanese theater for students, scholars, instructors, and dramatists. The collection features a mix of original and previously published translations of works, among them plays by such writers as Masamune Hakucho (The Couple Next Door), Enchi Fumiko (Restless Night in Late Spring), Abe Kobo (The Man Who Turned into a Stick), Morimoto Kaoru (A WomanÕs Life), Kara Juro (Two Women), Terayama Shuji (Poison Boy), Noda Hideki (Poems for Sale), and Mishima Yukio (The Sardine SellerÕs Net of Love). Leading translators include Donald Keene, J. Thomas Rimer, Mitsuyra Mori, M. Cody Poulton, John Gillespie, Mari Boyd, and Brian Powell. Each section features an introduction to the developments and character of the period, notes on the playsÕ productions, and photographs of their stage performances. The volume complements any course on modern Japanese literature and any study of modern drama in China, Korea, or other Asian or contemporary Western nation.
Staging Chinese Revolution surveys fifty years of theatrical propaganda performances in China, revealing a dynamic, commercial capacity in works often dismissed as artifacts of censorship. Spanning the 1960s through the 2010s, Xiaomei Chen reads films, plays, operas, and television shows from an interdisciplinary and comparative perspective, demonstrating how, in a socialist state with "capitalist characteristics," propaganda performance turns biographies, memoirs, and war stories into mainstream ideological commodities, legitimizing the state and its right to rule. Analyzing propaganda performance also brings contradictions and inconsistencies to light that throw common understandings about propaganda's purpose into question. Chen focuses on revisionist histories that stage the lives of the "founding fathers" of the Communist Party, such as Chen Duxiu, Mao Zedong, and Deng Xiaoping, and the engaging mix of elite and ordinary characters that animate official propaganda in the private and public sphere. Taking the form of "personal" memories and representing star and youth culture and cyberspace, contemporary Chinese propaganda appeals through multiple perspectives, complicating relations among self, subject, agent, state building, and national identity. Chen treats Chinese performance as an extended form of political theater confronting critical issues of commemoration, nostalgia, state rituals, and contested history. It is through these reenactments that three generations of revolutionary leaders loom in extraordinary ways over Chinese politics and culture.
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1870s, continues through the years of social change preceding World War I and the bold and innovative writing of the interwar period, and concludes with works written during World War II. Each chapter includes a helpful critical introduction and biographical introductions for each writer.
"With poetry selections by Amy Vladeck Heinrich, Leith Morton, and Hiroaki Sato, poetry editors."
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.
The Columbia Anthology of Modern Korean PoetryColumbia University Press
The only up-to-date representative gathering of Korean poetry from the twentieth century in English, this volume presents 228 poems by 34 modern Korean poets, including renowned poets such as So Chongju and Kim Chiha.
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Containing translations of nearly 400 poems from 50 poets, this anthology reveals Taiwan's 20th-century transformation 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.

Jayyusi presents in English translation a Palestinian world view characterized by intensity, paradox, aspiration, and eloquence. Anthology of Modern Palestinian Literature will certainly become indispensable to anyone with a serious interest in contemporary Arab culture.

Organised chronologically and by genre within each period, these readings reflect profound changes in artistic styles, ideals, and tastes and the growing influence of popular culture.

Featuring choice selections from the core anthologies The Columbia Anthology of Modern Japanese Literature: From Restoration to Occupation, 1868–1945, and The Columbia Anthology of Modern Japanese Literature: From 1945 to the Present, this collection offers a concise yet remarkably rich introduction to the fiction, poetry, drama, and essays of Japan's modern encounter with the West. Spanning a period of exceptional invention and transition, this volume is not only a critical companion to courses on Japanese literary and intellectual development but also an essential reference for scholarship on Japanese history, culture, and interactions with the East and West. The first half covers the three major styles of literary expression that informed Japanese writing and performance in the late nineteenth and early twentieth centuries: classical Japanese fiction and drama, Chinese poetry, and Western literary representation and cultural critique. Their juxtaposition brilliantly captures the social, intellectual, and political challenges shaping Japan during this period, particularly the rise of nationalism, the complex interaction between traditional and modern forces, and the encroachment of Western ideas and writing. The second half conveys the changes that have transformed Japan since the end of the Pacific War, such as the heady transition from poverty to prosperity, the friction between conflicting ideologies and political beliefs, and the growing influence of popular culture on the country's artistic and intellectual traditions. Featuring sensitive translations of works by Nagai Kafu, Natsume Soseki, Oe Kenzaburo, Kawabata Yasunari, Mishima Yukio, and many others, this anthology relates an essential portrait of Japan's dynamic modernization.

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Korean literature, Azaleas speaks to readers from all cultures. An essay by Sowol's mentor, the poet Kim Ok, concludes the collection and provides vital insight into Sowol's work and life. This elegant translation by David R. McCann, an expert on modern Korean poetry, maintains the immediacy and richness of Sowol's work and shares with English-language readers the quiet beauty of a poet who continues to cast a powerful spell on generations of Korean readers.
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