Xu Zhimo Selected Poems

""Outstanding poetry and excellent translations. The poems have a genuine simplicity and force that overlies the genius and layers of the lyrics."" Andrew Hamilton CONTAINS ENGLISH AND CHINESE TEXTS OF XU'S POEMS The first English edition of poems by China's foremost modern poet Xu Zhimo, who studied in Cambridge in the early 20th Century. Whilst here he became enchanted by the Romantic poets such as Keats and Shelley; this form of poetry was to infuse his work from that point on, inspiring him to break through traditional Chinese poetic reserve and constraints and changing the medium forever. His poetry is revered by young and old alike in China, but especially amongst the teenagers and young adults. This selection contains some of his most famous and well-loved works including By Chance, You Are in His Eyes, For Whom, The Weak Flame of a Star, A Pipa Tune in an Alley at Midnight and the seminal Saying Goodbye to Cambridge Again. FEATURES XU'S TRANSLATIONS OF HIS FAVOURITE ENGLISH POEMS Xu Zhimo was an early 20th-century Chinese poet who sought to promote a modern Chinese poetry that broke with convention and followed Western forms, especially the style of the Romantic and Symbolist poets, with whose work he fell in love while studying at King's College, Cambridge in 1922. Verses from his most famous poem, 'Saying Goodbye to Cambridge Again', are inscribed on a monument to him behind King's College Chapel in the city. In light of his immense and ongoing popularity in China, Xu Zhimo can be counted as one of Cambridge's most influential alumni. The Oleander Press is proud to have produced this first collection of his poems with contemporary English translations, alongside many of his translations of the work of his favourite poets. XU's TRANSLATIONS OF HIS FAVOURITE ENGLISH POEMS William Blake - The Tiger Thomas Hardy - A Week, The Wound, The Division, Her Initials, To The Moon, I Look into My Glass Katherine Mansfield - The Meeting, The Gulf, Sleeping Together James Elroy Flecker - Tenebris Interlucentem V. II Matthew Arnold - Requiescat Christina Rossetti - Song, The Hour and the Ghost XU'S ORIGINAL POEMS - CHINESE & ENGLISH By Chance, Go, It is Not Easy to Survive Nowadays, Spring, Saying Goodbye to Cambridge Again, Cricket, I Don't Know Which Direction the Wind is Blowing, Insignificance, You Are in His Eyes, Wind in the Pines at Midnight, The Wide Sea, A P'i-pa Tune in an Alley at Midnight "Please Note- Chinese simplified characters are used in this title."

Denton and Hockx present thirteen essays treating a variety of literary organizations from China's Republican era (1911-1949). Interdisciplinary in approach, the essays are primarily concerned with describing and analyzing the social and cultural complexity of literary groupings and the role of these social formations in literary production of the period.

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This reference includes alphabetically arranged entries for more than 100 world writers from antiquity to 1945, who were significantly influenced by cultures other than their own. Each entry is written by an expert contributor and provides a brief biography, a discussion of multicultural themes and contexts, a summary of the author's critical reception, and primary and secondary bibliographies. The entries focus on the socio-historical circumstances that led to the author's exile, emigration, religious conversion, education, and travel or residence in a foreign country.

Tagore and China is the first full account in English of Rabindranath Tagore's visit to China and its civilizational import. Perhaps for the first time, exhaustive material related to the visit has been collected. The book charts Tagore's 'grand visit' in 1924 undertaken in response to China's 'Tagore fever' and the series of talks he gave there, their antecedents as well as impact. Also discussed is the foundation of Cheena-

Bhavana at Visva-Bharati-and thereby of Chinese studies in India-and Tan Yun-shan's lifelong dedication to it and the Sino-Indian love it held. This well-researched book unearths new material from Chinese sources to confirm the devotion of Tagore's interpreter, poet Xu Zhimo, to him and Tagore's affection for Xu Zhimo. Tagore's two personal visits to Xu Zhimo, preceded by the latter's visit to Santiniketan, have also been detailed. Supplemented by several rare photographs, Tagore and China is a fitting tribute to Tagore's 150th birth anniversary and is going to be of abiding value to Sino-Indian understanding.
Xu Zhimo - Selected Poems
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This collection of papers is the outcome of the symposium "Modernism and Postmodernism in Chinese Literature", which took place at Aarhus University, Denmark in October 1991, was arranged by Bei Dao and Anne Wedell-Wedellsborg of the Institute of East Asian Studies. One of the guiding ideas behind this initiative was to bring together scholars from Europe and America with China in the 1980s, as scholars, critics, editors or as writers. Those who study China, regardless of national origin, are increasingly abandoning the "objective" stance of writing about culture, and insisting on their own right to become participants in the creation of culture. This book brings together essays written by those who breach the categories -- scholars, cultural critics and writers, ethnic Chinese and non-Chinese. All of the contributors are working or studying in Western universities, and many have published in the overseas literary journal "Jintian". This mix marks the study of Chinese literature as a new space where Chinese literary discourse is not only studied, but also created. Although contributions to this volume are diverse, a central theme is the attempt to discover how literature is changing in definition and social function. Essays analyse the concepts of the autonomy of art and creativity, modernism and subjectivity, and the form and structure of narrative language. The focus on theory and rhetoric that informs these essays highlights a concern with the way in which literary discourse is represented by intellectuals, and the way in which this representation itself becomes a frame that constructs literary meaning. Investigations into the Mao Wenti (the Maoist literary style) that persists even in post-Mao writers, the seemingly contentless language of Can Wue's work, the concept "pure literature" and the anti-modernity stance of the poetic Feifei (No-no) school all provide clues to the developing cultural consciousness of contemporary China.
This bilingual of Xu Zhimo's poetry has selected his most popular poems, to be shared amongst with all around the world.
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The book examines the reception of Baudelaire in China by translators, critics, scholars, and individual writers. It reveals not only the protean qualities of Baudelaire’s work, but developments and trends in Chinese poetry, literary history, and criticism, as well as political and historical context throughout the twentieth and into the twenty-first century.

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 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.

Modern Chinese literature has been flourishing for over a century, with varying degrees of intensity and energy at different junctures of history and points of locale. An integral part of world literature from the moment it was born, it has been in constant dialogue with its counterparts from the rest of the world. As it has been challenged and enriched by external influences, it has contributed to the wealth of literary culture of the entire world. In terms of themes and styles, modern Chinese literature is rich and varied; from the revolutionary to the pastoral, from romanticism to feminism, from modernism to post-modernism, critical realism, psychological realism, socialist realism, and magical realism. Indeed, it encompasses a full range of ideological and aesthetic concerns. The A to Z of Modern Chinese Literature presents a broad perspective on the development and history of literature in modern China. It offers a chronology, introduction, bibliography, and over 300 cross-referenced dictionary entries on authors, literary and historical developments, trends, genres, and concepts that played a central role in the evolution of modern Chinese literature.

The definitive biographical guide to poetry throughout the world in the twentieth century and the only book of its kind to look at non-English language poets in such detail. Written in lively prose, with over 900 entries by over 75 international contributors, it brings a uniquely global perspective to bear on modern verse, encapsulating the lives and works of a vast array of poets in precise, compact detail alongside expert critical comment. Who's Who in Twentieth Century World Poetry is a scholarly and hugely enjoyable guide through the diverse arena of modern international poetry.

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

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Speaking about Chinese writing entails thinking about how writing speaks through various media. In the guises of the written character and its imprints, traces, or ruins, writing is more than textuality. The goal of this volume is to consider the relationship of writing to materiality in China’s literary history and to ponder the physical aspects of the production and circulation of writing. To speak of the thing-ness of writing is to understand it as a thing in constant motion, transported from one place or time to another, one genre or medium to another, one person or public to another. Thinking about writing as the material product of a culture shifts the emphasis from the author as the creator and ultimate arbiter of a text’s meaning to the editors, publishers, collectors, and readers through whose hands a text is reshaped, disseminated, and given new meanings. By yoking writing and materiality, the contributors to this volume aim to bypass the tendency to oppose form and content, words and things, documents and artifacts, to rethink key issues in the interpretation of Chinese literary and visual culture.
For ages, India has had a close and unique relationship with Nepal. Across the open border between the two countries millions of people travel to each other s country for their livelihood, for pleasure and social contacts. The border for all practical purposes does not exist and there is nor hassle of passports and visas, almost unparalleled anywhere in the world. Yet the political and diplomatic relations between the two countries have not been uniformly good. India s ties with the two close neighbnours, Nepal and China, and their inter-relationship form the subject of this book. To a substantial extent, Chinese foreign policy has influenced the course of Nepal s relations with India. A triangle is thus formed which is explored here in the context of treaties and agreements. Nepal is the focus of the book but India s relations with China are also examined in depth. The relevant treaties are reproduced for ready reference. India s ties with her neighbours have been close and special importance is attached to them in the framing and conduct of foreign policy. But the experience has not been uniformly happy. The problems encountered in the Indian policy towards Nepal and China have been discussed here in detail.
Touches of History represents a groundbreaking attempt to return to a study of “May Fourth” that is solidly grounded in historical fact. Favouring smaller stories over grand narratives, concentrating on unknown, marginal materials rather than familiar key documents, and highlighting “May Fourth”’s indebtedness to the cultural debates of the preceding late Qing period, Chen Pingyuan reconstructs part of the actual historical scenery, demonstrating the great variety of ideas expressed during those tumultuous decades.
This book examines the reception of British Romanticism in India and East Asia (including China, Japan, Korea and Taiwan). Building on recent scholarship on “Global Romanticism”, it develops a reciprocal, cross-cultural model of scholarship, in which “Asian Romanticism” is recognized as itself an important part of the Romantic literary tradition. It explores the connections between canonical British Romantic authors (including Austen, Blake, Byron, Shelley, and Wordsworth) and prominent Asian writers (including Natsume S?seki, Rabindranath Tagore, and Xu Zhimo). The essays also challenge Eurocentric assumptions about reception and periodization, exploring how, since the early nineteenth century, British Romanticism has been creatively adapted and transformed by Asian writers.
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"During China’s transition from dynastic empire to nation-state, the crowd emerged as a salient trope. Intellectuals across the ideological spectrum have used the crowd trope to ruminate on questions of selfhood and nationhood, and to advance competing models of enlightenment and revolution.Revolutionary Waves analyzes the centrality of the crowd in the Chinese cultural and political imagination and its global resonances by delving into a wide range of fiction, philosophy, poetry, and psychological studies. Bringing together literary studies, intellectual history, critical theory, and the history of human sciences, this interdisciplinary work highlights unexplored interactions among emerging social-scientific forms of knowledge, new aesthetic modes of representation, and changing political imperatives. The work brings into relief the complexities of the modern Chinese crowd discourse, which generated subjectivities and oriented actions, enabled as well as constrained the expression of togetherness, and thus both expanded and limited the horizon of political possibilities in the emerging age of mass politics.The first in-depth examination of the aesthetics and politics of the crowd in modern Chinese literature and thought, Revolutionary Waves raises questions about the promise and peril of community as communion and reimagines collective life in China’s post-socialist present."
Beginning with a retrospective of the past century, this book offers a panoramic picture of Chinese comparative literature, from its nascence in the early 1920s, through its evolution in the 1980s, to the new development at the turn of the century, ending with a prospective look at the future of comparative literature in the 21st century. The articles presented here reveal the author’s deep understandings of the literature and culture of her own country and those of other countries. A rich array of case studies and in-depth theorizing make it an extremely interesting and enlightening read. Prof. Daiyun Yue is a prominent professor at Peking University and a leading figure in Chinese comparative literature. She has served as Head of the Institute for Comparative Literature and Cultural Studies, PKU (1984—1998) and the third president of the Chinese Comparative Literature Association (1989—2014). Further, she is the founder of Dialogue Transculturel, a much-acclaimed journal of comparative literature. Prof. Yue approaches outstanding literature as a bridge to link people of different cultural traditions: “The reason why interdisciplinary literary research between two alien cultures is possible is because dialog between alien cultures, along with exchange and understanding, is more readily realized through literature.” Herein lies the value of comparative literature.
An insightful look into contemporary Chinese avant-garde fiction and the problem of Chinese postmodernity
Modern Chinese literature has been flourishing for over a century, with varying degrees of intensity and energy at

different junctures of history and points of locale. An integral part of world literature from the moment it was born, it has been in constant dialogue with its counterparts from the rest of the world. As it has been challenged and enriched by external influences, it has contributed to the wealth of literary culture of the entire world. In terms of themes and styles, modern Chinese literature is rich and varied; from the revolutionary to the pastoral, from romanticism to feminism, from modernism to post-modernism, critical realism, psychological realism, socialist realism, and magical realism. Indeed, it encompasses a full range of ideological and aesthetic concerns. This second edition of Historical Dictionary of Modern Chinese Literature presents a broad perspective on the development and history of literature in modern China. It offers a chronology, introduction, bibliography, and over 400 cross-referenced dictionary entries on authors, literary and historical developments, trends, genres, and concepts that played a central role in the evolution of modern Chinese literature.
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This extraordinary one-volume guide to the modern literatures of China, Japan, and Korea is the definitive reference work on the subject in the English language. With more than one hundred articles that show how a host of authors and literary movements have contributed to the general literary development of their respective countries, this companion is an essential starting point for the study of East Asian literatures. Comprehensive thematic essays introduce each geographical section with historical overviews and surveys of persistent themes in the literature examined, including nationalism, gender, family relations, and sexuality. Following the thematic essays are the individual entries: over forty for China, over fifty for Japan, and almost thirty for Korea, featuring everything from detailed analyses of the works of Tanizaki Jun'ichiro and Murakami Haruki, to far-ranging explorations of avant-garde fiction in China and postwar novels in Korea. Arrayed chronologically, each entry is self-contained, though extensive cross-referencing affords readers the opportunity to gain a more synoptic view of the work, author, or movement. The unrivaled opportunities for comparative analysis alone make this unique companion an indispensable reference for anyone interested in the burgeoning field of Asian literature. Although the literatures of China, Japan, and Korea are each allotted separate sections, the editors constantly kept an eye open to those writers, works, and movements that transcend national boundaries. This includes, for example, Chinese authors who lived and wrote in Japan; Japanese authors who wrote in classical Chinese; and Korean authors who write in Japanese, whether under the colonial occupation or because they are resident in Japan. The waves of modernization can be seen as reaching each of these countries in a staggered fashion, with eddies and back-flows between them then complicating the picture further. This volume provides a vivid sense of this dynamic interplay.
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Contains profiles and critical analysis of the works for over nine hundred twentieth century poets.
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