

Twentieth Century Chinese Poetry

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

Thinking Chinese Translation is a practical and comprehensive course for advanced undergraduates and postgraduate students of Chinese. Thinking Chinese Translation explores the ways in which memory, general knowledge, and creativity (summed up as 'schema') contribute to the linguistic ability necessary to create a good translation. The course develops the reader's ability to think deeply about the texts and to produce natural and accurate translations from Chinese into English. A wealth of relevant illustrative material is presented, taking the reader through a number of different genres and text types of increasing complexity including: technical, scientific and legal texts journalistic and informative texts literary and dramatic texts. Each chapter provides a discussion of the issues of a particular text type based on up-to-date scholarship, followed by practical translation exercises. The chapters can be read independently as research material, or in combination with the exercises. The issues discussed range from the fine detail of the text, such as punctuation, to the broader context of editing, packaging and publishing translations. Major aspects of teaching and learning translation, such as collaboration, are also covered. Thinking Chinese Translation is essential reading for advanced undergraduate and postgraduate students of Chinese and translation studies. The book will also appeal to a wide range of language students and tutors through the general discussion of the principles and purpose of translation. 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.

This text surveys the literature of the Chinese mainland, concentrating on fiction, poetry and drama, with background surveys on the historical, social and cultural context, and chapters on individual writers and their works. It assumes no knowledge of Chinese. Topics include: the role of writers and the function of literature in a modernizing society; the long, native Chinese tradition; the emphasis on culture and propaganda in a modernizing state; the relation of writers to their readers; and writers general impact on modern Chinese society.

This study is a collection of contributions by people close to the tragic death of Chinese poet Gu Cheng and by international scholars with diverse views on the poet and his literary achievements. The contributions represent an interesting balance of male and female perspectives on Gu Cheng. They include biographical sketches with personal insights and reminiscences, as well as unpublished documents and critical assessments of his literary oeuvre. It constitutes a significant source book on Gu Cheng, particularly since so little critical response has been available in English.

At least since the late nineteenth century onwards, Chinese literature as a form of cultural production has been taking place within a specific social space, including writers, critics, journalists, editors, publishers, printers and booksellers. Focusing on people as well as on texts, and looking at what writers did as well as at what they wrote, the essays in this volume draw a vivid and variegated picture of Chinese literary life throughout the modern period. The book treats differences between periods, but also traces the continuities that have characterised modern Chinese literary practice and its discourses from the beginning to the present, including ties of allegiance, utilisation of 'the people' and appropriation of the west. The book places modern Chinese literature firmly within its socio-historical context, thereby increasing the reader's awareness of the hidden assumptions behind literary production. In doing so, it opens new perspectives on Chinese culture as a whole, and on literature as a cosmopolitan concept.

The Encyclopedia of American Poetry: The Twentieth Century contains over 400 entries that treat a broad range of individual poets and poems, along with many articles devoted to topics, schools, or periods of American verse in the century. Entries fall into three main categories: poet entries, which provide biographical and cultural contexts for the author's career; entries on individual works, which offer closer explication of the most resonant poems in the 20th-century canon; and topical entries, which offer analyses of a given period of literary production, school, thematically constructed category, or other verse tradition that historically has been in dialogue with the poetry of the United States.

In traditional Chinese culture, poetic artistry held a place that was unrivaled by any other single talent, and was a source of prestige and even of political power. In this rich collection, J. P. Seaton introduces the reader to the main styles of Chinese poetry and the major poets, from the classic Shih Ching to the twentieth century. Seaton has a poet's ear, and his translations here are fresh and vivid.

This is the first book to present in English a history of post-colonial and diasporic Chinese literatures in Singapore and Malaysia. The 12 essays collected in it provide an in-depth study of the emergence of the new Chinese literatures by looking at the origins, the themes, the major authors and their works, and how the creativity is closely connected with the experience of immigration and colonialization and the challenge of the post-colonial world. In examining a wide range of post-colonial texts and their relation to the cultures of diasporic Chinese and post-colonial society, the author shows that each of the new literatures has its own traditions which reflect local social, political and cultural history. The essays also

show that the literature of Singapore or Malaysia has a tradition of its own, and writers of world class. Besides the Chinese literary tradition, a native literary tradition has been created successfully. Contents: The Post-Colonial Chinese Literatures in Singapore and Malaysia: An Introduction The Origins, Trends and New Direction of Chinese Literature in Malaysia and Singapore An Introduction to Singapore Chinese Poetry Obsession with China: Chinese Literature in Singapore and Malaya Before World War II The Study of Singapore Chinese Literature: A Critical Bibliographical Survey Yu Dafu in Exile: His Last Days in Sumatra A Chinese Writer's Vision of Modern Singapore: A Study of Lao She's Novel Little Po's Birthday Chinese Writers and the "War-Resistance Literature" of Malaya and Singapore, 1937–1942 Lao She's Obsession with Joseph Conrad's Stories of the Tropics A Reading of Zhang Hui's Memoirs of Ten Dreams The Impact of Urbanization on the Recent Development of Singapore Literature in Chinese Towards a Center of Study of World Chinese Literatures Readership: Students (from secondary to university), academics, researchers and general readers with interest in modern Chinese literature. Keywords:

Past attempts at writing a history of Chinese translation theory have been bedeviled by a chronological approach, which often forces the writer to provide no more than a list of important theories and theorists over the centuries. Or they have stretched out to almost every aspect related to translation in China, so that the historical/political backdrop that had an influence on translation theorizing turns out to be more important than the theories themselves. In the present book, the author hopes to devote exclusive attention to the ideas themselves. The approach adopted centers around eight key issues that engaged the attention of theorists through the course of the twentieth century, in the hope that a historical account will be presented that is not time-bound. On the basis of 38 articles translated into English by teachers and scholars of translation, the author has written four essays discussing the Chinese characteristics of this body of theory. Separately they focus on the impressionistic, the modern, the postcolonial, and the poststructuralist approaches deployed by leading Chinese theorists from 1901 to 1998. It is hoped that publication of this book will make possible cross-cultural dialogue with translation academics in the West, although the general reader will find much firsthand information on Chinese thinking about translation.

Twentieth Century Chinese Poetry An Anthology

"Sullivan presents a wealth of material that has never before appeared in a Western language. I expect it will be the standard book on twentieth-century Chinese art for the foreseeable future."--Julia F. Andrews, author of "Painters and Politics in the People's Republic of China" "A most sympathetic and useful guide to twentieth-century Chinese art. Long the leading scholar on the subject, Professor Sullivan has presented a lucid account of a most dramatic chapter in Chinese art in a complex interplay of aesthetics, politics, cultural, and social history."--Wen C. Fong, Princeton University "So much of China's art in the twentieth century has to do with artistic (and political) ideas from the West that it is appropriate that one of its first comprehensive histories should be written by a Western scholar--especially one who has known personally many of China's leading artistic figures of the last fifty years. Not only does Professor Sullivan tell the complex story of twentieth century China art with lucidity and style, his learned text is also illuminated with witty anecdotes and incisive observations that can only come from an insider."--Johnson Chang (Chang Tson-zung), Director, Hanart Tz Gallery, Hong Kong

Provides translations of more than two hundred-fifty poems by over forty poets, from early anonymous poetry through the T'ang and Sung dynasties.

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.

A review of education, science, and academic relations with the PRC.

The May Fourth Movement launched an era of turmoil and transformation in China, as Western ideas and education encroached on the Confucian traditions at the root of Chinese society. The Republican period (1919–49) witnessed an outpouring of poetry in a form and style new to China, written in the common people's language, baihua ("plain speech"). The New Poetry broke with the centuries-old tradition of classical poetry and its intricate forms, and the rise of China's modern poetry reflects the rise of modern China. The Flowering of Modern Chinese Poetry presents English translations of over 250 poems by fifty poets, including a rich selection of poetry by women writers, to provide a nuanced picture of the rapid development of vernacular verse in China from its emergence during the May Fourth Movement, through the years of the Japanese invasion, to the Communist victory in the Civil War in 1949. Michel Hockx introduces the historical and literary contexts of the various schools of vernacular poetry that developed throughout the period – the pioneers, formalists, symbolists, "peasants and soldiers" poets, and Shanghai poets of the late 1940s. Each selection of verse begins with a biographical sketch of the author's life and literary career, including their roles in the Civil War and Japanese occupation. Introducing English readers to master poets who are virtually unknown to Western audiences, this anthology presents a collection of verse written in an age of struggle that attests to the courage, sensitivity, and imagination of the Chinese people.

Literary Representations of Christianity in Late Qing and Republican China examines the multiple representations of Christianity through the major genres of Chinese Christian literature (novels, drama and poetry) of the late Qing and Republican periods. 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 headnotes 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.

This volume gathers personal reflections on life and literature by 44 of China's leading authors. It aims to illustrate how Chinese society and its creative writing have supported, competed and fought with each other for the past 40 years and more. Much of what is revealed here is mundane, but the pressure of bringing art to social and political causes, indeed the universal pressure to survive, forges this collection into a very human document. The strengths and weaknesses of these essays offer a window on those of modern Chinese literature itself. Realism was the favoured literary doctrine of the day, and, reflecting this, most of these essays speak for themselves - about war, revolution, betrayal and commitment.

The essays in this volume constitute an exceptionally broad and inclusive account of Chinese literature and performing arts since 1949. Extending beyond fiction to poetry and drama, and covering song, opera, and film as well, these essays reveal a more lively and varied cultural life than that disclosed by studies confined to fiction and literary politics. Rather than stopping at the assumption that art reflects Party or government policy, the essays uncover the traditional roots of popular literature and performing art by employing literary and artistic methods of analysis. While often lacking in appeal to Western audiences, these popular arts nonetheless have their own artistic validity and convey complex meanings to broadly based Chinese audiences. The materials and analyses presented here have social as well as cultural relevance. Variety and change rather than monolithic uniformity have characterized post-1949 cultural bureaucracies, writers, performers, and audiences. This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1984.

"China's Bitter Victory" is a comprehensive analysis of China's epochal war with Japan. Striving for a holistic understanding of China's wartime experience, the contributors examine developments in the Nationalist, communist, and Japanese-occupied areas of the country. More than just a history of battles and conferences, the book portrays the significant impact of the war on every dimension of Chinese life, including politics, the economy, culture, legal affairs, and science. For within the overriding struggle for national survival, the competition for political goals continued. China ultimately triumphed, but at a price of between 15 and 20 million lives and vast destruction of property and resources. And China's bitter victory brought new trials for the Chinese people in the form of civil war and revolution. This book tells the story of China during a crucial period pregnant with consequences not only for China but also for Asia and the world as well. Addressed to students, scholars, and general readers, the book aims to fill a gap in the existing literature on modern Chinese history and on World War II.

Please visit <http://modernchinese poetry.com/> for sample poems. The quarterly journal of 21st Century Chinese Poetry was founded with the intention of introducing modern Chinese poetry to readers worldwide. Modern Chinese poetry was born from the broader intellectual movement that took place in China in the early part of the 20th century, known as the May-Fourth Movement (1917-1921); for the first time in history, vernacular Chinese was accepted as a legitimate poetic voice. Since then, nearly a century has passed by and this poetic experiment hasn't stopped evolving but only accelerated recently because of the easy exchange of styles and ideas over cyberspace. This is an eye-opening, exciting and even confounding experience for both the poets and the readers. The editor-and-translator team of 21st Century Chinese Poetry selects some of the best poems written in Chinese by today's poets from all geographical areas. This issue includes 24 poems by 9 poets.

In *Women's Tanci Fiction in Late Imperial and Early Modern China*, Li Guo presents the first book-length study in English of women's tanci fiction, the distinctive Chinese form of narrative written in rhymed lines during the late imperial to early modern period (related to, but different from, the orally performed version also called tanci). She explores the tradition through a comparative analysis of five seminal texts. Guo argues that Chinese women writers of the period position the personal within the diegesis in order to reconfigure their moral commitments and personal desires. By fashioning a "feminine" representation of subjectivity, tanci writers found a habitable space of self-expression in the male-dominated literary tradition. Through her discussion of the emergence, evolution, and impact of women's tanci, Guo shows how historical forces acting on the formation of the genre serve as the background for an investigation of cross-dressing, self-portraiture, and authorial self-representation. Further, Guo approaches anew the concept of "woman-oriented perspective" and argues that this perspective conceptualizes a narrative framework in which the heroine (s) are endowed with mobility to exercise their talent and power as social beings as men's equals. Such a woman-oriented perspective redefines normalized gender roles with an eye to exposing women's potentialities to transform historical and social customs in order to engender a world with better prospects for women. "This work will be a significant contribution to scholarship. Chinese women's tanci novels in late imperial Qing and early twentieth-century China are numerous in collections; however, their scholarly studies are still insufficient. This book covers some understudied tanci texts and sheds new insights in the studied area. It also brings in association study with other Chinese writing genres during the late Qing period, as well as comparative perspective within the world culture when possible." Qingyun Wu, California State University, Los Angeles

Emphasizing reference works published since 1964, these volumes cover books, periodicals, and inclusions (i.e., chapters in edited volumes) on the 1911 Revolution, the Republic of China (1949--), post-1911 Taiwan, post-1911 Hong Kong and Macao, and post-1911 overseas Chinese.

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

Cross-section of poetry produced in mainland China from 1900 to 1960.

"Yunte Huang has produced a fascinating study of what he calls 'textual travelling,' which is to say, the transformation of poetic texts (in this case Chinese ones) at the hands of American scholars, editors, translators, and especially poets. This brave and highly original study is sure to raise controversy."—Marjorie Perloff, author of *Wittgenstein's Ladder*

Verse Going Viral examines what happens when poetry, a central pillar of traditional Chinese culture, encounters an era of digital media and unabashed consumerism in the early twenty-first century. Heather Inwood sets out to unravel a paradox surrounding modern Chinese poetry: while poetry as a representation of high culture is widely assumed to be marginalized to the point of "death," poetry activity flourishes across the country, benefiting from China's continued self-identity as a "nation of poetry" (shiguo) and from the interactive opportunities created by the internet and other forms of participatory media. Through a cultural studies approach that treats poetry as a social rather than a purely textual form, Inwood considers how meaning is created and contested both within China's media-savvy poetry scenes and by members of the public, who treat poetry with a combination of

reverence and ridicule. As the first book to deal explicitly with the discourses and functioning of scenes within the Chinese cultural context, *Verse Going Viral* will be of value to students and scholars of Chinese literature, cultural studies, and media, as well as to general readers interested in China's dynamic cultural scenes.

An authoritative and comprehensive guide to poetry throughout the world *The Princeton Handbook of World Poetries*—drawn from the latest edition of the acclaimed *Princeton Encyclopedia of Poetry and Poetics*—provides a comprehensive and authoritative survey of the history and practice of poetry in more than 100 major regional, national, and diasporic literatures and language traditions around the globe. With more than 165 entries, the book combines broad overviews and focused accounts to give extensive coverage of poetic traditions throughout the world. For students, teachers, researchers, poets, and other readers, it supplies a one-of-a-kind resource, offering in-depth treatment of Indo-European poetries (all the major Celtic, Slavic, Germanic, and Romance languages, and others); ancient Middle Eastern poetries (Hebrew, Persian, Sumerian, and Assyro-Babylonian); subcontinental Indian poetries (Bengali, Hindi, Marathi, Punjabi, Sanskrit, Tamil, Urdu, and more); Asian and Pacific poetries (Chinese, Japanese, Korean, Vietnamese, Mongolian, Nepalese, Thai, and Tibetan); Spanish American poetries (those of Mexico, Peru, Argentina, Chile, and many other Latin American countries); indigenous American poetries (Guaraní, Inuit, and Navajo); and African poetries (those of Ethiopia, Somalia, South Africa, and other countries, and including African languages, English, French, and Portuguese). Complete with an introduction by the editors, this is an essential volume for anyone interested in understanding poetry in an international context. Drawn from the latest edition of the acclaimed *Princeton Encyclopedia of Poetry and Poetics* Provides more than 165 authoritative entries on poetry in more than 100 regional, national, and diasporic literatures and language traditions throughout the world Features extensive coverage of non-Western poetic traditions Includes an introduction, bibliographies, cross-references, and a general index

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.

A collection of early twentieth-century vernacular poetry that foreshadows the emergence of the modern Chinese nation. This volume explores Chinese poetic modernism from its origins in the 1920s through 21st century manifestations. *Modernisms* as a title reflects the full complexity of the ideas and forms which can be associated with this literary-historical term.

This book brings together fresh research from experts on contemporary Chinese poetry, built upon one of the most glorious poetic traditions of any civilization in the world yet historically neglected by scholars in English. This comprehensive volume offers readable and provocative treatments of many of the most important Chinese poets of our age.

Rev. ed. of: *The Princeton encyclopedia of poetry and poetics* / Alex Preminger and T.V.F. Brogan, co-editors; Frank J. Warnke, O.B. Hardison, Jr., and Earl Miner, associate editors. 1993.

Chinese Poetry in Times of Mind, Mayhem and Money is a groundbreaking study covering a range of contemporary authors and issues, from Haizi to Yin Lichuan and from poetic rhythm to exile-bashing. Its rigorous scholarship, literary sensitivity and lively style make it eminently fit for classroom use.

[Copyright: 6b6dc7d7e8ff616e19b55e9dae756a20](https://doi.org/10.1017/9781107305620)