

Early Chinese Literature

This handbook of Classical Chinese literature from 1000 bce through 900 ce aims to provide a solid introduction to the field, inspire scholars in Chinese Studies to explore innovative conceptual frameworks and pedagogical approaches in the studying and teaching of classical Chinese literature, and facilitate a comparative dialogue with scholars of premodern East Asia and other classical and medieval literary traditions around the world. The handbook integrates issue-oriented, thematic, topical, and cross-cultural approaches to the classical Chinese literary heritage with historical perspectives. It introduces both literature and institutions of literary culture, in particular court culture and manuscript culture, which shaped early and medieval Chinese literary production. A compendium of traditional Chinese literature offers a broad variety of genres including poetry, letters, stories, excerpts from novels and drama, philosophical writings, jokes, and other prose forms.

This book delves into the Chinese literary translation landscape over the last century, spanning critical historical periods such as the Cultural Revolution in the greater China region. Contributors from all around the world approach this theme from various angles, providing an overview of translation phenomena at key historical moments, identifying the trends of translation and publication, uncovering the translation history of important works, elucidating the relationship between translators and other agents, articulating the interaction between texts and readers and disclosing the nature of literary migration from Chinese into English. This volume aims at benefiting both academics of translation studies from a dominantly Anglophone culture and researchers in the greater China region. Chinese scholars of translation studies will not only be able to cite this as a reference book, but will be able to discover contrasts, confluence and communication between academics across the globe, which will stimulate, inspire and transform discussions in this field.

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A history of Chinese literature from its early beginnings through the end of the Qing dynasty, this recent work from Professor Luo Yuming of China's Fudan University seeks to provide, by adopting new theoretical perspectives and using updated research, a coherent, panoramic description of the development of Chinese literature and its major characteristics. As one of the very few English translations of such works by Chinese authors it seeks to inform the Western audience of the recent viewpoints and scholarship on the topic from a leading Chinese scholar. It may also provide some grounds of comparison and contrast with equivalent works in the West.

Savage Exchange explores the politics of representation during the Han dynasty (206 BCE–220 CE) at a pivotal moment when China was asserting imperialist power on the Eurasian continent and expanding its local and long-distance ("Silk

Road”) markets. Tamara T. Chin explains why rival political groups introduced new literary forms with which to represent these expanded markets. To promote a radically quantitative approach to the market, some thinkers developed innovative forms of fiction and genre. In opposition, traditionalists reasserted the authority of classical texts and advocated a return to the historical, ethics-centered, marriage-based, agricultural economy that these texts described. The discussion of frontiers and markets thus became part of a larger debate over the relationship between the world and the written word. These Han debates helped to shape the ways in which we now define and appreciate early Chinese literature and produced the foundational texts of Chinese economic thought. Each chapter in the book examines a key genre or symbolic practice (philosophy, fu-rhapsody, historiography, money, kinship) through which different groups sought to reshape the political economy. By juxtaposing well-known texts with recently excavated literary and visual materials, Chin elaborates a new literary and cultural approach to Chinese economic thought. Co-Winner, 2016 Harry Levin Prize, American Comparative Literature Association; Honorable Mention, 2016 Joseph Levenson Book Prize, Pre-1900 Category, China and Inner Asia Council of the Association for Asian Studies

Great Books of China offers concise introductions - each of them accompanied by generous quotation (in English) from the book in question - to sixty-six works in the canon of Chinese literature. The books chosen reflect the chronological and thematic breadth of Chinese literary tradition, ranging from such classics as The Book of Songs and the Confucian Analects, through popular dramas and novels (The Romance of the Western Chamber; The Water Margin), twentieth-century political and biographical works (Quotations from Chairman Mao, the autobiography of the last emperor) and modern novels that are little known in the West (Memories of South Peking, Six Chapters from a Cadre School Life). Frances Wood presents a comprehensive, accessible and richly informative primer for the uninitiated; a box of delights that opens up an entire literary culture to the inquisitive reader.

Different from previous researches weighted toward historical description and individual writer and work, this book establishes a general analytical system and a multi-angled methodology to examine Chinese literature. In ancient China, there was no definite concept of pure literature. Considering both modern ideas of literature and the corresponding traditional concept, this book broadly discusses Shi and Fu poetry, Ci poems and Qu verses, novels and essays. The four chapters deal with the origins, evolutions, structures and styles of the various genres respectively, analyzing some representative works. It's worth mentioning that the book is written from an individual perspective. Based on his own appreciation as a reader, the author expresses the depth of his various related impressions on Chinese literature. In addition, it conveys many fresh points of views, which will enrich and inspire related researches. This book will appeal to scholars and students of Chinese literature and comparative literature. People

who are interested in Chinese literature and Chinese culture will also benefit from this book.

The final 50 chapters of this epic, with the heroes entering the emperor's service, and facing betrayal at court.

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.

China's Warring States era (ca. 5th–3rd century BCE) was the setting for an explosion of textual production, and one of the most sophisticated and enduring genres of writing from this period was the military text. Social and political changes were driven in large part by the increasing scope and scale of warfare, and some of the best minds of the day (including Sunzi, whose *Art of War* is still widely read) devoted their attention to the systematic analysis of all factors involved in waging war. *Conquer and Govern* makes available for the first time in any Western language a corpus of military texts from a long neglected Warring States compendium of historical, political, military, and ritual writings known as the *Yi Zhou shu*, or *Remainder of the Zhou Documents*. The texts articulate concretely and vividly the relationship between military conquest of an enemy and incorporation of conquered territories into one's civilian government, expressed dynamically through the paired Chinese concept of *wen* and *wu*, the civil and the martial. Exploring this conceptual dyad as it evolved across the Warring States era into the early Western Han (ca. 2nd–1st century BCE) provides an alternative view of the social and intellectual history of classical China—one based not primarily on philosophical works but on a complex array of ideological writings concerned with the just, effective, and appropriate use of state power. In addition, this study presents a careful reconstruction of the poetic structure of these texts; analyzes their place in the broader discourse on warfare and governance in early China; introduces the many text historical problems of the *Yi Zhou shu* itself; and offers a synthetic analysis of early Chinese thinking about warfare, strategy, and the early state's use of coercive power. *Conquer and Govern* will find a ready audience among specialists and students of Chinese philosophy and history, particularly those interested in the history of military thought and practice, and comparative philosophy.

Compiled by scholars at the court of Liu An, king of Huainan, in the second century B.C.E, *The Huainanzi* is a tightly organized, sophisticated articulation of Western Han philosophy and statecraft. Outlining "all that a modern monarch needs to know," the text emphasizes rigorous self-cultivation and mental discipline, brilliantly synthesizing for readers past and present the full spectrum of early Chinese thought. *The Huainanzi* locates the key to successful rule in a balance of broad knowledge, diligent application, and the penetrating wisdom of a sage. It is a unique and creative synthesis of Daoist classics, such as the *Laozi* and the *Zhuangzi*; works associated with the Confucian tradition, such as the *Changes*, the *Odes*, and the *Documents*; and a wide range of other foundational

philosophical and literary texts from the Mozi to the Hanfeizi. The product of twelve years of scholarship, this remarkable translation preserves The Huainanzi's special rhetorical features, such as parallel prose and verse, and showcases a compositional technique that conveys the work's powerful philosophical appeal. This path-breaking volume will have a transformative impact on the field of early Chinese intellectual history and will be of great interest to scholars and students alike.

First published in 1998, the papers in this second volume by Donald Holzman are concerned with the themes of religion and poetry and song in early medieval China. Religion is to the fore in the first two sections, dealing with Daoist immortals and their cult, as reflected in poetic works of the first three centuries ad, with songs used in religious ceremonies, and with the origins and history of the cold food festival. The last group of articles includes a major study of the poems of Ji Kang (223-262) as well as other poetry of the 4th-5th centuries, and an analysis of the changing image of the merchant from the 4th to the 9th centuries.

First published in 1937. The Book of Songs is a collection of ancient Chinese songs, dating from 800 to 600 B.C. Until this was published in 1937 it had not been translated into English since the middle of nineteenth century, when sinology was still in its infancy. For the first time the original meaning of 290 out of the 305 songs is given, use being made of the advances in the study of old Chinese. The result is not merely a clear picture of early Chinese life, but also the restoration to its proper place in world literature of one of the finest collection of traditional songs.

This accessible, illustrated introduction takes the reader through the rich Chinese literary tradition from ancient times to the twentieth century, exploring poetry, drama, opera, novels, short stories, the modern media and the authors who created these cultural treasures.

In *Literary Forms of Argument in Early China*, Gentz and Meyer explore a new analytical approach to the study of written thinking by focusing on the argumentative function of literary patterns in early Chinese texts.

This book tells the story of Chinese literature, from prehistory to the present, in terms of literary culture's key role in supporting social and political concerns. A welcome guide for teachers, students, and lay readers, *Chinese Literature: A Very Short Introduction* honors traditional Chinese understandings of literature as encompassing history and philosophy, as well as the evolution of poetry and poetics, storytelling, drama, and the novel.

The *Columbia History of Chinese Literature* is a comprehensive yet portable guide to China's vast literary traditions. Stretching from earliest times to the present, the text features original contributions by leading specialists working in all genres and periods. Chapters cover poetry, prose, fiction, and drama, and consider such contextual subjects as popular culture, the impact of religion, the role of women, and China's relationship with non-Sinitic languages and peoples. Opening with a major section on the linguistic and intellectual foundations of Chinese literature, the anthology traces the

development of forms and movements over time, along with critical trends, and pays particular attention to the premodern canon.

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

A panoramic vision of the Chinese literary landscape across the twentieth century.

Award-winning literary scholar and poet Yunte Huang here gathers together an intimate and authoritative selection of significant works, in outstanding translations, from nearly fifty Chinese writers, that together express a search for the soul of modern China. From the 1912 overthrow of a millennia-long monarchy to the Cultural Revolution, to China's rise as a global military and economic superpower, the Chinese literary imagination has encompassed an astonishing array of moods and styles—from sublime lyricism to witty surrealism, poignant documentary to the ironic, the transgressive, and the defiant. Huang provides the requisite context for these revelatory works of fiction, poetry, essays, letters, and speeches in helpful headnotes, chronologies, and brief introductions to the Republican, Revolutionary, and Post-Mao Eras. From Lu Xun's *Call to Arms* (1923) to Gao Xinjiang's Nobel Prize-winning *Soul Mountain* (1990), this remarkable anthology features writers both known and unknown in its celebration of the versatility of writing. From belles lettres to literary propaganda, from poetic revolution to pulp fiction, *The Big Red Book of Modern Chinese Literature* is an eye-opening, mesmerizing, and indispensable portrait of China in the tumultuous twentieth century. This volume provides a first step towards a conceptual history of a key term in traditional Chinese culture, *qíng*, often translated as 'emotion'. The essays cover the classical period and Chan Buddhist sources, in addition to Ming–Qing fiction and drama.

Dedicated to the study of Chinese epistolary literature and culture from the early empire to the twentieth century, the twenty-five essays of *A History of Chinese Letters and Epistolary Culture* discuss a wealth of epistolary topics and provide numerous translations.

Early Chinese Literature Columbia University Press

Featuring over 140 Chinese and non-Chinese contributors, this landmark volume, edited by David Der-wei Wang, explores unconventional forms as well as traditional genres, emphasizes Chinese authors' influence on foreign writers as well as China's receptivity to outside literary influences, and offers vibrant contrasting voices and points of view.

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

--Book Jacket.

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'ó, 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.

This carefully crafted ebook: "Classic of History (Part 1 & 2: The Book of Thang & The Books of Yü)" is formatted for your eReader with a functional and detailed table of contents. Originally called Shu (Book), The Classic of History got the name in the Han Dynasty, meaning a book of previous generations. It is China's earliest compilation of documentary records related to events in ancient history of China. Since the Han Dynasty, The Classic of History has been regarded as a classic on feudal Chinese politics and philosophy. It served as both a textbook for the emperors and an authoritative and classic code that children from noble families and scholar-bureaucrats must follow. The Classic of History had a great impact in Chinese history. Confucius (551–479 BC) was a Chinese teacher, editor, politician, and philosopher of the Spring and Autumn period of Chinese history.

Watson's account of Chinese writing from the time of the Chou dynasty (1100--249 B.C.) to the Latter Han (25-220) is accompanied by a chronology, biographical information, and a selected list of translations.

DIVA new supplement to courses on Chinese or World literature in translation. /div

At once a revered canon associated with Confucius and the earliest anthology of poetry, the Book of Poems holds a unique place in Chinese literary history. Since early imperial times it served as an ideal of literary perfection, as it provided a basis for defining shi poetry, the most esteemed genre of elite composition. In imperial China, however, literary criticism and classical learning represented distinct fields of inquiry that differed in status, with classical learning considered more serious and prestigious. Literary critics thus highlighted connections between the Book of Poems and later verse, while classical scholars obscured the origins of their ideas in literary theory. This book explores the mutual influence of literary and classicizing approaches, which frequently and fruitfully borrowed from one another. Drawing on a wide range of sources including commentaries, anthologies, colophons, and inscriptions, Bruce Rusk chronicles how scholars borrowed from critics without attribution and even resorted to forgery to make appealing new ideas look old. By unraveling the relationships through which classical and literary scholarship on the Book of Poems co-evolved from the Han dynasty through the Qing, this study shows that the ancient classic was the catalyst for intellectual innovation and literary invention.

The importance of the rich corpus of "Masters Literature" that developed in early China since the fifth century BCE has long been recognized. But just what are these texts? Scholars have often approached them as philosophy, but these writings have also been studied as literature, history, and anthropological, religious, and paleographic records. How should we translate these texts for our times? This book explores these questions through close readings of seven examples of Masters Literature and asks what proponents of a "Chinese philosophy" gained by creating a Chinese equivalent of philosophy and what we might gain by approaching these texts through other disciplines, questions, and concerns. What happens when we remove the accrued disciplinary and conceptual baggage from the Masters Texts? What neglected problems, concepts, and strategies come to light? And can those concepts and strategies help us see the history of philosophy in a different light and engender new approaches to philosophical and intellectual inquiry? By historicizing the notion of Chinese philosophy, we can, the author contends, answer not only the question of whether there is a Chinese philosophy but also the more interesting question of the future of philosophical thought around the world.

In this brief yet thorough introduction to the key features and important names of Chinese literature, Ihor Pidhainy covers Chinese writings from oracle bones to the internet.

Contextualizing the literature within political, historical and cultural frames, Prof. Pidhainy also provides a smorgasbord of examples from the authors noted. Written with a college freshman

(or senior in high school) in mind, the book combines an introduction to the key features of Chinese literature, the names of outstanding writers and movements, and some interesting anecdotes that will leave students amused and curious for more. Grounded in historical and cultural contexts, the book also includes sufficient excerpts that will allow instructors freedom from supplementing the text. It may thus be used as a standalone text in a literature class or a supplementary text in a history course.

After Confucius is a collection of eight studies of Chinese philosophy from the time of Confucius to the formation of the empire in the second and third centuries B.C.E. As detailed in a masterful introduction, each essay serves as a concrete example of “thick description”—an approach invented by philosopher Gilbert Ryle—which aims to reveal the logic that informs an observable exchange among members of a community or society. To grasp the significance of such exchanges, it is necessary to investigate the networks of meaning on which they rely. Paul R. Goldin argues that the character of ancient Chinese philosophy can be appreciated only if we recognize the cultural codes underlying the circulation of ideas in that world. Thick description is the best preliminary method to determine how Chinese thinkers conceived of their own enterprise. Who were the ancient Chinese philosophers? What was their intended audience? What were they arguing about? How did they respond to earlier thinkers, and to each other? Why did those in power wish to hear from them, and what did they claim to offer in return for patronage? Goldin addresses these questions as he looks at several topics, including rhetorical conventions of Chinese philosophical literature; the value of recently excavated manuscripts for the interpretation of the more familiar, received literature; and the duty of translators to convey the world of concerns of the original texts. Each of the cases investigated in this wide-ranging volume exemplifies the central conviction behind Goldin’s plea for thick description: We do not do justice to classical Chinese philosophy unless we engage squarely the complex and ancient culture that engendered it. An electronic version of this book is freely available thanks to the support of libraries working with Knowledge Unlatched, a collaborative initiative designed to make high-quality books open access for the public good. The open-access version of this book is licensed under Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International (CC BY-NC-ND 4.0), which means that the work may be freely downloaded and shared for non-commercial purposes, provided credit is given to the author. Derivative works and commercial uses require permission from the publisher.

André Lévy provides a “picture of Chinese literature of the past” that brilliantly illustrates the four great literary genres of China: the classics, prose, poetry, and the literature of entertainment. His discussion of approximately 120 vivid translations combines personal insights with innovative historical accounts in a genre-based approach that moves beyond the typical chronology of dynasties. Renowned scholar William H. Nienhauser, Jr., translated Lévy’s work from the French and returned to the original Chinese for the texts. This informative, engaging, and eminently readable introduction to the three millennia of traditional Chinese literature is highly recommended for students and general readers.

Almost three thousand years of Chinese literature have been gathered together in *Chinese Literature: An Anthology from the Earliest Times to the Present Day*. The earliest preserved folk songs of the peasantry; the major works of the “Golden Age” of Chinese philosophy; the “prose-songs” and the later skillful poems of the T’ang dynasty; the short stories and plays; the novels; and the poems and stories of men who have made modern China - all these are represented in this anthology, in complete works or in excerpts. Editor William McNaughton presents Chinese literature as an organic development, so that the student as well as the general reader can see how genre evolved into genre and form developed into form. He has based this presentation on work by Chinese critics and scholars that, until recently, has not been available outside China. In addition to classical writings, the poems and stories by

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twentieth-century writers, most of which have been newly translated into English, give new insights into modern Chinese society and individuals, and make this the most complete one-volume anthology ever published.

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