Zhuangzi And Modern Chinese Literature Pdf

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The Complete Works of Zhuangzi - 2013-11-26

Only by inhabiting Dao (the Way of Nature) and dwelling in its unity can humankind achieve true happiness and freedom, in both life and death. This is Daoist philosophy’s central tenet, espoused by the person—or group of people—known as Zhuangzi (369?-286? B.C.E.) in a text by the same name. To be free, individuals must discard rigid distinctions between good and bad, right and wrong, and follow a course of action not motivated by gain or striving. When one ceases to judge events as good or bad, man-made suffering disappears and natural suffering is embraced as part of life. Zhuangzi elucidates this mystical philosophy through humor, parable, and anecdote, deploying non sequitur and even nonsense to illuminate a truth beyond the boundaries of ordinary logic. Boldly imaginative and inventively worded, the Zhuangzi floats free of its historical period and society, addressing the spiritual nourishment of all people across time. One of the most justly celebrated texts of the Chinese tradition, the Zhuangzi is read by thousands of English-language scholars each year, yet only in the Wade-Giles romanization. Burton Watson’s pinyin romanization brings the text in line with how Chinese scholars, and an increasing number of other scholars, read it.

The World of Master Zhuang - CHEN Guying 2020-05-14

The World of Master Zhuang is translated from Zhuangzi annotated and put into modern Chinese by Chen Guying. It is a fascinating collection of essays and tales composed by Zhou Zhuang of China’s Warring States Period and his followers. It is classified as literary, rich in philosophical ideas and taken as one of the three major classics of Daoism (the other two are Laozi and Liezi). This is why virtually all literate Chinese know the book, and its readers adopt the rich supply of idioms in their daily communication and always learn from it something helpful, whether it is wisdom, knowledge, insight, consonance, sympathies, comfort, relief, reconciliation or compromise. All those who have attempted a translation either intralingually or interlingually share similarities in most cases but differ sometimes, due to occasional illegibility of the original and divergence in interpretation. For this reason, the translators tried to comprehend the original against its historiocultural background, trace the missing information from its context guided by linguistic theories, correct errors adopting expository strategies, make the text coherent by means of necessary cohesive devices and express in English as a native speaker, so that it may be appropriately understood by as many readers as possible.

The Real Story of Ah-Q and Other Tales of China - Lu Xun 2009-10-29

Lu Xun (Lu Hsun) is arguably the greatest writer of modern China, and is considered by many to be the founder of modern Chinese literature. Lu Xun’s stories both indict outdated Chinese traditions and embrace China’s cultural richness and individuality. This volume presents brand-new translations by Julia Lovell of all of Lu Xun’s stories, including ‘The Real Story of Ah-Q’, ‘Diary of a Madman’, ‘A Comedy of Ducks’, ‘The Divorce’ and ‘A Public Example’, among others. With an afterword by Yiyun Li.

Zhuangzi: The Essential Writings with Selections from Traditional Commentaries - Zhuangzi 2009-09-11

This volume is a translation of over two-thirds of the classic Daoist text Zhuangzi (Chuang Tzu), including the complete Inner Chapters and extensive selections from the Outer and Miscellaneous Chapters, plus judicious selections from 2000 years of traditional Chinese commentaries, which provide the reader access to the text as well as to its reception and interpretation. Brief biographies of the commentators, a bibliography, a glossary, and an index are also included.

Zhuangzi and Modern Chinese Literature - Jianmei Liu 2016

This is a powerful account of how the ruin and resurrection of Zhuangzi in modern China’s literary history correspond to the rise and fall of modern Chinese individuality. The book highlights two central philosophical
themes of Zhuangzi: the absolute spiritual freedom and the rejection of absolute and fixed views on right and wrong. It argues that the twentieth-century reinterpretation and appropriation of these two important philosophical themes best testify to the dilemma and inner struggle of modern Chinese intellectuals.

**Zhuangzi and the Becoming of Nothingness** - David Chai 2019-01-01

Explores the cosmological and metaphysical thought in the Zhuangzi from the perspective of nothingness. Zhuangzi and the Becoming of Nothingness offers a radical rereading of the Daoist classic Zhuangzi by bringing to light the role of nothingness in grounding the cosmological and metaphysical aspects of its thought. Through a careful analysis of the text and its appended commentaries, David Chai reveals not only how nothingness physically enriches the myriad things of the world, but also why the Zhuangzi prefers nothingness over being as a means to expound the authentic way of Dao. Chai weaves together Dao, nothingness, and being in order to reassess the nature and significance of Daoist philosophy, both within its own historical milieu and for modern readers interested in applying the principles of Daoism to their own lived experiences. Chai concludes that nothingness is neither a nihilistic force nor an existential threat; instead, it is a vital component of Dao’s creative power and the life-praxis of the sage. Chai provides an elaborate philosophical ontological interpretation of the ontology/cosmology found in the Zhuangzi and the implications for existential practice. It’s a close, careful, but in many respects quite original reading of the classic that contributes significantly to the field of philosophical Daoist studies.

**A History of Modern Chinese Fiction** - Chih-tsing Hsia 1999

Regarded as a pioneering classic study of 20th-century Chinese fiction, this volume covers some 60 years, from the Literary Revolution of 1917 through the Cultural Revolution of 1966-76.

**Zhuangzi and the Happy Fish** - Roger T. Ames 2015-03-31

The Zhuangzi is a deliciously protean text: it is concerned not only with personal realization, but also (albeit incidentally) with social and political order. In many ways the Zhuangzi established a unique literary and philosophical genre of its own, and while clearly the work of many hands, it is one of the finest pieces of literature in the classical Chinese corpus. It employs every trope and literary device available to set off rhetorically charged flashes of insight into the most unrestrained way to live one’s life, free from oppressive, conventional judgments and values. The essays presented here constitute an attempt by a distinguished community of international scholars to provide a variety of exegeses of one of the Zhuangzi’s most frequently rehearsed anecdotes, often referred to as “the Happy Fish debate.” The editors have brought together essays from the broadest possible compass of scholarship, offering interpretations that range from formal logic to alternative epistemologies to transcendental mysticism. Many were commissioned by the editors and appear for the first time. Some of them have been available in other languages—Chinese, Japanese, German, Spanish—and were translated especially for this anthology. And several older essays were chosen for the quality and variety of their arguments, formulated over years of engagement by their authors. All, however, demonstrate that the Zhuangzi as a text and as a philosophy is never one thing; indeed, it has always been and continues to be, many different things to many different people.

**Zhuangzi** - Zhuangzi 2003

Only by understanding Dao (the Way of Nature) and dwelling in its unity can humankind achieve true happiness and freedom, in both life and death. This is the central tenet of the philosophy espoused by Zhuangzi (369?-286? BCE) in the book that bears his name. A leading philosopher of the Daoist strain, Zhuangzi used parable and anecdote, allegory and paradox, to set forth the early ideas of what was to become the Daoist school. Witty and imaginative, enriched by brilliant imagery, and making sportive use of both mythological and historical personages (including even Confucius), this is a timeless classic.

**Zhuangzi and Modern Chinese Literature** - Liu Jianmei 2016-01-04

This is a powerful account of how the ruin and resurrection of Zhuangzi in modern China’s literary history correspond to the rise and fall of modern Chinese individuality. Liu Jianmei highlights two central philosophical themes of Zhuangzi: the absolute spiritual freedom as presented in the chapter of “Free and Easy Wandering” and the rejection of absolute and fixed views on right and wrong as seen in the chapter of “On the Equality of Things.” She argues the twentieth century reinterpretation and appropriation of these two important philosophical themes best testify to the dilemma and inner-struggle of modern Chinese intellectuals. In the cultural environment in which Chinese writers and scholars were working, the pursuit of individual freedom as well as the more tolerant and multifaceted cultural mentality has constantly been downplayed, suppressed, or criticized. By addressing a large number of modern Chinese writers, including Guo Moruo, Hu Shi, Lu Xun, Zhou Zuoren, Lin Yutang, Fei Ming, Liu Xiaofeng, Wang Zengqi, Han Shaogong, Ah Cheng, Yan Lianke, and Gao Xingjian, the author provides an insightful
and engaging study of how they have embraced, rejected, and returned to ancient thought and how the spirit of Zhuangzi has illuminated their writing and thinking through the turbulent eras of modern China. This book not only explores modern Chinese writers’ complicated relationship with “tradition,” but also sheds light on if the freedom of independence, non-participation, and roaming and the more encompassing cultural space inspired by Zhuangzi’s spirit were allowed to exist in the modern Chinese literary context. Involving the interplay between philosophy, literature, and history, Liu delineates a neglected literary tradition influenced by Zhuangzi and Daoism and traces its struggles to survive in modern and contemporary Chinese culture.

**Liu Zaifu: Selected Critical Essays** - Zaifu Liu 2021

“Liu Zaifu is a name that has already been ingrained within contemporary Chinese literary history. This landmark volume presents Anglophone readers with Liu’s profound reflections on Chinese literature and culture at different times. The essays collected here demonstrate Liu’s historical experience and trajectory as an exiled Chinese intellectual who persistently safeguards the individuality and the autonomy of literature, refusing to succumb to political manipulation. Liu’s theory of literary subjectivity has opened ways for Chinese writers to thrive and innovate. His panoramic view not only unravels the intricate interplay between literature and politics but also firmly regards the transcendental value of literature as a significant ground to subvert revolutionary dogmatism and criticize Chinese modernity. Rather than drawing upon the existing paradigm, he reinvents his own unique theoretical conceptions in order to exile the borrowed “gods.””

**Chinese Literature** - Sabina Knight 2012-02-03

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* honours traditional Chinese understandings of literature as encompassing history and philosophy, as well as the evolution of poetry and poetics, storytelling, drama, and the novel.

**Contemporary Chinese Short-Short Stories** - 2017-10-03

This book presents Chinese short-short stories in English and Chinese, integrating language learning with cultural studies for intermediate to advanced learners of Mandarin Chinese and students of contemporary Chinese literature. Each chapter begins with a critical introduction, followed by two or more stories in parallel Chinese and English texts; each story is followed by a vocabulary list, discussion questions, and a biography of the author. The chapters are organized around central concepts in Chinese culture such as li (ritual), ren (benevolence), mianzi (face/prestige), being filial, and the dynamics of yin and yang, as well as the themes of governance, identity, love, marriage, and change. The stories selected are short-shorts by important contemporary writers ranging from the most literary to everyday voices. Specifically designed for use in upper-level Chinese language courses, *Contemporary Chinese Short-Short Stories: A Parallel Text* offers students a window onto China today and...
PATHWAYS TO ITS TRADITIONS AND PAST AS THEY Gain LANGUAGE COMPETENCE AND CRITICAL CULTURAL SKILLS.

**The Resurrected Skeleton** - WILT L. IDEMA 2014-07-08

The early Chinese text Master Zhuang (Zhuangzi) is well known for its relativistic philosophy and colorful anecdotes. In the work, Zhuang Zhou (ca. 300 B.C.E.) dreams that he is a butterfly and wonders, upon awaking, if he in fact dreamed that he was a butterfly or if the butterfly is now dreaming that it is Zhuang Zhou. The text also recounts Master Zhuang’s encounter with a skull, which praises the pleasures of death over the toil of living. This anecdote became popular with Chinese poets of the second and third century C.E. and found renewed significance with the founders of Quanzhen Daoism in the twelfth century. The Quanzhen masters transformed the skull into a skeleton and treated the object as a metonym for death and a symbol of the refusal of enlightenment. Later preachers made further revisions, adding Master Zhuang’s resurrection of the skeleton, a series of accusations made by the skeleton against the philosopher, and the enlightenment of the magistrate who judges their case. The legend of the skeleton was widely popular throughout the Ming dynasty (1368–1644), and the fiction writer Lu Xun (1881–1936) reimagined it in the modern era. The first book in English to trace the development of the legend and its relationship to centuries of change in Chinese philosophy and culture, The Resurrected Skeleton translates and contextualizes the story’s major adaptations and draws parallels with the Muslim legend of Jesus’s encounter with a skull and the European tradition of the Dance of Death. Translated works include versions of the legend in the form of popular ballads and plays, together with Lu Xun’s short story of the 1930s, underlining the continuity between traditional and modern Chinese culture.

**Chinese Literature** - Dan Yao 2012-03-09

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. **Decadence in Modern Chinese Literature and Culture** - Hongjian Wang 2020-10

“European Decadence, a controversial artistic movement that flourished mainly in late-nineteenth-century France and Britain, has inspired several generations of Chinese writers and literary scholars since it was introduced to China in the early 1920s. Translated into Chinese as tuifei, which has strong hedonistic and pessimistic connotations, the concept of Decadence has proven instrumental in multiple waves of cultural rebellion, but has also become susceptible to moralistic criticism. This is the first comprehensive study of decadence in Chinese literature since the early twentieth century. Standing at the intersection of comparative literature and cultural history, it transcends the framework of tuifei by locating European Decadence in its sociocultural context and uses it as a critical lens to examine Chinese Decadent literature and Chinese society. Its in-depth analysis reveals that some Chinese writers and literary scholars creatively appropriated the concept of Decadence for enlightenment purposes or to bid farewell to revolution. This study is also the first to offer a holistic understanding of European Decadence, uncovering both its internal logic and external circumstances, hence excavating its distinct explanatory power. It also sheds fresh light on modern Chinese literature and culture. By examining the careers of seven prominent writers—Yu Dafu, Shao Xunmei, Yu Hua, Su Tong, Wang Shuo, Wang Xiaobo, and Yin Lichuan—this study disentangles apparent contradictions in their writing and reveals the nuances in the changing status of China’s modern cultural elite. Last but not least, the book significantly expands the scope of comparative literary studies beyond influence studies and cultural translation by effectively adopting a literary-historical approach—a literary phenomenon is seen at once as a product and an indicator of certain sociocultural conditions, so similar literary phenomena can illuminate comparable contexts—.”

**Modern Chinese Writers** - Helmut Martin 1992

Writing about writing is a recognized and respected genre in Chinese literature, usually taking the form of autobiographical essays in which writers explain how they pursue their craft amidst the political, economic, emotional, and artistic conditions of their world. Selected for their varying perspectives, 44 such essays reveal personal insights on the past 40 years of Chinese life. Paper edition (unseen), $22. Annotation copyrighted by Book News, Inc., Portland, OR

**Celestial Empire** - Nathaniel Isaacson 2017-02-07

Challenging assumptions about science fiction’s Western origins, Nathaniel Isaacson traces the development of the genre in China, from the late Qing Dynasty through the New Culture Movement. Through careful examination of a wide range of visual and print media—including historical accounts of the institutionalization of science, pictorial representations of technological innovations, and a number of novels and short stories—Isaacson makes a case for understanding Chinese science fiction as a product of colonial modernity. By situating the genre’s emergence in the transnational traffic of ideas and material culture engendered by the presence of colonial powers in China’s economic and political centers, Celestial Empires explores the relationship between science fiction and
Orientalist discourse. In doing so it offers an innovative approach to the study of both vernacular writing in twentieth-century China and science fiction in a global context.

Dismantling Time - Jie Lu 2005

This book deals with contemporary Chinese literature and literary culture, especially in regard to the impact of globalisation, and analyses the innovative narrative structure of Chinese experimental writings (from the mid 1980s to the 1990s) as both reflecting and contributing to broader changes in the consciousness of time. It focuses on the relationship between fictional narrative form and contemporary Chinese post-historical experiences prompted by political, sociocultural and socioeconomic changes as well as global influences.

The Writings of Chuang Tzu - Tzu Chuang 2017-03-02

This book consists of a large collection of anecdotes, allegories, parables, and fables, which are often humorous or irreverent in nature. Its main themes are of spontaneity in action and of freedom from the human world and its conventions. The fables and anecdotes in the text attempt to illustrate the falseness of human distinctions between good and bad, large and small, life and death, and human and nature. While other philosophers wrote of moral and personal duty, Chuang Tzu(zhuangzi) promoted carefree wandering and becoming one with “the Way” (Dao) by following nature. Though primarily known as a philosophical work, the Zhuangzi is regarded as one of the greatest literary works in all of Chinese history, and has been called “the most important pre-Qin text for the study of Chinese literature.” A masterpiece of both philosophical and literary skill, it has significantly influenced writers for more than 2000 years from the Han dynasty to the present.

Zhuangzi - Master Zhuangzi 2015-06-04

The Zhuangzi is an ancient Chinese work from the late Warring States period (3rd century BC) which contains stories and anecdotes that exemplify the carefree nature of the ideal Daoist sage. Named for its traditional author, “Master Zhuang” (Zhuangzi), the Zhuangzi is one of the two foundational texts of Daoism, along with the Laozi (Dao De Jing). The Zhuangzi is composed of a large collection of anecdotes, allegories, parables, and fables, which are often humorous or irreverent in nature. Its main themes are of spontaneity in action and of freedom from the human world and its conventions. The fables and anecdotes in the text attempt to illustrate the falseness of human distinctions between good and bad, large and small, life and death, and human and nature. While other philosophers wrote of moral and personal duty, Zhuangzi promoted carefree wandering and becoming one with “the Way” by following nature. Though primarily known as a philosophical work, the Zhuangzi is regarded as one of the greatest literary works in all of Chinese history, and has been called “the most important pre-Qin text for the study of Chinese literature.” A masterpiece of both philosophical and literary skill, it has significantly influenced writers for more than 2000 years from the Han dynasty to the present.

Ecocriticism and Chinese Literature - Riccardo Moratto 2022-03-10

Focusing on ecocritical aspects throughout Chinese literature, particularly modern and contemporary Chinese literature, the contributors to this book examine the environmental and ecological dimensions of notions such as qing (qing) and jing (jing). Chinese modern and contemporary environmental writing offers a unique aesthetic perspective toward the natural world. Such a perspective is mainly ecological and allows human subjects to take a benign and nonutilitarian attitude toward nature. The contributors to this book demonstrate how Chinese literary ecology tends toward an ecological-systemic holism from which all human behaviors should be closely examined. They do so by examining a range of writers and genres, including Liu Cixin’s science fiction, Wu Ming-yi’s environmental fiction, and Zhang Chengzi’s historical narratives. This book provides valuable insights for scholars and students looking to understand how Chinese literature conceptualizes the relationship between humanity and nature, as well as our role and position within the natural realm.

Zhuangzi - Chuang Tzu (Illustrated) - Zhuang Zi 2020-05-23

The Chuang Tzu is one of the most important books in Chinese literature and philosophy. It stands with Confucius (who often appears as a character in its stories), James Legge’s translation is perhaps the most sophisticated and exacting one in existence. It carries as much as possible of the subtlety and detail in the original masterwork. Essentially, it is a commentary and extension of the Dao de Jing/Tao Te Ching, in the same way that Mencius’ Analects are an exploration of Confucius’ thought. Written in around 300BCE during the Warring States period, it is a collection of anecdotes, fables, and stories that are as silly and funny as they are deep and thought provoking. Illustrated with historical drawings and paintings of Zhuangzi’s adventures with Confucius, and illustrating tales in the book.

Wandering at Ease in the Zhuangzi - Roger T. Ames 2016-02-24

Chinese philosophy specialists examine the Zhuangzi, a third century B.C.E. Daoist classic, in this collection of interpretive essays. The Zhuangzi is a celebration of human creativity—its language is lucid and opaque; its images are darkly brilliant; its ideas are seriously playful. Without question, it is one of the most challenging
achievements of human literary culture. Thematically, the Zhuangzi offers diverse insights into how to develop an appropriate and productive attitude to one's life in this world. Resourced over the centuries by Chinese artists and intellectuals alike, this text has provoked a commentarial tradition that rivals any masterpiece of world literature. Wandering at Ease in the Zhuangzi continues the interpretive tradition as Western scholars shed light on selected passages from the difficult text, offering the needed mediation between available translations of the Zhuangzi and the reader's process of understanding. Taken as a whole, this anthology is a primer on how to read the Zhuangzi.

A New Literary History of Modern China - David Der-wei Wang 2017-05-22
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.

From May Fourth to June Fourth - Ellen Widmer 2009-06-30
What do the Chinese literature and film inspired by the Cultural Revolution (1966-1976) have in common with the Chinese literature and film of the May Fourth movement (1918-1930)? This new book demonstrates that these two periods of the highest literary and cinematic creativity in twentieth-century China share several aims: to liberate these narrative arts from previous aesthetic orthodoxies, to draw on foreign sources for inspiration, and to free individuals from social conformity. Although these consistencies seem readily apparent, with a sharper focus the distinguished contributors to this volume reveal that in many ways discontinuity, not continuity, prevails. Their analysis illuminates the powerful meeting place of language, imagery, and narrative with politics, history, and ideology in twentieth-century China. Drawing on a wide range of methodologies, from formal analysis to feminist criticism, from deconstruction to cultural critique, the authors demonstrate that the scholarship of modern Chinese literature and film has become integral to contemporary critical discourse. They respond to Eurocentric theories, but their ultimate concern is literature and film in China's unique historical context. The volume illustrates three general issues preoccupying this century's scholars: the conflict of the rural search for roots and the native soil movement versus the new strains of urban exoticism; the diacritics of voice, narrative mode, and intertextuality; and the reintroduction of issues surrounding gender and subjectivity. Table of Contents: Preface Acknowledgments Introduction David Der-wei Wang part 1 Country and City 1. Visitations of the Past in Han Shaoqong's Post-1985 Fiction Joseph S. M. Lau 2. Past, Present, and Future in Mo Yan's Fiction of the 1980s Michael S. Duke 3. Shen Congwen's Legacy in Chinese Literature of the 1980s Jeffrey C. Kinkley 4. Imaginary Nostalgia: Shen Congwen, Song Zelai, Mo Yan, and Li Yongping David Der-wei Wang 5. Urban Exoticism in Modern and Contemporary Chinese Literature Heinrich Fruehauf part 2 Subjectivity and Gender 6. Text, Intertext, and the Representation of the Writing Self in Lu Xun, Dafu, and Wang Meng Yi-tsi Mei Feuerwerker 7. Invention and Intervention: The Making of a Female Tradition in Modern Chinese Literature Lydia H. Liu 8. Living in Sin: From May Fourth via the Antirightist Movement to the Present Margaret H. Decker part 3 Narrative Voice and Cinematic Vision 9. Lu Xun's Facetious Muse: The Creative Imperative in Modern Chinese Fiction Marston Anderson 10. Lives in Profile: On the Authorial Voice in Modern and Contemporary Chinese Literature Theodore Huters 11. Melodramatic Representation and the "May Fourth" Tradition of Chinese Cinema Paul G. Pickowicz 12. Male Narcissism and National Culture: Subjectivity in Chen Kaije's King of the Children Rey Chow Afterword: Reflections on Change and Continuity in Modern Chinese Fiction Leo O-fan Lee Notes Contributors From May Fourth to June Fourth will be warmly welcomed. It should be of great interest to all concerned with literary developments in the contemporary world on the one hand, and on the other with the enigmas surrounding China's alternating attempts to develop and to destroy herself as a civilization. --Cyril Birch, University of California, Berkeley

Modern Chinese Literature - 1995

Gao Xingjian and Transmedia Aesthetics - Mabel Lee 2018

Modern Chinese Literary Thought - Kirk A. Denton 1966

City of the Dead and Song of the Night - Gao Xingjian 2015-02-09
Presented in English for the first time in this book are two plays by Gao Xingjian originally written in Chinese: City of the Dead and Song of the Night. City of the Dead is the first of Gao Xingjian's plays to focus fully on the malefemale relationship. In this work, he transforms a wellknown ancient morality tale, "Zhuangzi Tests His Wife", which had been used to caution women against being unfaithful to their husbands, into a modern play that is in keeping with his own sympathetic stance towards women in malefemale relationships. In a certain sense, City of the
Dead may be regarded as defining Gao’s fundamental view that men possess a flippant and cavalier attitude to their female sexual partner or partners, and that women who become involved in sexual relationships with men are therefore doomed to suffer. Among Gao Xingjian’s theatrical portrayals of the female psyche, Song of the Night is his most ambitious and most detailed one. Gao’s articulation of the female psyche is embedded in a solid substratumbedrock of his autobiographical impulses. It is through female actors, and his range of ingenious theatrical innovations that Gao succeeds in convincingly portraying his personal view of the power dynamics generated in malefemale sexual relationships, and how these are played out. Together, these two plays advance Gao Xingjian’s innovative theatrical experiments in dramatic prose across linguistic and cultural boundaries. The English translations of City of the Dead and Song of the Night in the present volume will lead to significant Englishlanguage productions of these plays, and concomitantly a greater understanding of Gao’s plays.

Three Ways of Thought in Ancient China - Arthur Waley 2005
First published in 1939. This book consists chiefly of extracts from Chuang Tzu, Mencius and Han Fei Tzu. Chuang Tzu’s appeal is to the imagination; the appeal of Mencius is to the moral feelings; realism, as expounded by Han Fei Tzu, finds a close parallel in modern Totalitarianism and as a result these extracts from a book of the third century B.C. nonetheless have a very contemporary connection.

A Modernity Set to a Pre-Modern Tune - Haosheng Yang 2016-03-11
In A Modernity Set to a Pre-Modern Tune, Haosheng Yang studies the classical-style poems of the most iconoclastic May Fourth Chinese writers and highlights the use of traditional language and forms as a salient facet of Chinese literary modernity.

Mighty Opposites - Longxi Zhang 1998
This book examines the discrepancies between various Western representations of China and the reality of China. It inquires into the cultural, historical, and political contexts within which such discrepancies arise, and it points out the distortion of reality in the tendency toward cultural dichotomies, the tendency to view China as the conceptual opposite of the West.

The Problematic of Self in Modern Chinese Literature - Kirk A. Denton 1998
Centered around the figures of Hu Feng, a leftist literary theorist who promoted “subjectivism,” and his disciple Lu Ling, known for his psychological fiction, this study explores theoretical and fictional responses to the problematic of self at the heart of the experience of modernity in 20th-century China.

Zhuangzi - 2022-09-06
The Zhuangzi (Sayings of Master Zhuang) is one of the foundational texts of the Chinese philosophical tradition and the cornerstone of Daoist thought. The earliest and most influential commentary on the Zhuangzi is that of Guo Xiang (265–312), who also edited the text into the thirty-three-chapter version known ever since. Guo’s commentary enriches readings of the Zhuangzi, offering keen insights into the meaning and significance of its pithy but often ambiguous aphorisms, narratives, and parables. Richard John Lynn’s new translation of the Zhuangzi is the first to follow Guo’s commentary in its interpretive choices. Unlike any previous translation into any language, its guiding principle is how Guo read the text; Lynn renders the Zhuangzi in terms of Guo’s understanding. This approach allows for the full integration of the text of the Zhuangzi with Guo’s commentary. The book also features a translation of Guo’s complete interlinear commentary and is annotated throughout. A critical introduction includes a detailed account of Guo’s life and times as well as analysis of his essential contributions to the arcane learning (xuanxue) of the fourth century and the development of Chinese philosophy. Lynn sheds new light on how the Daoist classic, which has often been seen as a timeless book of wisdom, is situated in its historical context, while also considering it as a guide to personal cultivation and self-realization.

Love and Emotions in Traditional Chinese Literature - Halvor Eifring 2021-09-13
This volume provides a first step towards a conceptual history of a key term in traditional Chinese culture, qìng, often translated as ‘emotion’. The essays cover the classical period and Chan Buddhist sources, in addition to Ming–Qing fiction and drama.