

Five Tang Poets Field Translation Series

This is a book with the best 300 poems selected from the Tang Dynasty in Chinese (the best English translation version) . The poems of the Tang Dynasty, beyond doubt, are exactly the most precious textual property in Chinese history. Also, the poems of the Tang Dynasty is the best in Chinese culture.

Since the first century, when Buddhism entered China, the foreign religion has influenced and been influenced in turn by traditional Chinese culture, and eventually became an important part of it. That is one of the great historical themes not only for China but also for East Asia. This book explores the elements of Buddhism, including its classics, doctrines, system, and rituals, to reveal the basic connotation of Buddhism as a cultural entity. Regarding the development of Buddhism in China, it traces the spread in chronological order, from the introduction in Han Dynasties (202 BC–220 AD), to the prosperity in the Sixteen Kingdoms (ca. 304–439 AD), and then to the decline since the Five Dynasties (907–ca. 960 AD). It is noteworthy that the Buddhist schools in the Southern and Northern Dynasties (420–589 AD) and the Buddhist sects in Sui and Tang Dynasties (581–907 AD) contributed to the sinicization of Buddhism. This book also deals with the interesting question of the similarities and differences between Chinese Buddhism and Indian Buddhism, to examine the specific characters of the former in terms of thought and culture. In the last chapter, the external influence of

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Chinese Buddhism in East Asia is studied. Scholars and students in Buddhism and Chinese culture studies, especially those in Buddhist countries, will benefit from the book. Also, it will appeal to readers interested in religion, Chinese culture, and ancient Chinese history. Tang poetry is one of the most valuable cultural inheritances of Chinese history. Its distinctive aesthetics, delicate language, and diverse styles constitute great literature in itself, as well as a rich topic for literary study. This two-volume set constitutes a classic analysis of Tang poetry in the “Golden Age” of Chinese poetry (618–907 CE). In this volume, the author provides a general understanding of poetry in the “High Tang” era from a range of perspectives. Starting with an indepth discussion of the Romantic tradition and historical context, the author focuses on poetic language patterns, Youth Spirit, maturity symbols, and prototypes of poetry. The author demonstrates that the most valuable part of Tang poetry is how it can provide people with a new perspective on every aspect of life. This book will appeal to researchers, scholars, and students of Chinese literature and especially of classical Chinese poetry. People interested in Chinese culture more widely will also benefit from this book.

In this "guided" anthology, experts lead students through the major genres and eras of Chinese poetry from antiquity to the modern time. The volume is divided into 6 chronological sections and features more than 140 examples of the best shi, sao, fu, ci, and qu poems. A comprehensive introduction and extensive thematic table of contents highlight the thematic, formal, and prosodic

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features of Chinese poetry, and each chapter is written by a scholar who specializes in a particular period or genre. Poems are presented in Chinese and English and are accompanied by a tone-marked romanized version, an explanation of Chinese linguistic and poetic conventions, and recommended reading strategies.

Sound recordings of the poems are available online free of charge. These unique features facilitate an intense engagement with Chinese poetical texts and help the reader derive aesthetic pleasure and insight from these works as one could from the original. The companion volume *How to Read Chinese Poetry Workbook* presents 100 famous poems (56 are new selections) in Chinese, English, and romanization, accompanied by prose translation, textual notes, commentaries, and recordings.

Contributors: Robert Ashmore (Univ. of California, Berkeley); Zong-qi Cai; Charles Egan (San Francisco State); Ronald Egan (Univ. of California, Santa Barbara); Grace Fong (McGill); David R. Knechtges (Univ. of Washington); Xinda Lian (Denison); Shuen-fu Lin (Univ. of Michigan); William H. Nienhauser Jr. (Univ. of Wisconsin); Maija Bell Samei; Jui-lung Su (National Univ. of Singapore); Wendy Swartz (Columbia); Xiaofei Tian (Harvard); Paula Varsano (Univ. of California, Berkeley); Fusheng Wu (Univ. of Utah)

Du Fu (712–777) has been called China's greatest poet, and some call him the greatest nonepic, nondramatic poet whose writings survive in any language. Du Fu excelled in a great variety of poetic forms, showing a richness of language ranging from elegant to colloquial, from allusive to direct. His impressive breadth of subject

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matter includes intimate personal detail as well as a great deal of historical information—which earned him the epithet "poet-historian." Some 1,400 of Du Fu's poems survive today, his fame resting on about one hundred that have been widely admired over the centuries. Preeminent translator Burton Watson has selected 127 poems, including those for which Du Fu is best remembered and lesser-known works.

Explores the challenges of translating Chinese works for Western readers, particularly premodern texts. This book explores the challenges of translating Chinese works, particularly premodern ones, for a contemporary Western readership. Reacting against the "cultural turn" in translation studies, contributors return to the origin of translation studies: translation practice. By returning to the time-honored basics of linguistics and hermeneutics, the book inquires into translation practice from the perspective of reading and reading theory. Essays in the first section of the work discuss the nature, function, rationale, criteria, and historical and conceptual values of translation. The second section focuses on the art and craft of translation, offering practical techniques and tips. Finally, the third section conducts critical assessments of translation policy and practice as well as formal and aesthetic issues. Throughout, contributors explore how a translation from the Chinese can read like a text in the Western reader's own language. Ming Dong Gu is Professor of Chinese and Comparative Literature at the University of Texas at Dallas. He is the author of *Chinese Theories of Fiction: A Non-Western Narrative System*, also published by SUNY Press. Rainer Schulte

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is Professor of Comparative Literature and Director of the Center for Translation Studies at the University of Texas at Dallas. He is the author of *Geography of Translation and Interpretation: Traveling Between Languages*.

Gathers poems written by the eighth-century Chinese poet, and briefly discusses his life and influence on Asian poetry

Wang Wei has traditionally been considered one of the greatest of Tang dynasty poets, together with Li Bo and Du Fu. This is the first complete translation into English of all of his poems, and also the first substantial translation of a selection of his prose writings. For the first time, readers encountering his work in English translation will get a comprehensive understanding of Wang Wei's range as a poet and prose writer. In spite of the importance of Wang Wei's poetry in the history of Chinese literature, no one has attempted a complete translation of all of his surviving poems; moreover, even though he was known for his skill in composing prose pieces in the recognized genres of his day (especially as a writer of commissioned compositions), very little of his prose has been translated. This translation will enable students with limited or no knowledge of Chinese to get a full sense of Wang Wei's compositional range. Moreover, since Wang Wei was known for being a devout Buddhist, having the complete poetry available in reliable translation as well as all of the prose that is connected to the Buddhist faith will be useful to students of Chinese religion.

First published in 1937. *The Book of Songs* is a collection of

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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 book examines the development of English-translated Tang poetry and its propagation to the Western world. It consists of two parts, the first of which addresses the initial stage of English-translated Tang poetry's propagation, and the second exploring its further development. By analyzing the historical background and characteristics of these two stages, the book traces the trend back to its roots, discusses some well-known early sinologists and their contributions, and familiarizes readers with the general course of Tang poetry's development. In addition, it presents the translated versions of many Tang poems. The dissemination of Tang poetry to the Western world is a significant event in the history of cross-cultural communication. From the simple imitation of poetic techniques to the acceptance and identification of key poetic concepts, the Tang poetry translators gradually constructed a classic "Chinese style" in modern American poetry. Hence, the traditional Chinese culture represented by Tang poetry spread more widely in the English-speaking world, producing a more lasting impact on societies and cultures outside China – and demonstrating the poetry's ability to transcend the boundaries of time, region, nationality and culture. Due to different cultural backgrounds, the Tang poets or poems admired most by Western readers may not necessarily receive high acclaim in China. Sometimes language barriers and cultural differences make it impossible to represent

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certain allusions or cultural and ethnic concepts correctly during the translation process. However, in recent decades, the translation of Tang poetry has evolved considerably in both quantity and quality. As culture is manifested in language, and language is part of culture, the translation of Tang poetry has allowed Western scholars to gain an unprecedented understanding of China and Chinese culture. The Organization of Distance argues that the impression of Chineseness in Chinese poetry is a product of translation, simultaneously nativizing and foreignizing from sources abroad and in the past.

Historical Dictionary of Chinese Culture contains a chronology, an introduction, and an extensive bibliography. The dictionary section has more than 300 cross-referenced entries covering arts and entertainment, customs and traditions from the ancient imperial and modern era.

"This is a bold project recording the lives of a particular group of Southeast Asians. Most of the people whose biographies are included here have settled down in the ten countries that constitute the region. Each of them has either self-identified as Chinese or is comfortable to be known as someone of Chinese ancestry. There are also those who were born in China or elsewhere who came here to work and do business, including seeking help from others who have ethnic Chinese connections. With the political and economic conditions of the region in a great state of flux for the past two centuries, it is impossible to find consistency in the naming process.

Confucius had stressed that correct names make for the best relationships. In this case, Professor Leo Suryadinata has been pursuing for decades the elusive goal of finding the right name to give to the large numbers of people who have, in one way or another, made their homes in, or made some difference to, Southeast Asia. I believe that, when he and his colleagues selected the biographies to be included here, they

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have taken a big step towards the rectification of identities for many leading personalities. In so doing, he has done us all a great service." - Professor Wang Gungwu, National University of Singapore

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

The three T'ang dynasty poets translated here are among the greatest literary figures of China, or indeed the world.

Responding differently to their common times, Wang Wei, Li Bai, and Du Fu crystallize the immense variety of China and the Chinese poetic tradition and, across a distance of twelve hundred years, move the reader as it is rare for even poetry to do.

Nonfiction. In *THE RAINBOW WORLD*, Burton Watson, internationally respected translator and writer, charms us with his experiences as a student of East Asian culture and longtime resident of Japan. These essays, written over many years, reflect the changes that have taken place in postwar Japan and suggest both the pleasures and trials experienced by foreigners living there. Taken as a whole, this collection is a candid and warm picture of the Japanese people, presented with humor and lightness of touch.

With the implementation of the "Belt and Road" Initiative and the development of Guangdong-Hong Kong-Macau Greater Bay Area, the demand for translators and interpreters continues to grow in China. The breakthrough in artificial intelligence, which has contributed to an enormous improvement in the quality of machine translation, means challenges and opportunities for translators and interpreters as well as studies of translation and interpreting. Studies of translation and interpreting have been further expanded and diversified

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in the era of globalized communications. The interrelation between translation and globalization is essential reading for not only scholars and educators, but also anyone with an interest in translation and interpreting studies, or a concern for the future of our world's languages and cultures. By focusing on the connection between the two, various researches have been conducted in all forms of communication between languages, including translation, interpreting, cross-cultural communication, language teaching, and the various specializations involved in such activities. This has resulted in The Third International Conference on Globalization: Challenges for Translators and Interpreters co-organized by the School of Translation Studies, Jinan University on its Zhuhai campus and South China Business College, Guangdong University of Foreign Studies, November 16-17, 2019. The response to the conference was once more overwhelming, which was partly attributed to the previous two conferences held successfully under the same title. Apart from five keynote speakers, over one hundred and fifty participants came from universities, institutions or organizations from mainland China, Spain, New Zealand, as well as Hong Kong and Macao to attend the event, contributing over 130 papers in total. Among the keynote speakers are internationally renowned scholars in translation studies, such as Dr. Roberto Valdeón, professor of English Linguistics at the University of Oviedo, Spain, and the Chief Editor of *Perspective: Studies in Translatology*; Dr. Sun Yifeng, chair professor of Translation Studies and head of the English

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Department at the University of Macau; Dr. Tan Zaixi, distinguished professor of Shenzhen University and Chair Professor of Beijing Foreign Studies University, and Professor Emeritus of Hong Kong Baptist University. After careful evaluation and compilation, 90 papers have been selected for this conference proceedings, which was summarized into the following four topics:

“Translation and Interpreting Theory and Practice,” “Translation and Cross-cultural Studies,” “Evaluation of Translation and Interpretation,” and “Studies on the Teaching of Translation.” By no means is it difficult to find some interesting and thought-provoking papers under each topic. For example, concerning “Translation and Interpreting Theory and Practice,” “To Translate or not to Translate? That is the Question----On Metaphor Translation in Chinese Political works” (by Dong Yu) explains that in judging whether or not a Chinese metaphor can be translated into English, an indispensable step is to decide whether or not the two cultural connotations can be connected. But this can easily be influenced by subjective factors. Yu has suggested some ways in which subjective factors could be controlled to some extent so that the translator could be more confident in his or her decision. He has also suggested three steps. The first step is to assume that the cultural connotation of the Chinese metaphor can be connected with that of its English version. For example, the metaphor “雨” in “雨过天晴” could be translated as rain or shine; The second step is to find out whether or not this translated version is acceptable both linguistically and culturally in English. The third step is to

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consider the systematicity of the metaphor in regard with the context in both the source and target texts. This involves a process of recontextualization. When it comes to “Translation and Cross-cultural Studies”, “On Translation of the English Guide-interpretor from the Perspective of Intercultural Communication” (by Fengxia Liua and Xiaoning Bi), points out that inbound tourism serves as a window through which foreign tourists get to know China, so the interaction between the guide-interpretors and foreign tourists are the typical activity of cultural communication. Foreign-language-speaking guides are usually regarded as “people-to-people ambassadors” or “cultural ambassadors”, who have played an essential role in the international tourist industry. Therefore, they argue that it is extremely important for tourist guides to cultivate their cross-cultural communication awareness, enhance their overall communicative competence, observe and distinguish east-and-west differences with multi-dimensional perspective, transcend cultural barriers and learn to use translation skills. “Studies on the Teaching of Translation” is another interesting topic that has attracted enormous attention, such as “Business Translation Teaching from the Perspective of Metaphors” (by Dandan Li) which explores application of conceptual metaphor theory in the translation process of business lexicons, business discourse and business English culture so as to provide a new perspective in business English pedagogy. Another study entitled “Cognitive Studies in Translation” (by Xin Huang), analyzes the cognitive studies of translation / interpreting

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processes over the past three decades, with focus on the issues examined, the findings reached as well as the recent development. She explains that cognitive studies of translation process examine the translation competence, on-line translation behaviors such as how the eye gazes and how the words are typed and the brain activities when doing translation. Special interests are paid to the working memory, problem-solving, the executive function and some linguistic relative factors such as text difficulty. Over the past thirty years, the interest in the field has been gaining considerable momentum and increasing issues have been involved. Finally, she concludes that with the advancement of technologies and interdisciplinary approaches, the black box, the previously unforeseeable cognitive activities of how human process translation, can be unfolded. Considering the importance of integrating theory with practice, the proceedings are therefore compiled in such a way as to be balanced and inclusive in the hope of summarizing current accomplishments as well as providing certain insights for teaching and further research in the field of translation and interpretation studies.

The academic discipline of translation studies is only half a century old and even younger in the field of bilateral translation between Japanese and Turkish. This book is the second volume of the world's first academic book on Turkish?Japanese translation. While this volume gathered discussions on translation studies with theoretic and applied aspects, literature, linguistics, and philosophy, the second volume deals with the history of

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translation, philosophy, culture education, language education, and law. It also covers the translation of historical materials and divan poetry. These books will be the first steps to discuss and develop various aspects of the field. Such compilation brings together experienced and young Turkology and Japanology scholars as well as academics linked to translation studies and translation, and also translators. Both volumes contain 24 essays written by twenty-two writers from Japan, Turkey, USA and China. Special notes by Özlem BERK ALBACHTEN, Special notes by Nobuo MISAWA, Ry? MIYASHITA, Esin ESEN, Shingo YAMASHITA, Gülzemin ÖZRENK AYDIN, Iku NAGASHIMA, ?brahim Soner ÖZDEM?R, Sinan LEVENT, Bar?? KAHRAMAN, DeryaAKKU? SAKAUE, Yukiko KONDO, Okan Haluk AKBAY, Ayatemis DEPEÇ?

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

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China over the centuries.

The crucial period of Chinese history, 168-979, falls naturally into contrasting phases. The first phase, also known as that of 'early medieval China,' is an age of political decentralization. Following the breakup of the Han empire, China was plunged into civil war and fragmentation and stayed divided for nearly four centuries. The second phase started in 589, during the Sui dynasty, when China was once again brought under a single government. Under the Sui, the bureaucracy was revitalized, the military strengthened, and the taxation system reformed. The fall of the Sui in 618 gave way to the even stronger Tang dynasty, which represents an apogee of traditional Chinese civilization. Inheriting all the great institutions developed under the Sui, the Tang made great achievements in poetry, painting, music, and architecture. The An Lushan rebellion, which also took place during Tang rule, brought about far-reaching changes in the socioeconomic, political, and military arenas. What transpired in the second half of the Tang and the ensuing Five Dynasties provided the foundation for the next age of late imperial China. This second edition of Historical Dictionary of Medieval China contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 1000 cross-referenced entries on historical figure. It expands on existing thematic entries, and adds a number of new ones with substantial content, including those on nobility, art, architecture, archaeology, economy, agriculture, money, population, cities, literature, historiography, military,

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religion, Persia, India, Japan, Korea, Arabs, and Byzantium, among others. This book is an excellent access point for students, researchers, and anyone wanting to know more about medieval China.

Vivid new translations of Basho's popular haiku, in a selected format ideal for newcomers as well as fans long familiar with the Japanese master. Basho, the famously bohemian traveler through seventeenth-century Japan, is a poet attuned to the natural world as well as humble human doings; "Piles of quilts/ snow on distant mountains/ I watch both," he writes. His work captures both the profound loneliness of one observing mind and the broad-ranging joy he finds in our connections to the larger community. David Young, acclaimed translator and Knopf poet, writes in his introduction to this selection, "This poet's consciousness affiliates itself with crickets, islands, monkeys, snowfalls, moonscapes, flowers, trees, and ceremonies...Waking and sleeping, alone and in company, he moves through the world, delighting in its details." Young's translations are bright, alert, musically perfect, and rich in tenderness toward their maker.

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

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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. Chinese Poetry and Translation: Rights and Wrongs offers fifteen essays on the triptych of poetry + translation + Chinese. The collection has three parts: "The Translator's Take," "Theoretics," and "Impact." The conversation stretches from queer-feminist engagement with China's newest poetry to philosophical and philological reflections on its oldest, and from Tang- and Song-dynasty classical poetry in Western languages to Baudelaire and Celan in Chinese. Translation is taken as an interlingual and intercultural act, and the essays foreground theoretical expositions and the practice of translation in equal but not opposite measure. Poetry has a transforming yet ever-acute relevance in Chinese culture, and this makes it a good entry point for studying Chinese-foreign encounters. Pushing past oppositions that still too often restrict discussions of translation-form versus content, elegance versus accuracy, and "the original" versus "the translated"-this volume brings a wealth of new thinking to the interrelationships between

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poetry, translation, and China.

Keith Holyoak's translations achieve high level of literary excellency while conveying a real sense of the originals, by favorite 8th century poets Li Bai and Du Fu. Original Chinese calligraphy is on opposite pages.

A Dictionary of Chinese Literature provides more than 250 entries on the lengthy and remarkable literary tradition of China, from its earliest literary genres such as the 6th century gongti wenxue (palace-style literature), to contemporary forms, such as wanglu wenxue (internet literature). Covering notable writers, works, terms, trends, schools, movements, styles, and literary collections, as well as including a useful list of further reading at the end of most entries, this dictionary is a key reference point for students of Asian literature and languages, and those studying world literature in general.

Translating Tagore's 'Stray Birds' into Chinese explores the choices in poetry translation in light of Systemic Functional Linguistics (SFL) and illustrates the ways in which readers can achieve a deeper understanding of translated works in English and Chinese. Focusing on Rabindranath Tagore's 'Stray Birds', a collection of elegant and philosophical poems, as a source text, Ma and Wang analyse four Chinese target texts by Zheng Zhenduo, Yao Hua, Lu Jinde and Feng Tang and consider their linguistic complexities through SFL. This book analyses the source text and the target texts from the perspectives of the four strata of language, including graphology, phonology, lexicogrammar and context. Ideal for researchers and academics of SFL, Translation Studies, Linguistics, and Discourse Analysis, Translating Tagore's 'Stray Birds' into Chinese provides an in-depth exploration of SFL and its emerging prominence in the field of Translation Studies.

A new expanded edition of the classic study of translation,

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finally back in print The difficulty (and necessity) of translation is concisely described in *Nineteen Ways of Looking at Wang Wei*, a close reading of different translations of a single poem from the Tang Dynasty—from a transliteration to Kenneth Rexroth’s loose interpretation. As Octavio Paz writes in the afterword, “Eliot Weinberger’s commentary on the successive translations of Wang Wei’s little poem illustrates, with succinct clarity, not only the evolution of the art of translation in the modern period but at the same time the changes in poetic sensibility.”

This book interprets the close intimacy between poetry and painting from the perspective of intersemiotic translation, by providing a systematic examination of the bilingual and visual representation of landscape in the poetry of Wang Wei, a high Tang poet who won worldwide reputation. The author’s subtle analysis ranges from epistemological issues of language philosophy and poetry translation to the very depths where the later Heidegger and Tao-oriented Chinese wisdom can co-work to reveal their ontological inter-rootedness through a two-level cognitive-stylistic research methodology. Enth.: Papers presented at the first International conference on the translation of Chinese literature held in Taipei, Nov. 19-21, 1990.

Explores the challenges of translating Chinese works for Western readers, particularly premodern texts. This book explores the challenges of translating Chinese works, particularly premodern ones, for a contemporary Western readership. Reacting against the “cultural turn” in translation studies, contributors return to the origin of translation studies: translation practice. By returning to the time-honored basics of linguistics and hermeneutics, the book inquires into translation practice from the perspective of reading and reading theory. Essays in the first section of the work discuss the nature, function, rationale, criteria, and historical and

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conceptual values of translation. The second section focuses on the art and craft of translation, offering practical techniques and tips. Finally, the third section conducts critical assessments of translation policy and practice as well as formal and aesthetic issues. Throughout, contributors explore how a translation from the Chinese can read like a text in the Western reader's own language.

The Ben cao gang mu, compiled in the second half of the sixteenth century by a team led by the physician Li Shizhen (1518–1593) on the basis of previously published books and contemporary knowledge, is the largest encyclopedia of natural history in a long tradition of Chinese materia medica works. Its description of almost 1,900 pharmaceutically used natural and man-made substances marks the apex of the development of premodern Chinese pharmaceutical knowledge. The Ben cao gang mu dictionary offers access to this impressive work of 1,600,000 characters. This third book in a three-volume series offers detailed biographical data on all identifiable authors, patients, witnesses of therapies, transmitters of recipes, and further persons mentioned in the Ben cao gang mu and provides bibliographical data on all textual sources resorted to and quoted by Li Shizhen and his collaborators.

With this groundbreaking collection, translated and edited by the renowned poet and translator David Hinton, a new generation will be introduced to the work that riveted Ezra Pound and transformed modern poetry. The Chinese poetic tradition is the largest and longest continuous tradition in world literature, and this rich and far-reaching anthology of nearly five hundred poems provides a comprehensive account of its first three millennia (1500 BCE to 1200 CE), the period during which virtually all its landmark developments took place. Unlike earlier anthologies of Chinese poetry, Hinton's book focuses on a relatively small number of poets,

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providing selections that are large enough to re-create each as a fully realized and unique voice. New introductions to each poet's work provide a readable history, told for the first time as a series of poetic innovations forged by a series of master poets. From the classic texts of Chinese philosophy to intensely personal lyrics, from love poems to startling and strange perspectives on nature, Hinton has collected an entire world of beauty and insight. And in his eye-opening translations, these ancient poems feel remarkably fresh and contemporary, presenting a literature both radically new and entirely resonant, in *Classical Chinese Poetry*.

The translation of texts has played a formative role in Japan's history of cultural exchange as well as the development of literature, and indigenous legal and religious systems. This is the first book of its kind, however, to offer a comprehensive survey of the role of translation in Japan during the Tokugawa period, 1600–1868. By examining a wide range of translations into Japanese from Chinese, Dutch and other European texts, as well as the translation of classical Japanese into the vernacular, Rebekah Clements reveals the circles of intellectual and political exchange that existed in early modern Japan, arguing that, contrary to popular belief, Japan's 'translation' culture did not begin in the Meiji period. Examining the 'crisis translation' of military texts in response to international threats to security in the nineteenth century, Clements also offers fresh insights into the overthrow of the Tokugawa shogunate in 1868.

The author of *Black Lab* presents a compelling new translation of the works of the eighth-century Chinese poet, accompanied by introductory observations that place the poems in context of place, time, and circumstance. Original. Five great poets of the T'ang dynasty (eighth and ninth centuries A.D.) are represented in this collection: Wang Wei, Li Po, Tu Fu, Li Ho, and Li Shang-Yin. Each poet is

