

The Columbia Anthology Of Modern Japanese Drama

A sweeping compendium of British verse from Old and Middle English to the present, including the best work of poets from every corner of the British Isles, *The Columbia Anthology of British Poetry* offers the most up-to-date and comprehensive single volume available. Carl Woodring and James Shapiro, the same experienced editorial team who brought students and lovers of literature *The Columbia History of British Literature*, now present a volume that resonates with contemporary significance, yet also takes into account the centuries-old poetic tradition that planted Great Britain centrally in the canon of Western Literature. *The Columbia Anthology* pays tribute to the renowned works that any include--Chaucer, Spenser, Shakespeare, Milton, Blake, Eliot, Auden. But the book also resurrects the voices of excellent poets, particularly women--such as Queen Elizabeth I, Anne Ingram, and Christina Rossetti--who have been unjustifiably ignored until recently. Contemporary British poetry is fully represented as well, with the work of Thom Gunn, Seamus Heaney, Liz Lochhead, and Paula Meehan bringing *The Columbia Anthology* up to the minute. Unencumbered by extensive notes that divert attention from the spirit of verse, *The Columbia Anthology of British Poetry* allows readers to discover the poems for themselves. It is a collection poetry lovers will want on their shelves for years to come, to read and enjoy again and again.

The Columbia Anthology of Modern Japanese Literature
??(1967~),??

With its fresh translations by newer voices in the field, its broad scope, and its flowing style, this anthology places the immense riches of Chinese literature within easy reach. Ranging from the beginnings to 1919, this abridged version of *The Columbia Anthology of Traditional Chinese Literature* retains all the characteristics of the original. In putting together these selections Victor H. Mair interprets "literature" very broadly to include not just literary fiction, poetry, and drama, but folk and popular literature, lyrics and arias, elegies and rhapsodies, biographies, autobiographies and memoirs, letters, criticism and theory, and travelogues and jokes.

Containing translations of nearly 400 poems from 50 poets, this anthology reveals Taiwan's 20th-century transformation in a broad spectrum of themes, forms, and styles: from lyrical meditation to political satire, haiku to concrete poetry, surrealism to postmodernism. The in-depth introduction outlines the development of modern poetry in the unique historical and cultural context of Taiwan.

Featuring choice selections from the core anthologies *The Columbia Anthology of Modern Japanese Literature: From Restoration to Occupation, 1868–1945*, and *The Columbia Anthology of Modern Japanese Literature: From 1945 to the Present*, this collection offers a concise yet remarkably rich introduction to the fiction, poetry, drama, and essays of Japan's modern encounter with the West. Spanning a period of exceptional invention and transition, this volume is not only a critical companion to courses on Japanese literary and intellectual development but also an essential reference for scholarship on Japanese history, culture, and interactions with the East and West. The first half covers the three major styles of literary expression that informed Japanese writing and performance in the late

nineteenth and early twentieth centuries: classical Japanese fiction and drama, Chinese poetry, and Western literary representation and cultural critique. Their juxtaposition brilliantly captures the social, intellectual, and political challenges shaping Japan during this period, particularly the rise of nationalism, the complex interaction between traditional and modern forces, and the encroachment of Western ideas and writing. The second half conveys the changes that have transformed Japan since the end of the Pacific War, such as the heady transition from poverty to prosperity, the friction between conflicting ideologies and political beliefs, and the growing influence of popular culture on the country's artistic and intellectual traditions. Featuring sensitive translations of works by Nagai Kafu, Natsume Soseki, Oe Kenzaburo, Kawabata Yasunari, Mishima Yukio, and many others, this anthology relates an essential portrait of Japan's dynamic modernization.

"With poetry selections by Amy Vladeck Heinrich, Leith Morton, and Hiroaki Sato, poetry editors."

This condensed anthology reproduces close to a dozen plays from Xiaomei Chen's well-received original collection, along with her critical introduction to the historical, cultural, and aesthetic evolution of twentieth-century Chinese spoken drama. Comprising representative works from the People's Republic of China, the collection encapsulates the revolutionary rethinking of Chinese theater and performance that began in the late Qing dynasty and vividly portrays the uncertainty and anxiety brought on by modernism, socialism, political conflict, and war. Chosen works from 1919 to 1990 also highlight the formation of Chinese national and gender identities during a period of tremendous social, cultural, and political change and the genesis of contemporary attitudes toward the West. PRC theater tracks the rise of communism in China, juxtaposing ideals of Chinese socialism against the sacrifices made for a new society. Post-Mao drama addresses the nation's socialist legacy, its attempt to reexamine its cultural roots, and postsocialist reflections on critical issues such as nation, class, gender, and collective memories. An essential, portable guide for easy reference and classroom use, this abridgement provides a concise yet well-rounded survey of China's theatricality and representation of political life. This work has not only established a canon of modern Chinese drama but also made it available for the first time in English in a single volume.

1870s, continues through the years of social change preceding World War I and the bold and innovative writing of the interwar period, and concludes with works written during World War II. Each chapter includes a helpful critical introduction and biographical introductions for each writer.

A court lady of the Heian era, an early modern philologist, a novelist of the Meiji period, and a physicist at Tokyo University. What do they have in common, besides being Japanese? They all wrote *zuihitsu*—a uniquely Japanese literary genre encompassing features of the nonfiction or personal essay and miscellaneous musings. For sheer range of subject matter and breadth of

perspective, the *zuihitsu* is unrivaled in the Japanese literary tradition, which may explain why few examples have been translated into English. The Columbia Anthology of Japanese Essays presents a representative selection of more than one hundred *zuihitsu* from a range of historical periods written by close to fifty authors—from well-known figures, such as Matsuo Basho, Natsume Soseki, and Koda Aya, to such writers as Tachibana Nankei and Dekune Tatsuro, whose works appear here for the first time in English. Writers speak on the experience of coming down with a cold, the aesthetics of tea, the physiology and psychology of laughter, the demands of old age, standards of morality, the way to raise children, the Great Kanto Earthquake of 1923, the thoughts that accompany sleeplessness, the anxiety of undergoing surgery, and the unexpected benefits of training a myna bird to say "Thank you." These essays also provide moving descriptions of snowy landscapes, foggy London, the famous cherry blossoms of Ueno Park, and the appeal of rainy vistas, and relate the joys and troubles of everyone from desperate samurai to filial children to ailing cats.

Organised chronologically and by genre within each period, these readings reflect profound changes in artistic styles, ideals, and tastes and the growing influence of popular culture.

Yu Hua conceived this book of essays on China from a writer's perspective while preparing for a lecture on the topic of "A Writer's China in March 2009 at Pomona College. The content soon became a collection of China in its dynamic transition. Allan Barr, Pomona College Professor of Asian Studies comments, ..".partly auto-biographical, it's a commentary on social issues in China." Barr is in the process of translating the book into English. German, Russian, Italian, Portuguese, Swedish, Korean translations are in the work and the French edition titled "La Chine en dix mots" is published 9/2010. Due to potential censorship of the content's overtone, this book will not be published in China. In Chinese. Distributed by Tsai Fong Books, Inc.

This anthology is the first to survey the full range of modern Japanese drama and make available Japan's best and most representative twentieth- and early-twenty-first-century works in one volume. Divided into six chronological sections: The Age of Taisho Drama; The Tsukiji Little Theater and Its Aftermath; Wartime and Postwar Drama; The 1960s and Underground Theater; The 1980s and Beyond; and Popular Theater, the collection opens with a comprehensive introduction to Meiji period drama and provides an informal yet complete history of twentieth-century Japanese theater for students, scholars, instructors, and dramatists. The collection features a mix of original and previously published translations of works, among them plays by such writers as Masamune Hakucho (*The Couple Next Door*), Enchi Fumiko (*Restless Night in Late Spring*), Abe Kobo (*The Man Who Turned into a Stick*), Morimoto Kaoru (*A Woman's Life*), Kara Juro (*Two Women*), Terayama Shuji (*Poison Boy*), Noda Hideki (*Poems for Sale*), and Mishima Yukio (*The Sardine Seller's Net of Love*). Leading translators include Donald Keene, J. Thomas Rimer, Mitsuyra Mori, M. Cody Poulton, John Gillespie, Mari Boyd, and Brian Powell. Each section features an introduction to the developments and character of the period, notes on the plays' productions, and photographs of their stage performances. The volume complements any course on modern Japanese literature and any study of modern

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

Comprehensive yet portable, this account of the development of Chinese literature from the very beginning up to the present brings the riches of this august literary tradition into focus for the general reader. Organized chronologically with thematic chapters interspersed, the fifty-five original chapters by leading specialists cover all genres and periods of poetry, prose, fiction, and drama, with a special focus on such subjects as popular culture, the impact of religion upon literature, the role of women, and relationships with non-Sinitic languages and peoples.

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