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# Lin Shu Inc Translation And The Making Of Modern C

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Shu Lin's Grandpa

Essay on the Principles of Translation

Woman and Chinese Modernity

The Works of Li Qingzhao

What Is China?

Lin Shu, Inc.

Translating Early Modern China

Lin Shu, Inc.

Huang Di Nei Jing Su Wen

The Translation Studies Reader

Translators' Strategies and Creativity

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Patchwork

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The Shi King, the Old "Poetry Classic" of the Chinese

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Translation Changes Everything

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Teaching Translation and Interpreting 4

China from Empire to Nation-State

Nature Translated

An Anthology of Chinese Discourse on Translation (Version 1)

On the Horizon of World Literature

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Translation and Rewriting in the Age of Post-Translation Studies

City of the Queen

Translation and Creation

A Study of the Translations of Lin Shu, 1852-1924

Robinson Crusoe in Asia  
Translation and Emotion  
The Cambridge History of World Literature  
John Fryer and The Translator's Vade-mecum  
Translation as Citation

*Lin Shu Inc Translation  
And The Making Of  
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## **ALENA ROBINSON**

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*Shu Lin's Grandpa* Harvard University  
Press

Lawrence Venuti is one of the most important theorists in translation studies and his work has helped shape the development of this vibrant field. *Translation Changes Everything* brings together thirteen of his most significant articles.

**Essay on the Principles of**

### **Translation** China Books

The book repositions He-Yin Zhen as central to the development of feminism in China, juxtaposing her writing with fresh translations of works by two of her better-known male interlocutors. The editors begin with a detailed portrait of He-Yin Zhen's life and an analysis of her thought in comparative terms. They then present annotated translations of six of her major essays, as well as two foundational tracts by her male contemporaries, Jin Tianhe (1873-1947) and Liang Qichao (1873-1929), to which

He-Yin's work responds and with which it engages. Jin Tianhe, a poet and educator, and Liang Qichao, a philosopher and journalist, understood feminism as a paternalistic cause that "enlightened" male intellectuals like themselves should defend. Zhen counters with an alternative conception of feminism that draws upon anarchism and other radical trends in thought.

*Woman and Chinese Modernity* Oxford University Press, USA

In John Fryer and *The Translator's Vademecum*, Tola offers for the first time a comprehensive study of the collection of scientific and technical glossaries, with English-Chinese parallel translation, compiled by the English scholar John Fryer (1839-1928).

*The Works of Li Qingzhao* Routledge

Translation has a long history in China. Down the centuries translators, interpreters, Buddhist monks, Jesuit priests, Protestant missionaries, writers, historians, linguists, and even ministers and emperors have all written about translation, and from an amazing array of perspectives. Such an exciting diversity of views, reflections and theoretical thinking about the art and business of translating is now brought together in a two-volume anthology. The first volume covers a time-frame from roughly the 5th century BCE to the twelfth century CE. It deals with translation in the civil and government context, and with the monumental project of Buddhist sutra translation. The second volume spans the 13th century CE to the Revolution of 1911, which

brought an end to feudal China. It deals with the transmission of Western learning to China - a translation venture that changed the epistemological horizon and even the mindset of Chinese people. Comprising over 250 passages, most of which are translated into English for the first time here, the anthology is the first major source book to appear in English. It carries valuable primary material, allowing access into the minds of translators working in a time and space markedly different from ours, and in ways foreign or even inconceivable to us. The topics these writers discussed are familiar. But rather than a comfortable trip on well-trodden ground, the anthology invites us on an exciting journey of the imagination.

What Is China? U of Minnesota Press

In this era, analysis of the West has become not only possible but mandatory. Where does this analysis leave those ethnic peoples whose entry into culture is, precisely because of the history of Western imperialism, already "Westernized"? This is the primary question Rey Chow addresses in "Woman and Chinese Modernity". The author brings together a variety of texts about modern China - from Bertolucci's "Last Emperor" and the "Mandarin Duck and Butterfly" stories, to writings by male and female authors of the May Fourth period - and organizes them along four critical paths all of which involve "woman". Those include the visual image, literary history, narrative structure and emotional reception. These, in turn, allow four mutually

implicated aspects of "Chinese" modernity to come to the fore - the ethnic spectator, the fragmentation of tradition in popular literature, the problematic construction of a new "inner" reality through narration, and the relations between sexuality, sentimentalism and reading.

*Lin Shu, Inc.* Columbia University Press  
*In Shifts of Power: Modern Chinese Thought and Society*, Luo Zhitian explores the causes and consequences of various shifts of power during the transition from imperial to Republican China (1890-1949).

### **Translating Early Modern China**

Columbia University Press

"Quite apart from her contributions as a literary critic, Shu-mei Shih is able to historicize literary developments of the

period most persuasively. Her analysis of Shanghai, the city, and the literary movement it spawned, is crafted with great sensitivity to both history and literature. In many ways, it is the most inclusive historical study of modern Chinese literature in its formative period."—Prasenjit Duara, author of *Rescuing History from the Nation*  
 "Tracing the spectral production of 'Chinese' identity as it is disseminated globally, Shih boldly moves away from using place (ethnicity) and the body (race) to anchor Chinese identity, to argue that the visual (film) and the verbal (language and linguistics) are the most salient ones in the modern and contemporary historical formation. She succeeds brilliantly."—David Palumbo-Liu, author of *Asian/American: Historical*

Crossings of a Racial Frontier "This is the most thoroughly researched study of Chinese modernism published to date. The author's theoretical interventions greatly enrich our understanding of colonial modernity and the stakes of comparison in cross-cultural studies. The book is a major contribution to modern Chinese literary studies and comparative literature."—Lydia Liu, editor of *Tokens of Exchange*

**Lin Shu, Inc.** John Benjamins Publishing  
After the first chapter, which deals with the theoretical issues, ensuing chapters treat particular instances of translingual practice such as national character, individualism, stylistic innovations, first-person narration, and canon formation  
Huang Di Nei Jing Su Wen Stanford University Press

*In Translation and Rewriting in the Age of Post-Translation Studies*, Edwin Gentzler argues that rewritings of literary works have taken translation to a new level: literary texts no longer simply originate, but rather circulate, moving internationally and intersemiotically into new media and forms. Drawing on traditional translations, post-translation rewritings and other forms of creative adaptation, he examines the different translational cultures from which literary works emerge, and the translational elements within them. In this revealing study, four concise chapters give detailed analyses of the following classic works and their rewritings: *A Midsummer Night's Dream* in Germany *Postcolonial Faust* Proust for Everyday Readers *Hamlet* in China. With examples from a

variety of genres including music, film, ballet, comics, and video games, this book will be of special interest for all students and scholars of translation studies and contemporary literature. *The Translation Studies Reader* BRILL

In their contributions the authors reflect upon Levý's thinking on translation as a communication process and on Popovič's insistence on the importance of re-creating a text both at the surface and deep levels. Examples are drawn from literary translation, technical translation, from audio-visual translation and from interpreting, and the authors point out that translators in all domains inevitably come up against linguistic, textual and other constraints, which, if they are to be resolved successfully, call upon a translator's and interpreter's strategies

and creativity. The authors argue that this is the essence of professional decision-making in translation — according to Levý translation is a decision-making process — and that translation teachers should help students develop an understanding of translation strategies and of the vital role that creativity plays throughout the translation/interpreting process.

*Translators' Strategies and Creativity*  
Springer Nature

A definitive survey of the most important developments in translation theory and research, with an emphasis on the twentieth century. This new edition includes pre-twentieth century readings and readings from other fields.

**Translation and Cultural Change**  
BRILL



This collection of essays expands the study of that immensely widely read and much-adapted novel, beyond the first book – The Life and Strange Surprising Adventures of Robinson Crusoe (usually known simply as Robinson Crusoe) – to take in the far less well-known Farther Adventures and the almost unread Serious Reflections, beyond Defoe’s texts, to their re-writing and adaptation and beyond the Atlantic and South American context to an Asian and Pacific context. The essays consider both how Asia is represented in the books (in terms of politics, economics, religion), and how the book has been received, adapted, and taught, particularly in Asian contexts.

Patchwork Fordham University Press  
Alexander von Humboldt was one of the

most important scientists of the 19th century. Captivating his readers with his vibrant, lyrical prose, he transformed understandings of the earth and space by rethinking nature as the interconnection of global forces. This text argues that style was key to the success of these translations and shows how Humboldt's British translators, now largely forgotten figures, were pivotal in moulding his prose and his public persona as they reconfigured his works for readers in Britain and beyond.

*The Lives of Machines* Univ of California Press

This volume contains selected papers from the 4th Language International Conference on 'Teaching Translation and Interpreting: Building Bridges' which was held in Shanghai in December 1998. The

collection is an excellent source of ideas and information for teachers and students alike. With contributions from five continents, the topics discussed cover a wide range, including the relevance of translation theories, cultural and technical knowledge acquisition, literary translation, translation and interpreting for the media, Internet-related training methods, and tools for student assessment. While complementing the volumes of the previous three conferences in exploring new methods and frontiers, this collection is particularly strong on case studies outside of the European and Anglo-American spheres.

*Shifts of Power* John Benjamins Publishing

Broken tools -- The name is changed, but

the tale is told of you -- Double exposure -- Looking backward? -- The national classicist -- Becoming Wang Jingxuan -- Conclusion : pure and chaste writing  
*Lin Shu, Inc* John Benjamins Publishing  
 How could a writer who knew no foreign languages call himself a translator? How, too, did he become a major commercial success, churning out nearly two hundred translations over twenty years? *Lin Shu, Inc.* crosses the fields of literary studies, intellectual history, and print culture, offering new ways to understand the stakes of translation in China and beyond. With rich detail and lively prose, Michael Gibbs Hill shows how Lin Shu (1852-1924) rose from obscurity to become China's leading translator of Western fiction at the beginning of the twentieth century. Well before Ezra

Pound's and Bertolt Brecht's "inventions" of China revolutionized poetry and theater, Lin Shu and his assistants--who did, in fact, know languages like English and French--had already given many Chinese readers their first taste of fiction from the United States, France, and England. After passing through Lin Shu's "factory of writing," classic novels like Uncle Tom's Cabin and Oliver Twist spoke with new meaning for audiences concerned with the tumultuous social and political change facing China. Leveraging his success as a translator of foreign books, Lin Shu quickly became an authority on traditional Chinese culture who upheld the classical language as a cornerstone of Chinese national identity. Eventually, younger intellectuals--who had grown up reading

his translations--turned on Lin Shu and tarred him as a symbol of backward conservatism. Ultimately, Lin's defeat and downfall became just as significant as his rise to fame in defining the work of the intellectual in modern China.

Lin Shu, Inc Oxford University Press  
"The essential reference for ancient Chinese medicine."—Donald Harper, University of Chicago

**The Shi King, the Old "Poetry Classic" of the Chinese** Walter de Gruyter GmbH & Co KG

Patchwork: Seven Essays on Art and Literature presents in English translation a number of essays written by the Chinese literary scholar and novelist Qian Zhongshu (1910-1998). One of the great minds of the twentieth century, Qian, with his characteristic erudition

and wit, addresses here aspects of the classical literary and artistic traditions of China. Better known, as a scholar, for his magisterial *Limited Views: Essays on Ideas & Letters* (Guanzhui bian) (1979-80) and, as a novelist, for his *Fortress Besieged* (Weicheng) (1947), these essays, first written during the period 1948-83 and much revised over the years, allow readers insight into Qian's abiding concern with "striking connections" between disparate literary, historical, and intellectual traditions, ancient and modern, Chinese and Western. Dr. Duncan Campbell was awarded the China Book Award for Special Contributions at the 23rd Beijing International Book Fair. Dr. Campbell received this award for his translation of this volume.

**All Men are Brothers** University of Michigan Press  
 World Literature is a vital part of twentieth-first century critical and comparative literary studies. As a field that engages seriously with function of literary studies in our global era, the study of World literature requires new approaches. The Cambridge History of World Literature is founded on the assumption that World Literature is not all literatures of the world nor a canonical set of globally successful literary works. It highlights scholarship on literary works that focus on the logics of circulation drawn from multiple literary cultures and technologies of the textual. While not rejecting the nation as a site of analysis, these volumes will offer insights into new cartographies –

the hemispheric, the oceanic, the transregional, the archipelagic, the multilingual local – that better reflect the multi-scalar and spatially dispersed nature of literary production. It will interrogate existing historical, methodological and cartographic boundaries, and showcase humanistic and literary endeavors in the face of world scale environmental and humanitarian catastrophes.

*Translation Changes Everything* Oxford University Press

In *Transcultural Lyricism: Translation, Intertextuality, and the Rise of Emotion in Modern Chinese Love Fiction, 1899–1925*, Jane Qian Liu examines the

profound transformation of emotional expression in Chinese fiction between the years 1899 and 1925. While modern Chinese literature is known to have absorbed narrative modes of Western literatures, it also learned radically new ways to convey emotions. Drawn from an interdisciplinary mixture of literary, cultural and translation studies, Jane Qian Liu brings fresh insights into the study of intercultural literary interpretation and influence. She convincingly proves that Chinese writer-translators in early twentieth century were able to find new channels and modes to express emotional content through new combinations of traditional Chinese and Western techniques.