

<<A BRIEF HISTORY CHIN>>

图书基本信息

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前言

NEARLY ten years have passed since I began to lecture on the history of Chinese fiction, and this brief outline was first printed seven years ago. Since then much re-search has been done in this field and new discoveries have cleared up certain points which were obscure. For example, the discovery by Professor Shionoya Akushi of the mutilated Yuan dynasty edition of Illustrated Vernacular Tales and Feng Meng-lung's three collections of popular stories, as well as his researches on these, are of major significance in the history of Chinese fiction; and the contention of some Chinese scholars that there should be separate histories for the fiction of different periods is a sound one. All this means that my brief outline should now be outdated; but since no new histories have yet been written, there are still readers for these notes. For a new edition, this book should by rights be revised, but since I started moving from place to place I have given up literary studies, and have nothing but a vague recollection of what I wrote in the past. So I simply made a few changes in Chapters 14, 15 and 21, keeping the other chapters unchanged as I have no new theories regarding them. Since great vessels take years to produce, this earthen-ware pot of mine still serves some purpose; but though this fact has prolonged the life of my book, I am disheartened by this dearth of new writing.

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### 内容概要

This book was written by Lu Hsun, pioneer and standard-bearer of modern Chinese literature, during the early 1920s. It is a study of the historical development of Chinese fiction from- early myths and legends, down to wall-developed long novels written at the end of the Qing Dynasty.

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### 作者简介

Lu Hsun ( 1881-1936 ) , originally named Zhou Shuren ( or Chou Shujen ) , has been considered as one of the most influential Chinese writers and thinkers in the 20th century. He went to Japan to study medicine in 1902, but put down the scalpel and took up the pen four years later, with the hope that art and literature could reform the national spirit of the Chinese people. In May 1918, for the first time under the pseudonym of Lu Hsun ( or Lu Xun ) , he published *The Diary of a Madman*, the first vernacular fiction in modern Chinese literary history, and thus became a standard bearer of the New Culture Movement. His works mainly consist of fiction and satirical essays. The representative works are: the fiction collections *Call to Arms*, *Wandering* and *Old Tales Retold*; the prose collection *Dawn Flowers Plucked at Dusk*; and the essay collections *Tomb*, *Bad Luck*, *Mixed Dialects*, *And That's That*, etc. Many of his works have been translated into more than 50 languages, including English, Japanese, Russian, Spanish, French and German. Lu Hsun was also a distinguished scholar in the academic field. Works in this regard include *A Brief History of Chinese Fiction* and *Compendia of Chinese Literature History*.

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书籍目录

Preface to the New Edition  
Preface  
1. The Historians' Accounts and Evaluations of Fiction  
2. Myths and Legends  
3. Works of Fiction Mentioned in "The Han Dynasty History"  
4. Fiction Attributed to Han Dynasty Writers  
5. Tales of the Supernatural in the Six Dynasties  
6. Tales of the Supernatural in the Six Dynasties (Continued)  
7. Social Talk and Other Works  
8. The Tang Dynasty Prose Romances  
9. The Tang Dynasty Prose Romances (Continued)  
10. Collections of Tang Dynasty Tales  
11. Supernatural Tales and Prose Romances in the Sung Dynasty  
12. Story-Tellers' Prompt-Books of the Sung Dynasty  
13. Imitations of Prompt-Books in the Sung and Yuan Dynasties  
14. Historical Romances of the Yuan and Ming Dynasties  
15. Historical Romances of the Yuan and Ming Dynasties (Continued)  
16. Ming Dynasty Novels About Gods and Devils  
17. Ming Dynasty Novels About Gods and Devils (Continued)  
18. Ming Dynasty Novels About Gods and Devils (Continued)  
19. Novels of Manners in the Ming Dynasty  
20. Novels of Manners in the Ming Dynasty (Continued)  
21. Ming Dynasty Imitations of Sung Stories in the Vernacular  
22. Imitations of Classical Tales in the Ching Dynasty  
23. Novels of Social Satire in the Ching Dynasty  
24. Novels of Manners in the Ching Dynasty  
25. Novels of Erudition in the Ching Dynasty  
26. Novels About Prostitution in the Ching Dynasty  
27. Novels of Adventure and Detection in the Ching Dynasty  
28. Novels of Exposure at the End of the Ching Dynasty  
Postscript  
Appendices: The Historical Development of Chinese Fiction  
Preface to the Japanese Edition  
Index

## 章节摘录

Hsiao-shuo were the talk of the streets. Thus the Tso Chuan quotes chair-bearers' chants while the Book of Songs praises the ruler who consulted rustics. In days of old when a sage was on the throne, the official historians wrote records, blind minstrels made songs, artisans recited admonitions, ministers gave advice, gentlemen discoursed and the common people gossiped. Clappers sounded in early spring as a search was made for folk songs, while officers on tours of inspection understood local customs from the popular songs; and if mistakes had been made these were rectified. All the talk of the streets and highways was re-corded. Officers at court took charge of local records and prohibitions, while the officers in charge of civil affairs reported local sayings and customs. Thus Confucius said: "Even by-ways are worth exploring. But if we go too far we may be bogged down." In the first half of the tenth century, Liu Hsu and others drew up the bibliographical section of the Tang Dynasty History based on the Record of Books Ancient and Modern by Wu Ching and others, shortening it by cutting out the preface and notes. So we find no comments on books in the official Tang history. The hsiao-shuo listed here differ little from those enumerated in the Sui Dynasty History; but works no longer extant are omitted, while Chang Hua's Records of Strange Things, formerly classified as miscellaneous writings, is added. In the middle of the eleventh century, Tseng Kung-liang and other Sung dynasty scholars were ordered to edit the New Tang Dynasty History, and Ouyang Hsiu wrote the bibliographical section.

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编辑推荐

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