



2024-2025

GALE 文学丛书

Gale, 连接图书馆与学习的桥梁。

六十多年来, 圣智 (Cengage) 旗下 Gale 公司与全球图书馆携手合作, 给予所有人发现知识和洞察世界的力量, 以实现他们各自的远大目标。

Gale 文学丛书

Gale 文学丛书包含十大文学评论系列和文学传记系列, 已持续出版数十年, 全面收录全世界各地、各个历史时期、各种文学题材和体裁的作家及其作品的综述、背景资料和文学评论。

Gale 与全球文学领域内的学者和专家合作, 以署名文章的形式评述作家的生平及文学创作历程、大众及学术界对作家作品的各种观点和解读; 并精心收录来自学术图书及期刊、文学杂志、报纸、访谈、学术网站、信件和日记等来源的已出版文学综述、论述和其他评论文章全文或摘录 (近 90-95% 的评论文章为全文收录)。

Gale 文学丛书内容全面、权威、学术性高, 文字通俗易懂, 能够让读者深入了解到关于作家、作品和文学运动的各种历史观点和学术讨论, 无论对于学生、教师还是学者, 都是极有帮助的文学参考资料。

所有丛书收录的作品和作家可使用 Gale 文学索引 (Gale Literary Index) 在线检索。

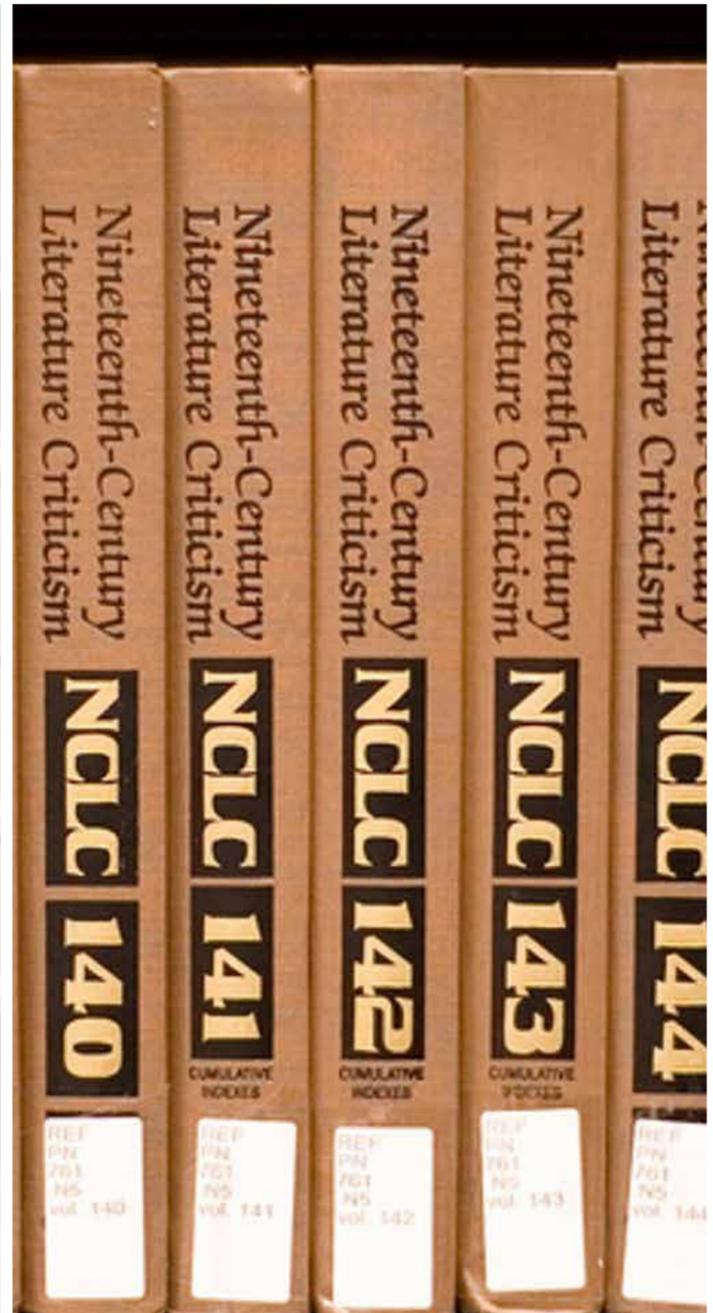
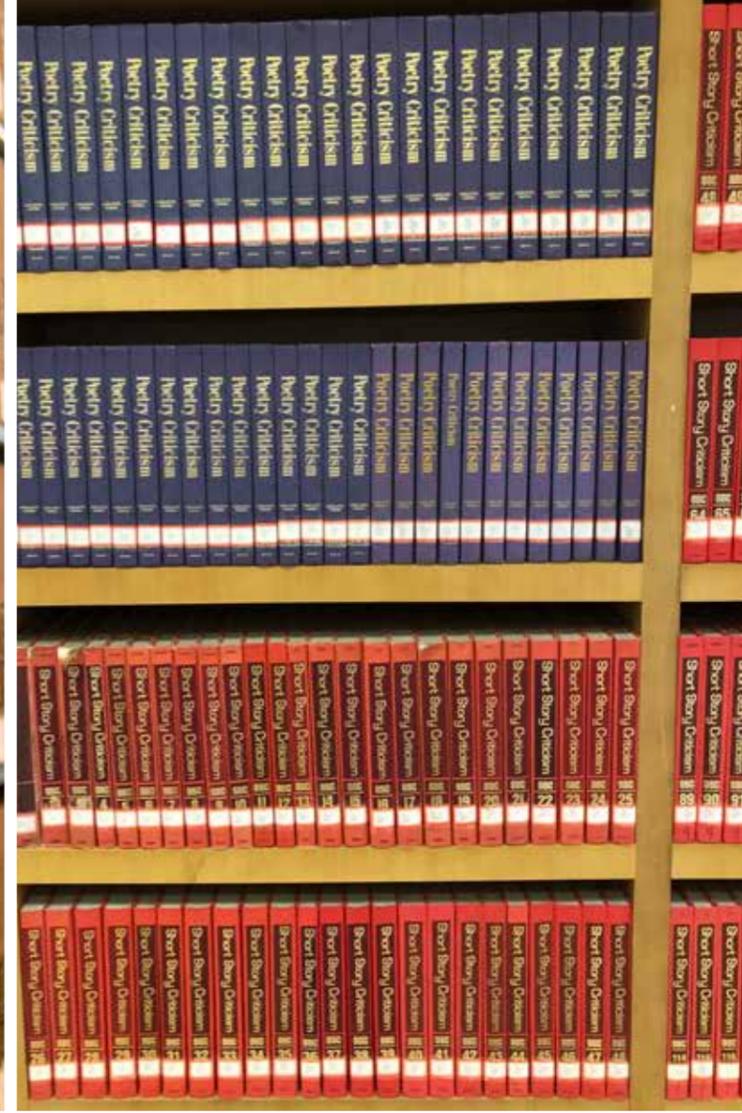
圣智学习 (北京) 教育科技有限公司
 北京市海淀区科学院南路 2 号融科资讯中心 C 座南楼 707 室
 邮编: 100190
 电话: +86 10 8343 5000
 传真: +86 10 8286 2089
 邮箱: GaleChina@cengage.com
 www.gale.com/cn

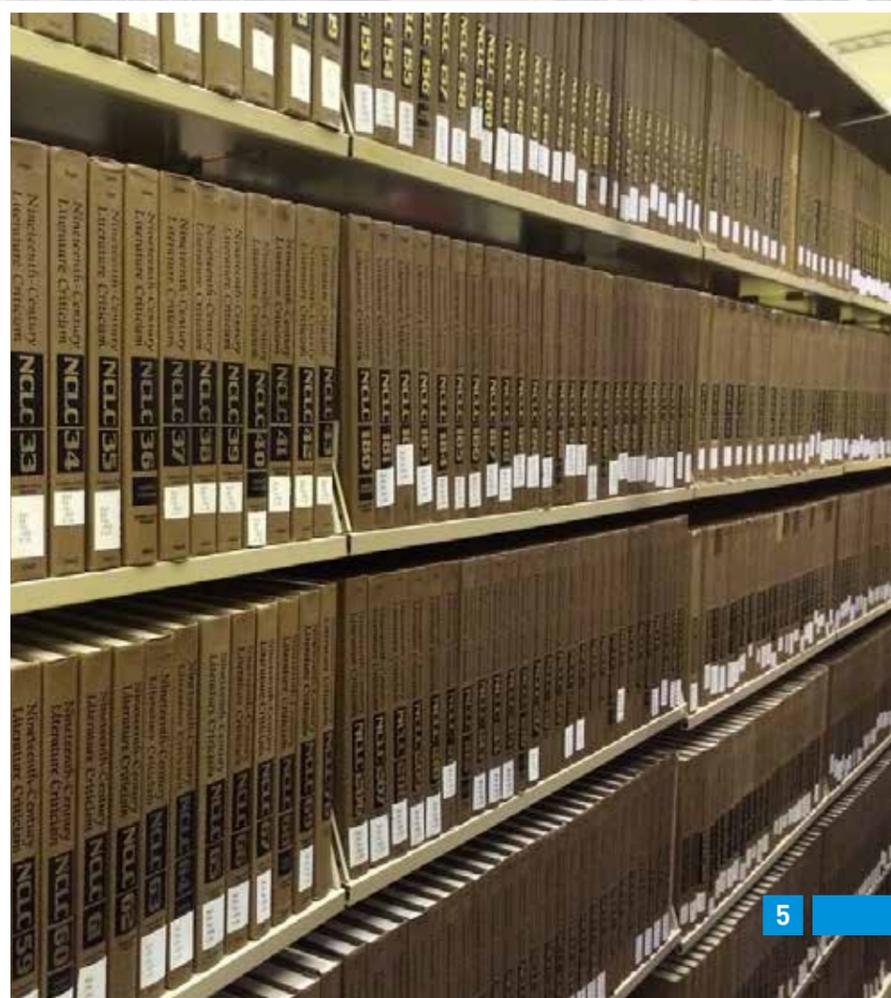
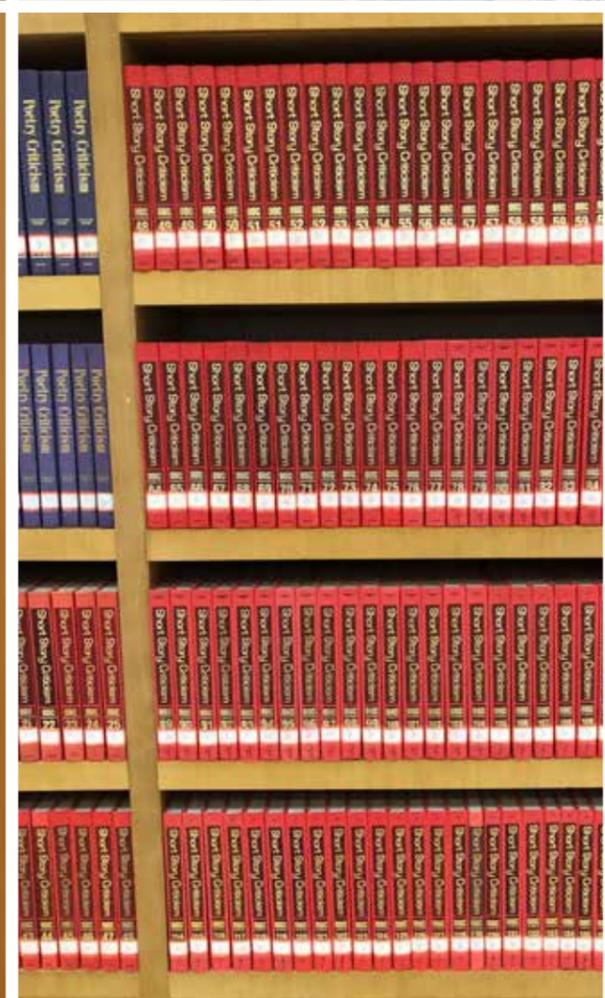
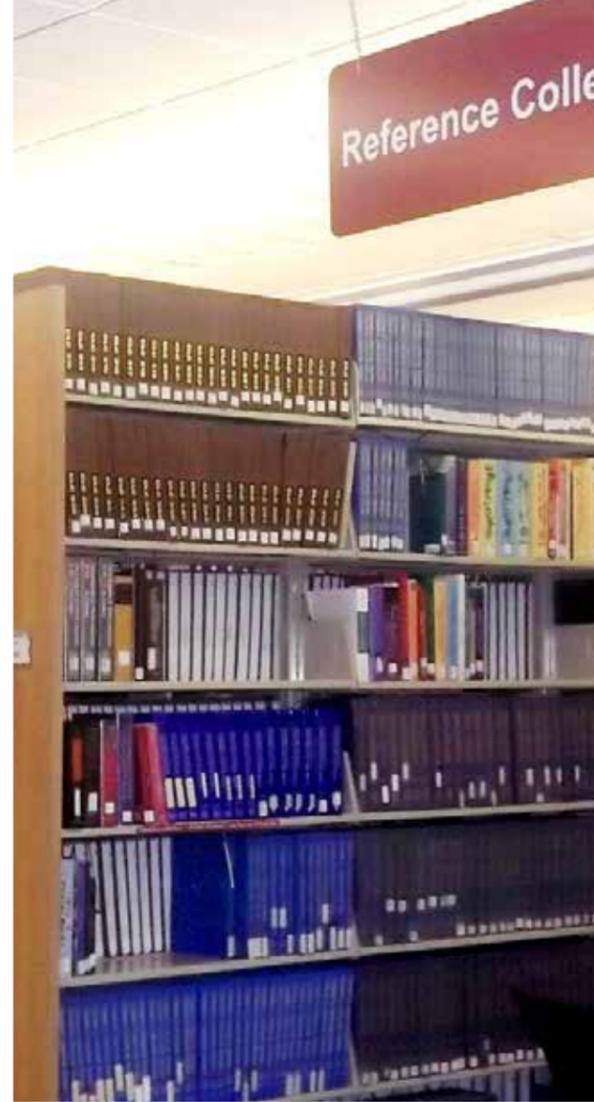
关注 Gale 官方微信号



CONTEMPORARY LITERARY CRITICISM 当代文学评论	6
TWENTIETH CENTURY LITERARY CRITICISM 二十世纪文学评论	8
NINETEENTH CENTURY LITERATURE CRITICISM 十九世纪文学评论	10
LITERATURE CRITICISM FROM 1400 TO 1800 1400-1800 年文学评论	12
CLASSICAL & MEDIEVAL LITERATURE CRITICISM 古典与中世纪文学评论	14
SHAKESPEAREAN CRITICISM 莎士比亚评论	16
DRAMA CRITICISM 戏剧评论	18
POETRY CRITICISM 诗歌评论	20
SHORT STORY CRITICISM 短篇小说评论	22
CHILDRENS LITERATURE REVIEW 儿童文学评论	24
CONTEMPORARY AUTHORS 当代作家	26
CONTEMPORARY AUTHORS NEW REVISION SERIES 当代作家修订系列	28
DICTIONARY OF LITERARY BIOGRAPHY 文学传记辞典	30
SOMETHING ABOUT THE AUTHOR 作家传略	32
FOR STUDENTS SERIES 学生读本系列	34

* 本目录中所有图书的价格与库存情况均可能发生变化, 详情请咨询 Gale 销售代表。





Contemporary Literary Criticism

《当代文学评论》

第 1 卷出版时间：1973 年 3 月，2025 年 12 月出版至第 564 卷；价格：USD 567.00/ 卷

《当代文学评论》汇集对全球最知名小说家、剧作家、短篇小说家、编剧、诗人和其他文学作家作品的评论，辅以参考书目信息及作家传记背景资料。

- 每一卷都收录约 200 篇评论文章，每篇文章均附有完整引文及注释，大部分的词条都包含作者肖像。
- 每一卷都着重约 6-8 位小说家、诗人、剧作家及其他文学作家和非小说作家，包括作家姓名、主题和国籍的累计索引，以及每卷覆盖作品的书名索引。
- 目前已收录约 3,000 位作家。
- 第 127 卷之前收录 1960 年至 1999 年去世的作家，从第 128 卷起收录 1999 年后去世的作家。



参考与用户服务协会 (REFERENCE & USER SERVICES ASSOCIATION, RUSA) “杰出参考资源”

内容示例：

金庸 (1924-2018)

《当代文学评论》，2014 年出版，第 358 卷，第 1-102 页

词条包含：

- Introduction 概述
- Principal Works 主要作品
- Criticism 文学评论
 - Rev. of Fox Volant of the Snowy Mountain, Trans. Olivia Mok (review 1994)
 - Martial-Arts Fiction and Martial-Arts Practice: The Concept of Qi in Jin Yong's Novels (essay 1999)
 - The Marshes of Mount Liang Beyond the Sea: Jin Yong's Early Martial Arts Fiction and Postwar Hong Kong (essay 1999)
 - Jin Yong's Linghu Chong Faces Off against Lu Xun's Ah Q: Complements to the Construction of National Character (essay 2004)
-
- Further Reading 补充书目

内容示例：

Milan Kundera
1929-

Czech-born French novelist, short story writer, dramatist, poet, critic, and essayist.

The following entry provides an overview of Kundera's career through 1996. For further information on his life and works, see CJC, Volumes 4, 9, 19, 32, and 68.

INTRODUCTION

Celebrated internationally as one of Europe's most outstanding contemporary novelists, Kundera has lived in exile in France since 1975, and much of his work was banned until recently in his native country, the former Czechoslovakia. He began his writing career as a poet and dramatist before he wrote the fiction that brought him international critical attention, most notably the novels *Le livre du rire et de l'oubli* (1979; *The Book of Laughter and Forgetting*) and *L'insoumis: L'ignominie de Janus* (1984; *The Unbearable Lightness of Being*). Kundera's novels represent the psychological motivations, emotional complexities, and ironic impulses of vulnerable characters who question their various aspects of their identities when faced with political events and social values beyond their control. Kundera often infuses authorial commentary into his narratives, presents events in digressive time frames and from multiple perspectives, and patterns his novels in a manner similar to musical compositions. Discussing traditional narrative structures, Kundera uses these narrative devices to illustrate his own aesthetic of the novel, which emphasizes parallel explorations of related themes, active philosophical contemplation, and the integration of dream and fantasy with realistic analysis. Although some reviewers have considered his work in the context of exile literature or have labeled him a "diasporist" writer despite his protests to the contrary, most critics have noted the complex structure of his novels, identifying that component as one of the integral aspects of his art.

Biographical Information

Born and raised in Brno, Czechoslovakia, Kundera is the son of Ludvik Kundera, a well-known pianist who collaborated with the famous Czech composer Leoš Janáček. Although he once studied music, Kundera decided at age nineteen that music was not his true vocation. In 1948 he left Brno to study newspapering and directing at the Film Faculty of the Prague Academy of Music and Dramatic Arts. At this time Kundera, like many other idealistic and progressive students who had witnessed the atrocities of World War II, joined the



Communist Party. In 1952 he began teaching cinematography at the Prague Academy, and the next year he published his first poetry collection, *Člověk, zvířetě, básník*, which was immediately condemned by the Communists for using surrealistic techniques and lacking ideologically. Kundera wrote two other volumes of poetry, *Prostřední máj* (1953) and *Máječkové* (1957), while teaching at the academy, but he later renounced these works as adolescent and insignificant. During the early 1960s Kundera attained literary prominence in his homeland by serving on the Central Committee of the Czechoslovak Writers Union from 1963 to 1969 and on the editorial boards of the journals *Literární revue* and *Letní Měsíčník*; he published a critical work about Czechoslovakian novelist Vladimír Vancura, *Úspěšné romány* (1961), and his first play, *Magistrův dům* (1962; *The Owners of the Keys*) was staged in Czechoslovakia and abroad. Kundera then turned his attention to writing fiction. Despite his renowned reputation, Kundera spent two years battling the censorship board before his first novel, *Země ztracená* (1967; *The Art of Fugue*), was deemed acceptable for publication in its original form. In a 1967 speech opening the Fourth Czechoslovak Writers Congress, Kundera candidly addressed censorship and

米兰·昆德拉 (1929-2023)

收录于《当代文学评论》第 4、9、19、32、68、115、135、234、463 卷

Gabriel García Márquez
1928-

(Full name Gabriel José García Márquez) Colombian novelist, short story writer, journalist, playwright, critic, autobiographer, screenwriter, and children's writer.

The following entry presents an overview of García Márquez's career through 2003. For further information on his life and works, see CJC, Volumes 2, 3, 8, 10, 12, 27, 47, 55, and 68.

INTRODUCTION

Nobel laureate García Márquez is included among the group of South American writers who rose to prominence during the 1960s, a period often referred to as the "boom" of Latin American literature. Like several of his peers, including authors Julio Cortázar and Ernesto Sábato, García Márquez wrote fiction for many years before gaining international recognition. The almost simultaneous publication of major works by these three authors—Cortázar's *Raymond's Cat* (1963), Sábato's *On Heroes and Tombstones* (1963), and García Márquez's *Love in the Time of Cholera* (1987; *Our Most Recent Years of Solitude*)—together with the appearance of first novels by Carlos Fuentes and Mario Vargas Llosa and the newly acknowledged importance of such writers as Jorge Luis Borges and Pablo Neruda, led to a renewed recognition of Latin American letters as a potent force in contemporary literature. The enthusiastic critical reception of García Márquez's works is usually attributed to his imaginative blending of history, politics, social realism, and fantasy. He frequently makes use of the literary style known as "magical realism," embellishing his works with surreal events and fantastic imagery to obscure the distinction between dream and reality which, he implies, define human existence.

BIOGRAPHICAL INFORMATION

García Márquez was born in Aracataca, Colombia, where he lived with his grandparents for the first eight years of his life. His grandfather's storytelling and the myths and superstitions of the townpeople all played major roles in shaping his imagination. He enrolled in the University of Bogotá in 1947 to study law, but when civil war broke in Colombia caused the school to close in 1948, he transferred to the University of Cartagena, simultaneously working as a journalist for the period-



ical *El universal*. Devoting himself to journalistic and literary endeavors, he discontinued his law studies in 1950 and moved to Barranquilla to work for the daily paper *El America*. During this period, he began writing short stories that were published in regional periodicals, and through a circle of local writers, he became acquainted with the literary and critical circles of Frank Kafka, William Faulkner, Virginia Woolf, and James Joyce. García Márquez returned to Bogotá in 1954, serving as a literary critic and reporter for *El espectador* and the next year his novel *La hojarasca* (1955; *Leaf-Breath*) was published. He worked as a foreign correspondent for the *Espresso* in 1955. A year later, however, the military government of Colombia headed by Gustavo Rojas Pinilla that drove the periodical and García Márquez subsequently traveled as a freelance journalist in London, Caracas, and Paris. In May 1959 he was instrumental in launching a branch of *Pravda* in Latin America, a news wire service started by Cuban President Fidel Castro. In Bogotá, Colombia, in 1961 he moved to New York City with his family, finally settling in

加西亚·马尔克斯 (1927-2014)

收录于《当代文学评论》第 2、3、8、10、15、27、47、55、68、170、254、389 卷

Mo Yan
1956-

(Pseudonym of Guan Moye) Chinese novelist and short fiction writer.

The following entry presents criticism on Mo Yan's career through 2006.

INTRODUCTION

Revered as one of China's most talented and successful writers, Mo Yan has attracted international attention with his novels and short fiction. In his imagination, he has applied elements of magical realism to depictions of the harsh reality of Chinese rural life, infusing his fiction with social and political commentary transmitted through song, satire, and his biting wit. Although his trenchant explorations of capitalism, collectivism, Chinese government bureaucracy, class and economic stratification, gender relations, and globalization have generated controversy in his native China, his courageous and often humorous examination of such weighty themes has inspired admiration and critical and commercial acceptance abroad.

BIOGRAPHICAL INFORMATION

Mo Yan was born in Gaomi, Shandong Province, China. As a child, his grandfather and his grandfather's brother, known as "Big Grandpa," told him Chinese folktales that instilled in him a love of storytelling. At the age of eleven, he left school to work in the fields, which was common for children growing up in poor agricultural areas. In interviews and essays, Mo Yan has described the hunger and loneliness of these years, noting that these themes would later dominate his novels and short stories. In 1972 he secured a job working in a factory before joining the People's Liberation Army (PLA) in 1976. While in the military he was first educated as a librarian, and then allowed to attend the PLA Academy of Arts and Literature, where he began writing his first novel, *Red Sorghum* (*red soil*) in 1988; *Red Sorghum*. He chose to publish his work under the pseudonym Mo Yan, which means "don't speak" in Chinese. He later received an M.A. from Beijing Normal University. In the PLA, he was awarded a position in the Cultural Department. In 1986 his first short-story collection, *Red Sorghum* (*Red Soil*), was published. A year later, *Red Sorghum* became a critical and popular triumph in China. The work also attracted the attention of Howard Goldblatt, an acclaimed American translator, who completed an English version of the novel in 1993. In addition, it was adapted into an internationally acclaimed film, *Red Sorghum*, directed by Zhang Yimou. Mo Yan's *Red Sorghum* earned him an official entrance from the Chinese government, which was displeased with his depiction of rural and corrupt Communist party officials. Mo Yan was awarded the first Literary Great Writers Award in 1995. In 1997 left the military and became the editor of the *Beijing Periodical Study*. He lives in China.

MAJOR WORKS

Much of Mo Yan's fiction is set in his native Shandong Province, and is characterized by his fusion of magical realism with graphic sex and violence to convey the brutality of village life. Drawn from his experiences growing up in rural China, many of his fictional works reflect the feelings of oppression, helplessness, and hunger that he experienced during his impoverished childhood working as a farmhand. In his first novel, *Red Sorghum*, he chronicles a rising local militia's courageous defense of the red sorghum fields against Japanese invaders in Gaomi Township in the 1930s. *Yellow Earth*—the leader of the village militia—revisits, rapes, and thus marries a beautiful local woman, and the young couple takes over a red-sorghum winery in the days before World War II. The novel is replete with satirical imagery, such as gang rape, mass killings, animal attacks, and the decapitation of a woman. The commercial success of *Red Sorghum* follows the opening of Chinese farmers in the 1980s. The government dictates that the farmers grow grain, and then orders to buy the produce they have stored the farmers to grow. After a desperate mob loots the government offices, the rightsholders of the novel are sentenced to a labor camp. The novel also includes the tale of a divorced couple forced apart by tradition and societal obligation when the woman, Zhiqin, is provided in an arranged marriage to a much older man. Village life is portrayed as harsh, violent, and unrelentingly brutal, demonstrating the individual's vulnerability to the incompetence and corruption of government of-

莫言 (1956-)

收录于《当代文学评论》第 257、354、478 卷

Bai Xianyong
1937-

(Also known as Bai Hui-yang and Kenneth H. Y. Pili) Chinese short-story writer, critic, essayist, playwright, novelist, editor, screenwriter, and biographer.

INTRODUCTION

Bai Xianyong is considered among the leading Chinese-language writers of the twentieth century, credited as a pioneer of modernist Chinese literature and a theorist of groups living at the margins of society. In several documentary collections and one novel, Bai has focused on the experiences of outsiders, including Chinese immigrants in Taiwan, Chinese immigrants in the United States, gay men in Taiwan, and those living with AIDS. Bai's *Sleeve of Crystal*, published in 1977 and published in book form in 1983, was the first novel about Taiwan's gay culture, following a young man who finds acceptance and friendship in the gay community after being rejected by his family. It has been credited with helping to introduce queer writing to Chinese literature. In addition to his fiction, Bai has also distinguished himself as a professor, critic, editor and founder of a significant Taiwanese literary journal, and a champion of traditional Chinese opera.

BIOGRAPHICAL INFORMATION

Bai was born on 11 July 1937 in the city of Guilin, in the southern Chinese province of Guangxi. He was one of ten children of Ma Fusheng and Bai Chengxi, a descendant of a Persian merchant and a member of China's Muslim minority. An ambitious general in the National Revolutionary Army of the Republic of China, Bai Chengxi had earned his reputation as a military strategist while fighting against provincial warlords during the 1920s. The year of Bai's birth coincided with the beginning of the Second Sino-Japanese War. As a deputy chief of staff to General Chiang Kai-shek, Bai's father played a major role in coordinating the Japanese invasion. While the family was in Chongqing in 1944, Bai contracted tuberculosis and was forced to live in the city of Kunming (the New York City). In 1960, Bai began teaching Chinese language and literature at the University of California, Santa Barbara, adopting the name Kenneth H. Y. Pili. Over the next few years, he published *Immense Journey* (1968; *Wandering in the Garden*), *Walking from a*



field, taking his family first to the city of Hankou (now Wuhan), and then to Guangzhou on the southern coast, before settling in the British colony of Hong Kong for three years. There, Bai completed primary school and entered middle school.

In 1952, Bai's family joined other Nationalist exiles in the island province of Taiwan. They settled in the northern city of Taipei, the provisional capital of the Republic of China since 1949. After completing his secondary education at Taipei Municipal Jangsin High School, Bai entered National Cheng Kung University, where he studied civil engineering. During his first year, he transferred to the Department of Foreign Languages and Literatures at National Taiwan University. His first story, "An 'Orphan'" (The Elder Mrs. King), about an older woman who commits suicide after being rejected by her husband, was published in 1958 in the journal *Shinwen* journal. In 1960, Bai cofounded the journal *Kindred* (later *Wang*) with several fellow students—including Chen Kwei and Wang Weiming, who later became prominent writers. Under Bai's editorship, the journal was devoted to publishing new and emerging Taiwanese authors as well as introducing Chinese-language authors to modernist literature and critical works from around the world. The journal also printed many of Bai's early stories, which Joseph S. M. Lau (1984:87) characterized as "sensitive, perceptive, and occasionally brilliant." Among these were Bai's first stories about homosexuality.

After graduating with a bachelor's degree in Western literature in 1961, Bai spent eighteen months completing compulsory military service. He then left Taiwan to study at the Writer's Workshop at the University of Iowa, where he earned his MFA degree. During this time, he began work on the Chinese novel *Crystal*—about Chinese immigrants living in New York and Chicago—and the stories later included in his acclaimed collection *Sleeve of Crystal* (1977; *Sleeve of Crystal*). Four Chinese stories were published in periodicals in 1964 and 1965, and an unpublished Hong Kong edition featuring five stories appeared in 1974 under the title *Shinwen* (The New York City). In 1966, Bai began teaching Chinese language and literature at the University of California, Santa Barbara, adopting the name Kenneth H. Y. Pili. Over the next few years, he published *Immense Journey* (1968; *Wandering in the Garden*), *Walking from a*

白先勇 (1937-)

收录于《当代文学评论》第 370 卷

Twentieth-Century Literary Criticism

《二十世纪文学评论》

第 1 卷出版时间：1978 年 3 月，2025 年 12 月出版至第 488 卷；价格：USD 567.00/ 卷

《二十世纪文学评论》汇集对 1900 至 1999 年这一最常被探讨的文学时期内主要文学人物和非小说作家的优质文学评论，囊括小说家、诗人、剧作家、记者、哲学家、政治领袖、科学家、数学家以及全球各个领域的文学作家。

- 目前已经收录了近 1,200 位作家，包括数千个关于文学体裁和个别文学作品的词条。
- 每一卷回顾 4-8 位作家，评论文章按年代排序，每一篇都附有评论人的简介。
- 每卷收录约 50 篇评论文章，均附有完整的引文和注释，并且包含作家姓名、国籍、主题和书名索引。
- 每四卷都会出版一个主题卷，涵盖主要的文学运动、趋势和其他主题。

 参考与用户服务协会 (REFERENCE & USER SERVICES ASSOCIATION, RUSA) “杰出参考资源”

内容示例：

沈从文 (1902-1988)

《二十世纪文学评论》，2014 年出版，第 301 卷，第 231-342 页

Criticism 文学评论

- Shen Congwen and the Uses of Regionalism in Modern Chinese Literature (essay 1985)
- A Moral Landscape: Reading Shen Congwen's Autobiography and Travelogues (essay 2001)
- Shen Congwen and Imagined Native Communities (essay 2003)
- Shen Congwen among the Chinese Modernists (essay 2006)
- The Other Chinese: Romancing the Folk in May Fourth Native Soil Fiction (essay 2007)
- Something Rich and Strange: Lyricism, Violence, and Woman in Shen Congwen's Short Fiction (essay 2009)
- The Lyrical and the Local: Shen Congwen, Roots, and Temporality in the Lyrical Tradition (essay 2010)
- Nature, Woman and Lyrical Ambiguity in Shen Congwen's Writing (essay 2013)

.....

内容示例：



列夫·托尔斯泰 (1828-1910)

收录于《二十世纪文学评论》第 4、11、17、28、44、79、173、260 卷



林语堂 (1895-1976)

收录于《二十世纪文学评论》第 149 卷



弗吉尼亚·伍尔夫 (1882-1941)

收录于《二十世纪文学评论》第 1、5、20、43、56、101、123、128、268 卷

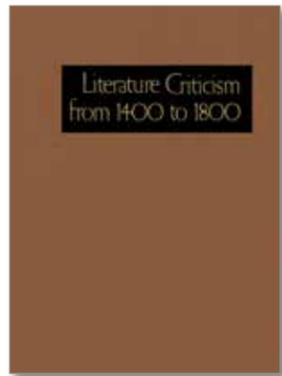
Literature Criticism from 1400 to 1800

《1400-1800 年文学评论》

第 1 卷出版时间：1984 年 5 月，2025 年 12 月出版至第 341 卷；价格：USD 567.00/ 卷

《1400-1800 年文学评论》汇集对全世界各地从中世纪晚期到欧洲文艺复兴、启蒙运动和殖民扩张时代的诗人、剧作家、哲学家、政治领袖、科学家、数学家、小说家和其他文学作家作品的评论。

- 每一卷收录 3-6 位 15-18 世纪的作家及其作品和相关文学主题的文学评论。
- 该系列丛书目前收录 500 多位作家，包括大量围绕各种文学题材和个别文学作品的词条。
- 全面收录了对中世纪晚期、文艺复兴和王政复辟时期伟大作家和思想家作品的评论，让读者看到对这些历史时期、文学思潮和题材以及个人成就的不同解读。
- 每卷收录约 50 篇评论文章，均附有完整的引文和注释，并且包含作家姓名、国籍、主题和书名索引。



规格：21.7 x 28.5 cm

内容示例：



塞万提斯 (1547?-1616)

收录于《1400-1800 年文学评论》第 6、23、93、291、292 卷



拉伯雷 (c. 1494-1553?)

收录于《1400-1800 年文学评论》第 5、60、186 卷



明代及清初小说

收录于《1400-1800 年文学评论》第 76 卷



蒲松龄 (1640-1715)

收录于《1400-1800 年文学评论》第 49 卷

内容示例：

《三国演义》罗贯中著

《1400-1800 年文学评论》，2012 年出版，第 209 卷，第 223-340 页

Criticism 文学评论

- P' íng-Huà and the Early History of the Sán-Kuó Chih (essay 1951)
- The Literary Transformation of Historical Figures in the San-Kuo Chih Yen-I: A Study of the Use of the San-Kuo Chih As a Source of the San-Kuo Chih Yen-I (essay 1980)
- The Techniques of Narrative: Mao Tsung-Kang (fl. 1661) and the Romance of the Three Kingdoms (essay 1985)
- Dehistoricization and Intertextualization: The Anxiety of Precedents in the Evolution of the Traditional Chinese Novel (essay 1990)
- Angling with Beauty: Two Stories of Women As Narrative Bait in Sanguozhi Yanyi (essay 1993)
- Zhang Fei in Yuan Vernacular Literature: Legend, Heroism, and History in the Reproduction of the Three Kingdoms Story Cycle (essay 1997)

.....

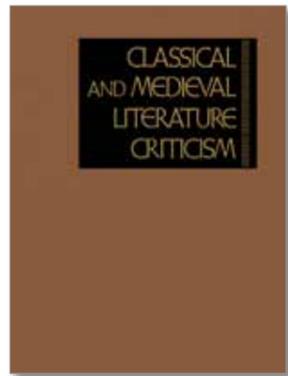


Classical and Medieval Literature Criticism 《古典与中世纪文学评论》

第 1 卷出版时间：1987 年 12 月，2025 年 12 月出版至第 255 卷；价格：USD 567.00/ 卷

《古典和中世纪文学评论》汇集对全世界各地从已知书面作品出现的最早期直至近代之前的诗人、剧作家、编年史作家、哲学家、宗教人物和其他作家作品的评论。

- 该系列丛书目前已经收录了近 400 位作家，包括大量围绕各种文学题材和个别文学作品的词条。
- 每卷收录 3-6 位各种文学体裁的作家及其作品的文学评论。
- 介绍性评述中包含作家个人资料及历史背景，同时还列出每位作家的作品年表及可供深入参考的书目。
- 每卷收录约 50 篇评论文章，均附有完整的引文和注释，并且包含作家姓名、国籍、主题和书名索引。



规格：21.7 x 28.5 cm

内容示例：

Aesop
c. 620 B.C.-c. 564 B.C.

(Also transliterated as Aesopus, Aesopus, Aesop, and Aesop) Greek fabulist.

INTRODUCTION

Aesop is credited with developing the folklore fable during the ancient Greek period into a means of indirectly conveying a political message. Throughout Greek, Roman, and European fables have generally been attributed to Aesop, although some extant fables may be traced to sources predating Aesop in Tunes, Assyria, Babylonia, and Egypt; some to Indian folklore and literature, and some to such lesser-known writers after Aesop as Babrius, Phaedrus, Poggio Bracciolini, and Jean de Fontaine. The collection of Aesopic fables is the nearest source for such common expressions as "sour grapes," "familiarity breeds contempt," and "a dog in a manger" as well as for references to characters in such fables as "The Hare and the Tortoise" and "The Boy Who Cried Wolf." The typical Aesopic fable, a short allegorical tale using animals to portray a moral, has come to define the genre of fable in popular thinking. Today, the Aesopic fable, which was developed in antiquity to teach political wisdom to adults, is commonly used to instruct children in practical wisdom and to entertain them with its fantasy world of talking animals.

Biographical Information

Aesop may have been born in Thrace to the northeast of Greece around 620 B.C., according to what the historian Herodotus says about him. Herodotus describes Aesop as a slave from Thrace who served under Iadon of Samos at the same time as the Samian Thracian slave Rhodanus. Herodotus also mentions that Rhodanus was later ransomed from slavery in Egypt by the brother of the famous poetess Sappho, who was born around 612 B.C. A comparison of the possible ages of Aesop, Rhodanus, Sappho, and Iadon suggests the date of birth for Aesop as 620 B.C. According to Aristotle in the *Constitution of the Samians*, Aesop served as the slave of a certain Iadon (who later freed him), and then went on to gain a strong reputation in the Samians by telling them the fable of "The Fox and the Hedgehog," as a defense for a politician on trial for embezzlement. In this fable, a hedgehog's offer to remove blood-sucking ticks from a fox is refused on the grounds that other unattractive ticks will come to draw more blood. A conventional and romantic life of Aesop written in the first century A.D. relates that Aesop was then sent by the Samians to the court of Croesus in Sardis in order to persuade Croesus not to subjugate the Samian people. Croesus was so impressed with Aesop that he put aside his plan of conquest for Samos and gave Aesop a position at his court, which gave Aesop the leisure to write out his fables. Then, as part of Aesop's continuing service to Croesus, according to the biographer and essayist Plutarch, Aesop went on a diplomatic mission to Delphi, where his life was brought to an end. According to the *Life of Aesop*, Aesop had offended the priests of Apollo by suggesting that they had a great reputation abroad but lacked substance in person. In revenge the priests framed Aesop by putting a golden cup from the temple in his baggage, capturing him, and condemning him to death. In his defense, Aesop related two fables: "The Frog and the Mouse," told of a frog that was carried off by a bird of prey attached by the thumping of a mouse being profusely drowned by the frog; the second, "The Eagle and the Duck-herd," tells of the inevitable vengeance of a lonely duck-herd on an eagle that had refused to feed

伊索 (c. 620 B.C.-560 ? B.C.)

收录于《古典与中世纪文学评论》第 24、158 卷

Homer
circa eighth century BCE-seventh century BCE

Greek poet.

The following entry provides criticism of Homer's life and works. For additional information about the epic poems the *Odyssey*; see CMLC, Volumes 16 and 196; for additional information about the epic poem the *Iliad*; see CMLC, Volumes 1, 61, and 121; for additional information about the *Iliad's* Journey in the Ancient Epic; see CMLC, Volume 148.

INTRODUCTION

Homer's two epic poems, the *Iliad* (circa eighth-seventh century BCE) and the *Odyssey* (circa eighth-seventh century BCE), have greatly influenced the style and content of Western literature and are considered two of the greatest literary artifacts of Western civilization. Together, the *Iliad* and the *Odyssey* depict comic and tragic elements and cover a broad range of universal themes: war, religion, honor, betrayal, vengeance, and humanity's quest for immortality. Centuries after their creation, the poems have left an indelible imprint on the fields of literature, art, philosophy, and ethics. Writers as diverse as Virgil, William Shakespeare, John Milton, and James Joyce have been inspired by the characters and tales presented in the epics. Scholars regularly discuss the enduring presence of Homer's epics in world cultures, assessing their reception and influence in multiple eras. The question of whether Homer was the sole author of his works or one among many has occupied scholars for centuries, but in the twentieth-century field of Homeric studies the study of Homer has addressed how the poems illustrate the art and tradition, as well as cultural beliefs and practices, of ancient Greece and its surrounding regions.

BIOGRAPHICAL INFORMATION

Scholars have had to speculate on the details of Homer's life. They hypothesize that he was an Ionian Greek (probably from the coast of Asia Minor or one of the adjacent islands), that he was born sometime before 700 BCE, and that he lived in approximately the latter half of the eighth century BCE. According to legend, he was a blind itinerant poet. Humanists note that singing orally in ancient Greece was often blind and that the legend, therefore, may be

based on fact. Homer may possibly have lost his sight late in life or his purported blindness may have been meant to mark his literacy. Biographies of Homer exist in the form of his early "lives" and assorted commentaries by ancient Roman and early Byzantine scholars—often referred to collectively as the *Lives of Homer*—but the information they contain is considered unreliable and mostly mythical. Some commentators have asserted that no such individual ever existed.

The paucity of information regarding Homer and his relation to the *Iliad* and the *Odyssey* has invited regular scholarly inquiry and has involved experts in fields like archeology, linguistics, art, and comparative literature. As a result of their research, three main theories regarding the composition of the poems have emerged: the analytic, the unitarian, and the oral folk-epic. Until the publication of Friedrich August Wolf's *Prolegomena ad Homerum* in 1795 (see Further Reading), the notion that Homer was the author of the *Iliad* and the *Odyssey* was largely undisputed. However, citing certain inconsistencies and errors in the texts, Wolf asserted that the two works were not the compositions of one poet, but the products of many different authors at work on various traditional poems and stories. Wolf's argument convinced many critics—who were subsequently termed the analysts—but also inspired the neoclassical authorship controversy known as the "Homeric question." Early Wolf's view prevailed through the nineteenth and early twentieth centuries, it was ultimately challenged by an opposing group of critics, the unitarians, whose primary spokesman was Andrew Lang. The unitarians insisted that a single individual of genius composed the Homeric epics, and they supported that claim by highlighting a unified sensibility, original style, and consistent use of themes and imagery in the poems.

These two critical camps were, to a degree, reconciled by Milman Parry. In his essay "The Traditional Element in Homer" (1917), see Further Reading, first published in French in 1928, Parry proposed that the poems were composed orally, establishing the position that Homeric verse is formulaic by necessity, relying on generic epithets (such as "rosy-fingered dawn" and "two-fingered dawn," repetition of stock lines and half lines, and scenes and themes typical of traditional folk poetry). Comparing Homer's poetry with oral epics from other cultures, Parry indicated that Homer

荷马 (c. 18th to 17th centuries B.C.)

收录于《古典与中世纪文学评论》第 1、16、61、121、166、227 卷

Confucius
551(?) B.C.-479 B.C.

(The name Confucius is a Latinized version of the traditional Chinese name of the Confucian philosopher.)

INTRODUCTION

A thinker of unmatched influence in Eastern civilization, Confucius was a teacher and minor government official whose philosophy has been preserved in the *Lun Yu* (The Analects), a collection of sayings attributed to him and his disciples. The *Analects* contains remarks on a wide variety of subjects, including government, personal conduct, warlike, and family, and has been subject to diverse, even diametrically conflicting interpretations. For over two thousand years, Confucianism has endured as the foundation of Chinese philosophy.

Biographical Information

It is generally believed that Confucius was born in the state of Lu during the Zhou dynasty and was orphaned at an early age. Some of Confucius's ancestors had been aristocrats in the state of Song, but the family had immigrated to Lu to escape political unrest and intrigue. As a descendant of ancient nobility, Confucius occupied a middle position in Chinese society—between the impoverished peasantry and the ruling aristocracy. By the age of fifteen he had decided to become a scholar and worked to educate himself in music, literature, and ancient history. He began teaching in his early twenties and also served for a time as manager of Lu's state granary and supervisor of public fields. He also studied ancient government under a scholar known as the master of Yan. Making use of an informal, discursive teaching style, Confucius became extremely popular with his students, many of whom became important government officials. In 479 B.C. Confucius left Lu on a sometimes perilous fourteen-year journey during which he taught and spread his ideas on society and government throughout China. Confucius's son died the year he returned to Lu, and two years later his student Yan died. Rapidly incommunicable over the death of his beloved student, Confucius died less than three years later.

Major Works

The objective of Confucianism, the body of thought and writings inspired by Confucius, is the allocation and management of three main principles: Jen, Yen, and Li. In his teachings, which have been recorded in such works as *The Analects*, *Zi Che* (Book of Rites), and *Zi Chung* (Book of Changes), Confucius encouraged his students to think for themselves; he also endeavored to define concepts in an abstract manner so that they could be understood and applied to all cultures. Confucius's principles therefore are never succinctly defined and have engendered a multitude of interpretations, resulting in diverse readings of his works. Although scholars acknowledge problems with *The Analects* as the direct transcription of Confucius's utterances, it is nonetheless regarded as the best possible summation of his philosophy. The *Analects* are composed of twenty books, each made up of aphorisms, questions, and notes attributed to Confucius and twenty of his disciples, most notably Master Tsung, who is credited with twelve sayings of his own. Jen, Ch'i, who went on to become a lieutenant in the powerful Chi Family, and Tzu-kung, who went on to become a prominent diplomat. Alternatively translated as "humanity," "goodness," "love," and "integrity," Jen, according to Arthur Waley, is "a sublime moral attitude, transcendental perfection attained to by legendary heroes . . .

孔子 (551 B.C.-479 B.C.)

收录于《古典与中世纪文学评论》第 19 卷

Liu Yiqing
403-444

Chinese prose writer.

INTRODUCTION

Liu Yiqing is remembered for *Shihsueh* (circa 420; *Shih-shueh Hsun-tzu: A New Account of Tales of the World*), a collection of anecdotes that comprises a literary style initiated for almost two millennia. *Shihsueh* since epitomizes the major literary trends of the Six Dynasties period (417-589) and is valued by modern readers for its historical information. Although there has been debate about whether *Shihsueh* since and two other works—*Essays in 10th Century*, *Records of Shihshueh* and *Essays in 10th Century*, *Records of Shihshueh*—were composed by Liu himself or simply with his sponsorship, scholars acknowledge Liu nonetheless as a major influence on Chinese literature.

BIOGRAPHICAL INFORMATION

Liu was born in 403 in Pingchow (now Xudou) in the Chinese eastern coastal province of Jiangsu. He was the second of the six sons of Liu Daoxian, Prince Jing of Changsha, and when he was nine years old, he became the heir to his father's younger brother, who had died without male children. His father's older brother, Liu Yu, founder of the Early Song Dynasty (420-79), reportedly recognized his nephew's exceptional abilities when Liu was still a child. In 415, Liu inherited a dukedom, and the following year, he accompanied his uncle on a military campaign. Returning four years later, he began a brilliant career of successive and simultaneous appointments to official military and administrative posts, which included his assumption of the directorship of the palace library in 424. He also served nine years as mayor of the capital, Nanjing, and spent eight years as governor of Yangchow. As he became increasingly devoted to Buddhism, Liu was known to spend heavily in patronizing Buddhist monks. Celebrated for his modesty, his lack of corruption, and his affection for literature, Liu received high honors titles in recognition of his achievements. He died on 22 February 444.

MAJOR WORKS

Shihsueh since was completed around 420. It comprises some 1,130 anecdotes, primarily about elite life in the late Han (circa 130-220) and Wei-Jin (220-420) periods, ranging from state affairs to philosophical and poetic gatherings, public relationships, and minor domestic matters. Most of the episodes focus not so much on recounting the details or progression of an event as on capturing the emotional and personal characteristics of the participants. This concern with personality types is further elaborated in the book's structure, which classifies the episodes into thirty-six categories related to the observation and evaluation of people, including physical appearance, innate abilities, moral qualities, psychological traits, and the emotions that emerge from their political and social contacts with others. This system of classification suits *Shihsueh* since apart from earlier narratives in the Chinese literary tradition, and established a genre known to later generations as *Shihsueh* (Shihshueh genre), which focuses primarily on the categorization of human character types. This genre emerged from and embodied the Wei-Jin spirit, an amalgam of intellectual trends that emerged during one of the most creative and iconoclastic periods of Chinese imperial history. Its focal point was character appraisal, which started in the late Han era as the basis for selecting officials for bureaucratic posts; leading local scholars evaluated and recommended candidates according to Confucian moral criteria. During the Wei-Jin period, character appraisal gradually added its political emphasis and evolved into the comprehensive study of human nature that *Shihsueh* since represents.

The *Essays in 10* and the *Essays in 10* are collections of stories that resulted from another important literary trend of the period: elegant narratives (literary and supernatural tales). Most of the stories collected in *Essays in 10* date to the Jin and Liu-Song dynasties and were collected and compiled by Liu or others. Although speculated to contain these narratives also reflect the interest in human emotion that is evident in *Shihsueh* since. The subject matter of the *Essays in 10* seems to result from the party Liu adopted in his later years. The thirty-five extant fragments focus on Buddhist miracles and emotions. In one story, the family of a condemned man holds a game of the *Madonna*, Guanyin, a figure of mercy. When the executioner's knife

刘义庆 (403-444)

收录于《古典与中世纪文学评论》第 190 卷

内容示例：

《史记》司马迁著

《古典和中世纪文学评论》，2008 年出版，第 96 卷，第 296-388 页

词条包含：

- Introduction 概述
- Principal Works 主要作品
- Criticism 文学评论
- The Social and Political Philosophy of the Shih-Chi (essay 1963)
- An Introductory Study of Narrative Structure in the Shi-Ji (essay 1981)
- Historical Myths or Mythical History (essay 1989)
- Form and Narrative in Ssu-Ma Ch'ien's Shih Chi (essay 1992)
- The Idea of Authority in the Shih Chi (Records of the Historian) (essay 1994)
- Historians of China (essay 1995)
- Further Reading 补充书目

Records of the Historian (Shih chi)
Ssu-ma Ch'ien and Ssu-ma T'an

(Also transliterated as Shih Chi, Shih, and Shih Chi) Chinese history written c. 109 B.C.-80 B.C.

INTRODUCTION

The *Records of the Historian* is an account of Chinese history from a time known solely through legends, up to the Han present era of its chief author—a span of approximately twenty-six centuries. Considered the most important work of its kind, the *Records of the Historian* was the first comprehensive, systematic treatment of Chinese history, as opposed to the traditional court chronicles and brief accounts of specific incidents that preceded it. The *Records of the Historian* is written mostly by Ssu-ma Ch'ien (c. 145 B.C. to 86 B.C.), who both opens the textual work of his father, Ssu-ma T'an (an active c. 119 B.C.), both men held the position of Grand Scribe or Historian. Modern scholars had the work indisputably both for its facts and for its revealing commentary. History continues to be impressed with the structure of its narrative, its vivid vignettes, and its complex textual history. Its use broadened and daily volumes or chapters continue to engage the interest of scholars.

TEXTUAL HISTORY

Work on what was to become the *Records of the Historian* was begun by Ssu-ma T'an, Grand Scribe for Emperor Wu, the seventh Emperor of the Han Dynasty, who ruled from 141 to 87 B.C., probably at about the beginning of his reign. Upon Ssu-ma T'an's death, his son Ssu-ma Ch'ien assumed his duties, which were research-oriented with the duty of studying and summarizing the calendar. Keeping an account of the daily events of court was a relatively less important responsibility, but one that fell to the father on his own initiative, to begin writing a history that his son later completed. The majority of the text was written by Ssu-ma Ch'ien between 109 B.C. and 86 B.C. Neither author had given a title to their work, but it was referred to as *Shih chi* in the popular English translation in some editions, although *Records of the Historian* or *Records of the Grand Historian* is common, since

scholars argue convincingly that "historian" is a translation and that "shi" is a more accurate translation. Since technically there were two authors, the title *Grand Scribe* should have been suggested by William H. McKeown II, one of the most prominent modern critics who has studied *The Records*. Because much of China's historical record had previously been destroyed in wars so thoroughly that Ssu-ma Ch'ien's account was necessarily limited. One of his main sources, however, was C褚先生's Spring and Autumn *Annals* and its three commentary traditions. The father and son authors made great use of government records and writings, and both relied their access to court records as well as information gleaned from imperial records. Although one element of some, to completely lost and accurate often appear to have portions missing, the text is remarkably well preserved for its age. Scholars have expended great effort in publishing critical editions during the last two centuries and have searched the various sources and citations in the *Records* over the years.

BIOGRAPHICAL INFORMATION

Liu is known as Ssu-ma T'an in *Records of the Historian* that he had a position at court. His son, Ssu-ma Ch'ien, was born in Longshan, in the Hanchuan area of what is today Henan. He received a good education in Confucianism. Beginning a time of the country of age twenty, copying and studying historical data. He was then assigned the position of Public Archivist, which called for more travel through China as an inspector. Ssu-ma T'an died in approximately 113 B.C., at which time Ssu-ma Ch'ien took over his position, including taking possession of the beginnings of what would eventually become the *Records of the Historian*. In 99 B.C., Ssu-ma Ch'ien voluntarily reported the Emperor he felt as the sole defender of the reputation of the dejected general Li Ling. He was imprisoned and ordered executed. He was given the opportunity to kill himself before the punishment was to be performed, but he declined so that he might complete the writing of his history. After three years in prison, Ssu-ma Ch'ien was allowed, he finished his task (he wrote his later

PLOT AND MAJOR CHARACTERS

The *Records of the Historian* begins with an account of the Yellow Emperor, who reportedly ruled from 2847

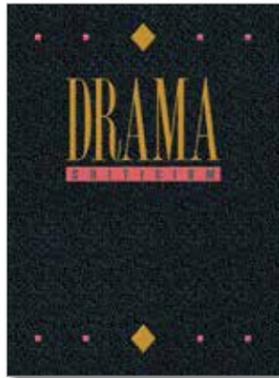
Drama Criticism 《戏剧评论》



第 1 卷出版时间：1991 年 7 月，2024 年 12 月出版至第 70 卷；价格：USD 387.00/ 卷

《戏剧评论》兼顾文学与戏剧专业学生的学业需求和普通读者对这一领域的兴趣，专为读者介绍各个历史时期和国家中最常被研究和探讨的剧作家，并呈现对经久不衰戏剧作品的敏锐评价。

- 每一卷收录 8 位知名剧作家或 8 部戏剧作品，全面汇集对这些剧作家或戏剧的评论，附有传记资料、作家主要作品年表等。
- 目前收录约 150 位作家，并包含大量着重个别作品和题材的词条。
- 尽管戏剧及剧作家在其他文学评论丛书中也有涵盖，但《戏剧评论》更强调对戏剧的理解，目标更为鲜明，内容更为详尽。
- 每一卷均包含作家姓名、国籍、主题和书名索引。



规格：21.7 x 28.5 cm

内容示例：

George Bernard Shaw
1856-1950

(Also write under pseudonym Cornelia Barrington) Irish-born dramatist, essayist, critic, novelist, short story writer, and poet.

INTRODUCTION

Shaw is regarded as the greatest English dramatist of the modern age, and his contribution to British theater is considered second only to that of William Shakespeare. By rejecting traditional theatrical conventions and championing realism and social commentary in his work, critics contend Shaw succeeded in revolutionizing British drama. He has been credited with creating the "theater of ideas," in which plays explore such issues as women, sexual equality, socioeconomic divisions, the effects of poverty, and philosophical and religious theories. Moreover, his innovative dramas are thought to have paved the way for later Symbolist drama and the Theater of the Absurd.

BIOGRAPHICAL INFORMATION

Shaw was born on July 26, 1856, in Dublin, Ireland. At his mother's instruction, Shaw was introduced to music and set early in his childhood and became interested in a career as a writer. At the age of fifteen, he began work as a rent collector for a Dublin land agent, which he did for five years. His experiences on the job became the inspiration for the events in his first drama, *Widowers' Houses* (1892). In 1876 he moved to London and began a rigorous self-education in economics and politics, with a leaning toward socialist ideals. During the 1880s he garnered attention as an orator, a literary and art critic, a socialist commentator, and *Saturday Review* drama critic. When his career as a novelist stalled, he turned to playwrighting, a form that he soon realized allowed him to express many of his political, social, and philosophical concerns. Generally, his works were successful in book form before appearing on stage and the profusion in his plays received such critical attention; in fact, critics consider those explanatory essays to be integral to a full understanding of his work. In 1894 Shaw aided Sidney Webb in establishing the London School of Economics. He was elected secretary in Saint Pauline in 1897, with an emphasis on reform in sanitation and public health conditions. His interest in reform, especially on behalf of those living in poverty, found its way into his dramatic writing. In 1898 six of his plays were published as *Plays: Pioneer* and *Expulsion*, which catapulted Shaw into a critical and popular success. However, his writings questioning the motives behind England's participation in World War I resulted in a backlash—his books were removed from library shelves, his plays were boycotted, he was forced to resign from the Society of Authors and the Dramatists Club, and he was accused of being a German sympathizer. Yet the public outcry did not deter Shaw from writing about the implications of the war and incorporating those concerns into his dramatic work. It was not until the appearance of his celebrated play *Saint Joan* in 1923 that his reputation was repaired. The play was immediately recognized as a masterpiece and earned the playwright a Nobel Prize for Literature in 1925. He continued to be a prolific playwright, essayist, social and political commentator, and socialist activist. He died on November 2, 1950.

MAJOR WORKS

Commentators note that Shaw's major dramatic works are infused with his social, economic, and political



萧伯纳 (1856-1950)

收录于《戏剧评论》第 23 卷

Anton Pavlovich Chekhov
1860-1904

INTRODUCTION

Chekhov is one of the most important playwrights in all of Western drama. His name has been linked with those of Molière, Schiller, and Shakespeare for the impact his work has had on the history of theater. With a small handful of plays he overthrew the long-standing tradition of works that emphasize action and plot, in favor of dramas that treat situation, mood, and internal psychological states. The content and dramatic technique of Chekhov's four masterpieces, *The Seagull*, *Uncle Vanya*, *Three Sisters*, and *The Cherry Orchard* inaugurated fundamental changes not only in the way plays are composed but in the way they are acted, a revolution that persists to this day in works written for film and television, as well as those composed for the stage.

BIOGRAPHICAL INFORMATION

Chekhov's grandfather was a serf who bought his freedom, and his father was the owner of a small grocery business in Taganrog, the village where Chekhov was born. When the family business went bankrupt in 1876, the Chekhovs, without Anton, moved to Moscow to escape creditors. Anton remained in Taganrog until 1879 in order to complete his education and earn a scholarship to Moscow University. There, he studied medicine and, after graduating in 1884, went into practice. By this time he was publishing sketches, mostly humorous, in popular magazines. Chekhov did this to support his family, and, although he soon literally hundreds of these pieces, he did not take them very seriously. In 1885, however, he moved to St. Petersburg and became friends with A. S. Suvorin, editor of the journal *Novoye slovo*, who encouraged the young writer to develop his obvious gifts.

At this time, and for several years afterward, Chekhov's writings were profoundly influenced by Leo Tolstoy's ideas on aesthetic morality and nonresistance to evil. But after Chekhov visited the penal settlement on the island of Sakhalin, which he saw on Maklakov's *Priglasenie k zhizni*, he rejected Tolstoy's moral code as an insufficient answer to human suffering. In the late 1880s Chekhov began to produce what are regarded as his mature works in the short story form. At the same time he began experimenting with the writing of plays. In 1890 he composed a number of comic one-act plays, or "vaudeville," often adapted from his short stories. *Yakov*, his first full-length work (aside from the early unproduced and never-performed drama commonly referred to as *Platonov*), was staged in 1893 and *The Wood Demon* appeared two years later. Both *Yakov* and *The Wood Demon* were unsuccessful when they were produced. His first major work as a dramatist, *The Seagull*, was also a failure when



契诃夫 (1860-1904)

收录于《戏剧评论》第 9 卷

Samuel Beckett
1906-1989

(Full name Samuel Barclay Beckett) Irish-born French playwright, novelist, poet, short story writer, screenwriter, and essayist.

The following entry presents criticism on Beckett's dramatic works from 1957 through 2001.

INTRODUCTION

Beckett is one of the most celebrated and influential dramatists of the twentieth century. His play *En attendant Godot* (1953), *Waiting for Godot*, with its incongruous plot and seemingly pointless dialogue, helped advance the concept of a "Theater of the Absurd" and is regarded as a masterpiece. Beckett's plays utilize non-standard and minimalist staging techniques and experimental language and character development. Beckett continually strove to remove the physicality of the dramatic experience, e.g. elaborate staging, intricate sets, etc., in an attempt to liberate the inner world of humanity, and to force the audience to reach a higher level of understanding without relying on the traditional forms of theater. Beckett's innovative style and stark exploration into the human condition were considered groundbreaking and his influence is apparent throughout contemporary theater.

BIOGRAPHICAL INFORMATION

Beckett was born in Dublin on April 12, 1906 to a middle-class family. As a youth he was more inclined to athletics than academics, not showing interest in literature until his third year at Trinity College, Dublin, as a student of modern languages. After receiving his B.A. in 1927, he departed for France and located at Ecole Normale Supérieure in Paris, where he became acquainted with James Joyce. Beckett worked with Joyce as an assistant and copyist during the writing of Joyce's *Finnegans Wake*, and Joyce's modernist style began to shape Beckett's writing. After two years abroad, Beckett returned to Ireland in 1931 and the following year produced his first play, *Le Malin* (1931). Beckett was dissatisfied with life in Ireland and suffered from debilitating bouts of depression; in 1932, he relocated to Paris. In 1935, he attended a lecture by Carl Gustav Jung about the illusion of consciousness and the uncontrolled unconscious—themes that are



塞缪尔·贝克特 (1906-1989)

收录于《戏剧评论》第 22 卷

Molière
1632-1673

(Pseudonym of Jean Baptiste Poquelin) French dramatist.

INTRODUCTION

Molière is widely recognized as one of the greatest comic writers of seventeenth-century France and one of the foremost dramatists in world literature. In such masterpieces as *Le Bourgeois gentilhomme* (1658), *Don Juan*, *Les Femmes savantes* (1666), *The Misanthrope*, he succeeded in elevating the traditional status of French comedy from farcical entertainment to a sophisticated forum for social criticism. Molière thus profoundly influenced the development of modern comedy and established comic drama as a legitimate literary medium equal to tragedy in its ability to portray aspects of human nature.

BIOGRAPHICAL INFORMATION

Born in Paris, Molière was the oldest of six children of a well-to-do apothecary to King Louis XIII. Molière developed an early passion for theater, attended Paris's first schools, studied law, and inherited his father's position at court. In 1642 he met and became romantically involved with actress Madeleine Béjart. Béjart's family strongly influenced Molière, who formally renounced his royal appointment to pursue a theatrical career. He adapted the pseudonym Molière to respect his father's desire to avoid associations with the theater and established the Illustre Théâtre (The Illustrious Theater) with Béjart's family. For thirteen years, Molière thrived as an actor, director, and stage designer, even spending time in a debtor's prison, and began adapting Italian commedia dell'arte farces. Returning to Paris in 1658, Molière's troupe staged his farce *Le Dépit amoureux* (1656). The *deuxième Comédie* (The second comedy) (1673), *The Misanthrope*, defined both the misanthrope of a priest and interest in consciousness grounded in his profession, he was granted a secular funeral after Louis XIV intervened on his behalf.

MAJOR WORKS

While Molière's early plays are generally divided between full-length comedies (such as *Le Bourgeois gentilhomme* (1658), *Don Juan de Naumov* (1662), *Don Garcia de Navarre*) and one-act farces, such as *Les précieuses ridicules* (from *L'École des femmes* onwards) these two forms became fused,



莫里哀 (1622-1673)

收录于《戏剧评论》第 13 卷

内容示例：

黄哲伦 (1957-, 美国华裔剧作家)

《戏剧评论》，2004 年出版，第 23 卷，第 91-177 页

Criticism 文学评论

- Making His Muscles Work for Himself: An Interview with David Henry Hwang (interview 1999)
- Myths of the East, Myths of the West: Shattering Racial and Gender Stereotypes in the Plays of David Henry Hwang (essay 1993)
- Flawed Self-Representations: Authenticating Chinese American Marginality (essay 1993)
- New Theatrical Statements: Asian-Western Mergers in the Early Plays of David Henry Hwang (essay 1995)
- The Plays of David Hwang: The Gaze of the Medusa (essay 1998)
- David Henry Hwang's M. Butterfly: The Eye on the Wing (essay 1992)
- The Critic and the Butterfly: Sociocultural Contexts and the Reception of David Henry Hwang's M. Butterfly (essay 1992)

.....

David Henry Hwang
1957-

American playwright, play adapter, screenwriter, and librettist.

The following entry provides recent commentary on Hwang's works. For further information on his life and career, see DC, Vol. 4.

INTRODUCTION

Fulbright trainee and Tony Award-winning playwright David Henry Hwang is an Asian-American dramatist whose work is distinguished by his skillful blending of Eastern and Western subjects and theatrical styles. While he has garnered critical acclaim since the beginning of his career, Hwang is best known for *M. Butterfly*, a play that borrows from, then repudiates the famous Chekhov Asian female stereotype in *Uncle Vanya* in *David Henry Hwang's* 1997, which illuminates the difficulties of assimilation and identity among Asian Americans, highlights the power struggle between Western and Eastern cultures, and explores racism, race established him as the most renowned Asian-American dramatist of the twentieth century.

BIOGRAPHICAL INFORMATION

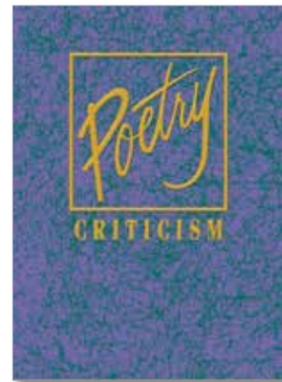
Hwang was born in Los Angeles, California, on August 11, 1957, and raised in the wealthy mid-class community of San Gabriel. He has told interviewees that he was not particularly conscious of his ethnicity as a young child, referring to it as a "minor detail" among the formative influences of his youth. But when he was ten, his maternal grandfather, who lived in the Philippines, was killed and he asked permission to stay with her and learn about his heritage. When he returned home at the end of the summer, he wrote down this family information and distributed the short book among his relatives. As a student at Stanford University in the mid-1970s, Hwang's ethnic consciousness was heightened through encounters with various student organizations and exposure to the works of Asian-American authors. While at Stanford, he developed an interest in writing plays and attended a playwright's workshop conducted by Sam Shepard in Claremont, California. One of his first efforts at the workshop, *FOUR*, was enthusiastically received, and Hwang submitted it to the National Playwrights Conference of the Eugene

Poetry Criticism 《诗歌评论》

第 1 卷出版时间：1990 年 12 月，2025 年 12 月出版至第 292 卷；价格：USD 423.00/ 卷

《诗歌评论》汇集了对全世界最知名诗人作品的文学评论，并提供了相关的传记背景资料和书目信息，引导读者深入理解这一文学体裁及其创造者。

- 每一卷收录对 4-8 位各个时期主要诗人的评论文章和传记资料，包括作者肖像、主要作品、作品评论的全文和摘要、诗人自己的评述以及可供深入参考的书目等。
- 该系列丛书已收录 500 多位诗人和作家，也包括大量着重个别作品的词条。
- 尽管其他文学评论丛书中也收录了诗人和诗歌，但《诗歌评论》更强调对诗歌的理解，目标更为鲜明，内容更为详尽。
- 每一卷均包含作家姓名、国籍、主题和书名索引。



规格：21.7 x 28.5 cm

内容示例：

李白 (701-762)

《诗歌评论》，2000 年出版，第 29 卷，第 131-191 页

词条包含：

- Introduction 概述
- Principal Works 主要作品
- Criticism 文学评论
 - Introduction (essay 1922)
 - Article by Arthur Waley
 - LI Po (essay 1971)
 - LI Po (essay 1973)
 - On LI Po (essay 1973)
 - LI Po's Transcendent Diction (essay 1986)
 - LI Po (essay 1990)
 - Immediacy and Allusion in the Poetry of LI Bo (essay 1992)
- Further Reading 补充书目

内容示例：



海涅 (1797-1856)

收录于《诗歌评论》第 25 卷



拜伦 (1788-1824)

收录于《诗歌评论》第 16、95、189、220 卷



李贺 (791-817)

收录于《诗歌评论》第 13 卷



北岛 (1949-)

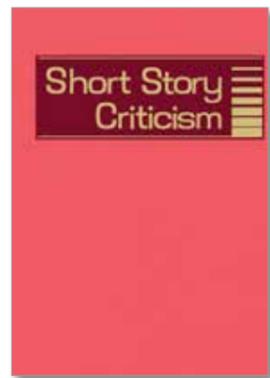
收录于《诗歌评论》第 130 卷

Short Story Criticism 《短篇小说评论》

第 1 卷出版时间：1987 年 11 月，2025 年 12 月出版至第 371 卷；价格：USD 423.00/ 卷

《短篇小说评论》专注于介绍短篇小说这一文学体裁中的主要作家、作品和题材，呈现了对知名作家短篇小说的评论观点。

- 每一卷包括对 3-6 位短篇小说作家及其作品或题材的概述以及对评论观点的历史调研。
- 目前已收录超过 500 位作家，包括威廉·福克纳 (William Faulkner)、欧内斯特·海明威 (Ernest Hemingway) 等，以及大量针对个别作品和题材的词条。
- 每卷收录约 50 篇评论文章，均附有完整的引文和注释，并且包含作家姓名、国籍、主题和书名索引。
- 评述文章提供了相关的传记资料以及对每一短篇小说中背景、人物和主题的讨论，并提供了对相关文学题材的概述。



规格：21.7 x 28.5 cm

内容示例：

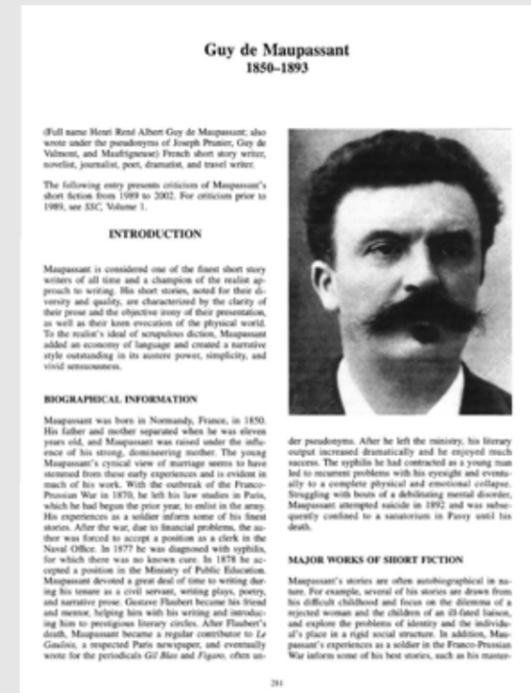
鲁迅 (1881-1936)

《短篇小说评论》，1995 年出版，第 20 卷，第 125-152 页

Criticism 文学评论

- A Preface to Cheering from the Sidelines (essay 1990)
- Lu Hsün (essay 1949)
- Lusin's Ah Q: A Rejected Image of Chinese Character (essay 1956)
- The Heroes and Heroines of Modern Chinese Fiction: From Ah Q to Wu Tzu-Hsü (essay 1957)
- Lu Hsün's Huai Chiu: A Precursor of Modern Chinese Literature (essay 1969)
- The Morality of Form: Lu Xun and the Modern Chinese Short Story (essay 1985)
- Fire Under the Ice: Lu Xun (essay 1985)
- Notes on Lu Xun (essay 1982)
- Introduction (essay 1990)

内容示例：



莫泊桑 (1850-1893)

收录于《短篇小说评论》第 1、64、132、225 卷



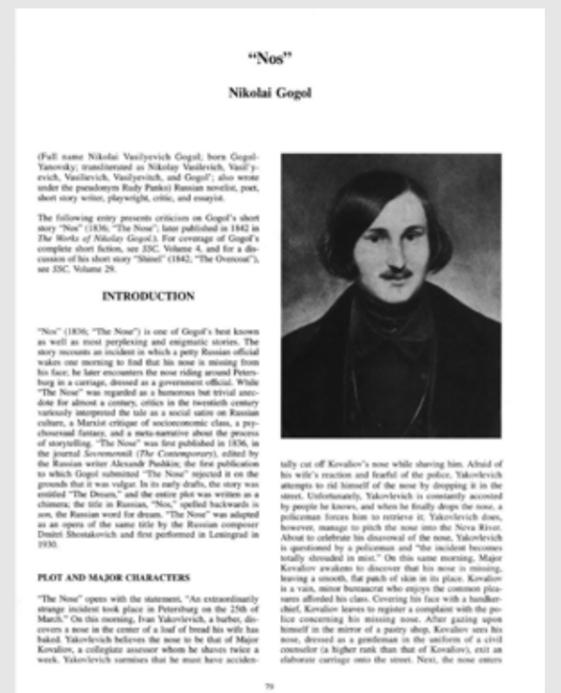
郁达夫 (1896-1945)

收录于《短篇小说评论》第 122 卷



菲茨杰拉德 (1896-1940)

收录于《短篇小说评论》第 6、31、75、143、233、285、313 卷



果戈里 (1809-1852)

收录于《短篇小说评论》第 4、29、52、145、222、287 卷

Children's Literature Review 《儿童文学评论》

第1卷出版时间：1976年1月，2025年12月出版至第283卷；价格：USD 542.00/卷

《儿童文学评论》帮助父母、教师和图书馆员在选择青少年和儿童读物时做出明智的决定。这一资源同时也可以为儿童文学的研究者提供丰富且多样化的文学评论资料。

- 汇集了对全球最知名儿童文学作家的评论，并补充了相关传记资料和参考文献。
- 目前已收录750多位作家，包括探讨个别儿童和青少年文学作品和题材（例如图画书、民间传说和连环画小说等）的词条。
- 每卷收录3-6位青少年及儿童文学作家及其作品的文学评论。
- 每一卷均包含作家姓名、国籍、主题和书名索引。



规格：21.7 x 28.5 cm

内容示例：

连环画

《儿童文学评论》，2011年出版，第165卷，第1-79页

Criticism 文学评论

- A Brief History of Comics and Graphic Novels (essay 2005)
- Whither the Graphic Novel? (essay 2005)
- Presenting Minds in Graphic Narratives (essay 2008)
- The Graphic Novel As New Testament: On Narrative Progress, Cultural Change, and the Heroic Story (essay 2008)
- The Graphic Novels and the Age of Transition: A Survey and Analysis (essay 2010)
- Dual Pathways to Expression and Understanding: Canadian Coming-of-Age Graphic Novels (essay 2010)
- Graphic Journeys: Graphic Novels' Representations of Immigrant Experiences (essay 2010)
- A Tale of Two Mice: Graphic Representations of the Jew in Holocaust Narrative (essay 2008)
- Beyond Maus: Other Holocaust Graphic Novels (essay 2009)

.....

内容示例：



J.K. 罗琳 (1965-)

收录于《儿童文学评论》第66、80、112、183、235卷



奥斯卡·王尔德 (1854-1900)

收录于《儿童文学评论》第114卷



内容示例：

连环画

《儿童文学评论》，2011年出版，第165卷，第1-79页

Criticism 文学评论

- A Brief History of Comics and Graphic Novels (essay 2005)
- Whither the Graphic Novel? (essay 2005)
- Presenting Minds in Graphic Narratives (essay 2008)
- The Graphic Novel As New Testament: On Narrative Progress, Cultural Change, and the Heroic Story (essay 2008)
- The Graphic Novels and the Age of Transition: A Survey and Analysis (essay 2010)
- Dual Pathways to Expression and Understanding: Canadian Coming-of-Age Graphic Novels (essay 2010)
- Graphic Journeys: Graphic Novels' Representations of Immigrant Experiences (essay 2010)
- A Tale of Two Mice: Graphic Representations of the Jew in Holocaust Narrative (essay 2008)
- Beyond Maus: Other Holocaust Graphic Novels (essay 2009)

.....



《秘密花园》

收录于《儿童文学评论》第24、122、182、215、231卷



《彼得·潘》

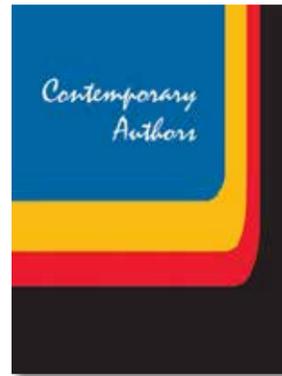
收录于《儿童文学评论》第16、124、244卷

Contemporary Authors 《当代作家》

1981-2019 年共出版 346 卷，价格：USD 542.00/ 卷

本书共介绍了近 16.3 万位当代小说家、诗人、剧作家、非小说类作家、记者、影视编剧、插画家、漫画家、知名国际作者、部分二十世纪初著名文学人物等，词条内容包括：作家简介、地址、文学生涯、作品、各阶段作品、传记和评论资料、有关作家的报道及其它与作家生活和事业相关的丰富资料。

本书编辑根据美国国会图书馆和其他国家图书馆编目、书评、作家网站、公开发表的访谈和新闻特写等，编撰每位作者的词条。每个词条也会发送给作者本人审阅，并邀请作者对“杂记”（Sidelights）栏目做个人评注。部分词条包含自传文章，篇幅约 1 万字，由作者本人撰写并配有精选的家人合影。



规格：21.7 x 28.5 cm



参考与用户服务协会 (REFERENCE & USER SERVICES ASSOCIATION, RUSA) “杰出参考资源”

内容示例：

余秋雨 (1946-)

《当代作家》，2017 年出版，第 400 卷，第 438-439 页

词条包含：

- Personal 个人信息
- Addresses 地址
- Career 职业生涯
- Member 会员身份
- Awards, Honors 奖项、荣誉
- Writings 作品
- Adaptations 改编
- Sidelights 杂记
 - A Bitter Journey through Culture 《文化苦旅》
 - Travel No End and The Chinese Literary Canon 《行者无疆》和《中国文脉》
- Biographical and Critical Sources 传记资料及评论

内容示例：



丹·布朗 (1964-)

收录于《当代作家》第 217 卷



东野圭吾 (1854-1900)

收录于《当代作家》第 319 卷



刘震云 (1958-)

收录于《当代作家》第 387 卷



贾平凹 (1952-)

收录于《当代作家》第 421 卷

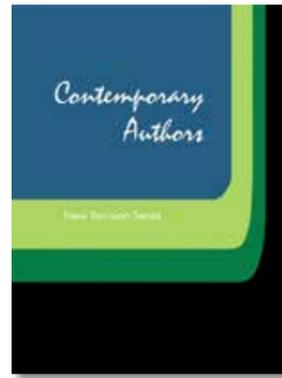
Contemporary Authors New Revision Series 《当代作家修订系列》

1980-2019 年共出版 344 卷，价格：USD 542.00/ 卷

这一系列是对《当代作家》中收录的作家传记资料的修订和更新，但只需要更新的词条进行了修订，与其收录的内容并没有重复，建议同时收藏。

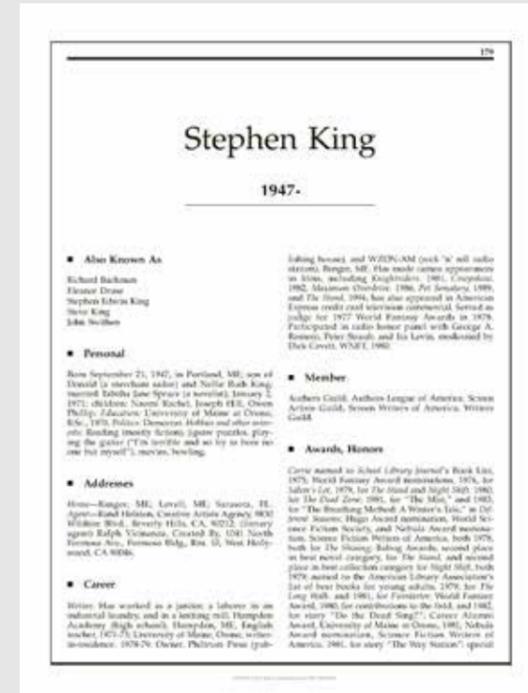
本书词条内容包括：作家简介、地址、文学生涯、作品、各阶段作品、传记和评论资料、有关作家的报道及其它与作家生活和事业相关的丰富资料。

本书编辑尽最大努力从作者本人那里获得最新资料。作者本人对调查问卷和询问信件的回复提供了大部分《当代作家》中收录的信息。对于已经离世或未收到回复的作家，本书编辑参考了其他可靠的传记资料，例如 Gale 的《传记与谱系总索引》(Biography & Genealogy Master Index)、《美国全国联合目录》(National Union Catalog)、《美国国会图书馆机读目录》(LC MARC)、《英国国家图书编目》(British National Bibliography) 等。另有一些信息来自公开发表的访谈、新闻特写、书评及作者的出版商和代理提供的资料。



规格：21.7 x 28.5 cm

内容示例：



史蒂芬·金 (1947-)

收录于《当代作家修订系列》第 1、30、52、76、119、134、168、227、272、328 卷



艾萨克·阿西莫夫 (1920-1992)

收录于《当代作家修订系列》第 2、19、36、60、125 卷

内容示例：

王安忆 (1954-)

《当代作家修订系列》，2012 年出版，第 223 卷，第 427-431 页

词条包含：

- Personal 个人信息
- Addresses 地址
- Career 职业生涯
- Member 会员身份
- Awards, Honors 奖项、荣誉
- Writings 作品
- Adaptations 改编
- Sidelights 杂记
 - Baotown and Lapse of Time 《小鲍庄》和《流逝》
 - Love on a Barren Mountain and Love in a Small Town 《荒山之恋》和《小城之恋》
 - Brocade Valley 《锦绣谷之恋》
 - The Song of Everlasting Sorrow 《长恨歌》
- Biographical and Critical Sources 传记资料及评论



苏童 (1963-)

收录于《当代作家修订系列》第 244 卷



钱钟书 (1910-1998)

收录于《当代作家修订系列》第 73、216 卷

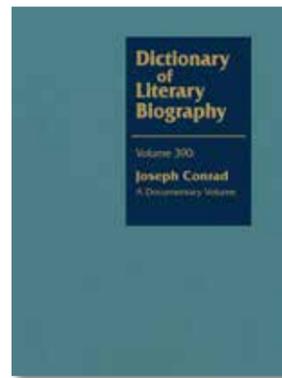
Dictionary Of Literary Biography 《文学传记辞典》

1978-2024 年共出版 410 卷, 价格: USD 544.00/ 卷

这套获奖丛书旨在让文学作品及其创造者更好地为学生和普通读者所理解, 同时也能满足图书馆员、教师和学者的要求。《文学传记辞典》以通俗易懂的方式提供权威的信息, 将每一位作家置于整个文学史长河中进行评述。本书系统阐述了各个历史时期、各类文学体裁下作家的文学生涯和文学评论, 每卷都专述某个文学体裁或文学时期。

《文学传记辞典》每卷都由一位署名的文学领域专家负责策划, 选择收录的文学人物, 并委托学者署名编写每个词条。本书编辑负责调研每一卷中涉及的主要文学期刊及文学和思想运动, 并列出版延伸阅读书单。为了帮助读者理解作者所处的历史环境, 每卷的内容不仅包括作者在职业生涯各个阶段的素描、绘画和照片, 也包括他们家庭及居所的插图, 以及部分手稿和信件。

《CHOICE》杂志“杰出学术著作”, 参与与用户服务协会 (REFERENCE & USER SERVICES ASSOCIATION, RUSA) “杰出参考资源”



规格: 21.7 x 28.5 cm

内容示例:



爱伦·坡 (1809-1849)

收录于《文学传记辞典》第 3、59、73、74、248、254 卷



叶芝 (1865-1939)

收录于《文学传记辞典》第 10、19、98、156、332 卷

内容示例:

萧红 (1911-1942)

《文学传记辞典: 中国小说家, 1900-1949 年》, 2007 年出版, 第 328 卷, 第 241-249 页

本卷编者: Thomas Moran, 美国米德尔伯里学院

本词条作者: Nicole Huang, 美国威斯康星大学麦迪逊分校

词条包含:

- Books 著作
- Overview 概述
- Letters 信件
- Bibliographies 参考书目
- Biographies 传记资料
- References 参考文献



赖和 (1894-1943)

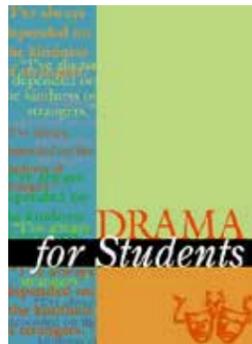
收录于《文学传记辞典》第 328 卷



陶渊明 (365-427)

收录于《文学传记辞典》第 358 卷

学生读本系列



规格: 21.7 x 28.5 cm

Drama For Students

《戏剧学生读本》

1997-2021 年共出版 38 卷, 价格: USD 227.00/ 卷

本丛书的每一卷收录 14 到 15 部在文学课堂上最常被讨论的戏剧, 包括对该戏剧的概述、剧作家的简短传记、情节总结、对该戏剧主题的讨论、对该戏剧架构的简单评论、评论摘要等。

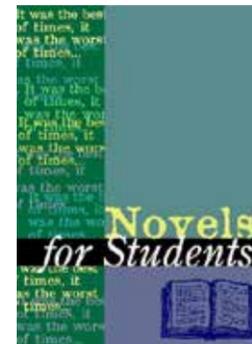
内容示例:

《罗密欧与朱丽叶》

《戏剧学生读本》, 2005 年出版, 第 21 卷

词条包含:

- Introduction 前言
- Author Biography 作者传记
- Plot Summary 情节概要
- Characters 人物角色
- Themes 主题
- Style 风格
- Historical Context 历史背景
- Critical Overview 评论概述
- Criticism 文学评论
- Sources 参考资源
- Further Reading 延伸阅读



规格: 21.7 x 28.5 cm

Novels For Students

《小说学生读本》

1997-2023 年共出版 69 卷, 价格: USD 227.00/ 卷

本丛书每一卷都细致讨论了各种文化和时代的 14 部作品的文学和历史背景。从第 32 卷开始还包含“文学到电影”词条, 详细介绍戏剧和小说的电影版本, 让学习更多元化。

内容示例:

《东方快车谋杀案》

《小说学生读本》, 2010 年出版, 第 33 卷

词条包含:

- Introduction 前言
- Author Biography 作者传记
- Plot Summary 情节概要
- Characters 人物角色
- Themes 主题
- Style 风格
- Historical Context 历史背景
- Critical Overview 评论概述
- Criticism 文学评论
- Sources 参考资源
- Further Reading 延伸阅读



《玩偶之家》

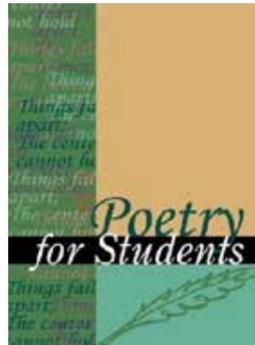
《戏剧学生读本》, 2020 年第 37 卷



《杀死一只知更鸟》

《小说学生读本》, 2019 年第 60 卷

学生读本系列



规格: 21.7 x 28.5 cm

Poetry For Students 《诗歌学生读本》

1997-2021 年共出版 63 卷, 价格: USD 227.00/ 卷

本丛书是便捷且信息丰富的参考资源, 每一卷都提供了对 15-16 位诗人的分析评论, 均由教师和图书馆员精心挑选在文学课堂中最常被探讨的诗人及其作品, 能够满足学生开展诗歌研究的需求。

内容示例:

《夜莺颂》

《诗歌学生读本》, 1998 年出版, 第 3 卷

词条包含:

- Author Biography 作者传记
- Poem Text 诗歌原文
- Poem Summary 诗歌概要
- Themes 主题
- Style 风格
- Historical Context 历史背景
- Critical Overview 评论概述
- Criticism 文学评论
- Sources 参考资源
- For Further Study 深入研究



《古舟子咏》

《诗歌学生读本》, 2019 年第 61 卷



规格: 21.7 x 28.5 cm

Short Stories for Students 《短篇小说学生读本》

1997-2022 年共出版 52 卷, 价格: USD 227.00/ 卷

每一卷都呈现近 20 位最常被探讨的短篇小说的重要资料, 配以插图, 包含小说故事梗概、人物与主题以及简短的作者个人资料、对小说文化和历史意义的讨论和针对学生读者挑选的评论摘要。

内容示例:

《熊从山那边来》

《短篇小说学生读本》, 2019 年出版, 第 48 卷

词条包含:

- Introduction 前言
- Author Biography 作者传记
- Plot Summary 情节概要
- Characters 人物角色
- Themes 主题
- Style 风格
- Historical Context 历史背景
- Critical Overview 评论概述
- Criticism 文学评论
- Sources 参考资源
- Further Reading 延伸阅读



《麦琪的礼物》

《短篇小说学生读本》, 2020 年第 50 卷



