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Yang Guobin (translator into English) and Zhou Zhenfu (translator into modern Chinese). [Liu Xie.] *Dragon-Carving and the Literary Mind*. Beijing: Foreign Language Teaching and Research Press, 2003. 799 pp. in 2 vols. 110.00 RMB, ISBN 7-5600-2996-5.

The *Wenxing diaolong* is an incredible work: part literary theory, part literary criticism, part cosmological treatise, it is also perhaps the best guide I know on how to write well. The translator for such a work must be thoroughly familiar with the texts referred to and the terminology used, and must also have a command of language sufficient to do justice to the poetry in the treatise, because not only is the *Wenxing diaolong* a work about literature, it is also a literary work in its own right (which cannot be said for many texts on literary theory and criticism nowadays). In addition, the translator must be able to capture with fluency the particular Chinese flavor of the text—not to mention Liu Xie's unmistakably vigorous and imaginative style.

For more than a generation, Western students and scholars of Chinese literature have had to rely on Vincent Yu-chung Shih's bilingual translation of the

Wenxin diaolong (Columbia University Press, 1959). While extremely useful, this edition has been very much in need of revision, given the enormous progress made in Liu Xie studies in the last half-century. Shih's translation, while serviceable as a rough guide to the meaning of the original, was, however, leaden and paraphrastic rather than evocative and metaphorical.

This lacuna in Chinese aesthetics has now been admirably filled by this new bilingual edition, which is part of the Library of Chinese Classics series published by the Foreign Language Teaching and Research Press, featuring an English translation by Yang Guobin and a translation into modern Chinese by Zhou Zhenfu.

To read the original in the light of the modern Chinese version and the English translation is an interesting exercise in genre study. The modern Chinese version is not a translation so much as it is a commentary, often quoting the original verbatim, and modernizing certain idioms and constructions no longer current. But the work of interpretation seems more evident in the English version, which harkens to different reference points, and employs a different palette of nuances. Where the original embodies concepts which may be understood by a native, if only by familiarity, the modern Chinese version needs merely to quote the original rather than translate it, whereas the English must venture semantic equivalences, which cannot be the *ipsissima verba*. In this way, the modern Chinese may be less prone to "inaccuracies," but it does not fully address problematic phrases and passages as the English must.

I am filled with admiration for the achievement that the English translation represents. It is readable, clear, poetic where necessary, analytical where appropriate, and accessible to any attentive and intelligent lay reader. Yang's introduction (in English) is helpful and comprehensive: he is particularly adept at explaining certain key concepts in terms of commonalities (not identities) with notions found, for example, in Coleridge, Keats, Hopkins, and Eliot. This by itself is a considerable feat of accessible scholarship.

My only objection, inevitably, is with the title. There is no question about "the carving of the dragon"; it is the "literary mind" that bothers me. Although it has the sanction of Vincent Yu-chung Shih and James J. Y. Liu, and despite the fact that it reads well in English, "Literary Mind" doesn't really capture the sense of *Wenxin*, which really means "manifestation of mind." The parallel with "carving the dragon" is extremely important: just as the dragon is brought out (in German this would be comparable to the multiple meanings of *ausdruck*), so literature brings out what is in the heart. I cannot claim to have found the perfect translation either, but there are times when I think that something like "Carving Dragons, Writing Out Our Feelings" (Yang uses "sentiments") would serve the original better. "Carving Dragons, Manifesting Meaning" is a more succinct rendering. I mention this because Yang graciously, but misleadingly, acknowledges my help with the title (vol. 1, p. 79).

This edition is clearly a labor of love. Yang Guobin graduated from Beijing Foreign Studies University, earning his doctorate in 1993, and is among those fortunate enough to have studied with Wang Zuoliang. He pursued his graduate studies at New York University, earning a Ph.D. in sociology, which he studied because, as he once explained to me, he thought it might help him secure a job. He has taught at the University of Hawai'i and is now an associate professor at Barnard College, Columbia University. Despite his preoccupation with sociology, however, he never lost his interest in and admiration for the *Wenxin diaolong*. The two volumes here reflect his dedication, both amateur in its infectious enthusiasm and professional in its punctilious attention to detail.

Eugene Chen Eoyang

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Y. M. Yeung and Shen Jianfa, editors. *Developing China's West: A Critical Path to Balanced National Development*. Hong Kong: Chinese University Press, 2004. xx, 604 pp. Hardcover USD \$59.00, ISBN 962-996-157-1.

This book is one of a series of studies that have been published since 1978 on the emerging regions of China, a project overseen by Yue-man Yeung, the present Director of the Hong Kong Institute of Asia Pacific Studies at the Chinese University of Hong Kong. Previous studies have focused on the dynamic coastal regions such as Guangdong, Shanghai, and Fujian. One of the features of these studies is that they have been able to include contributions from many mainland Chinese researchers in conjunction with some of the better-known scholars of China who carry out their research from Hong Kong and other parts of the world. Thus, these studies have played a significant role in "opening up" the research on China done by Chinese academics to nonspecialist readers who do not have Chinese-language skills. These volumes approach the study of China from the perspective of the "geography of development," focusing on the spatial results of China's develop-