

# ASIAN THOUGHT AND CULTURE

## *Chinese Poetic Closure*

Yang Ye

# Chinese Poetic Closure

**Wai-yee Li**



## **Chinese Poetic Closure:**

**Chinese Poetic Closure** Yang Ye, 1996 In this comparative study of Chinese poetic closure Yang Ye focuses on a scenic ending that presents an image rather than a statement of thought as exemplified in the poetry of High Tang poets like Tu Fu Chinese Poetic Closure places the development of poetic structure in the Chinese tradition since the ancient anthology The Book of Songs and explores the underlying poetics of incompleteness and suggestiveness In the light of the explication of Western texts Du Bellay Hölderlin and Shelley and an examination of early reception of Chinese poetry in the West Ye reflects on fundamental differences between Chinese and Western poetry and poetics **Ezra Pound and the Appropriation of**

**Chinese Poetry** Ming Xie, 2021-12-12 First published in 1999 The subject of this book is the translation and appropriation of Chinese poetry by some English and American writers in the early decades of this century The author explores the be concerned as much with English translation of Chinese poetry per se as with the relationship between this body of translation from the Chinese and the developing poetics and practices of what is usually referred to as Imagism as much with the question of historical influence or ascription as with certain interpretive and critical aspects of this correlative relationship Focusing on the direct influence of Chinese poetry upon the theory and practice of Imagism attributing to Imagist poets in general and Ezra Pound in particular the perception in Chinese poetry of the essential qualities and principles for rejuvenating English poetry in the early decades of the century **The Princeton Encyclopedia of Poetry and Poetics**

Roland Greene, Stephen Cushman, Clare Cavanagh, Jahan Ramazani, Paul Rouzer, Harris Feinsod, David Marno, Alexandra Slessarev, 2012-08-26 Rev ed of The Princeton encyclopedia of poetry and poetics Alex Preminger and T V F Brogan co editors Frank J Warnke O B Hardison Jr and Earl Miner associate editors 1993 Routledge Handbook of Traditional Chinese Literature Victor Mair, Zhenjun Zhang, 2025-01-30 This Handbook presents a comprehensive overview of 3 000 years of Chinese literature from its earliest beginnings to the end of the Qing 1644 1911 the last empire of China With a focus on well known authors and masterpieces in each important genre this volume covers verses prose drama and fiction arranged in the following thematic groupings Pre Qin and Han poetry poetry of the Six Dynasties poetry of the Tang poetry of the Song and lyrics of the Song Prose of historians prose of philosophers and literati prose Tragedy and romance in Yuan drama southern plays of ethics and chuanqi plays of the Ming and the Qing Classical language tales vernacular short stories heroic romances novels of spirits and devils novels of manners and satire and novels of social exposure and prostitution Featuring both introductions and in depth analyses this Handbook incorporates the most recent scholarly works for each entry and also facilitates future research by providing further readings Authored by a stellar line up of experts in the field of Chinese literature this is an essential reference guide for all students and scholars in the fields of Chinese literature and culture

**Borders of Chinese Civilization** Douglas Howland, 1996-04-25 D R Howland explores China's representations of Japan in the changing world of the late nineteenth century and in so doing examines the cultural and social borders between the

two neighbors Looking at Chinese accounts of Japan written during the 1870s and 1880s he undertakes an unprecedented analysis of the main genres the Chinese used to portray Japan the travel diary poetry and the geographical treatise In his discussion of the practice of *brushtalk* in which Chinese scholars communicated with the Japanese by exchanging ideographs Howland further shows how the Chinese viewed the communication of their language and its dominant modes history and poetry as the textual and cultural basis of a shared civilization between the two societies With Japan's decision in the 1870s to modernize and westernize China's relationship with Japan underwent a crucial change one that resulted in its decisive separation from Chinese civilization and according to Howland a destabilization of China's worldview His examination of the ways in which Chinese perceptions of Japan altered in the 1880s reveals the crucial choice faced by the Chinese of whether to interact with Japan as kin based on geographical proximity and the existence of common cultural threads or as a barbarian an alien force molded by European influence By probing China's poetic and expository modes of portraying Japan *Borders of Chinese Civilization* exposes the changing world of the nineteenth century and China's comprehension of it This broadly appealing work will engage scholars in the fields of Asian studies Chinese literature history and geography as well as those interested in theoretical reflections on travel or modernism

**Chinese Theories of Reading and Writing** Ming Dong Gu, 2012-02-01 This ambitious work provides a systematic study of Chinese theories of reading and writing in intellectual thought and critical practice The author maintains that there are two major hermeneutic traditions in Chinese literature the politico-moralistic mainstream and the metaphysico-aesthetical undercurrent In exploring the interaction between the two Ming Dong Gu finds a movement toward interpretive openness In this the Chinese practice anticipates modern and Western theories of interpretation especially literary openness and open poetics Classic Chinese works are examined including the *Zhouyi* the *I Ching* or *Book of Changes* the *Shijing* the *Book of Songs* or *Book of Poetry* and selected poetry along with the philosophical background of the hermeneutic theories Ultimately Gu relates the Chinese practices of reading to Western hermeneutics offering a cross-cultural conceptual model for the comparative study of reading and writing in general

**Clouds Thick, Whereabouts Unknown**, 2010 Compiled by a leading scholar of Chinese poetry *Clouds Thick Whereabouts Unknown* is the first collection of Chan Zen poems to be situated within Chan thought and practice Combined with exquisite paintings by Charles Chu the anthology compellingly captures the ideological and literary nuances of works that were composed paradoxically to say more by saying less and creates an unparalleled experience for readers of all backgrounds *Clouds Thick Whereabouts Unknown* includes verse composed by monk-poets of the eighth to the seventeenth centuries Their style ranges from the direct vernacular to the evocative and imagistic Egan's faithful and elegant translations of poems by Han Shan Guanxiu and Qiji among many others do justice to their perceptions and insights and his detailed notes and analyses unravel centuries of Chan metaphor and allusion In these gems monk-poets join mainstream ideas on poetic function to religious reflection and proselytizing carving out a distinct genre that came to influence generations of

poets critics and writers The simplicity of Chan poetry belies its complex ideology and sophisticated language elements Egan vividly explicates in his religious and literary critique His interpretive strategies enable a richer understanding of Mahayana Buddhism Chan philosophy and the principles of Chinese poetry      **The Princeton Handbook of Poetic Terms** Roland Greene, Stephen Cushman, 2016-07-26 An essential handbook for literary studies The Princeton Handbook of Poetic Terms drawn from the latest edition of the acclaimed Princeton Encyclopedia of Poetry and Poetics provides an authoritative guide to the most important terms in the study of poetry and literature Featuring 226 fully revised and updated entries including 100 that are new to this edition the book offers clear and insightful definitions and discussions of critical concepts genres forms movements and poetic elements followed by invaluable up to date bibliographies that guide users to further reading and research Because the entries are carefully selected and adapted from the Princeton Encyclopedia the Handbook has unrivalled breadth and depth for a book of its kind in a convenient portable size Fully indexed for the first time and complete with an introduction by the editors this is an essential volume for all literature students teachers and researchers as well as other readers and writers Drawn from the latest edition of the acclaimed Princeton Encyclopedia of Poetry and Poetics Provides 226 fully updated and authoritative entries including 100 new to this edition written by an international team of leading scholars Features entries on critical concepts canon mimesis prosody syntax genres forms and movements ballad blank verse confessional poetry ode and terms apostrophe hypotaxis and parataxis meter tone Includes an introduction bibliographies cross references and a full index      Wu Wenying and the Art of Southern Song Ci Poetry Grace S. Fong, 2014-07-14 The author begins with a biography exploring the moral and aesthetic implications of Wu's life as a guest poet patronized by officials and aristocrats and continues with a reconstruction of the historical and literary context needed for modern readers to grasp his poetic techniques Originally published in 1987 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905      **An Introduction to Chinese Poetry** Michael Fuller, 2020-10-26 This innovative textbook for learning classical Chinese poetry moves beyond the traditional anthology of poems translated into English and instead brings readers including those with no knowledge of Chinese as close as possible to the texture of the poems in their original language The first two chapters introduce the features of classical Chinese that are important for poetry and then survey the formal and rhetorical conventions of classical poetry The core chapters present the major poets and poems of the Chinese poetic tradition from earliest times to the lyrics of the Song Dynasty 960-1279 Each chapter begins with an overview of the historical context for the poetry of a particular period and provides a brief biography for each poet Each of the poems appears in the original

Chinese with a word by word translation followed by Michael A Fuller's unadorned translation and a more polished version by modern translators A question based study guide highlights the important issues in reading and understanding each particular text Designed for classroom use and for self study the textbook's goal is to help the reader appreciate both the distinctive voices of the major writers in the Chinese poetic tradition and the grand contours of the development of that tradition

**Literary Forms of Argument in Early China**, 2015-08-17 Literary Forms of Argument in Early China explores formal approaches to the study of philosophical texts to present new methods for the analysis of pre modern thought in China Attempts made by Chinese thinkers to generate literary forms of philosophical reasoning have gone unrecognised within scholarship in China and the West Drawing together the expertise of leading scholars of early Chinese textuality this volume addresses this omission by examining the formal characteristics of an argument the interrelationship between form and content as well as patterned compositions and non linear semantic utterances With these comprehensive new readings the volume makes a landmark contribution to the study of written thinking in early China Contributors include Wim De Reu Joachim Gentz Christoph Harbsmeier Martin Kern Dirk Meyer Michael Nylan Andrew H Plaks David Schaberg Rudolf G Wagner

**Chinese Poetic Modernisms** Paul Manfredi, Christopher Lupke, 2019-05-15 This volume of fourteen essays explores Chinese poetic modernism in all its facets from its origins in the 1920s through 21st century manifestations Modernisms in the plural reflects the complexity of the ideas and forms which can be associated with this literary historical term The volume's contributors take a variety of focus points from literary groups such as 9 Leaves or Bamboo Hat to individuals such as modernist sonneteer Feng Zhi or Taiwan experimentalist Xia Yu Hsia Y and Hong Kong modernist Leung Ping kwan to non biographically oriented chapters concerning modernist language poetry and visual art among other issues Collectively the volume endeavors to present as complete a picture of modernist practice in Chinese poetry as possible

*Encyclopedia of Literary Translation Into English: A-L* O. Classe, 2000

[The Oxford Handbook of Empirical Aesthetics](#) Marcos Nadal, Oshin Vartanian, 2022-09-22 Humans have engaged in artistic and aesthetic activities since the appearance of our species Our ancestors have decorated their bodies tools and utensils for over 100 000 years The expression of meaning using color line sound rhythm or movement among other means constitutes a fundamental aspect of our species biological and cultural heritage Art and aesthetics therefore contribute to our species identity and distinguish it from its living and extinct relatives Science is faced with the challenge of explaining the natural foundations of such a unique trait and the way cultural processes nurture it into magnificent expressions historically and ethnically unique How do the human mind and brain bring about these sorts of behaviors What psychological and neural processes underlie the appreciation of painting music and dance How does training modulate these processes Are humans the only species capable of aesthetic appreciation or are other species endowed with the rudiments of this capacity Empirical examinations of such questions have a long and rich history in the discipline of psychology the genesis of which can be traced back to the publication of Gustav Theodor

Fechner's *Vorschule der Aesthetik* in 1876 making it the second oldest branch in experimental psychology The Oxford Handbook of Empirical Aesthetics brings together leading experts in psychology neuroimaging art history and philosophy to answer these questions It provides the most comprehensive coverage of the domain of empirical aesthetics to date With sections on visual art dance music and many other art forms and aesthetic phenomena the breadth of this volume's scope reflects the richness and variety of topics and methods currently used today by scientists to understand the way our mind and brain endow us with the faculty to produce and appreciate art and aesthetics

### **Readings in Chinese Literary**

**Thought** Stephen Owen, 2020-10-26 This dual language compilation of seven complete major works and many shorter pieces from the Confucian period through the Ch'ing dynasty will be indispensable to students of Chinese literature Stephen Owen's masterful translations and commentaries have opened up Chinese literary thought to theorists and scholars of other languages

*Enchantment and Disenchantment* Wai-yee Li, 2014-07-14 In a famous episode of the eighteenth century masterpiece *The Dream of the Red Chamber* the goddess Disenchantment introduces the hero Pao y to the splendors and dangers of the Illusory Realm of Great Void The goddess one of the divine women in Chinese literature who inspire contradictory impulses of attachment and detachment tells Pao y that the purpose of his dream visit is disenchantment through enchantment or enlightenment through love Examining a range of genres from different periods Wai yee Li reveals the persistence of the dialectic embodied by the goddess while illusion originates in love and desire it is only through love and desire that illusion can be transcended Li begins by defining the context of these issues through the study of an entire poetic tradition placing special emphasis on the role of language and of the feminine element Then focusing on the dream plays by T'ang Hsien-tsu she turns to the late Ming an age which discovers radical subjectivity and goes on to explore a seventeenth century collection of classical tales *Records of the Strange* from the *Liao-chai Studio* by P'u Sung-ling The latter half of the book is devoted to a thorough analysis of *The Dream of the Red Chamber* the most profound treatment of the dialectic of enchantment and disenchantment love and enlightenment illusion and reality Originally published in 1993 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

**How to Read Chinese Poetry** Zong-qi Cai, 2008 In this guided anthology experts lead students through the major genres and eras of Chinese poetry from antiquity to the modern time The volume is divided into 6 chronological sections and features more than 140 examples of the best *shi* *sao* *fu* *ci* and *qu* poems A comprehensive introduction and extensive thematic table of contents highlight the thematic formal and prosodic features of Chinese poetry and each chapter is written by a scholar who specializes in a particular period or genre Poems are presented in Chinese and

English and are accompanied by a tone marked romanized version an explanation of Chinese linguistic and poetic conventions and recommended reading strategies Sound recordings of the poems are available online free of charge These unique features facilitate an intense engagement with Chinese poetical texts and help the reader derive aesthetic pleasure and insight from these works as one could from the original The companion volume How to Read Chinese Poetry Workbook presents 100 famous poems 56 are new selections in Chinese English and romanization accompanied by prose translation textual notes commentaries and recordings Contributors Robert Ashmore Univ of California Berkeley Zong qi Cai Charles Egan San Francisco State Ronald Egan Univ of California Santa Barbara Grace Fong McGill David R Knechtges Univ of Washington Xinda Lian Denison Shuen fu Lin Univ of Michigan William H Nienhauser Jr Univ of Wisconsin Maija Bell Samei Jui lung Su National Univ of Singapore Wendy Swartz Columbia Xiaofei Tian Harvard Paula Varsano Univ of California Berkeley Fusheng Wu Univ of Utah

*China's Literary and Cultural Scenes at the Turn of the 21st Century* Jie Lu, 2013-10-18 China's literary and cultural production at the turn of the twenty first century is marked by heterogeneity plurality and diversity Given its complexity the literary cultural production of this period perhaps can be understood most productively as a response to a global modernity that has touched and transformed all aspects of contemporary Chinese reality The eleven essays in this book offer an introduction to some of the most important works published at the turn of the twenty first century In combining textual analysis of specific works with theoretical insights and in locating the texts in their sociocultural and socioeconomic contexts the essays explore key theoretical issues and intellectual concerns of the time They collectively draw a broad contour of new developments major trends and radical changes capturing the intellectual and cultural Zeitgeist of the age All in all these essays offer new theoretical approaches to and critical perspectives on contemporary Chinese literature and culture

**Chinese Literature** James L. Claren, 2002 Chinese literature one of the world's oldest and richest and consisting originally of poetry and later of drama and fiction may be divided into three major historical periods that roughly correspond to those of Western literary history the classical period from the 6th century BC to the 2nd century AD the medieval period from the third century to the late 12th century and the modern period from the 13th century to the present This book presents an overview of Chinese literature as well as a comprehensive bibliography primarily of English language sources accessed by subject author and title indexes

**Realms of Literacy** David B. Lurie, 2020-03-17 In the world history of writing Japan presents an unusually detailed record of transition to literacy Extant materials attest to the social cultural and political contexts and consequences of the advent of writing and reading from the earliest appearance of imported artifacts with Chinese inscriptions in the first century BCE through the production of texts within the Japanese archipelago in the fifth century to the widespread literacies and the simultaneous rise of a full fledged state in the late seventh and eighth centuries David B Lurie explores the complex processes of adaptation and invention that defined the early Japanese transition from orality to textuality Drawing on archaeological and archival sources varying in

content style and medium this book highlights the diverse modes and uses of writing that coexisted in a variety of configurations among different social groups It offers new perspectives on the pragmatic contexts and varied natures of multiple simultaneous literacies the relations between languages and systems of inscription and the aesthetic dimensions of writing Lurie s investigation into the textual practices of early Japan illuminates not only the cultural history of East Asia but also the broader comparative history of writing and literacy in the ancient world

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