



C H I N E S E

P O E T R Y

AN ANTHOLOGY OF MAJOR MODES AND GENRES

詩

WAI-LIM YIP, EDITOR & TRANSLATOR

Chinese Poetry Major Modes And Genres

Ming Dong Gu



Chinese Poetry Major Modes And Genres:

Chinese Poetry, 2nd Ed., Revised Wai-lim Yip, 1997-04-21 An anthology of Chinese poetry featuring 150 selections drawn from throughout two thousand years each presented in original Chinese characters coordinated with word for word annotations and followed by an English translation **Chinese Poetry** Wai-lim Yip, 1976 *Chinese Poetry*, 1976

Fusion of Critical Horizons in Chinese and Western Language, Poetics, Aesthetics Ming Dong Gu, 2021-07-07 This book begins with a reflection on dichotomies in comparative studies of Chinese and Western literature and aesthetics Critiquing an oppositional paradigm Ming Dong Gu argues that despite linguistic and cultural differences the two traditions share much common ground in critical theory aesthetic thought metaphysical conception and reasoning Focusing on issues of language writing and linguistics metaphor metonymy and poetics mimesis and representation and lyricism expressionism creativity and aesthetics Gu demonstrates that though ways of conception and modes of expression may differ the two traditions have cultivated similar aesthetic feelings and critical ideas capable of fusing critical and aesthetic horizons With a two way dialogue this book covers a broad spectrum of critical discourses and uncovers fascinating connections among a wide range of thinkers theorists scholars and aestheticians thereby making a significant contribution to bridging the aesthetic divide and envisioning world theory and global aesthetics Ezra Pound and the Appropriation of Chinese Poetry Ming Xie, 2015-12-22 This book focuses on the relations between the translation and appropriation of classical Chinese poetry by Ezra Pound and some of his contemporaries and the development of Anglo American Imagist poetry and poetics It is concerned as much with critical aspects of this correlative relationship as with the question of historical influence and ascription The author places the early work of Ezra Pound in the context of works of Chinese translation by other contemporary poet translators such as Arthur Waley and Amy Lowell and examines the whole notion of an ideogrammic poetry as advocated by Ernest Fenollosa and Ezra Pound against an appropriately reconstructed historical and critical context of poetic theory and practice Closely linked to this is a discussion of Pound s use of personae and modulation of the elegiac in relation to the immediately preceding context of late Victorian elegiac lyricism and Brownigesque dramatic monologue Through a series of close readings of translations from the Chinese especially those by Pound the author shows how the critical problem of what is involved in translating a Chinese poem into a new English poem is closely linked to the particulars of early Modernist literary history In particular through tracing the trajectory of a number of central issues and notions such as absolute free floating metaphor metaphor as epiphanic image and its relation to syntax metaphor and parallelism experiments with rhythm and cadence the book explores some of the reasons for Fenollosa s and Pound s emphasis on the visual image the notion of phanopoeia and ideogrammic verbal action as the active perceiving of relations and closely examines the genesis and significance of Pound s ideogrammic method as well as the question of cultural misreading and vicarious envisagement and provides a critical overview of Pound s general engagement with translation Chinese Aesthetics and Literature Corinne

H. Dale,2004-03-18 Featuring the work of renowned scholars this anthology provides an introduction to Chinese aesthetics and literature *Guide to Chinese Poetry and Drama* Richard John Lynn,1984 **Diffusion of Distances** Wai-Lim Yip,2023-11-03 In this collection of passionately argued essays the internationally acclaimed poet and critic Wai lim Yip calls Western scholarship to account for its treacherous representation of non Western literature Yip moves from Plato to Hans Georg Gadamer from Chuang tzu to Mao Tse tung from John Donne to Robert Creeley as he attempts to create a double consciousness that includes the state of mind of the original author and the expressive potentials of the target language He aims first to expose the types of distortions that have occurred in the process of translation from one language to another and second to propose guidelines that will prevent this kind of linguistic violence in the future In this collection of passionately argued essays the internationally acclaimed poet and critic Wai lim Yip calls Western scholarship to account for its treacherous representation of non Western literature Yip moves from Plato to Hans Georg Gadamer from *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 **The Journal of Asian Studies** ,1978 *Literature East & West* ,1977 中国语言教师协会,1981 中国语言教师协会,1977 中国语言教师协会,1992 A quarterly of comparative studies of Chinese and foreign literatures *XCP* ,1997 **Meng Hao-Jan** Paul W. Kroll,1981 *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 T ang 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 H lderlin 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

Comparative Literature Now International Comparative Literature Association. Congress,Milan V. Dimić,1999 **Ironwood** ,1981 **Encyclopedia of Library and Information Science** Allen Kent,Harold Lancour,Jay E. Daily,1977-05-01 *The Encyclopedia of Library and Information Science* provides an outstanding resource in 33 published volumes with 2 helpful indexes This thorough reference set written by 1300 eminent international experts offers librarians

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