

# Transcultural Spaces Toward A Poetics Of Chinese Film Book

Language-Paradox-Poetics Traditional Chinese Poetry and Poetics Recarving the Dragon Studies in Chinese Poetry The Anchor Book of Chinese Poetry Chinese Poetic Writing Crystal The Art of Chinese Poetry 雪晨 A Snowy Morning The Poetics of Chinese Cinema Studies in Chinese Poetry and Poetics Configurations of Comparative Poetics The Princeton Encyclopedia of Poetry and Poetics How to Read Chinese Poetry Modern Poetry in China Essays on Contemporary Chinese Poetry The Poetics of Decadence 扩散 Diffusion of Distances James J.Y. Liu Stephen Owen Olga Lomová James R. Hightower Tony Barnstone François Cheng Catherine Yi-yu Cho Woo James J. Y. Liu Zhiwei Lu Michel Hockx Gary Bettinson Zong-qi Cai Stephen Cushman Zong-qi Cai Paul Manfredi Julia C. Lin Fusheng Wu Wai-Lim Yip

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in attempting to define a poetics of paradox from a traditional chinese standpoint james liu explores through a comparative approach linguistic textual and interpretive problems of relevance to western literary criticism liu s study evolves from a paradoxical view originating from early confucian and daoist philosophical texts that the less is said in poetry the more is meant such a view implied the existence of paradox in the very use of language and led traditional chinese hermeneutics to a study of metaparadox the use of language to explicate texts the meaning of which transcends language itself as liu illustrates elements of traditional chinese hermeneutics with examples of poetic and critical works he makes comparisons with the works of such western literary figures as shakespeare mallarme pound ionesco derrida and shepard the comparisons bring to light a crucial difference in conceptualization of

language chinese critics especially those influenced by daoism and buddhism seem to have held a deitic view of language language points to things whereas western critics seem to have thought of language as primarily mimetic language represents things liu examines the consequences of these views showing how both offer insights into the meaning of text and to what extent both have led to a metaparadox of interpretation originally published in 1988 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

this collection of seventeen essays by james r hightower and florence chia ying yeh contains three chapters on shih poetry ten chapters on sung tz u and four chapters on the works of wang kuo wei it includes ten previously unpublished works including hightower s now classic work on t ao ch ien and yeh s studies of subg tz u as well as seven important additions to the literature on chinese poetry the essays treat individual poets particular poetic techniques for example allusion and general issues of period style and poetry criticism the previously published items have been updated to include the chinese texts of all poems presented in translation although authored separately by professors hightower and yeh the essays presented here are the result of their thirty years of collaboration in working on chinese poetry through close readings of individual texts the two authors explicate the stylistic and psychological components of the work of the poets they study and present compelling interpretations of their poems

unmatched in scope and literary quality this landmark anthology spans three thousand years bringing together more than six hundred poems by more than one hundred thirty poets in translations many new and exclusive to the book by an array of distinguished translators here is the grand sweep of chinese poetry from the book of songs ancient folk songs said to have been collected by confucius himself and laozi s dao de jing to the vividly pictorial verse of wang wei the romanticism of li po the technical brilliance of tu fu and all the way up to the twentieth century poetry of mao zedong and the post cultural revolution verse of the misty poets encompassing the spiritual philosophical political mystical and erotic strains that have emerged over millennia this broadly representative selection also includes a preface on the art of translation a general introduction to chinese poetic form biographical headnotes for each of the poets and concise essays on the dynasties that

structure the book the anchor book of chinese poetry captures with impressive range and depth the essence of china's illustrious poetic tradition

chinese poetic writing has been considered by many to be one of the most innovative studies of chinese poetry cheng illustrates his text with an annotated anthology of 135 poems from the golden age of tang dynasty featuring lively translations of the works of tu fu li po wang wei and other poets the 1982 translation based on the original french 1977 edition has been greatly expanded by cheng with many new additions

the many manifestations of chinese poetry are crystals in which we may glimpse the multi faceted reflections of chinese life values philosophy and emotions this artistic and literary genre reveals the inner lives of the chinese people how they think feel imagine and hope the authors have sought to convey some sense however fragmentary of the artistic impulse in china as it confronts the endless mystery of existence through the millenia the continuing impact of external influences on a culture remains uncertain so too does the scope of the influence china will have on the world community in the twenty first century and beyond if you listen closely and with a receptive ear the resounding echoes of china's past present and future can be heard in the mellifluous voices of its poets

this concise introduction to chinese poetry serves as a primer for english speakers eager to expand their understanding and enjoyment of chinese culture james j y liu first examines the chinese language as a medium of poetic expression and contrary to the usual focus on the visual qualities of chinese script emphasizes the auditory effects of chinese verse he provides a succinct survey of chinese poetry theory and concludes with his own view of poetry based upon traditional chinese concepts this book should be read by all those interested in chinese poetry achilles fang poetry this is a significant contribution to the understanding and appreciation of chinese poetry lucidly presented in a way that will attract a wide audience and offering an original synthesis of chinese and western views that will stimulate and inspire students of poetry everywhere hans h frankel harvard journal of asiatic studies this is a book which can be recommended without reservation to anyone who wants to explore the world of chinese poetry in translation james r hightower journal of asian studies

a survey of the poetry written between 1917 and 1922 by zhou zuoren xu yunuo ye shaojun yu pingbo zhu ziqing liu yanling guo shaoyu and zheng zhenduo

this book examines the aesthetic qualities of particular chinese language films and the rich artistic traditions from which they spring it brings together leading experts in the field and encompasses detailed and wide ranging case studies of films such as hero house of flying daggers spring in a small town 24 city and the grandmaster and filmmakers including hou hsiao hsien jia zhangke chen kaige fei mu zhang yimou johnnie to and wong kar wai by illuminating the form and style of chinese films from across cinema history the poetics of chinese cinema testifies to the artistic value and uniqueness of chinese language filmmaking

this comprehensive comparative study of western and chinese poetics begins with broad examinations of the two traditions over more than two and a half millennia from these parallel surveys a series of important theoretical questions arises how do western and chinese critics conceptualize the nature origin and function of literature what are the fundamental differences if any in their ways of thinking about literature can we account for these differences by examining western truth based and chinese process based cosmological paradigms what are the major distinctive concepts of literature developed within western and chinese poetics how have these concepts impacted the development of the two traditions at various times after considering a wide range of major critical texts configurations of comparative poetics presents bold and cogent answers to these questions while shedding light on the distinctive orientations of western and chinese poetics the second half of the book features four comparative case studies plato and confucius on poetry wordsworth and liu xie on the creative process the twentieth century imagists and their earlier chinese counterparts on the relationship of the chinese written character to poetics and derrida and the madhyamika buddhists on language and onto theology the author not only identifies an array of critical concerns shared by western and chinese critics but also differentiates the conceptual models used by each and traces them to cosmological paradigms

the most important poetry reference for more than four decades now fully updated for the twenty first century through three editions over more than four decades the princeton encyclopedia of poetry and poetics has built an unrivaled reputation as the most comprehensive and authoritative reference for students scholars and poets on all aspects of its subject history movements genres prosody rhetorical devices critical terms and more now this landmark work has been thoroughly revised and updated for the twenty first century compiled by an entirely new team of editors the fourth edition the first new edition in almost twenty years reflects recent changes in literary and cultural studies providing up to date coverage and giving greater attention to the

international aspects of poetry all while preserving the best of the previous volumes at well over a million words and more than 1 000 entries the encyclopedia has unparalleled breadth and depth entries range in length from brief paragraphs to major essays of 15 000 words offering a more thorough treatment including expert synthesis and indispensable bibliographies than conventional handbooks or dictionaries this is a book that no reader or writer of poetry will want to be without thoroughly revised and updated by a new editorial team for twenty first century students scholars and poets more than 250 new entries cover recent terms movements and related topics broader international coverage includes articles on the poetries of more than 110 nations regions and languages expanded coverage of poetries of the non western and developing worlds updated bibliographies and cross references new easier to use page design fully indexed for the first time

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

this book is in the cambria sinophone world series general editor victor h mair includes rare color images chinese poetry along with many other art forms in china underwent a highly self conscious transformation in the first decades of the twentieth century poetry perhaps more than any

other art form did so under the heavy burden of a voluminous literary precedent a precedent which was in its very format of patterned words inscribed on scrolls a mark of the chinese literati tradition turning away from this tradition seemed necessary in the context of a political social and cultural reform movement which was designed to strengthen china in the face of increasing international pressure as well as domestic breakdown at the same time reforming a poetic tradition which had served as a principal touchstone of aesthetic accomplishment from its role in confucian canon as object of contemplation for correct action to its function as a test of candidate s qualifications to govern through the civil service examination to its function as national past time in all manner of social gathering was a major challenge the result of such a predicament for poets throughout the twentieth century has been the compulsion to discover a poetic style which resonates with the modern world and yet is rooted in chinese cultural experience one way in which poets have been able to accomplish this is by relying on poetry s visuality be it in the graphic properties of the writing system itself the visual context of the presentation of the poetic texts or the acute image details in the poems the history of approximately one century of modern chinese poetry production has been addressed broadly in scholarship but such broad strokes tend to miss important dynamics which fall outside of general narratives the importance of chinese visual tradition to modern chinese poets is a good case in point accordingly this book addresses specific manifestations of the nexus connecting modernity and visuality in chinese poetry it begins with a discussion of may fourth poetics as exemplified in the groundbreaking work of li jinfu china s first symbolist poet from there the book traces notable developments of visuality in the new form or free verse writing called xinsi or new poetry through mid century modernist experiments in taiwan focusing on ji xian from there the book then explores the avant garde poetry of luo qing and xia yu before returning to mainland chinese developments of misty poets yan li and his contemporaries the work concludes with a wide variety of poet artists writing and exhibiting in the twenty first century looking across this period of modern chinese poetry s development one is able to observe how important the visual verbal dynamic has been to the innovation of poetic style and method from the twenty first century on such multi media expressions will likely continue to grow this is a function of a chinese aesthetic tradition pairing word and image and will continue to manifest in new and more inventive ways this is an important book for asian literary and art history studies and history collections

a reconsideration of chinese decadent tuifei poetry which argues that this poetry is not a marginal trend but rather a vital part of the chinese literary tradition

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

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