

Readings In Chinese Literary Thought

Carlos Rojas, Andrea Bachner

Readings In Chinese Literary Thought:

Readings in Chinese Literary Thought Stephen Owen, 1992 In this dual language compilation of seven complete major works and many shorter pieces from the Confucian period through the Ch ing dynasty Stephen Owen provides fundamental texts in the history of Chinese thought on literature and comments on them extensively Canonical early statements prefaces poems on poetry treatises short essays letters technical manuals all are represented and placed in their historical and cultural context Besides discussing individual selections in detail Owen traces the development of motifs methods of argumentation and deep concerns in Chinese literary thought and explains how they diverge from Western literary theory This beautifully designed volume will be indispensable to students of Chinese literature while its translations and commentaries will open up Chinese literary thought to theorists and scholars of other languages **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 Stephen-Readings in Chinese Literary Thought Stephen Owen, 1992 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 Modern Chinese Literary Thought Kirk A. Denton, 1996 This volume presents a broad range of writings on modern Chinese literature Of the fifty five essays included forty seven are translated here for the first time including two essays by Lu Xun In addition the editor has provided an extensive general introduction and shorter introductions to the five parts of the book historical background a synthesis of current scholarship on modern views of Chinese literature and an original thesis on the complex formation of Chinese literary modernity The collection reflects both the mainstream Marxist interpretation of the literary values of modern China and the marginalized views proscribed at one time or another by the leftist canon It offers a full spectrum of modern Chinese perceptions of fundamental literary issues

Poetry and Power of Judgment Song Ye,2024-07-25 This book examines Chinese traditional poetry with an emphasis on the sources of pleasure in creating and appreciating classical Chinese poems and the basis for valid aesthetic judgments

about poetry The pleasure derived from art plays a crucial role in people s evaluation of its worth This book shows that Chinese classical poetics and Western aesthetics agree on the sources of aesthetic pleasure Both hold despite their obvious differences that aesthetic taste essentially involves cognition The book explores important ideas in traditional Chinese poetry emphasizing that Poetry is founded upon the power of judgement shi This central idea guides other key concepts throughout the history of Chinese poetics revealing the fundamental principles of creating and appreciating poetic art The author presents new views of traditional Chinese poetry and poetics by unifying these long dispersed basic propositions into a new coherent cognitivist framework that also gives due importance to emotion Scholars and students studying Chinese literature poetics philosophy of art and philosophy of mind will find this book interesting The Siren and the Sage Steven Shankman, Stephen Durrant, 2003-09-16 The cultures of ancient China and ancient Greece have exerted immeasurable influence on later civilizations The texts and cultural values of classical China spread throughout East Asia and became the foundation of learning in Korea Japan and Vietnam Greek learning and culture receive credit for many of the intellectual paradigms of the West Probably the one which is most distinctly Western is the tradition of logical proof and the related assumption that as Aristotle put it in Metaphysics 980 we all desire to know In contrast the Chinese tradition as exemplified by Laozi s Dao de jing cautions that through our desire to know we may forfeit wisdom thus engendering a split between knowledge and wisdom The Siren and the Sage is a comparative study of what some of the most influential writers of ancient China and ancient Greece thought it meant to know and whether they distinguished knowledge from wisdom It surveys selected works of poetry history and philosophy from roughly the eighth through the second centuries BCE focusing on the Odyssey the ancient Chinese Classic of Poetry Thucydides History of the Peloponnesian War Sima Qian's Records of the Historian Plato's Symposium Laozi's Dao de jing and the writings of Zhuangzi The intention through such juxtaposition is to introduce foundational texts of each tradition texts which continue to influence most of the world's peoples It is intriguing to ask what awareness if any these distinctive cultures had of each other A considerable body of scholarship comparing ancient Greece and ancient China now exists Scholars are presenting evidence that the two cultures may actually have been aware of each other's presence even though that awareness was presumably indirect perhaps mediated by the nomadic peoples of Central Asia While not directly contributing evidence the authors argue that comparing the cultures of Greece and China will continue to be an irresistible and important scholarly debate. The book offers a provocative study which is accessible to students and general readers and at the same time contributes to the debate **Reading Du Fu** Xiaofei Tian, 2020-06-23 This is the first collection of essays in English contributed by well known experts of Chinese literature as well as scholars of a younger generation dedicated to the poetry of Du Fu commonly regarded as the greatest Chinese poet These essays are engaged in historically nuanced close reading of Du Fu s poems both canonical and less known from new angles and in various contexts and discuss a series of critical issues including the local and the imperial the body politic and the individual

body poetry and geography perspectives on the complicated relation of religion and literature materiality and contemporary reception of Du Fu poetry and visual art and tradition and modernity Many of the poems discussed in this book were written in the backwater town of Kuizhou far from Du Fu s earlier residence in the capital city Chang an at a time when the Tang dynasty was going through devastating social and political disturbances The authors contend that Du Fu s isolation from the elite literary establishments allowed him to become a pioneer who introduced a new order to the Chinese poetic discourse However his attention to details in everyday reality his preoccupation with domestic life and the larger issues embroiled in it his humor and his ability to surprise tend to be obscured by the clich d image of the poet sage and poet historian an image this collection of essays successfully complicates The scholarship that went into this collection of essays is extremely solid and fills an important gap in the study of China's greatest poet Du Fu The convincing and compelling collection of articles from distinguished scholars rereads Du Fu from fresh and different perspectives and informs the reader about the amazing power of intertextuality Kang I Sun Chang Yale University This rich and multilayered collection of essays about Du Fu all written by major scholars presents research of the highest quality and originality that succeeds most impressively in enriching and deepening our knowledge and appreciation of this great poet This volume has the potential to engender a new stage of Du Fu studies Antje Richter University of Colorado Boulder Chinese Literature Sabina Knight, 2012-02-03 Perhaps nowhere else has literature been as conscious a collective endeavor as in China and China s survival over three thousand years may owe more to its literary traditions than to its political history This Very Short Introduction tells the story of Chinese literature from antiquity to the present focusing on the key role literary culture played in supporting social and political concerns Embracing traditional Chinese understandings of literature as encompassing history and philosophy as well as poetry and poetics storytelling drama and the novel Sabina Knight discusses the philosophical foundations of literary culture as well as literature s power to address historical trauma and cultivate moral and sensual passions From ancient historical records through the modernization and globalization of Chinese literature Knight draws on lively examples to underscore the close relationship between ethics and aesthetics as well as the diversity of Chinese thought Knight also illuminates the role of elite patronage the ways literature has served the interests of specific groups and questions of canonization language nationalism and cross cultural understanding The book includes Chinese characters for names titles The Origins of Chinese Literary Hermeneutics Martin Svensson Ekström, 2024-03-01 Explores how and key terms China's oldest poetry collection was interpreted in a Confucian exegetical text the Mao Commentary in the mid second century BCE The Shijing Canon of Odes is China's oldest poetry collection traditionally considered to have been edited by Confucius himself Despite their enormous importance for Confucianism and Chinese civilization the 305 odes have for millennia also puzzled readers Why did the Sage include in the Canon apparently lewd poems about women promising men to hitch up their skirts and wade the river and men tossing and turning in bed yearning for young women What did the

innumerable representations of plants beasts and birds and of various climactic and astronomical phenomena signify beyond their immediate function as natural descriptions One such puzzled reader was Mao Heng a learned Confucian employed at a minor court in the mid second century BCE The object of this study is the Commentary that Mao composed on the Odes and in particular the hermeneutic tool the xing that he invented to explain the figurality and tropes at play in them Mao s xingish interpretation of the Odes is both genuinely hermeneutic in that it explains the rhetorical organization of these poems and thoroughly ideological since it allows Mao to transform them into Confucian dogma The book also argues that the xing content function and cultural importance is comparable to the Aristotelian concept of metaphor metaphora and that the xing the Odes and the practice of shi Chinese poetry demand an intercultural comparative reading for a more nuanced understanding Beacon Fire and Shooting Star Xiaofei Tian, 2020-10-26 The Liang dynasty 502 557 is one of the most brilliant and creative periods in Chinese history and one of the most underestimated and misunderstood Under the Liang literary activities such as writing editing anthologizing and cataloguing were pursued on an unprecedented scale yet the works of this era are often dismissed as decadent and no more than a shallow prelude to the glories of the Tang This book is devoted to contextualizing the literary culture of this era not only the literary works themselves but also the physical process of literary production such as the copying and transmitting of texts activities such as book collecting anthologizing cataloguing and various forms of literary scholarship and the intricate interaction of religion particularly Buddhism and literature Its aim is to explore the impact of social and political structure on the literary world China and the West at the Crossroads Daiyun Yue, 2016-06-23 Beginning with a retrospective of the past century this book offers a panoramic picture of Chinese comparative literature from its nascence in the early 1920s through its evolution in the 1980s to the new development at the turn of the century ending with a prospective look at the future of comparative literature in the 21st century The articles presented here reveal the author's deep understandings of the literature and culture of her own country and those of other countries A rich array of case studies and in depth theorizing make it an extremely interesting and enlightening read Prof Daiyun Yue is a prominent professor at Peking University and a leading figure in Chinese comparative literature She has served as Head of the Institute for Comparative Literature and Cultural Studies PKU 1984 1998 and the third president of the Chinese Comparative Literature Association 1989 2014 Further she is the founder of Dialogue Transculturel a much acclaimed journal of comparative literature Prof Yue approaches outstanding literature as a bridge to link people of different cultural traditions The reason why interdisciplinary literary research between two alien cultures is possible is because dialog between alien cultures along with exchange and understanding is more readily realized through literature Herein lies the value of comparative literature **Reading Tao Yuanming** Wendy Swartz, 2020-03-17 Tao Yuanming 365 427 although dismissed as a poet following his death is now considered one of China's greatest writers Over the centuries portrayals of his life some focusing on his eccentricity others on his exemplary virtue have elevated him to

iconic status This study of the posthumous reputation of a central figure in Chinese literary history the mechanisms at work in the reception of his works and the canonization of Tao himself and of particular readings of his works sheds light on the transformation of literature and culture in premodern China It focuses on readers interpretive negotiations with Tao s works and on changes in hermeneutical practices critical vocabulary and cultural demands as well as the intervention of interested and influential readers in order to trace the construction of Tao Yuanming Driven by a dialogue on categories at the very heart of literati culture reclusion personality and poetry this cumulative process spanning fifteen centuries the author argues helps explain the very different pictures of Tao Yuanming and the divergent ways of reading his works across time and illuminates central issues animating premodern Chinese culture Literature and Power Zhu Guohua, 2023-11-28 With reference to the theoretical framework of Michel Foucault and Pierre Bourdieu this book offers a critical investigation into such epic issues as the end of art and the inherent laws of literature s evolution while conflating the two into one major argumentation The book proceeds from Hegel's claim of the end of art to tackle the universal yet essential problem of literature its legitimacy in a sociological sense It invests Bourdieu s sociological terms power capital habitus field and so forth into the study of literature and art while taking on other theoretical enquiries particularly the Marxist exploration into ideology as well as aspects of economics and communication studies This book will be a valuable resource for students and scholars of the sociology of literature cultural studies and those with specific interests in Chinese literature literary and art China Pluperfect I Frank Vigneron, 2022-07-01 Initially based on a comparative study of Chinese and Euro American art theory in the 18th and 19th centuries this book examines how both cultures looked at their own past and their outside i e what was construed as not belonging to their own cultural sphere and how they devised new ways of adapting them into evolving cultural constructs While the 17th century was still a time when the epistemological backgrounds of both civilizations were so profoundly different that nearly no dialogue was possible the 18th century saw the emergence in both places of profound changes that would get them close enough to create the conditions for the beginning of a conversation First quite superficial and taking shape mostly in the decorative arts this process of rapprochement while remaining chaotic and unpredictable led to wider and more profound zones of contact throughout the late 19th and 20th centuries Through the reinterpretations of each other's cultural creations these zones of contact grew wider as the conditions for globalization became more and more prevalent Frank Vigneron observes and explores these changes through texts and the visual arts to reveal how these two civilizations while keeping their own characteristics managed to develop fruitful dialogues and create deeply intertwined cultures As an example the final chapter looks at contemporary Chinese calligraphy as an art that even though it has no equivalent in Euro America successfully integrated cross cultural theoretical elements thus exemplifying how past and outside can combine into new artistic constructs Enjoyment Anna-Teresa Tymieniecka, 2013-03-14 Philosophy art criticism and popular opinion all seem to treat the aesthetics of the comic as lightweight while the tragic

seems to be regarded with greater seriousness Why this favouring of sadness over joy Can it be justified What are the criteria by which the significance of comedy can be estimated vis vis tragedy Ouestions such as these underlie the present selection of studies which casts new light on the comic the joyful and laughter itself. This challenge to the popular attitude strikes into new territory relating such matters to the profundity with which we enjoy life and its role in the deployment of the Human Condition In her Introduction Tymieniecka points out that the tragic and the comic might be complementary in their respective sense bestowing modes as well as in their dynamic functions they might both share in the primogenital function of promoting the self individualising progress of human existence For the first time in philosophy laughter mirth joy and the like are revealed as the modalities of the essential enjoyment of life being brought to bear in an illumination of the human Written at Imperial Command Fusheng Wu, 2009-01-08 Explores both the literary features and historical context of poetry written for imperial rulers during China's early medieval period The Oxford Handbook of Modern **Chinese Literatures** Carlos Rojas, Andrea Bachner, 2016 With over forty original essays The Oxford Handbook of Modern Chinese Literatures offers an in depth engagement with the current analytical methodologies and critical practices that are shaping the field in the twenty first century Divided into three sections Structure Taxonomy and Methodology the volume carefully moves across approaches genres and forms to address a rich range topics that include popular culture in Late Qing China Zhang Guangyu s Journey to the West in Cartoons writings of Southeast Asian migrants in Taiwan the Chinese Anglophone Novel and depictions of HIV AIDS in Chu T ien wen s Notes of a Desolate Man Liu Zaifu: Selected Critical Essays Zaifu Liu, 2021-06-17 Liu Zaifu is a name that has already been ingrained within contemporary Chinese literary history This landmark volume presents Anglophone readers with Liu s profound reflections on Chinese literature and culture at different times The essays collected here demonstrate Liu s historical experience and trajectory as an exiled Chinese intellectual who persistently safeguards the individuality and the autonomy of literature refusing to succumb to political manipulation Liu s theory of literary subjectivity has opened ways for Chinese writers to thrive and innovate His panoramic view not only unravels the intricate interplay between literature and politics but also firmly regards the transcendental value of literature as a significant ground to subvert revolutionary dogmatism and criticize Chinese modernity Rather than drawing upon the existing paradigm he reinvents his own unique theoretical conceptions in order to exile the borrowed gods

<u>Culture and Power in the Reconstitution of the Chinese Realm, 200–600</u> Scott Pearce, Audrey Spiro, Patricia Ebrey, 2020-03-23 The period between the fall of the Han in 220 and the reunification of the Chinese realm in the late sixth century receives short shrift in most accounts of Chinese history The period is usually characterized as one of disorder and dislocation ethnic strife and bloody court struggles Its lone achievement according to many accounts is the introduction of Buddhism In the eight essays of Culture and Power in the Reconstitution of the Chinese Realm 200 600 the authors seek to chart the actual changes occurring in this period of disunion and to show its relationship to what preceded and followed it

This exploration of a neglected period in Chinese history addresses such diverse subjects as the era s economy Daoism Buddhist art civil service examinations forays into literary theory and responses to its own history

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