



Problem Of A Chinese Aesthetic

**Yolaine Escande,Chenyang Li,Vincent
Shen**



Problem Of A Chinese Aesthetic:

The Problem of a Chinese Aesthetic Haun Saussy, 1995-01-01 The Problem of a Chinese Aesthetic calls for and applies a new model of comparative literature one that instead of taking for granted the commensurability of traditions and texts gives incompatibility and contradiction their due Exposing contemporary literary theory to the risks of ancient Chinese literature and vice versa this book considers a linked series of case studies To what degree does the translation between languages and texts that we call comparative literature depend on allegory or translation within a single text or language The author offers an important new perspective on the reading of the Shih ching or Book of Odes and the question of allegory and metaphor in the Chinese poetic tradition

Issues of Contemporary Art and Aesthetics in Chinese Context Eva Kit Wah Man, 2015-08-17 This book discusses how China's transformations in the last century have shaped its arts and its philosophical aesthetics For instance how have political economic and cultural changes shaped its aesthetic developments Further how have its long standing beliefs and traditions clashed with modernizing desires and forces and how have these changes materialized in artistic manifestations In addition to answering these questions this book also brings Chinese philosophical concepts on aesthetics into dialogue with those of the West making an important contribution to the fields of art comparative aesthetics and philosophy

Chinese Aesthetics in a Global Context Zhirong Zhu, 2022-01-04 This book examines aesthetic issues based on humanities principles and creates a theory of Chinese aesthetics from a global perspective by applying China's traditional and cultural history to a Western theoretical framework In particular this book emphasizes the shared features of Confucianism Daoism and Buddhism namely the unity of heaven and men unity of nature and society and the materialization of human feelings and humanization of material things It also highlights the dominant role of humans in the aesthetic relationship between human and object while placing imagery in a focal position

The Worlds of Classical Chinese Aesthetics Paul R. Goldin, 2024-03-12 This book presents the foundations of classical Chinese aesthetic discourse roughly from the Bronze Age to the early Middle Ages with the following animating questions What is art Why do we produce it How do we judge it The arts that garnered the most theoretical attention during this time period were music poetry calligraphy and painting and this book considers the reasons why these four were privileged Whereas modern artists most likely consider themselves musicians or poets or calligraphers or painters or sculptors or architects the pre modern authors who produced the literature that established Chinese aesthetics prided themselves on being wenren cultured people conversant with all forms of art and learning Other comparisons with Western theories and works of art are presented at due junctures Key Features Addresses Chinese aesthetic discourse on its own terms Provides comparisons of key concepts and theories with examples from Western sources Includes more coverage of primary sources than any other English language book on the subject Each chapter opens with a helpful summary highlighting the chapter's key themes

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 *Fin-de-siècle Russia and Chinese Aesthetics* Jinyi Chu, 2024-08-30 Many are familiar with European modernists' interest in Chinese art and poetry; however, less well known is that Russian literature and art at the turn of 20th century also flourished in a sustained dialogue with China. In *Fin de si cle Russia and Chinese Aesthetics*, Jinyi Chu reconsiders the place of Russia in the genealogy of global modernism by exploring the enduring impact of China on pre-revolutionary Russian culture. This book argues that fin de si cle Russian ideas about increasing global cultural and socioeconomic interconnectedness emerged from their unsettling encounters with China. Drawing on literary texts, paintings, advertisements, official documents, and archival work in Russia, China, France, and the United States, Chu reconstructs surprising stories about cultural interactions. From Innokenty Annensky's encounter with a Tibetan monk in Paris, Aleksei Remizov's adaptations of Chinese ghost stories, and Lev Tolstoy's translations of the Daoist canon to Ilya Mashkov's fauvist painting of a Chinese fairy, this book presents a new cultural history of fin de si cle Russia in relation to the East. *Fin de si cle Russia and Chinese Aesthetics* casts new light on the intricate relationships between geopolitics and transnational aesthetics. It moves beyond the idea that Russian literary and artistic representations of China were simply manifestations of Russia's imperial ideology and Eurasian cultural identity. Instead, Chu shows that literature and art actively renegotiate and destabilize the preconceived world order at a time of intensifying geopolitical and cultural transformation when China shifted from Russia's rival in Inner Asia to a target in the competition of global imperialist powers.

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.

Introduction To Chinese Aesthetics Chunshi Yang, 2025-05-29 The purpose of this book is to systematize traditional Chinese aesthetic thought, reveal its internal logic, and carry out a dialogue with modern Western aesthetics so as to rebuild the Chinese aesthetic system. Chinese aesthetics embodies the concept of intersubjectivity, which has modern significance. It is based on the idea of unity between heaven and humanity, viewing aesthetic as the communication between the self-subject and the world-subject, in contrast to the Western aesthetic epistemology that regards aesthetic as the sensory perception of the subject toward the object. Additionally, the methodology of intuitive

perception is another characteristic of Chinese aesthetics that holds modern significance Chinese aesthetics emphasizes the emotionality of aesthetics from the perspective of value theory distinguishing itself from the epistemological tradition of Western aesthetics It differs from Western consciousness aesthetics as it embodies corporeality representing aesthetics of experience that integrates body and mind It posits that aesthetic is not purely a spiritual activity nor is it a form of contemplation but rather an experience that integrates body and mind and an idealized way of life Therefore aesthetic can nurture temperament and poeticize life Furthermore in Chinese aesthetics it is emphasized that aesthetics serves as a mode of experiencing the Way The Way is discovered through aesthetic intuition and emotional experiences and it is actualized through imagery thereby laying the groundwork for an aesthetic phenomenology The reinterpretation and reconstruction of Chinese aesthetics is a product of the dialogue between Chinese and Western aesthetics Since its publication this book has garnered widespread attention and acclaim from the academic community in China It embodies professor Yang's Transcendental Aesthetic view with Inter subjectivity bridging ancient and modern perspectives and fostering communication between Chinese and Western Aesthetics

Theory as World Literature Jeffrey R. Di Leo, 2024-12-26 The first collection to consider what it means for theory to be considered as a species of world literature and vice versa What does it mean for theory to be considered as a species of not just literature but world literature This volume offers a wide range of accounts of how the worlding of literature both problematizes the national categorizing of theory e.g. French theory and brings new meanings and challenges to the coming together of theory and literature In sum it presents theory as world literature as a viable alternative to more commonplace approaches to theory Under such an approach to theory what it means to be an African American or Asian theorist let alone a French German or Spanish one in the new millennium is as complicated or simple as what means to be African American or Asian Worlded literature is not considered here as only the world literature of nations and nationalities Rather it is also the worlded literature of individuals crossing borders mixing stories and speaking in dialect So too is it the worlded literature of the multinational corporate publishing industry wherein success in the global market is a major determinate of aesthetic and literary value Offering accounts of what it means to consider theory as world literature the authors in this pioneering collection explore the ways in which we might regard theory as connected and reconnected through global literary networks of increasing complexity and precarity By approaching theory from this perspective Theory as World Literature demonstrates how and why theory is more worldly now than ever

Configurations of the Real in Chinese Literary and Aesthetic Modernity Peter Button, 2009 Tracing the formation of the modern concept of literature in 20th century China this book examines the emergence of the Chinese socialist realist novel in relation to the literary and philosophical currents globalized in the wake of capitalist modernity Provided by publisher

Transnationalism and Translation in Modern Chinese, English, French and Japanese Literatures Ryan Johnson, 2020-12-15 The theory of literary worlds has become increasingly important in comparative and world

literatures But how are the often contradictory elements of Eastern and Western literatures to cohere in the new worlds such contact creates Drawing on the latest work in philosophical logic and analytic Asian philosophy this monograph proposes a new model of literary worlds that is best suited to comparative literature dealing with Western and East Asian traditions Unlike much discussion of world literature anchored in North American traditions featured here is the transnational work of artists philosophers and poets writing in English French Japanese and Mandarin in the twentieth century Rather than imposing sharp borders this book suggests that vague boundaries link Eastern and Western literary works and traditions and that degrees of distance can better help us to see the multiple dimensions that both distinguish and join together literary worlds East and West As such it enables us to grasp not only how East Asian and Western writers translate one another's works into their own languages and traditions but also how modern writers East and West modify their own traditions in order to make them fit in the new constellation of literary worlds brought about by the complex flow of literary information across twentieth century Eurasia

The Chinese Aesthetic Tradition Zehou Li, 2009-11-12 Li Zehou b 1930 has been an influential thinker in China since the 1950s Before moving to the U S in the wake of the Tiananmen Square protests of 1989 Li published works on Kant and traditional and contemporary Chinese philosophy The present volume a translation of his *Huaxia meixue* 1989 is considered among Li's most significant works Apart from its value as an introduction to the philosophy of one of contemporary China's foremost intellectuals *The Chinese Aesthetic Tradition* fills an important gap in the literature of Chinese aesthetics in English It presents Li's synthesis of the entire trajectory of Chinese aesthetic thought from ancient times to the early modern period incorporating pre Confucian and Confucian ideas Daoism Chan Buddhism and the influence of Western philosophy during the late imperial period As one of China's As one of China's major contemporary philosophers and preeminent authority on Kant Li is uniquely positioned to observe this trajectory and make it intelligible to today's readers *The Chinese Aesthetic Tradition* touches on all areas of artistic activity including poetry painting calligraphy architecture and the art of living Right government the ideal human being and the path to spiritual transcendence all come under the provenance of aesthetic thought According to Li this was the case from early Confucian explanations of poetry as that which gives expression to intent through Zhuangzi's artistic depictions of the ideal personality who discerns the natural way of things and lives according to it to Chan Buddhist inspired notions that nature and words can come together to yield insight and enlightenment In this enduring and stimulating work Li demonstrates conclusively the fundamental role of aesthetics in the development of the cultural and psychological structures in Chinese culture that define humanity

Inter-culturality and Philosophic Discourse Yolaine Escande, Chenyang Li, Vincent Shen, 2014-07-24 Responding to a deep and universal need of philosophizing in the context of intensive intercultural interaction among all philosophical traditions in the process of globalization this timely book offers a unique collection of excellent papers on intertranslatability art and ethics subjects which are most crucial for intercultural conversations today Instead of opting for a comparative philosophy

that suggests the superiority of philosophy in comparison with other forms of thought this book explores inter translatability between East and West given that any dialogue between heterogeneous cultures and systems of thought has to start with translation which constitutes the first part of this book Art and ethics are the two areas that most obviously link philosophies of the past and the present and constitute a fundamental part of Chinese long living and practical philosophy The value of art and aesthetic appreciation no less than ethics is at the core of Chinese culture and indeed promises a great deal for the future world Thus they are dealt with here in the second and third parts This book is also relevant to inter culturalism in philosophy itself as the contributors firstly come from several different continents and secondly though most of them are philosophers all contributors are well versed in other disciplines such as anthropology literature religion aesthetics history of art sinology cognitive sciences and social sciences *Sinophone Studies* Shu-mei Shih, 2013-01-15 This definitive anthology casts Sinophone studies as the study of Sinitic language cultures born of colonial and postcolonial influences Essays by such authors as Rey Chow Ha Jin Leo Ou fan Lee Ien Ang Wei ming Tu and David Wang address debates concerning the nature of Chineseness while introducing readers to essential readings in Tibetan Malaysian Taiwanese French Caribbean and American Sinophone literatures By placing Sinophone cultures at the crossroads of multiple empires this anthology richly demonstrates the transformative power of multiculturalism and multilingualism and by examining the place based cultural and social practices of Sinitic language communities in their historical contexts beyond China proper it effectively refutes the diasporic framework It is an invaluable companion for courses in Asian postcolonial empire and ethnic studies as well as world and comparative literature *Proceedings of the 2024 2nd International Conference on Language, Innovative Education and Cultural Communication (CLEC 2024)* Intakhab Alam Khan, Zhonggen Yu, Mehmet Cüneyt Birkök, Abu Yazid Abu Bakar, 2024-07-02 This is an open access book CLEC 2024 was held in Wuhan during April 19 21 2024 The conference will focus on the language innovative education and cultural communication discuss the key challenges and research directions faced by the development of this field in order to promote the development and application of theories and technologies in this field in universities and enterprises and provide innovative scholars who focus on this research field engineers and industry experts provide a favorable platform for exchanging new ideas and presenting research results

The Bloomsbury Research Handbook of Chinese Aesthetics and Philosophy of Art Marcello Ghilardi, Hans-Georg Moeller, 2021-07-15 For anyone working in aesthetics interested in understanding the richness of the Chinese aesthetic tradition this handbook is the place to start Comprised of general introductory overviews critical reflections and contextual analysis it covers everything from the origins of aesthetics in China to the role of aesthetics in philosophy today Beginning in early China 1st millennium BCE it traces the Chinese aesthetic tradition exploring the import of the term aesthetics into Chinese thought via Japan around the end of the 19th century It looks back to early practices of art and craftsmanship showing how the history of Chinese thought provides a multitude of artefacts and texts that give rise to a wide range of

aesthetic creations and notions Introducing various perspectives on traditional arts in China including painting ceramics calligraphy poetry music and theatre it explores those aesthetic traditions not included in canonic art forms such as martial arts rock gardening and ritual performance Written by Chinese European and American theoreticians and practitioners this authoritative research resource enhances contemporary aesthetics by revealing the possibilities of a Chinese philosophy of art

Controversy and Construction in Contemporary Aesthetics, 2023-11-13 The inclusion of this volume in Brill's Transcultural Aesthetics a book series devoted primarily to multidisciplinary Western and non Western aesthetics is indispensable to enrich the nature and scope of contemporary aesthetics Time and again many aesthetic controversies have not been adequately addressed and this has become a common concern among scholars in contemporary aesthetics This volume therefore seeks to contribute new perspectives to these controversies by shedding light on some of the fresh views among the leading theorists working in the field today

No Man an Island James Udden, 2009-06-01 This is a book length study of Hou Hsiao Hsien Taiwan's famous director of movies such as *The Puppetmaster* *City of Sadness* *Flowers of Shanghai* and *Goodbye South Goodbye* His body of work reflects a unique film style characterized by intricate lighting improvisational acting and long static shots

Is Art History Global? James Elkins, 2013-10-18 This is the third volume in The Art Seminar James Elkin's series of conversations on art and visual studies *Is Art History Global* stages an international conversation among art historians and critics on the subject of the practice and responsibility of global thinking within the discipline Participants range from Keith Moxey of Columbia University to Cao Yiqiang Ding Ning Cuautemoc Medina Oliver Debroise Renato Gonzalez Mello and other scholars

The Origins of Chinese Literary Hermeneutics Martin Svensson Ekström, 2024-03-01 Explores how 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

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