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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 Ching 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

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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 Ching 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

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

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 literary 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.

The ^AOxford Handbook of Modern Chinese Literatures Carlos Rojas, Andrea Bachner, 2016-07-28 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. **Culture and Power in the Reconstitution of the Chinese Realm, 200-600** 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.

The Routledge Companion to Global Comparative Literature Zhang Longxi, Omid Azadibougar, 2025-04-29 The Routledge Companion to Global Comparative Literature is a collection of papers by influential scholars who are engaged in comparative literary studies and addresses a central and highly important question about the discipline: if Eurocentrism has been integral to comparative literature, and if the world we live in is undergoing radical changes, then how can or should the discipline change to overcome this problem of the discipline, as well as of literary history, to accommodate non-Western traditions? Addressing this significant matter and taking different approaches in response to the state of the discipline, the papers in this volume offer diverse ways of overcoming Eurocentrism, the role of institutions, and the changes they need to undergo; possible ways of practicing a truly global comparative literature; the history of the discipline outside Europe; premodern histories of ideas and the non-European origins of modernity; translation, orientalism, and area studies; publishing and literary circulation; and modern technologies and their impact on literary dissemination and the discipline. This collection assesses comparative literature at a timely historical

moment and will broaden the field by addressing the students and scholars of comparative literary studies all over the world with significant hints for more inclusive histories of world literature *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

Chinese Aesthetics Zongqi Cai,2004-01-01 This singular work presents the most comprehensive and nuanced study available in any Western language of Chinese aesthetic thought and practice during the Six Dynasties A D 220 589 Despite a succession of dynastic and social upheavals the literati preoccupied themselves with both the sensuous and the transcendent and strove for cultural dominance By the end of the sixth century their reflections would evolve into a sophisticated system of aesthetic discourse characterized by its own rhetoric and concepts Chinese Aesthetics will fill a gap in Western sinological studies of the period It will appeal to scholars and students in premodern Chinese literary studies comparative aesthetics and cultural studies and will be a welcome reference to anyone interested in ancient Chinese culture BOOK JACKET Title

Summary field provided by Blackwell North America Inc All Rights Reserved *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 **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 clichéd 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

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

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

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

Love and Emotions in Traditional Chinese Literature Halvor Eifring, 2021-09-13 Do all cultures and historical periods have a concept corresponding to the English word emotion This collection of essays is concerned with the closest candidate within the Chinese language namely the term qíng What is the meaning of this term in different periods and genres What are the types of discourse in which it is typically found This volume contains two essays on the notion of qíng in classical sources two on Chan Buddhist usage and two on fiction and drama from the Ming and Qing dynasties An introductory essay discusses the complex historical development of the term Together the essays may be read as a first step

towards a conceptual history of one of the key terms in traditional Chinese culture **The Lyrical in Epic Time** David Der-wei Wang, 2015-01-20 In this book David Der wei Wang uses the lyrical to rethink the dynamics of Chinese modernity Although the form may seem unusual for representing China's social and political crises in the mid twentieth century Wang contends that national cataclysm and mass movements intensified Chinese lyricism in extraordinary ways Wang calls attention to the form's vigor and variety at an unlikely juncture in Chinese history and the precarious consequences it brought about betrayal self abjuration suicide and silence Despite their divergent backgrounds and commitments the writers artists and intellectuals discussed in this book all took lyricism as a way to explore selfhood in relation to solidarity the role of the artist in history and the potential for poetry to illuminate crisis They experimented with poetry fiction film intellectual treatise political manifesto painting calligraphy and music Western critics Wang shows also used lyricism to critique their perilous epic time He reads Martin Heidegger Theodor Adorno Cleanth Brooks and Paul de Man among others to complete his portrait The Chinese case only further intensifies the permeable nature of lyrical discourse forcing us to reengage with the dominant role of revolution and enlightenment in shaping Chinese and global modernity Wang's remarkable survey reestablishes Chinese lyricism's deep roots in its own native traditions along with Western influences and realizes the relevance of such a lyrical calling of the past century to our time **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 *The Chan Interpretations of Wang Wei's Poetry* Jingqing Yang, 2007 Wang Wei 698-759 a High Tang poet is widely known as Poet Buddha The book is an attempt to criticize the assumptions about Chan Buddhist implications in Wang's nature poetry While other research investigates how Wang intentionally imparted Chan significance into his poetry this book shows why this is not so and how it lacks evidence

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