

<<西方诗学影响下的中国新诗>>

图书基本信息

书名：<<西方诗学影响下的中国新诗>>

13位ISBN编号：9787562134275

10位ISBN编号：7562134278

出版时间：2005-8

出版时间：西南师范大学出版社

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页数：331

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内容概要

These two major case histories display Dr Li's own critical acumen and insight into new experiments with form and image-ry and poetic imagination. They demonstrate the deeply individual variations to be found in response to a wider cultural challenge. They give to the experience of reading and tracing the evolution of New Chinese Poetry a distinctive poetical aspect : this is not a general cultural history with add-on poetic flavor , but is deeply committed to understanding the implicit forms of poetic imagination during a very rapid succession of major shifts and changes. Poetry is made by poets and consists of poems , made from the language that poets make from the it- self contested native stock of speech and writing in the world a- round them; and Dr Li brings a strong sense of these aspects to the argument of this study.

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Hu Shi himself was not learned for what he had attempted in the field of poetics. Although he talked a lot about poetry, Hu Shi never composed a good poem. Once, Hu Shi had gone so far as to propose to abolish Chinese Ideographic Characters as a whole and to establish another system of Pinyin Chinese in Roman letters. Now, one cannot help thinking that he was in-sane while reading this sentence. Fortunately, Hu Shi's prog-nostication did not happen eventually, otherwise, Chinese cul-ture, which was recorded mainly in the Chinese language would have suffered another deadly blow. Hu Shi and some of his fol-lowers did carry out many experiments during the 1930s and 1940s, while a lot of publications were issued in the so-called Global Language or some arbitrary invented languages. All of them failed inevitably.

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