

Program



The 5th Convention of The Chinese/American Association for Poetry and Poetics

California State University, Los Angeles, USA
November 11-13, 2016



中美诗歌诗学协会

The Chinese/American Association for Poetry and Poetics



Hosted by California State University, Los Angeles
Co-sponsored by Central China Normal University, Foreign Literature Studies,
International Journal of Poetry and Poetics, Forum for World Literature Studies, and University of Pennsylvania

The Chinese/American Association for Poetry and Poetics
(Founded in 2008)

The Chinese/American Association for Poetry and Poetics (CAAP) was established in January 2008 with its headquarters at Center for Programs in Contemporary Writing, University of Pennsylvania, USA. This is a non-profit academic organization devoted to the study of poetry and poetics, focusing on the scholarship and translation of the international poetry, with special emphasis on the study and translation of North American poetry in China and Chinese poetry in North America, but also with a commitment to see North American poetry and Chinese poetry in a global context. This association will endeavor to introduce American and Western poetry and poetics to China and to introduce Chinese poetry and poetics to America and the world in order to produce new energy for world poetry and its study. Attention will also be paid to the scholarship and translation of philosophical approaches to poetry and translation so as to promote the study of poetry and poetics in the context of literary studies.

President

Marjorie Perloff Stanford University, USA

Vice Presidents

Charles Bernstein	University of Pennsylvania, USA
Nie Zhenzhao	Central China Normal University, China

Executive Director

Luo Lianggong Central China Normal University, China

Members of the CAAP Council

Dong, Hongchuan	Sichuan International Studies University, China
Filreis, Al	University of Pennsylvania, USA
Huang, Yunte	University of California at Santa Barbara, USA
Jiang, Hongxin	Hunan Normal University, China
Li, Zhimin	Guangzhou University, China
Lin, Tan	New Jersey City University, USA
Liu, Jianjun	Northeast Normal University, China
Luo, Lianggong	Central China Normal University, China
Luo, Yimin	Southwest University, China
Ma, Ming-Qian	State University of New York at Buffalo, USA
Nan, Jianchong	Xi'an International Studies University, China
Ning, Yizhong	Beijing Language and Culture University, China
Ou, Hong	Sun Yat-sen University, China
Qian, Zhaoming	University of New Orleans, USA
Saussy, Haun	Yale University, USA
Schwartz, Leonard	Evergreen College, USA
Slaymaker, Doug	University of Kentucky, USA
Sun, Jian	Fudan University, China
Yang, Jincal	Nanjing University, China
Yeh, Michelle	University of California at Davis, USA
Yin, Qiping	Hangzhou Normal University, China
Yu, Timothy	University of Wisconsin, Madison, USA
Zhang, Er	The Evergreen State College, USA

中美诗歌诗学协会

（2008 年成立）

在著名学者玛乔瑞·帕洛夫、查尔斯·伯恩斯坦、聂珍钊等人的倡导下，“中美诗歌诗学协会”（CAAP）于 2008 年 1 月在美国宾夕法尼亚大学正式成立。该协会是一个致力于诗歌创作和诗学研究的非赢利性国际性学术组织，以北美诗歌在中国的译介和研究、中国诗歌在美国的译介和研究、以及两者在全球语境下的研究为重点，力求通过诗歌和诗学理论的研究、交流和译介，促进中美诗歌创作与学术研究的繁荣。“中美诗歌诗学协会”不仅致力于诗歌和诗学研究，也兼顾诗歌研究与翻译方法的交流和探讨，力图在整个文学研究的大背景下推动诗歌诗学研究向前发展。

会长

玛乔瑞·帕洛夫 斯坦福大学（美国）

副会长

查尔斯·伯恩斯坦 宾夕法尼亚大学（美国）

聂珍钊 华中师范大学（中国）

执行理事

罗良功 华中师范大学教授（中国）

理事会成员（按照姓名的字母顺序排列）

董洪川	四川外语学院（中国）
阿尔·费尔莱斯	宾夕法尼亚大学（美国）
黄运特	加州大学圣芭芭拉分校（美国）
蒋洪新	湖南师范大学（中国）
黎志敏	广州大学（中国）
林潭	新泽西城市大学（美国）
刘建军	东北师范大学（中国）
罗良功	华中师范大学（中国）
罗益民	西南大学（中国）
马明潜	纽约州立大学布法罗分校（美国）
南健翀	西安外国语大学（中国）
宁一中	北京语言大学（中国）
区鉷	中山大学（中国）
钱兆明	新奥尔良大学（美国）
豪恩·骚士	耶鲁大学（美国）
列奥纳·施瓦兹	长青州立学院（美国）
道·斯莱梅克	肯塔基大学（美国）
孙建	复旦大学（中国）
杨金才	南京大学（中国）
叶奚密	加州大学戴维斯分校（美国）
殷企平	浙江大学（中国）
梯姆·余	威斯康星大学麦迪逊分校（美国）
张耳	长青州立学院（美国）

International Journal of Poetry and Poetics

Publication of Chinese/American Association for Poetry and Poetics

诗歌诗学国际学刊

中美诗歌诗学协会会刊

The Official Publication of



ISSN 2334-1955

International Journal of Poetry and Poetics (ISSN 2334-1955) is a peer-reviewed academic journal sponsored by Chinese/American Association for Poetry and Poetics (CAAP) housed at Center for Programs of Contemporary Writings, University of Pennsylvania, USA. This journal provides a forum devoted to the study of poetry and poetics in general, with special emphasis on the study and translation of North American poetry in China and Chinese poetry in North America.

International Journal of Poetry and Poetics accepts submissions in English or occasionally in Chinese by authors from all over the world. The manuscript must conform to the *MLA Style Manual*. Submission should be made for consideration and possible publication including an abstract of about 200 words, a short biography of the author, 3 to 5 key words, and the main body of an article of about 8000 words. Manuscripts shall be submitted to the Editor of the journal (E-mail: caapjournal@yahoo.com).

To subscribe to this journal or purchase any single issue, please contact us at caapjournal@yahoo.com.

The journal is published twice every year, respectively in April and November. Copyright ©Chinese /American Association for Poetry and Poetics. All rights reserved. No copy shall be made without the permission of the publisher.

International Journal of Poetry and Poetics

Publication of Chinese/American Association for Poetry and Poetics

诗歌诗学国际学刊

中美诗歌诗学协会会刊

Marjorie Perloff/玛乔瑞·帕洛夫

Deputy Editors-in-chief / 副主编

Charles Bernstein/查尔斯·伯恩斯坦

Zhenzhao Nie / 聂珍钊

Lianggong Luo/罗良功

Editorial Board / 编委会

Hongchuan Dong / 董洪川 (China/中国)

Hsinya Huang/黄心雅 (Taiwan, China/中国台湾)

Yunte Huang/黄运特 (USA/美国)

Youngmin Kim/金英敏 (Korea/韩国)

Hank Lazer/汉克·雷泽尔 (USA/美国)

Zhimin Li / 黎志敏 (China/中国)

Yimin Luo/罗益民 (China/中国)

Akitoshi Nagahata/长畑明利 (Japan/日本)

Aldon Lynn Nielsen/阿尔顿·尼尔逊 (USA/美国)

Brian Reed/布莱恩·瑞德 (USA/美国)

Young Such Rhee/李英石 (Korea/韩国)

Christie Stuart/斯图亚特·克里斯蒂 (Hong Kong, China/中国香港)

Hui Su/苏晖 (China/中国)

Hidetoshi Tomiyama/富山英俊 (Japan/日本)

Steven C. Tracy/史蒂文·特雷西 (USA/美国)

Chunghsin Tsai/蔡振兴 (Taiwan, China/中国台湾)

Zhuo Wang / 王卓 (China/中国)

Yuejun Zhang/张跃军 (China 中国)

Conventions of the Chinese/American Association for Poetry and Poetics

中美诗歌诗学协会年会

International Conference on the 20th-Century American Poetry

(Central China Normal University, China, July 21-23, 2007)

20世纪美国诗歌国际学术研讨会（2007年7月21-23日，中国武汉）

The 1st Convention of the Chinese/American Association for Poetry and Poetics

(Central China Normal University, China, September 28-30, 2011)

中美诗歌诗学学会第一届年会（2011年9月28-30日，中国武汉）

The 2nd Convention of the Chinese/American Association for Poetry and Poetics

(Central China Normal University, China, June 7-9, 2013)

中美诗歌诗学学会第二届年会（2013年6月7-9日，中国武汉）

The 3rd Convention of the Chinese/American Association for Poetry and Poetics

(Shanghai Normal University, China, December 17-19, 2014)

中美诗歌诗学学会第三届年会（2014年12月17-19日，中国上海）

The 4th Convention of the Chinese/American Association for Poetry and Poetics

(Shandong Normal University, China, June 27-29, 2015)

中美诗歌诗学学会第四届年会（2015年11月27-29日，中国济南）

The 5th Convention of the Chinese/American Association for Poetry and Poetics

(California State University, Los Angeles, USA, November 11-13, 2016)

中美诗歌诗学学会第五届年会（2016年11月11-13日，美国洛杉矶）

Program

**The 5th Convention of the Chinese/American
Association for Poetry and Poetics**

California State University, Los Angeles, USA

November 11-13, 2016

1.Venues

1.1 Hotel

Sheraton Los Angeles Downtown Hotel
711 Hope Street, Los Angeles, CA 90017
213-488-3500

1.2 Conference

Cal State LA, Downtown
801 South Grand Avenue, Los Angeles, CA 90017
888-541-DTLA (3852)

2.Agenda

November 11, Friday

12:00-18:00 On-Site Registration

Sheraton Los Angeles Downtown Hotel, Lobby

19:00-21:00 Reception and Poetry Reading

Place: Orpheum A&B, Sheraton Hotel

Host: Lauri Ramey, California State University, Los Angeles, USA

Moderator: Zhimin Li, Guangzhou University, China

November 12, Saturday

08:30-08:50 AM

Opening Ceremony

Room 624 ABCD

Moderator	<i>Lianggong Luo</i>	Executive Director of the CAAP; Professor, Central China Normal University, China
	<i>Lynn Mahoney</i>	Provost of California State University, Los Angeles (Cal State LA), USA
Speakers	<i>Zhenzhao Nie</i>	Vice President of the CAAP; Professor of Central China Normal University, China
	<i>Lauri Ramey</i>	Professor and Director of the Center for Contemporary Poetry and Poetics, Cal State LA, USA

08:50-09:50 AM

Keynote Speech

Room 624 ABCD

Moderator	<i>Youngmin Kim</i> , Professor, Dongguk University, Korea	
Speaker	<i>Marjorie Perloff</i> , President of CAAP, Professor Emerita of Humanities, Stanford University, USA	Charles Bernstein and the Writing of the “Lives of the Toll Takers”

09:50-10:20 AM

Group Photo and Refreshment Break

10:20-12:05 AM

Plenary Session I

Room 624 ABCD

Moderator	<i>Aldon Lynn Nielsen</i> , Professor, Penn State University, USA	
Speakers	<i>Charles Bernstein</i> , Professor, University of Pennsylvania, USA; Vice President of the CAAP	“Lives of the Toll Takers”: A Reading in Response to Marjorie Perloff
	<i>Yunte Huang</i> , Professor, University of California, Santa Barbara, USA	Serve the People, Read Them Verse
	<i>Brian Reed</i> , Professor, University of Washington, Seattle, USA	Setting a Poem: A. J. Carruthers’s “Music, After Michael Dransfield”

12:05-13:30 PM

Lunch Time

13:30-15:00 PM

Panel Session I

Panel 1: Sound, Visual, and Performance: New Perspectives on the Texts of Poetry (1)

Room 612

Moderators	<i>Steven Tracy</i> , University of Massachusetts, Amherst, USA <i>Jian’e Ling</i> , Hunan University of Science and Technology, China	
Speakers	<i>Steven Tracy</i> , University of Massachusetts, Amherst, USA	Composing the Blues: Tradition, Lyrics, Music, and the Individual Talent
	<i>Daniel A.</i> , Caine University of Kansas, USA	The Rust Belt Image: Erika Meitner, Urban Photography, and the Avoidance of Ruin Porn
	<i>Dan Zhou</i> , Wuhan University of Technology, China	Visual Arts and the Antithetical Poetics of W.B. Yeats
	<i>Jian’e Ling</i> , Hunan University of Science and Technology, China	Poetry into Performance: <i>Facing the Sea</i> and IMS’s Chinese Theater of the Poetic

Panel 2: American Poetry in Asian Perspectives (1)

Room 635

Moderators	<i>Stuart Christie</i> , Hong Kong Baptist University, HK, China <i>Jamie Tice</i> , California State University, Los Angeles, USA	
Speakers	<i>Stuart Christie</i> , Hong Kong Baptist University, HK, China	Poetry Among the Ruins: A.V. Christie's "The Wonders" and "And I Began to Entertain Doubts"
	<i>Tian Zhang</i> , Central China Normal University, China	Holocaust and Jewish Roots in Adrienne Rich's Testimonial Poems
	<i>Bai Liu</i> , Hunan University of Science and Technology, China	"Poetry also <i>Is</i> Action": On Juan Felipe Herrera and His Poetry
	<i>Dong Sun</i> , Nanjing University of Finance and Economics, China	Flarf Poetry: What Is the Serious Message?

Panel 3: Ezra Pound, American New Poetry, and Chinese New Poetry (1)

Room 628

Moderators	<i>Young Suck Rhee</i> , Hanyang University, Korea <i>Zhuo Wang</i> , Shandong Normal University, China	
Speakers	<i>Young Suck Rhee</i> , Hanyang University, Korea	W. B. Yeats's and Ezra Pound's Theory and Practice in Poetry, in Contact with the Noh
	<i>Zhuo Wang</i> , Shandong Normal University, China	On the Visualized Confucianism in Ezra Pound's <i>The Cantos</i>
	<i>Lin Wei</i> , Renmin University of China, China	Oriental Vortex: The Chinese Factors in Ezra Pound's Vorticism
	<i>Xiaocui Tan</i> , Qilu University of Technology, China	Ezra Pound's Confucian Ethics
	<i>Xia Shen</i> , Central China Normal University, China	Ezra Pound and W.B. Yeats: The Oriental Elements Presented in the Dynamism of their Poetics

Panel 4: Yunte Huang's The Big Red Book of Modern Chinese Literature

Room 633

Moderator	<i>Zhenzhao Nie</i> , Central China Normal University, China	
Interviewers	<i>Marjorie Perloff</i> , Stanford University, USA <i>Charles Bernstein</i> , University of Pennsylvania, USA	
Interviewee	<i>Yunte Huang</i> , University of California, Santa Barbara, USA	

15:30-16:00 PM Refreshment Break
 16:00-17:30 PM Panel Session II

Panel 1: Reading Chinese Poetry in the American Context

Room 612

Moderators	Weixin Wang, Shanghai University of International Business and Economics, China Guilian Hao, Yunnan Normal University, China	
Speakers	Weixin Wang, Shanghai University of International Business and Economics, China	After Clouding Poetry: “Parochialism” and the Decline of Contemporary Chinese Poetry
	Guilian Hao, Yunnan Normal University, China	Shape of Words, Shaping of a Culture: A Reading of the Chinese Classic <i>Book of Poetry</i>
	Chong Sun, Editorial Office, China National Geography, China	On the “Freedom, Love and Beauty” in Xu Zhimo’s Poetry
	Feng Li, Shanghai University of Finance and Economics, China	An Ethical Survey of China’s ‘Nine-Leaves’ Poets

Panel 2: A Round Table

Colonialism & Modernism: American Poetry and the Circulation and Branding of “China”

Room 628

Moderator	Dorothy Wang, Williams College, USA	
Panelists	Dorothy Wang, Williams College, USA	
	Eunsong Kim, University of California, San Diego, USA	
	Michael Leong, SUNY-Albany, USA	

Panel 3: Ezra Pound, American New Poetry, and Chinese New Poetry (2)

Room 633

Moderators	Youngmin Kim, Professor of English, Dongguk University, Korea Qiang Zhang, Professor of English, Central China Normal University, China	
Speakers	Youngmin Kim, Dongguk University, Korea	Poetry and Cultural Translation: A Close Reading of Ezra Pound’s Translation
	Qiang Zhang, Central China Normal University, China	City in Ezra Pound’s Poetry
	Lizhen Chen, Hangzhou Normal University, China	Confucianism ‘as Confucius had it’: The Disagreement and Agreement Between Carsun Chang and Ezra Pound
	Ke Wu, Peking University, China	Several Faces of Ezra Pound: A Study Focused on the Translation and Introduction of the “Six Principles of Imagism” in the Early 20th-Century China

Panel 4: Sound, Visual, and Performances: A Round Table

Room 635

Moderator	<i>Zhang Er</i> , The Evergreen State College, USA
Panelists	<i>Zhang Er</i> , The Evergreen State College, USA <i>Susan Kane</i> , California State University, Los Angeles, USA <i>Stephen Dembski</i> , University of Wisconsin-Madison, USA <i>Zachary Deak</i> , University of Southern California, USA

18:00-19:30 PM Welcoming Banquet

20:00-22:00 PM Featured Performance
Main Lobby, Cal State LA Downtown Campus

Moon in the Mirror

Synopsis: *Moon in the Mirror* is a seven scene monodrama for soprano and piano on the rich mythology and beauty of Chang'e who is the Chinese Goddess of the Moon. These seven scenes correspond with a woman's life and explore the depths of aspects of being a mother and a daughter as well as depicting many of the symbols of this beautiful goddess.

Poetry by Zhang Er and Martine Bellen

Poet and Professor at The Evergreen State College, USA / Poet, Wesleyan University, USA

Music by Stephen Dembski

Professor of Composition at University of Wisconsin, Madison, USA

Piano by Zachary Deak

Winner of Hopkinson silver medal at Chappell Medal Piano Competition

Soprano by Susan Mohini KaneAuthor of *The 21st Century Singer: Making the Leap from the University into the World*
(Oxford, 2015)

November 13, Sunday

08:30-10:00 AM

Panel Session III

Panel 1: Tinfoil Press Poetry Translation: A Round Table

Room 612

Panelists will discuss questions of translation (technical and metaphysical); the state of contemporary Chinese experimental poetry; the reception of Chinese poetry in the USA; and the mutual influences of Chinese and American poetry at present.

Moderator	Susan M. Schultz, University of Hawai'i-Manoa in Honolulu, USA	
Panelists	Jonathan Stalling, University of Oklahoma, USA Author and translator of the Tinfoil Press book <i>Lost Wax</i>	
	Zhang Er, Evergreen State College, USA Author of the Tinfoil Press book <i>Carved Water</i>	
	Yunte Huang, University of California, Santa Barbara, USA Author of the Tinfoil book <i>Cribs</i>	
	Susan M. Schultz, University of Hawai'i-Manoa in Honolulu, USA Poet and founder of Tinfoil Press (est. 1995), which publishes experimental poetry from the Pacific	

Panel 2: Chinese Culture in American Poetry (1)

Room 628

Moderators	Kyoo Lee, City University of New York, USA Zhimin Li, Guangzhou University, China	
Speakers	Zhimin Li, Guangzhou University, China	Marginal or Central: Plato and Confucius on the Relationship between Philosophy and Poetry
	Zhanyan Chen, Zhanjiang Normal University, China	Daoism in Emily Dickinson's Poetry
	Chen Lin, East China Normal University, China	Journey of the Magi: The Chinese 'influence' on T. S. Eliot
	Ying Xiong, University of Oregon, USA	The Extension of Poetic Mind: Moving Visual Thinking in Chinese Cinépoetry

Panel 3: Ethnicity and Poetry (1)

Room 635

Moderators	<i>Aldon Lynn Nielsen</i> , Penn State University, USA <i>Jerry Ward, Jr.</i> , Central China Normal University, China	
Speakers	<i>Aldon Lynn Nielsen</i> Penn State University, USA	The Poetics and Ideology of Amiri Baraka's <i>Six Persons</i>
	<i>Wei Wang</i> Qingdao University, China	Action of "SOS" in Amiri Baraka's Post-9/11 Poem
	<i>Zuyou Wang</i> Taizhou University, China	The Internal Strength in Joy Harjo's Poetic Language
	<i>Ning Zhou</i> Anhui University of Science and Technology, China	The Musical Aesthetics of Rita Dove's Poetry

Panel 4: Breaking Canons in Translation and Anthologizing: A Round Table

Room 633

Moderators	<i>Ming Di</i> , Poetry East West, USA <i>Tony Barnstone</i> , Whittier College, USA	
Panelists	<i>Ming Di</i> , Poet, translator, editor of <i>Poetry East West</i> , USA	
	<i>Tony Barnstone</i> , Poet, translator, Professor of English, Whittier College, USA	
	<i>Perry Link</i> , Professor of Comparative Literature & Foreign Languages, University of California Riverside, USA	
	<i>Yi Lai (Wei Zeng)</i> , Poet and scholar of Comparative Literature, editor of the University Press at Central China Normal University, China	
	<i>Géraldine Fiss</i> , Scholar of East Asian Languages, lecturer from the Dana and David Dornsife College of Letters, University of Southern California, USA	

10:00-10:30 AM Refreshment Break

10:30-12:00 AM Panel Session IV

Panel 1: Sound, Visual, and Performance: New Perspectives on the Texts of Poetry (2)

Room 612

Moderators	<i>Guangkui Zhang</i> , Guangdong University of Finance and Economics, China <i>Nicholas Karavatos</i> , American University of Sharjah, UAE	
Speakers	<i>Guangkui Zhang</i> , Guangdong University of Finance and Economics, China	Poepra as Poetry's Interpretive Kinetic Art Onstage
	<i>Nicholas Karavatos</i> , American University of Sharjah, UAE	The Lion's Roar: John Giorno and the Myth of Freedom
	<i>Jing Zhao</i> , Donghua University, China	Interdisciplinary Perspective on Poetic Production in Cyber Age
	<i>Yi Guo</i> , Beihang University, China	"Our Finest Watercolorist of Mood": Visual Poetics of James Schuyler's Poetry

Panel 2: Poetry as a Meeting Point of Cultures

Room 628

Moderators	<i>Jonathan Stalling</i> , University of Oklahoma, USA <i>Liu Yang</i> , Nanjing University, China	
Speakers	<i>Jonathan Stalling</i> , University of Oklahoma, USA	<i>Yingelishi</i> : Poetry as a Space for Interlingual Imagination and Innovation
	<i>Liu Yang</i> , Nanjing University, China	The Presence and Absence of Symbols: The Two Polemic Translations of Chinese Classic Poems
	<i>Kyoo Lee</i> , City University of New York, USA	Talkin' Englishi (時 / 詩) enTanglish: A Philopoetics of Translingual Disorientation à la Zhuangzi (莊子), a Butterfly Attendant
	<i>Tony Barnstone</i> , Whittier College, USA	William Carlos Williams and Classical Chinese Poetic Techniques

Panel 3: Ethnicity and Poetry (2)

Room 635

Moderators	<i>Jerry Ward, Jr.</i> , Central China Normal University, China <i>Martin Ramey</i> , Glendale College, USA	
Speakers	<i>Jerry Ward, Jr.</i> , Central China Normal University, China	The Discipline of the Kwansaba
	<i>Carmalotta Williams</i> , Independent Scholar, USA	Langston Hughes: Born Black on a Troubled Road

	<i>Kedong Liu</i> , Harbin Institute of Technology, China	Colorful Mourning in Sherman Alexie's "One Stick Song"
	<i>Xingfu Fang</i> , Central China Normal University, China	For Their People: The Poetry of Walt Whitman and Margaret Walker

Panel 4: Poetry and Internet-based Media: Roundtable

Room 633

Moderators	<i>Wei Zeng</i> , Central China Normal University, China
Panelists	<i>Jun Fan</i> , Central China Normal University, China <i>Tingting He</i> , Central China Normal University, China <i>Ming Di</i> , Poetry East and West, USA <i>Guangkui Zhang</i> , Guangdong University of Finance and Economics, China <i>Huiyu Shen</i> , Central China Normal University, China <i>Zhimin Li</i> , Guangzhou University, China <i>Yuansheng Li</i> , Chongqing Writers' Society, China

12:00—13:30 PM Lunch Time

13:30—15:00 PM Panel Session V

Panel 1: American Poetry in Asian Perspectives (2)

Room 612

Moderators	<i>Qinghong Xu</i> , Anhui University, China <i>Eun-Gwi Chung</i> , Hankuk University of Foreign Studies, Korea	
Speakers	<i>Qinghong Xu</i> , Anhui University, China	Care Ethics: Adrienne Rich's Views on Poetry in <i>A Human Eye: Essays on Art in Society</i>
	<i>Eun-Gwi Chung</i> , Hankuk University of Foreign Studies, Korea	Remnants of Nanjing Massacre: Writing Poems on Comfort Women
	<i>Aijing Lu</i> , Hunan University of Science and Technology, China	Rehabilitation of Clichés in Kay Ryan's Poetry
	<i>Zhaofeng Wu</i> , Hubei University of Economics, China	A Single-handed War— On Emily Dickinson's Belief Crisis and Her Aesthetic Strategy of the Sublime

Panel 2: Classical Poetry in Cross-cultural Perspectives

Room 628

Moderators	<i>Maosheng Liu</i> , Jiangxi Normal University, China <i>Beau La Rhee</i> , Jeju National University, Korea	
Speakers	<i>Beau La Rhee</i> , Jeju National University, Korea	Shakespeare and Yeats: The Supernatural in <i>Macbeth</i> and <i>The Only Jealousy of Emer</i>
	<i>Xi Chen</i> , Hunan University, China	Ethical Appeals of Philip Larkin's Love Poems
	<i>Maosheng Liu</i> , Jiangxi Normal University, China	The Soundscape and Ecological Ethics in John Keats' Poems: A Case Study of "Ode to A Nightingale" and "To Autumn"
	<i>Chunfang Lu</i> , Zhejiang University of Finance and Economics, China	A Comparative Study of Coleridge's Poetic Oneness and Chinese Unity of God and Man

Panel 3: Chinese Culture in American Poetry (2)

Room 633

Moderators	<i>Xiaoyan Huang</i> , Hunan University, China <i>Xiaohong Chen</i> , Guangzhou University, China	
Speakers	<i>Xiaoyan Huang</i> , Hunan University, China	Wallace Stevens and Chinese Chan Culture
	<i>Chunxia Luo</i> , Changsha University of Science and Technology, China	The Influence of Chinese and Japanese Poetry on the Imagist Movement
	<i>Yi Feng</i> , Northeastern University, China	Saying Nothing Says the Most: The Idea of Nothingness in Charles Bernstein's Poetry
	<i>Xiaohong Chen</i> , Guangzhou University, China	Taoism and the Beat Generation Writers

Panel 4: Roundtable Talks with Poets

Room 635

This panel consists of short bilingual readings by two Chinese and two American poets followed by dialogue.

Moderator	<i>Charles Bernstein</i> , University of Pennsylvania, USA
Poets	<i>Yuansheng Li</i> , China <i>Yi Lai</i> , China <i>Ming Di</i> , USA <i>Susan M. Schultz</i> , USA
Respondents	<i>Tony Barnstone</i> , Whittier College, USA <i>Zhimin Li</i> , Guangzhou University, China <i>Lauri Ramey</i> , California State University, Los Angeles, USA <i>Zhuo Wang</i> , Shandong Normal University, China

15:00-15:30 PM Refreshment Break

15:30-16:30 PM Plenary Session II Room 624 ABCD

Moderator	Anna Everett, Professor, University of California, Santa Barbara, USA	
Speakers	<i>Lauri Ramey</i> , California State University, Los Angeles, USA	When Did African American Poetry Become “Experimental”?
	<i>Lianggong Luo</i> , Central China Normal University, China	From Sound to American Poetics: A Revisit to Walt Whitman’s Poetry

16:30-16:45 PM Closing Ceremony Room 624 ABCD

Moderator	<i>Lauri Ramey</i>	Organizer/Host of the 5 th CAAP Convention; California State University, Los Angeles, USA
Speakers	<i>Charles Bernstein</i>	Vice president of the CAAP; University of Pennsylvania, USA
	<i>Lianggong Luo</i>	Executive Director of the CAAP; Central China Normal University, China
	<i>Guilian Hao</i>	Host of the 6 th CAAP Convention; Yunnan Normal University, China

Abstracts

I. Individual Proposals

II. Panel Proposals

I. Individual Proposals

“Making It New”: Pound, Williams, Thoreau and an Ancient Confucian Classic

Tony Barnstone
Whittier College

Ezra Pound's phrase "Make it new" is the most famous Modernist rallying call for literary innovation and the title of one of Pound's books of essays, and it has become a touchstone and credo for writers of the avant-garde who subscribe to the cult of the new, like his close friend William Carlos Williams. In fact, if one dusts off "make it new" and does some literary excavation, one finds that the phrase and its attendant ideas have a history that is particularly American, but that originates in a Confucian reverence for the past. Such an archaeological dig would take us from Williams's contemporaries Pound and T.S. Eliot back to 19th century forebears, Thoreau and Emerson, and finally to an ancient Chinese text, and would reveal the sources of William Carlos Williams's own ideas about the relationship between the avant garde and antiquity.

To Pound, this phrase doesn't mean, "Discard the old and celebrate only the new," but rather that one should make the past relevant by renewing it. Don't throw away your old clothes, in other words. Renew them in the washing machine of the modern work of art. In fact, Ezra Pound's career constitutes a lifelong attempt to make English and American poetry new by charging it with the classical attitudes, tones, forms, and genres of other traditions. Pound's praise of Ernest Fenollosa in the preface to "The Chinese Written Character as a Medium for Poetry" is an apt description of his own work: "His mind was constantly filled with parallels and comparisons between Eastern and Western art. To him the exotic was always a means of fructification. He looked to an American renaissance" (CWCMP 3). The American renaissance would come about by an encounter of East and West, ancient and modern. Thus it is appropriate that even the phrase "make it new" was not newly minted by Pound but was passed down to him like an ancient coin and re-presented to modernist readers as ancient currency that had retained its current value. In fact, "Make it new" derives from the Chinese characters that the founder of the Shang Dynasty, King Tang (1617-1588 BCE), had inscribed in gold on his bathtub. And what is a bathtub, after all, but a very early washing machine? It helps us present the old as the new by washing yesterday's dirt from today's body.

In this talk, I will walk through the sources of this famous modernist credo, beginning with its first appearance in a significant American literary text, in Henry David Thoreau's *Walden*:

They say that characters were engraven on the bathing tub of King Tch'ing-thang to this effect: "Renew thyself completely each day; do it again, and again, and forever again."

(Thoreau 60)

I will address its meanings in Chinese context, in the context of American Transcendentalism, and finally in the modernism of Pound and Williams, where the phrase takes on valences of Confucian responsibilities of ruler to populace, of personal spiritual renewal, of American and

European political and social renewal, and most famously of cultural renewal. In conclusion, I will be addressing the troubled question of “the new” that has been so elegantly discussed by many critics, such as Benjamin, Adorno, Jameson, Octavio Paz, and most recently Michael North. Is the celebration of the avant-garde as political and social revolution a way of avoiding incremental change in favor of an impossible or at least unlikely sweeping out of the old? Does modernism have within it the seeds of its own destruction, since as Renato Poggioli elegantly summarized it long ago, “that sleepless and fevered experimentation which is one of the most characteristic manifestations of the avant-garde...is an eternal web of Penelope, with the weave of its forms remade every day and unmade every night” (82)? Is modernism trapped in a cult of chronology that fetishizes the present, much as capitalism fetishizes the newest style (even if it is a recycling of older ones)? And if so, is there an artistic sword that can cut through this Gordian knot? This talk will seek to answer that question.

“Lives of the Toll Takers”: A Reading in Response to Marjorie Perloff

Charles Bernstein

University of Pennsylvania, USA

This is a (rare) reading of “Live of the Toll Takers.” This is the long poem Marjorie Perloff principally addresses in her keynote speech at the 5th CAAP Convention, so after she sets the stage, the experience of hearing the poem will be all that more rich. I will also precede the reading of the poem with a brief response to her talk.

Journey of the Magi: the Chinese “influence” on T. S. Eliot

Lin Chen

East China Normal University, Shanghai, China

In the *Journey of Magi*, T. S. Eliot borrowed some Chinese traditional poetic skills and images to create a quiet and peaceful eternity, which bears close connection to Zen philosophy. At the meantime, He successfully combined the tranquility and peace in Zen philosophy with the Christian spirit of humility and quietness in this poem. The use of Chinese images to represent a quiet and peaceful eternity does not come singly but in pairs. In *Four Quartets*, Eliot also employed a Chinese image (a Chinese jar) to express the highly abstract eternity and beauty. But this Chinese “influence” does not come from Chinese traditional poetry directly. Instead, *the Journey of Magi* owes obvious debts to Pound’s *Exile’s Letter in Cathay*, which is a translation of Li’ Po’s famous poem called “Remembering former play, Write to Chancellor Gen of Sho district”. Eliot is more inclined to emphasize the technique and images of traditional Chinese poetry into English, rather than just translation. It is interesting that Eliot views the Chinese culture as something that cannot

be understood fully, and the influence of Chinese poetry is more like a discovering of a genius like Pound. And the Chinese influence in Eliot's poems, whether conscious or unconscious, is a re-creation which bears close connection to traditional western culture.

Ethical Appeals of Philip Larkin's Love Poems

Xi Chen

Hunan University, China

Philip Larkin is one of the most distinguished British poets in 20th Century, and love is an important theme of his poetry. This article, from the perspective of Ethical Literary Criticism, focuses on the analysis of the transformation process of the love from the natural emotion to the moral emotion described in Larkin's poetry, and deconstructs the entailed conflicts between rational will and free will as well as the consequent ethical selection in love and marriage. The love poems of Larkin's three stages incarnate the confrontation and balance between rational will and free will when people deal with love and sex, body and soul, in the reconstruction of ethics. By describing the ethical anxiety in a poetic way, Larkin reveals people's ethical thinking on love and sexual relations under the specific ethical environment during the time of social transformation

Taoism and the Beat Generation Writers

Xiaohong Chen

Guangzhou University, China

This paper gives an exploration into how Taoism plays a part in fashioning the lifestyle, ideology and poetics of Beat Generation. First, the paper approaches two seemingly-contradictory lifestyle extremities developed from "wandering in absolute freedom", that is, the chaotic and sensuous life in urban and the meditating and ecological life in the wilderness. This paper points out that the Taoist negative way of deconstructing the authority is a unique active exploration into the society of special times and special places and that it is a new dialectic beginning of the epistemology. In this paper, it will be focused on the comparison between the image of Confucius in *Laozi* and *Zhuangzi* and Beat Generation's doubt on the government of their times. Finally, the paper lays the stress on how Taoism is reflected in Beat Generation's creation. Here the paper will illustrate the wide coverage of allusions from Taoism, and also prove those correspondences between spontaneous writing and Taoism aesthetics, and view on language as well.

Daoism in Emily Dickinson's Poetry

Zhanyan Chen

Lingnan Normal University, China

Daoism represented by Laozi and Zhuangzi in Chinese culture advocates “doing nothing,” “being natural” and “doing without contention.” The natural attitude should be taken towards such aspects as Nature, others and oneself in Daoism. Complex, confusing, provocative, intimidating, profound unorthodox are words used to describe the work of Emily Dickinson. Solitude in living and earthly existence characterized Emily Dickinson's true life. Signs of Daoism could be found in her life experiences, her poems and her letters. This paper is an attempt to reveal the spirit of Daoism in Emily Dickinson's poems by approaching some of her poems of Nature and poems that display her thought towards life, such as “I'M NOBODY! WHO ARE YOU”, “HOW HAPPY IS THE LITTLE STONE”, “BEAUTY—BE NOT CAUSED—IT IS” “PUBLICATION—IS THE AUCTION”, aiming at holding a dialogue between the eastern culture and the western culture.

Poetry Among the Ruins:

A.V. Christie's “The Wonders” and “And I Began to Entertain Doubts”

Stuart Christie

Hong Kong Baptist University, **China**

My essay sustains poet A. V. Christie's wonderment at living and dying, each coevally brilliant, as depicted in her two final chapbooks, “The Wonders” (Seven Kitchens Press, 2014) and “And I Began to Entertain Doubts” (Folded Word, 2016), the latter published during the final weeks of her life. Building beyond clichéd tropes of fugue or elegy, each work presents the clarity of the poet's voice and perception in a material world of conscious poetic design; each work constructs the built environment of creation, and its subsequent ruin, as the poet reacts with wonderment and awe of the life force which titillates and, just as inevitably, consumes her. Christie's rewritten Babylon in “The Wonders”—which poet W. S. Di Piero rightly called an imaginary structure built by “the inquiring, unsatisfiable imagination of the poet”—becomes, in “And I Began to Entertain Doubts”, the tomb of desire. And yet, as Christie's perpetual devotion to the irreconcilable and miraculous confirms, desire consumes but it may not be consumed. Exhausting its host, desire is eternal. The poet waits for absent lovers, unconsummated. While she waits, she anticipates, as Emily Dickinson did, the gentleman lover in black who will meet her unfailingly. The wonders of Babylon reduce themselves, in turn, to the diminishment of the apothecary as the powdered bone bleeds: “I advance: a ruin, an amalgam, a tracery—/wound-connected—a grievance./Blood came from my nipple” (“And I Began”, 15)

Remnants of Nanjing Massacre, Poems on Comfort Women

Eun-Gwi Chung

Hankuk University of Foreign Studies, Seoul, Korea.

In the amalgamated form of archive, historical documents, and testimony, Chinese American poet Wing Tek Lum's *The Nanjing Massacre: Poems* (2013) invites readers to rethink of the boundary between poetry and history. While describing the catastrophic disaster in slices of time, the poet transforms a private memory of loss into a cultural memory and constructs the late witness from the dead. In the presentation of CAAP 2016, I would question what would be the space of new poetics in these inter-disciplinary era, how archive, historical documents, and testimony affect and reconstruct the poetry writing and reading practices. If a series of snapshots, a vivid landscape of the buried, the forgotten, the unsaid, the unacceptable take the stance of belated witness, what would be the form of agency? I hope to connect my interest in camera angle strategies in literature and documentary poetics with the multi-layered time space of the Nanjing and the language of witness.

Under the title of "Remnants of Nanjing Massacre, Poems on Comfort Women" in the presentation, I would listen to the voices of the victimized raped female subjectivity and explore the issue involved with the poetic representation of comfort women. In fact, the scenes for comfort women in *The Nanjing Massacre: Poems* do not take many pages, but the poem, "Naked" for example, dealing with a Korean comfort woman Park Young-sim, constructs a really impressive poetic scene in the amalgamation of testimony and the lyric. While visiting the historical time-space at Nanjing, I will see how Wing Tek Lum's language reawakens the numb feel of a particular era and reconstruct the possibility of communication in the imagined-experience space. In the era of inter-disciplinary studies and cultural fusion especially when poetry is trapped in social and historical context in the something 'numb feel' of a particular era or event, his new poetics of documents bridge history and literature, bridge Asia and America. His belated witness, doing the impossible task of recovering the lost voice, forms a third-space of in-between-ness. Near the end of presentation, I will compare Wing Tek Lum's lines on comfort women with the poems of Kim Sunwoo (and my own, too) on comfort women and see how poetry stands in the blank space as the impossible witness of the erased history.

For Their People: The Poetry of Walt Whitman and Margaret Walker

Xingfu Fang

Central China Normal University, Wuhan, China

Walt Whitman and Margaret Walker differ from each other in many aspects: One is a male, a white, who lives in the north in the 19th century; the other, a female, a black, who lives mainly in the south in the 20th century. However, both versify for their people. The two poets pursue freedom for their people in their biblical free verse poetry. Walt Whitman sings "I" to cheer up American

everybody; Margaret Walker writes about “I” for people in the American community. She sings in her poetry for African Americans in the 30s and 40s and for women in the 1970s and 1980s.

Saying Nothing Says the Most: The Idea of Nothingness in Charles Bernstein’s Poetry

Yi Feng

Northeastern University, Shenyang, China

In his latest book, *Pitch of Poetry*, Charles Bernstein writes that his motto has long been Emily Dickinson’s “Don’t you know that “No” is the wildest word we consign to Language?”, indicating that his poetry resonates with Dickinson’s instinctive and paradoxical answer “No ” in the reply to her love, Judge Otis Lord. Dickinson successfully bestows multiple possibilities to the word “No” or “Nothing” by claiming it with the wildest possibility and denying the solely negative meaning of the word. She writes in her letter “Saying nothing, ... sometimes says the most”. Bernstein writes that the true poem can never be written or heard and poetry should be with meanings “unread”, “invisible” and “inconceivable”. He strengthens this by claiming “My poems are a prologue to nothing/ Nothing without youse.” As Wenning points out, in the Western philosophy, it is impossible to speak of what is not, whereas the concept of original nothingness has enjoyed prominence and the paradoxes of nothingness have been interpreted as productive paradoxes. In an interview, Charles Bernstein indicates that it is a well-known fact that the Chinese classical poetry and philosophy have influenced profoundly on American poetry from the 19th century onward. Furthermore, he says that he is “devoted habitue” of every show of Chinese calligraphy and poetry/painting in New York and has been affected by them. Wenning argues that nothingness (emptiness, or Wu /无 in Chinese) , the center of Chinese Taoism, means not being there and it has at least three different senses. Nothingness refers to the empty part of an object; the state before or after something exist; and most importantly the enabling principle of the origination of the multiple particular entities as well as actions in the world. In the beginning of Tao De Ching, it says “A way can be a guide, but not a fixed path/names can be given, but not permanent labels”. The Way is “eternally nameless” and “always uncontrived” . The Way, or Dao/道 in Chinese, is operated in the principle of *Yin* and *Yang*. Bernstein’s poetry not only shows the Taoism’s influence, but also showcases the poet’s development of the nothingness with his idiosyncratic interpretation and Americanness, which marks his poetry and poetic principle both with avant-garde American and universal characteristics. In this paper, focusing on selected poems in *Recalculating* and *Five Poems*, I argue that the second and the third senses of nothingness are predominantly present in Bernstein’s poems. Taoism’s nothingness as well as Tao’s *Yin* and *Yang* play an undeniable influence on Bernstein’s poetry and his poetic principle. In his interpretation and development of nothingness, Bernstein achieves not only his aesthetic and political concerns but also moves beyond the experimental to “the untried”, uncontrived and “newly formed” in Bend studies, striving on “the Way” which is the gateway of marvels.

“Our Finest Watercolorist of Mood”:

Visual Poetics of James Schuyler’s Poetry

Yi Guo

Beihang University, Duke University

Being both a poet and a sufferer of psychiatric disorder, James Schuyler, a Pulitzer-winning poet, devoted himself in depicting lights and colors in his poetry. As a “figurative poet”, the visual perception of light is an essential feature of Schuyler’s poetry. And due to the expression of his sentimental moods, Schuyler was regarded as the “finest watercolorist of mood”. The mental instability brought him a keen sense of visual perception, which help Schuyler accurately grasp the changeable color and the flickering light in daily life. The perception of the flowing lights raised Schuyler’s realization of the perishableness of time and the retrospection of life.

Shape of Words, Shaping of a Culture

—A Reading of the Chinese Classic Book of Poetry

Guilian Hao

Yunnan Normal University, China

Shi, the title of the *Book of Poetry*, has generally been translated in one of three ways: “poems,” “odes,” or “songs.” Since the *Shi* were unquestionably set to music and were mostly being performed, “songs” or “odes” is more accurate than “poems.” I have chosen “poems” to emphasize how these songs were written down in characters and how these songs were made into classics and therefore shaped Chinese culture in later generations.

Wallace Stevens and Chinese Chan Culture

Xiaoyan Huang

Hunan University, China

This paper takes up Wallace Stevens’ relationship with Chinese Chan [Zen] culture. It explores the impact of the Chinese Chan aesthetics on this American modernist poet, in terms of both its specific importance to his poetry development and to its larger importance in his remaking the scope of modernism as part of American poetic culture. The readings of Stevens’ early poems - “Thirteen Ways of Looking at a Blackbird,” “The Snow Man ” and “Six Significant Landscapes,” “Sunday Morning” as viewed against the backdrop of the Chan aesthetic, confirm Stevens’ great interest in Chinese Chan culture.

The author of this paper observes that Stevens’ well-known Chan-like manner is linked to his

familiarity with Chinese religion and philosophy and Chan art, poetry and other typical Chinese Chan cultural elements. It is noted that, in Chinese culture, the fusion of the Dao into Buddhism brought about Chan Buddhism. As with the Dao in Chinese culture, Chan is beyond logical and rational thinking, and therefore beyond verbal definition. It is a sect of Buddhism that emphasizes the understanding of truths through intuition or meditation rather than through rational thought. Yet, Chan masters also actively seek to help people discover and understand the spirit of Chan. Therefore, the influence of Chan on Stevens is through the indirect channel of Chinese classical Daoism and it is the spirit and philosophy of Daoism in Chan culture that most intrigued Stevens. Stevens reveals through his poetry that he is seeking to clarify the “ungraspable” and the “unattainable,” characteristics of this culture. His poems not only apply meditative sensitivities and points of view, but also imitate the structure of the meditative experience, another characteristic of the Chan aesthetic.

The Lion’s Roar: John Giorno and the Myth of Freedom

Nicholas Karavatos, M.F.A.

American University of Sharjah, United Arab Emirates

Just because John Giorno says that he is not a Buddhist poet does not mean that John Giorno is not a Buddhist poet. An early adopter of Tibetan Buddhism in the USA, multimedia performance poet John Giorno studied with, among several others, Chögyam Trungpa and attended retreats with him at Tail of the Tiger at Karmê Chöling in Vermont. Listening for Trungpa’s “myths of freedom” in John Giorno’s poems, there are four categories of resonance: Fantasy & Reality, Disappointment, Suffering, and Egolessness. Grounded in observations by Professor Marcus Boon and novelist William Burroughs, this paper presents John Girono as a Buddhist poet. Reading such poems as “Completely Attached to Delusion” through Trungpa’s *The Myth of Freedom and the Way of Meditation*, this paper establishes the poems and performances of John Giorno as “a true lion’s roar” among the “jackal[s]” of poetry.

Poetry and Cultural Translation: A Close Reading of Ezra Pound’s Translation

Youngmin Kim

Dongguk University

Cultural translation resists against the authenticity of culture, which can be deconstructed by means of what Kwame Appiah calls “cultural contamination” in an evolutionary context of “gradual transformation from one mixture into a new mixture.” In the process, cultural translation occurs in the conversations across cultural boundaries while executing the “exchange of

perspectives.” Nevertheless, there still remains the issue of untranslatability. What appears to be untranslatable in terms of the linguistic contamination can be transculturally approachable, if the translator comes to grapple with the Freudian otherness of the poetic text, listening closely the exotic sounds of the target language, gazing at the foreign forms of the poetic space, and feeling the affective space of the untranslatability in a manner of Kantian disinterested endurance and care. What the translator needs is, in fact, a rigorous, passionate, entertaining, and differential act of cultural translation. One would need an example, such as Ezra Pounds’ translation which will be dealt with in the mode of close reading.

Talkin’ Englishi (時/詩) enTanglish: A Philopoetics of Translingual Disorientation à la Zhuangzi (莊子), a Butterfly Attendant

Kyoo Lee

City University of New York

Poetry is prose bewitched,
a music made of visual thoughts,
the sound of an idea.

– Mina Loy, “Modern Poetry,” 1918

Poetry is what happens ...
on the outskirts of
sense.

– Fred Moten, “A look (...),” 2010

“English, motherf***, do you speak it?”

How does one English it ... or Englishit?

Stirred by this smashing line from the film *Pulp Fiction* (Quentin Tarantino, 1994), the hitman’s ironic defamiliarization of “it,” resonant, at least in my ear, with the meta-poetic “crazinesssss...” of Amiri Baraka’s “*Low Coup*,” a contrapuntal play on Haiku (俳句), here I am, setting out to explore the subterranean translinguality of “Anglo-phone” avant-garde poetics while progressively scanning its roving, concurrent emergences in some of the most innovative poetry scenes today. I start by turning to its sequentially disorienting, telegraphic auto-hetero-generativity locatable, for instance, in the “logopoeia” (Ezra Pound) of Mina Loy (1882-1966, UK-US), the “Anglo-mongrel” poet-critic, whose psycho-poetic energy, as I see “it,” is akin to Zhuangzi’s (莊子, 370-287 BCE, China), the “philopoet” of freedom, both being such master code-switchers & universal nomads with indisputable street cred.

Imagine, for instance, translingual Anglophone poets of various persuasions today dreaming their Zhuangzi-Butterfly dream in their own “ways,” swerving, soaring with their portmanteaus tucked under their wings, somewhere magical, almost like someone manic: what if they just start talkin’ Englishi (時/詩, *time/poetry*) ... t (silent t?) in English, Entangled English, whose modal,

regional, tonal, personal, dispositional, contextual, ecological, auto-universal differences will be lost & gained in transit, in countlessly Entanglished ambilingual transcriptions as they circulate through some xeno-heteroglossically recomposed, meta-linguistic or datalogical “S*PeRM**K*T” (Haryette Mullen) of *Mo’ums* (Cathy Park Hong) and memes?

What I am calling for is some form of responsive multi-channeling, elastically attentive documenting and hyper-reflexed philosophizing around a queer core linguistic body stemming out of “*Comyn Englisshe*” (William Caxton, 1422-1492) *per se*, the ambilingual paradox of a “proper” derivation or departure in itself, which, as the printer himself notes, does not seem to exist except in itself, its own ideological bubble-babble, its self-colonializing logophonocentric aspirations & exasperations which, in turn, would patronize, say, some gibberishized “Globish,” i.e., English for those “unable to master English” (*New York Times*, 2005) ... yeah, “it,” ...

An Ethical Survey of China’s “Nine-Leaves” Poets

Feng Li

Shanghai University of Finance and Economics, China

The “Nine-Leaves” poets, writing primarily in the 1940s, played an important role in 20th-century Chinese poetry. Their works were a combination of modernism and realism—the former as the continuation of the New Culture Movement, the latter as a reaction to the national crisis during the Japanese invasion and the Chinese civil war. While maintaining their aesthetic pursuit and metaphysical meditations, these poets, in such circumstances, had a growing sense of guilt about their sentimental indulgence and felt morally compelled to address current issues. Their attention was thus increasingly turned to the social life and political upheavals of the time, including the brutality of war, the misery of the underprivileged, and above all, the future fate of China. This study aims to do an ethical survey of “Nine-Leaves” poetry in its transition from romantic lyrics to moral appeals. To give a full explanation of this thematic shift, such factors as historical context, psychological motivations, and foreign cultural influences (including those of America) are taken into account, together with textual analysis of some examples (like poems of Mu Dan and Zheng Min) in terms of subject matter and imagery relevant to ethical concerns.

Marginal or Central: Plato and Confucius on Relationship between Philosophy and Poetry

Zhimin Li

Guangzhou University, China

Plato’s famous accusation of poets in ancient Greece has remained as a curse on poets in the West until now, which has never been completely cleaned up. In Charles Bernstein’s most recent

book *Pitch of Poetry*, he said: “Not that poetry is necessarily that, but that is the potential danger that Plato’s shadow knows lurks deep in the heart of the genre. ... Poetry may not be banned from the republic, but it gets no respect, or what’s respected is often the work that serves poetry in the most meager way.” (16) In the meanwhile, Confucius in ancient China placed poetry as the very center of Chinese civilization which is proven to be completely successful. This fact allows us to attempt to fully tackle the issue aroused by Plato.

The difference of philosophy and poetry is that the former is of concept-thinking while the latter of image-thinking. Their relationship is characterized with two main features: 1. Image-thinking is the very basis of concept thinking. Without image-thinking, there could be no concept-thinking. That is to say, if there had not been poetry, there would not have been philosophy at all. Thus we could see Plato’s intention of the banishment of poets would only sooner or later result into his own banishment, which did not happen and could have taken place. 2. Image-thinking is closer and more important than philosophy to people in their daily lives. In their immediate response to whatever happenings, people always rely on image-thinking rather than concept thinking. If Plato was successful in banishing poetry from the society, people would have got no adequate opportunities in getting themselves cultivated in their daily behaviors, with the possible consequence of degenerating into a kind of barbarous existence.

Philosophy, on the other hand, could offer people a more objective and longer-sighted view, which could very well serve the society. It does have some advantages that image-thinking could not reach.

Therefore, what people need is a balanced offering of both philosophy of poetry. And there are two ways to obtain this balance: 1. the first way is to have the society constructed according to philosophical principles, and then to give poetry all freedom so long as it observe the social codes. This can be called the Social Balance Model. 2. The second way is to have philosophy and poetry balanced within a poem, as Confucius proposed: “In poetry, one could be sad, yet not to the breaking point; one could be joyful, yet not to be excessive.” This can be called the Individual Balance Model.

Poetry should and could never be banished from a society as Plato proposed. Neither should it be put to the marginal of the society as a consequence of the deprivation of respect by Plato’s proposal. It should be and has in fact been in the very center of society, though people have not been openly to acknowledge it in the West. In China, poetry had indeed been in the very center of the society until the modern age when Chinese poets began to follow their colleagues in the West.

Poetry into Performance: Facing the Sea (2016) and IMS’s Chinese Theater of the Poetic

Jian-e Ling

Hunan University of Science and Technology

The staging of *Facing the Ocean (Mianchao dahai)* on June 4, 2016 in Hunan Grand Theater

showcases what In Mind Studio (IMS) calls their border-crossing Theater of the Poetic (*Shige juchang*). In their words, this is a pan-poetic theater in the sense that it is dedicated to presenting not only the implicit performativity of Chinese poetry, but also its very essence of “liberty, love, and idealism” through the fusion of live piano, dance, installation art and multimedia art. With the title taken from Hai Zi’s most famous poem, “Facing the Sea, with Spring Blossoms”(1989), the play is a tribute to the Chinese poet Hai Zi (1964-1989) and idealism of his generation in the 1980s, which died a tragic death symbolized by the poet’s suicide at age 25. *Facing the Sea* is IMS’s second project dedicated to the revival of the poetic art in Chinese civilization for the twentieth-first century. The centrality of poetry, or poeticality of IMS’s the Theater of the Poetic is obvious in the play. Structurally speaking, the three-act play is threaded by the emotional life of Hai Zi defined by his bond to his mother, his calf love, and an idolized Tibetan poetess, each indicating the young poet’s passion for agrarian China, his idyllic innocence and the consequence of his pursuit of idealism in the 1980s. Dramatic dialogues of Hai Zi with the three women are mostly interpreted by the vocal performance of Hai Zi’s poems, which includes participation of the audience in the last act with a 2-page handout. Stylistically speaking, it brings forth the musicality and visuality of Hai Zi’s poems through the interpretive live piano and choreography of modern dance. In a metatheatrical moment wherein a Brechtian play-within-play kicks in, the director actually asks candidates for the audition to interpret a Hai Zi poem by dancing or recite the right poem after listening to a piano interpretation of it. From the performance studies perspective, IMS’s Theater of the Poetic is environmental theater to be sure, but poetry remains the soul of the performance not only because of their actual presence but also because of the poetic ways of interpreting poetry *per se*. As such, the play written and directed by QU Yi, does cross boundaries and remains one of a kind, for Qu herself is, above all, a pianist and poet, not to mention the fact that the artist in her 30s was once trained in film and television production in Bristol University, UK.

Poetry also is Action

--On American Poet Laureate Juan Felipe Herrera and His Poetry

Bai Liu

Hunan University of Science and Technology, China

Juan Felipe Herrera (1948—) is the 21st Poet Laureate of the United States (2015-2016) and is the first Latino to hold the position. This paper aims to explain and expand his creation concept “Poetry is a call to action and it also is action” by analyzing his poems. Through the writing of war themes, he denounced the brutality of war; through the writing of social matters, he demonstrated poetry was a way to call to action; through the writing of Mexican ethnical history and culture, he was concerned with issues like belonging and displacement as a migrant writer. For Herrera, all the subject matters populating his poems endow his meditation of the social function of poetry. Meanwhile, he regards poetry as a medium to invest deep empathy for the people.

Colorful Mourning in Sherman Alexie's "*One Stick Song*"

Kedong Liu

Harbin Institute of Technology, China

In his poem "One Stick Song", the Native American poet Sherman Alexie leads the reader into a stick game context and realizes that when he has only one stick left, survival is crucial, so he tries to sing all his relatives back. As he chants in mourning his relatives, he foregrounds all the colors related to the skin of his relatives and to the accidents that befall his relatives. Like the ghost dance, Alexie uses the song as a trope to revitalize his tribe. All the colors form a mosaic for the American society.

The Soundscape and Ecological Ethics in John Keats' Poems: A Case Study of "*Ode to A Nightingale*" and "*To Autumn*"

Maosheng Liu

Jiangxi Normal University, China

This paper will make particular reference to John Keats' Poems in order to demonstrate the soundscape and ecological ethics that underpin Keats' moral thinking and poetic practice in his poems. With a profound status in English romanticism, Keats has extraordinarily unique feelings for truth and beauty in spite of impoverished background. In the case of his two famous poems "Ode to a Nightingale" and "To Autumn", combining soundscape, an important concept of acoustic narratology, with relevant theories of ethical literary criticism, the paper will focus on interpretation of the harmonious unification between sounds and sights as well as the persistent pursuit of ecological ethics. Owing to his special focus on nature and ecology, Keats' poems not only present landscape visually, but also reflect soundscape acoustically, whose interaction with each other constructs the ethical order of natural ecology, highlighting the natural and cultural beauty.

Trans-Civilizational Imaginations of Wang Wei's "*Lu Zhai*"

Toming Jun Liu

California State University, Los Angeles

This presentation investigates how "Lu Zhai," a four-line poem by China's Tang poet Wang Wei, has been variously translated in order to pursue a range of questions related to trans-civilizational imaginations. This case study is facilitated by several translations, in English and Spanish, included in a 1987 book titled *19 Ways of Looking at Wang Wei*, edited and annotated by Weinberger and Paz. Proceeding from the cultural, historical and poetic context of ancient China in which "Lu Zhai" is embedded, the presentation, from several angles, reveals some of the

limitations of Eurocentric imaginations regarding the Sinic Civilization and also considers how the ancient Chinese poem proves to be relevant and appealing to a Western need to re-vision modernity, such as in Octavio Paz's vision of presence. In that light, the presentation concludes with a speculative comparison of "Lu Zhai" with Heidegger's metaphor *Lichtung* as an example of a secret correspondence between the Western and Chinese civilizations, thus affirming the Derridean view that the Babelian confusion of many tongues may have a "divine" purpose.

Rehabilitation of Clichés in Kay Ryan's Poetry

Aijing Lu

Hunan University of Science and Technology, China

Kay Ryan, the sixteenth poet laureate of the United States from 2008 through 2010, is often compared to Emily Dickinson for being an "outsider" to mainstream poetry circle. For Ryan, poetry is a superior amusement and many of the funny elements animate poetry. Ryan's poems work with the magic of clichés. She enjoys re-examining the beauty of clichés--everyday phrases and mining the cracks in common human experience. Therefore, this article, mainly explores the art of rehabilitating clichés in Ryan's poetry. Furthermore, it probes into Ryan's poems to examine the playfulness of contemporary intellectuals.

A Comparative study of Coleridge's Poetic Oneness and Chinese Unity of God and Man

Chunfang Lu and Feng Guo

Zhejiang University of Finance and Economics, Hangzhou, China

Upholding nature is a common heritage in both Chinese and Western poetic thought. However, the usual lack of reference to Coleridge's poetic Oneness leads to the failure of attention to the ecological significance in his poetry which shares the same value with Chinese traditional ecological thought of Unity of God and Man. The teaching of order in Confucianism, the emphasis on the law of nature in Taoism and the appeal for less desire in men themselves in Buddhism all can be seen respectively in Coleridge's three supernatural poems, *Christbell*, *The Old Mariner* and *Kubla Khan*. This paper, by way of comparing and analyzing, tends to find out the same ecological awareness and wisdom and their different origins in both Chinese and Western poetic traditions. Coleridge's poetic Oneness is mainly an immediate and active response to the ecological crisis from the modern industrial civilization while Chinese idea of Unity of God and Man is a natural product in a agriculture-based society, but they are the same in the pursuit of core value of humanity, the pursuit of harmonious integrity and stability, a higher level of spirit and a higher order of existence.

The Influence of Chinese and Japanese Poetry on the Imagist Movement

Chunxia Luo

Changsha University of Science and Technology, Changsha, China

This paper investigates the influence of the English version of Chinese and Japanese poetry on the Imagist Movement and finds that the influence existed in several aspects such as subject, style, syntax, meter, and aesthetics, which highlight the impact of translation on intercultural communication.

From Sound to American Poetics: A Revisit to Walt Whitman's Poetry

Lianggong Luo

Central China Normal University, China

Walt Whitman in many of his poems demonstrates his emphasis on the role of sound in his poetics. Sound serves as a channel for his perceiving the world, which reveals his transcendentalist poetics based on his American experience. For him, sound provides him with a special perspective in experiencing and rediscovering America, for American experience results in unique patterns of sound and/or human speeches, which differs America from Europe. Thus his emphasis on the role of sound-based expressing serves as a special poetics in rebelling as an American poet against the European poetics and cultural tradition. In this sense, Whitman's poetics of sound serves as a cultural strategy in pursuing America's cultural/literary independence from Europe and European tradition dominating the then America.

What's New in Chinese Visual Poetry

Ming Di

Poetry East West, USA

Ezra Pound was inspired by Chinese characters and incorporated them into his poetry but didn't explore further. While French visual poetry and Brazilian concrete poetry may have their own spiritual and literary roots, what's emerged in Chinese visual poetry explores much deeper into the audio and visual relationships of Chinese writing scripts which affects the way of thinking and conceptualizing. The presenter will briefly discuss the visual poetry in Taiwan in the 1990s as exemplified by Chen Li's work and move to her experiments (sampling from over 100 visual poems) with Chinese characters and visual art techniques. Chinese visual poetry is not only a new way of writing poetry but creates new words based on the six classifications of word formation 六书 and in doing so creates new concepts and new imagery that may not be possible with the existing scripts and forms of poetry. Visual poetry not only creates new expressions but challenges the traditional understanding of the Chinese language.

Charles Bernstein and the Writing of the “Lives of the Toll Takers”

Marjorie Perloff

Stanford University, USA

Charles Bernstein’s L=A=N=G=U=A=G=E poetics have been widely discussed and are now familiar to students around the world. But what about the poetry itself? Despite the now large Bernstein bibliography, there has been little close reading of specific poems, and the result is that Establishment critics in the Anglophone world, throwing up their hands and complaining of Bernstein’s “difficulty,” often dismiss the work or criticize it for not having enough “form” and “unity.” In my paper, I perform an experiment: I leave theory aside and look at one long poem (“Lives of the Toll Takers”) and a few short ballads closely, so as to see what kind of poetry Bernstein writes and how his individual poems are organized.

When Did African American Poetry Become Experimental?

Lauri Ramey

California State University, Los Angeles

The originators of the African American poetry tradition are widely regarded as Phillis Wheatley, Jupiter Hammon, and/or Lucy Terry, all of whom wrote in conventional styles and forms. But as important as these three so-called “slave poets” are to the beginnings of this genre, they do not represent its totality. Doors have been opened on modern and postmodern experimental or avant-garde African American poetry, including the two-volume anthology set co-edited by Aldon Lynn Nielsen and me. But little attention has been paid to the bold originality and experimentalism that are inherent in the African American poetry tradition. I will present some examples of authentically innovative black antebellum poets, including the anonymous authors of the slave songs, Joshua McCarter Simpson, James M. Whitfield, and Alfred Gibbs Campbell. Their writing, and their exclusion from the canon, raises questions about how and why a fundamentally conservative view of the African American poetry tradition became normative. The roots and trajectory of this tradition emerge in a wholly different light by recognizing the contributions of brilliant innovators from the start of this genre.

The Poetics and Ideology of Amiri Baraka's Six Persons

Aldon Lynn Nielsen

Penn State University, USA

In the space of nineteen years, in the movement from “LeRoi Jones” to “Amiri Baraka,” a time period that encompasses Baraka’s evolution from the New American Poetry via the Black Arts Movement and into “Marxism-Leninism-Mao Tse Tung Thought,” Baraka spun through the

materials of his own life in the production of three major works in prose: *The System of Dante's Hell*, *Six Persons* and the curiously titled *Autobiography of LeRoi Jones / Amiri Baraka*. In *The System of Dante's Hell* and *Six Persons*, Baraka created astonishingly varied fictional structures out of the stuff of his own life, though the latter novel was largely unknown from the time of its composition in 1974, not quite a decade after his first autobiographical novel, to the time of its eventual publication in 2000. Not only did the *Autobiography*, which encompasses the time of *Six Persons*'s composition, appear before *Six Persons* was finally published, but the *Autobiography* itself did not appear in its entirety until thirteen years had passed since its original publication in a truncated version. In each instance, the poet's life, though, unfolded roughly in chronological ordering, emerges structured within a poet's framework

Setting a Poem: a.j. carruthers's "MUSIC, AFTER MICHAEL DRANSFIELD"

Brian Reed

University of Washington, Seattle, USA

What is the relationship between a poem as a written artefact, something that appears on a page, and a poem as something performed, that is, read aloud, recited, or sung? Often the poem-on-the-page is imagined to serve as a score for oral performance: it provides words, line breaks, word spacing, and other cues that suggest how a reader might render the poem as an audible speech-act.

The Asian-Australian poet a.j. carruthers has recently been exploring the unspoken assumptions that inform treating a written poem as a score for performance. In his poem "MUSIC, AFTER MICHAEL DRANSFIELD" (2016) he offers us, as his subtitle indicates, "A Setting of 'Still Life'," a short, typographically anomalous, grid-like lyric by Dransfield first published in *Voyage into Solitude* (1978). Carruthers reproduces the earlier poem in its entirety, and he positions above each word a musical staff, on which he has apparently scribbled a curve or arc, as if indicating a glissando-like smooth movement across several pitches.

In my talk, I wish to investigate the pressure that carruthers places here on terms such as setting, score, and performance by asking us to think about writing as a performative act whose proper theater is the page. He asks, too, where and when the music of poetry occurs, and he troubles! the presumption that the written text is an original and ! the performed version of a poem is secondary or derivative. Finally, he ponders whether and in what sense poets re-perform or re-set the writings of the precursors and the national traditions in which they work whenever they begin to compose "new" verse.

Shakespeare and Yeats:
The Supernatural in Macbeth and The Only Jealousy of Emer

Beau La Rhee

Jeju National University, Jeju, Korea

The supernatural elements abound in both Yeats and Shakespeare; it is interesting though that it is Yeats that takes it for granted in his plays, while Shakespeare makes convenient use of it to illustrate humanity, to reveal the hidden in one's heart and mind: what one is and what one feels and thinks and fears. Shakespeare's ghosts look like humans with supernatural power, and the audience could react to them strongly; Yeats's, meanwhile, seems distant and abstract, though they act like humans. This paper will look into why they feel different to the readers by closely reading the two plays and by researching their social and mythological background. My reading is to be concentrated on defining the poetic and dramatic structure of the plays by Shakespeare and Yeats. This will help us understand what could not be easily grasped when only one is studied.

W. B. Yeats's and Ezra Pound's Theory and Practice
in Poetry, in Contact with the Noh

Young Suck Rhee

Hanyang University, Seoul

My paper studies Yeats's and Pound's theory of poetry. I will deal with some essays on poetry as discussed by both. In 1902 they first met and from 1913 to 1915 they spent time together, at the Stone Cottage in Sussex in November 1913 – they lived in it this winter, and in the following winters of 1914 and 1915: they studied poetry and Pound was Yeats's amanuensis; in particular the paper is to focus on the period when they had been in contact with the Noh drama of Japan. I will study how Pound, and Yeats through Pound, came in contact with the Japanese Noh drama. Yeats and Pound as his personal amanuensis stayed together, at the Stone Cottage, in three winters, and some works, including some poems and fragments of both, may have resulted from their contact as poets and their collaboration. The paper will look into their relationship and their writing and biographies, and so on, relevant to the period, at the cottage and before and after it. Yeats's and Pounds' works will be studied closely, including some poems by Yeats and Pound, including the first sets of Pound's *Cantos*. The purpose of this is to if possible re-define or newly define their poetic theory and practice.

Ezra Pound and W.B. Yeats:

The Oriental Elements Presented in the Dynamism of Their Poetics

Xia Shen

Central China Normal University, China

As it is well-known that Ezra Pound and W.B. Yeats are comrades in 20th century arena of poetry as well as the masters of literature from English speaking countries. Though W.B. Yeats and Ezra Pound are from different countries and cultural backgrounds, Yeats from Ireland and Pound from U.S., yet the common interest in composing the best poetry connected them together in the spirit of seeking for paradise of poetry. The dynamism of the poetics in Yeats' poetry writing somehow embraces the influence from Pound and his modernist point of view as well as the occultism, which is not only interesting but also inspiring! In addition, one thing that is attracting is that both of them found enlightenment in poetics from Asian culture such as Chinese or Japanese and built up the bridge for intercultural communication between the Oriental and the Occidental in world of poetry, which is of great significance and also worthy of advocating and encouraging. The similar And the positive reaching out for Oriental elements from other culture might be the reason why W.B. Yeats as a patriotic poet gradually change his style from traditional classic to modernism thanks to the influence from Pound, another magnificent figure in American Poetry.

Yingelishi : Poetry as a Space for Interlingual Imagination and Innovation

Jonathan Stalling

University of Oklahoma, USA

Poetry has often been a space for interlingual imagination and innovation, blurring, puncturing, and ultimately transforming the intercultural and interlingual spaces between/within what we call "languages." In this talk Stalling will give several historical examples where English and Chinese transformed the other through poetry leading up to his own more radical work of interlingual fusion: Yingelishi (a Sinophonic English Opera) and most recently Mirrored Resonance: The English Rime Tables. In these projects Stalling fuses Chinese and English together at the level of character/syllables (Yingelishi) and more recently at the level of phonetic DNA (phonemes). Stalling will perform sections of his Opera Yingelishi and read poetry from and demonstrate various artifactualizations of the new work (Mirrored Resonance) generated from a novel algorithm Stalling created that has transformed Chinese characters into a script capable of perfect phonetic writing of the entire English genome (every sound sequence of over 130,000 English words). The talk will include 3D animations, interactive elements, and a free iPhone downloads for those who would like to experiment with Sinophonic and Sinographic English. Writing systems are not walls between languages, but the bridges use to cross them.

On the “Freedom, Love and Beauty” in Xu Zhimo’s Poetry

Chong Sun

Editorial Office, *China National Geography*, China

When Augustine speaks of love, he compares love to weight or gravity. For him, love, existing in human soul, is something constantly promoting one’s soul to find a place to reside itself. The Chinese poet Xu Zhimo follows Augustine’s conception of love and integrates it with freedom and beauty.

Flarf Poetry: What Is the Serious Message?

Dong Sun

Nanjing university of Finance and Economics, China

This essay explores the poetics and the practices of Flarf Poetry, an avant-garde poetry movement of the early 21st century America: its alleged manifesto, methods, and the poems by its major practitioners, with special focus on Nada Gordon’s poems. The present essay also attempts to look into the common ground as well as the differences between Flarf School and the Conceptual Art.

Composing the Blues: Tradition, Lyrics, Music, and the Individual Talent

Steven C. Tracy

University of Massachusetts Amherst

This presentation will focus on the composing of blues songs, in particular songs composed by the speaker in contemporary times. The discussion will focus on coming up with ideas; discussing the nature of the blues lyric tradition; ways of placing new lyrics in the context of the various blues traditions, geographical and chronological; choosing the appropriate style (nodal or storytelling), rural or urban, serious, humorous, or both; finding new ways to state old problems, or confronting contemporary problems in a way that doesn't violate the spirit of the tradition; generating musical parts and arrangements that fit the style, subject matter, and mood; generating an instrumental solo that tells the same story in its own way. Speaker will draw on his own blues recordings, including "Going Down to the Graveyard," "Sliced to Shreds," "I Ain't Beggin'," and "Changing Blues," parts of which he will play from CD, other parts of which he will sing or play (on harmonica) live. Equipment needed: CD player.

Action of “SOS” in Amiri Baraka’s Post-9/11 Poetry

Wei Wang

Qingdao University/ Central China Normal University, China

In his controversial post-9/11 poem “Someone Blew Up America” (2002), Amiri Baraka utters a voice of “SOS”, portraying “9/11” Terrorist Attack through adopting the post-modernist combination of historical references and fictional imagination. This article explores how Baraka employs the recurring systems of satirical questions, allusive metaphors and effective sounds to achieve his literary goal that “art is a form of activism”. Moreover, it argues that Baraka expresses his literary signal of “SOS” when confronted with political conflicts, ethnic differences and clash of civilizations, which could also be traced back to his poetic works in the span of more than five decades.

After Clouding Poetry: “Parochialism” and the Decline of Contemporary Chinese Poetry

Weixin Wang

Shanghai University of International Business and Economics, Shanghai, China

Some Chinese scholars tend to attribute the decline of the post-clouding poetry to non-versification, idiosyncrasy, some key poets' suicide or the aftermath of market economy. That does not hold water. With the rapid development of mass media and official or unofficial literary journals, non-versification or some key poets' suicide are not strong enough to ruin the poetry industry. "Parochialism" seems to be the main cause for the decline of poetry. As Xie Mian, China's leading scholar in contemporary poetry, has put it, the self-conceited much-ado-about-nothing poetry is "an unpardonable error." "Parochialism" falsifies the social function of a poet, who, according to William Wordsworth, is supposed to be a "man speaking to men." Literary movements or genres are arbitrarily named by a small group of poets instead of literary critics. It is "Parochialism" that has detached the poetry fans from post-clouding poetry, in which high-quality poems will never be extinct.

On the Visualized Confucianism in Pound’s The Cantos

Zhuo Wang

Shandong Normal University, China

The link between Pound and visual art is an important branch in Pound’s study and so is the relation between Pound and Confucianism. However there is a gap between these two fields of academic studies--the way in which Pound visualizes Confucianism, which is also an issue of the

relation between content and form in *The Cantos*. Against the cultural background of contemporary pictorial turn, Pound's visualization of Confucian culture in *The Cantos* takes on some unusual cultural and aesthetic meanings. In truth, the visualization and Confucianism form two overlapping threads embodying Pound's pursuit for poetics and Confucianism. The special Confucian mask, one word Confucian philosophy and joint structure of Confucianism in *The Cantos* are all products of Pound's visualizing strategy of Confucianism.

The Internal Strength in Joy Harjo's Poetic Language

Zu-you Wang

Taizhou University, China

Joy Harjo writes poetry with the singing language which endows her poetry with the charms, expressive power and impact of music. The cultural traits and internal tension contained in her poetic language reveal to the readers the charm and force of language above our cognition. Her poetic language uncovers the truth of life, searches for one's identity and writes about self in a universal way from the perspective of cultural integration, reflecting the profound energy of words lies under the surface level of language.

The Discipline of The Kwansaba

Jerry W. Ward, Jr.

Dillard University, USA

Created in 1995 by Eugene B. Redmond in concert with the Eugene B. Redmond Writers Club, the kwansaba is one of the more noteworthy fixed forms in contemporary poetry. Like haiku or the sonnet, the kwansaba imposes a stern discipline upon its practitioners. The definition is simple enough. A kwansaba is a poem "consisting of seven lines, of seven words each, with no word containing more than seven letters" (*Arkansippi Memwars* 235). Redmond allows proper nouns, foreign terms, and quoted passages to be "exceptions to the seven letter rule" (235). When we consider that the rigid form of the kwansaba is historically linked to the invention of Kwanzaa, we might want to contemplate the form in American cultural spaces. We can ask loaded questions about word games. We might ask whether kwansabas invite multi-layered interpretations which expose discord between ethnic authenticity and delusions promoted by belief in the "objective" neutrality of formal or structural critical practice. Does the kwansaba encourage poets to maximize experiments in orality and defy efforts to minimize the power of language to denote or betray ethnic identity? This paper explores those questions through a multi-layered reading of Redmond's "kwansaba: yo maya! yo day!" (*Arkansippi Memwars* 247) and Michael Castro's "Kali-ma/Kwansaba for Jayne Cortez" [*Drumvoices Revue* 14.1-2 (2006):11]

Oriental Vortex: The Chinese Factors in Ezra Pound's Vorticism

Lin Wei

Renmin University of China, China

This paper plans to explore how certain Chinese factors, i.e. Chinese written characters, literary legacy and even culture, impacted on Ezra Pound's poetics of Vorticism.

Langston Hughes: Born Black on a Troubled Road

Carmaletta M. Williams

Johnson County Community College, Kansas, USA

Langston Hughes's early life set the tone and timber for his artistic development. In this presentation I will attempt to connect the discord in his personal life with the people he writes about in his poetry. The reflections of the struggles he persistently had in his attempts to connect with a close family, especially to his mother, are evident in the art he created. Critics of Hughes posit that this focus on "the folk," Black Americans, and his family, real and functional, allowed Hughes to neglect intellectual explorations of the socio-political status of Negro Americans. His oeuvre of work, albeit literary criticism, stands as the hallmark of the great artistic era in African American Arts and Letters known as the Harlem Renaissance. The fact that so much of his work is based on personal experience enriches our understanding of that time and place in America.

Several Faces of Ezra Pound: A Study focused on the Translation and Introduction of the "Six Principles of Imagism" in the Early 20th-Century China

Ke Wu

Peking University, China

Chinese Researchers have paid great attention to the relationship between Ezra Pound and China, especially the relationship between his contribution and the origin and development of Chinese new poetry and Chinese modern literature. Some researchers even regard him as the Godfather of the Literary Revolution in 1917.

Doubtlessly, Pound was introduced to China as a member of imagist poets at the very beginning, with a label of revolutionist, which clearly revealed the left-wing position of Liu Yanling at that time. However, Liu Yanling and Xuchi overlooked the complicated development of Pound's own theory, ignored the opinion divergence between Pound and Amy Lowell about imagist theory, and neglected the development of the so-called Six Principles of Imagism. All these problems are still waiting to be fully reviewed today, or else it would bring about simplification and

confusion in our understanding of Pound's true meaning.

Based on reviewing old newspapers and contrasting Chinese and foreign materials, it was easy for us to find that there existed a lot of misreading, or in another word, existed some inventions in the process of translation and introduction of Pound's theory and the Six Principles of Imagism into China during the early 20s. For example, Hu Shi took the principle of freedom as the core of imagist theory and made the definition of freedom equal with the free verse. We can also see the disappearing of the label of revolutionist from Liu Yanling's text to Xuchi's, even the tiny changes of words in Xuchi's different versions can be traced to follow.

Thus, I would like to clarify different interpretations of Pound and Lowell, and outline a clue to rethink new poetry and even new literature in China: from revolutionary discourses of the left-wing to the Third Men's deviation from revolution; from political movements to commercial activities; from the combination of enlightenment and salvation to the dispute of cosmopolitanism and nationalism; from Russia to U.S, etc.

A Single-handed War— On Emily Dickinson's Belief Crisis and her Aesthetic Strategy of the Sublime

Zhaofeng Wu

Hubei University of Economics, Wuhan, China

The present research on the renowned American poetess Emily Dickinson mainly lies in the thematic studies of death, nature (including her ecological feminist ideas) and love, or the images of death, God, or her self-image (covering her revolt against the patriarchal society), or the scanty concern of her writing strategies and poetic skills, however, none has attempted a synthetic analysis and research of all the matters above. This thesis upholds that Dickinson's writings of death, nature and God differ from the reading expectation of her times, due to her belief crisis in God, which renders her success in subverting the traditional images of the former three. With the subverting purpose and the aesthetic strategy of the sublime, she presents her doubt, mockery, and irony of God, her calm and cool acceptance of death, her objective and chill description of nature, and her passionate and bold expression of love in her poems. In this sense, one conclusion could be safely drawn that she wages a single-handed war against the then American puritan society with her words, which exerts a fearless heroism and a successful deconstruction of the traditional images of God, death, and nature. With the great influence upon the future modernist poets of the early 20th century, she has been crowned as the "mother of American modern poetry."

The Extension of Poetic Mind: Moving Visual Thinking in Chinese Cinépoetry

Ying Xiong

University of Oregon, USA

In the late twentieth century, the general world trend channeled our emphasis in education towards scientific, mathematical, and quantitative approach instead of that of art, the qualitative and subjective nature of which tends to be considered as sensuously stimulating but not intellectually instructive. It has thus become a common sentiment that perceiving and thinking are two separate cognitive processes. The American avant-garde filmmaker Stan Brakhage, however, approaches the question in a very different light. For Brakhage, a film's stream of images is ideally correlated with the filmmaker's experience of vision. In other words, Brakhage, as with his contemporary poets Charles Olson and Allen Ginsberg, identifies perception/vision as a corporeal phenomenon and believes that all emotional experiences ultimately register in sight. It was out of this formulation that Brakhage developed his seminal cinematic concept "moving visual thinking" from the mid-1980s through the mid-1990s. Brakhage proposes that film's greatest strength lies in that "it alone among art media can represent the prime matter of thought before it passes through the filter of language." This prime matter of thought, according to Brakhage, derives immediately from the synapses and reveals the nature of individual corporeal processes. The very idea of recreating an experience through cinema instantaneously elevates the perceiving of a film to the same level with its cognitive counterpart. In this essay, I shall try and show Brakhage's theory in China's last water-ink animation/animated film *Feelings of Mountains and Waters*, with a special emphasis on how Maya Deren's dialectical real/imaginative is harmonized through the interaction of Brakhage's cinematography and Chinese poetics in the mediascape.

Care Ethics: Adrienne Rich's Views on Poetry in

A Human Eye: Essays on Art in Society

Qinghong Xu and Mei Yang

Anhui University, China

This paper is intended to analyze Rich's care ethics by examining Adrienne Rich's views on poetry in *A Human Eye: Essays on Art in Society* (2009). With a broad vision and profound thinking, Rich incorporates various social issues into her poetry writing and criticism, involving gender, ethnic groups, race, social class, language, power and social justice. On one hand, she critiques some liberal values in patriarchal ethics like universalism, self-autonomy and independence, questioning the justice ethics to challenge imperialism, racism and sexual discrimination; on the other, she formulates her own care ethics, in the medium of poetry, by constructing her poetics and political ideas, emphasizing the interdependent relations, responsibility

between people and care-oriented political practices. Rich's care ethics is the outcome of the historic-socio context and multiplicity of her identities.

Poepera as a Poetry's Interpretive Kinetic Art Onstage

Guangkui Zhang

Guangdong University of Finance and Economics, Guangzhou, China

As a kinetic interpretation onstage, poepera (poetic opera) is an experimental performance of poetry. It promotes poetry reading to a motion performance with interpretive backgrounds including necessary various forms of musical or dancing accompaniment when they are needed. This paper argues that poetry should be written not only for auditory listening, but also for visual watching, or both, which is comprehensive and multidimensional performance for understanding and appreciation. Using kinetic art theory and hermeneutic theory, the author demonstrates that a poem can be revised and adapted into a similar or general reference to opera, song, dance, micro drama, etc. with poetry recitation as mostly necessary, and some images or imagery appearing vividly onto a stage. Finally the article comes to a conclusion that poepera is interpretive kinetic poetry, which belongs to kinetic art.

Holocaust and Jewish Roots in Adrienne Rich's Testimonial Poems

Tian Zhang

Central China Normal University, Wuhan, China

Adrienne Rich has published more than fifteen volumes of poetry and several collections of essays. A persisting feature in most of her work is the interweaving and interaction of poetry, history and politics. She was not so "political" in her early writings in 1950s as in her mid and late writings. Her radical lesbian-feminist voice was prevailing in her writings of 1970s like *Driving into the Wreck* (1973), *The Dream of a Common Language* (1978), *Of Woman Born: Motherhood as an Experience and Institution* (1976). And in the 1980s, the central themes of her later poetry are the problems of national and ethnic identity (especially Jewishness), history, death and the passing of time. The poems discussed in this paper cannot be comprehended without a critical understanding of Rich's childhood and adulthood life. Her poems and her own life experiences are mostly bound around conflicting themes of identity and assimilation. Rich was born to a Gentile mother and a Jewish father who is not so willing to acknowledge his Jewish identity, as Rich admits that "Jewishness was muted in my house of origin" (*A Human Eye* 18), however, she has shown her concern about Jewish life and Jewish identity in her poems like "Sources," "Contradictions: Tracking Poems," and "Eastern War Time," etc.. In her 1983 poem "North American Time," Rich wrote, "poetry never stood a chance/ of standing outside history". Indeed,

she discusses the political, historical and biographical realities in her poems. Rich mentioned in her essay “Split at the Root: An Essay on Jewish Identity” (1982) of her experience of first encountering with the holocaust in 1946, while Adrienne was still in high school, she happened to read in the newspaper that a theater in Baltimore was showing films of the Allied liberation of the Nazi concentration camps. After watching this stark, blurry, but unmistakable newsreel, she was haunted by a memory of despair and a sense of inevitability. She was sufficed with a sense of guilt and fury with the absence of Jewish education in her family: “I feel belated rage that I was so impoverished by the family and social worlds I lived in, that I had to try to figure out by myself what this did indeed mean for me. That I had never been taught about resistance, only about passing. That I had no language for anti-Semitism itself.” Rich’s strong sense of responsibility for her multiple identities as a Jew, a mom, a lesbian is later manifested in her essays and poems, which are quite testimony-like, as Boland averred that Rich saw social engagement for poets as “a responsibility and not a choice.” In this paper, I will discuss Rich’s biographical experience, her Jewish root and holocaust in two of her testimonial poems “Sources” and “Contradiction.”

City in Ezra Pound’s Poetry

Qiang Zhang

Central China Normal University, Wuhan, China

As an echo of Fletcher’s suggestion “to look for poetry in the dustbin of the city”, Pound shifts part of his subject from the nature and the countryside—which are the priority of the Romantic poets—to the city. The city in Pound’s poetry, however, is different from, more a re-presentation than a duplication of the European city. It defines itself against the wilderness and the frontier experience rather than the medieval origins and the transformation from the feudalism. An earliest imagist as he is, Pound is also a modernist who has gone through the “inward turn”, which in his case is the choice between the city constituted by the artist whose inner feelings and impressions embody an urban vision and the city constituted by the crowd that has a personality and urban meaning of its own. In consequence, the city that has determined Western culture for the last three centuries, led by Pound and other founders of the modernist movement, finally becomes the central image of Western literature afterwards, reflecting the social fact that urbanism—a product of the Enlightenment—lies at the very heart of modern Western culture.

Printed Performance in *Caroline Bergvall’s Drift*

Jing Zhao

Donghua University, China

The transmission and production of literature are going through a dramatic change in the cyber age. Literary production format, content and reception are mostly digitalized now. By means of

technological and cyber support, the oldest genre in literature, that is, poetry, is more and more digitalized, with special focus on the poetic form and content. Meanwhile, the wide application of colors, pictures and moving images highlights the experimental features of the new century poetry. The twenty-first century experimental poetry, different from twentieth century poetry in connotation and extension, can be mainly divided into concrete poetry and Oulipo poetry. The representative examples of the above two types are code poetry and recreational Oulipo poetry. Thus the analysis of these two kinds of poetry enables us to fully realize the values of digitalized poetry and its consequent challenges. During the first fifteen years of the twenty-first century, the world has witnessed a new trend in the experimental poetry: the booming of performance poetry. The artistic exhibition of Caroline Bergvall's *Drift* in New York after the publication of the name-sake poetry highlights the interrelation of Bergvall's printed version and artistic performance and exhibition version.

Visual Arts and the Antithetical Poetics of W.B. Yeats

Dan Zhou

Wuhan University of Technology, China

Based on the related theories of Ekphrasis and the scattering evidences in Yeats's poems, essays, autobiographies and letters, the paper discusses how Yeats melts the various forms and aesthetics of visual arts into his poems and poetics, particularly the antithetical poetics. The study provides an applicable example of describing visual arts via verbal arts, and helps to find out a new way to interpret Yeats's poems.

The Musical Aesthetics of Rita Dove's Poetry

Ning Zhou

Anhui University of Science and Technology, China

Rita Dove is one of the most outstanding contemporary poets in America. She is not only the youngest laureate poets in the history of American poem, but also the first American black female poet who won this honor. With the delicate and exquisite writing, she narrates sentimentally and passionately the history of her family and even the whole black community; meanwhile, she also portrays the landscape of American black people's life within the context of world's culture, blending with her profound reflection on history, ethnic, culture, humanity and individual emotion. Her poems, as she once commented, "I believe words can sing", are full of musical aesthetics. This paper, by analyzing the musical aesthetics reflected in contents, narration, motif and rhythm of Dove's poems, explores music as representative in black literature tradition and Dove's effort in connecting different artistic forms to express the spiritual and emotional reality.

II. Panel Proposals

Breaking Canons in Translation and Anthologizing

Ming Di

Poetry East West, USA

What's the role of a translator and/or anthologist? Does translation and anthologizing really help establishing a writer's place in history or is it just an illusion of the translator/editor? By breaking a literary prejudice is he/she creating a new prejudice? How do subsequent translators and editors overcome the barriers set by a biased selection and translation? A diversified group of poets/translators/critics will discuss general and/or their specific practice in light of the one hundred years of reciprocal influence of American and Chinese New Poetry through translation. What have they observed and what alternative criteria have they used in the selection process? What determines who is important and who gets left out? How to reflect the social and aesthetic changes? How does an anthology make a new canon that challenges the mainstream norm?

Tinfoil Press Poetry Translation Panel

Susan M. Schultz

Tinfoil Press, USA

The group's discussion would be loosely organized around translations of Chinese poetry published over more than a decade by Tinfoil Press. More specifically, panelists would discuss questions of translation (technical and metaphysical); the state of contemporary Chinese experimental poetry; the reception of Chinese poetry in the USA; and the mutual influences of Chinese and American poetry at present.

Colonialism & Modernism: the Circulation and Branding of Chinese Poetry

Dorothy Wang

Williams College, USA

There has been a recent resurgence in “Chinese poetics” and “Chinese modernist” projects and anthologies. Who manages the “global” and “China” and how does a poetic practice become retroactively defined as “modernist?” In interrogating the “culture industries,” the three panelists will examine the underlying politics of Chinese poetry and global modernist projects. We will

consider the appeal of Chinese poetry (and "China") for the last half century of white American experimental poets in order to ask whether Orientalism and the current allure of Chinese global capital represent disjunctive phenomena or continuity in the thinking of modernist scholarship and aesthetic praxis across generations. What are the historical and contemporary junctures of the "global" in modernist, poetic discourses? What are the ways in which colonial geographies and forms of property survive in our current day configurations of the "global," "modern," and "poetry"?

“Sound, Visual, and Performances” and the Internet

Zhang Er

The Evergreen State College, USA

Lately, many poets have chosen to present their work through other media beyond the poetry reading and book publication. Their media choices can be either internet-based or more traditional media, such as visual art, film, music and theater. Even the "traditional" media presentation are increasingly depending on the internet to disseminate production information, work in progress and the final product. Opera presentation of Allen Ginsberg's work (Hydrogen Jukebox by Philip Glass), of a group women poets' work as the contemporary Moon Lady (Moon in the Mirror by Stephen Dembski) and visual poetry (Yingxiang shi 影像诗), which has gained popularity among new generation Chinese poets will be discussed as some of the latest development. Ezra Pound, American New Poetry and Chinese New Poetry will be the perimeter of the discussion.

Acknowledgments

Poets&Writers through grants it has received from The James Irvine Foundation and The Hearst Foundations

California State University, Los Angeles

President William A. Covino

Provost Lynn Mahoney and the Office of the Provost

Dean Rennie Schoepflin, College of Arts and Letters

Associate Dean David Connors, College of Arts and Letters

Center for Contemporary Poetry and Poetics

Staff, The College of Arts and Letters

Staff, College of Professional and Global Education

Staff, Cal State LA Downtown

Dean Eric A. Bullard, College of Professional and Global Education

Wendy Torres, Executive Assistant, College of Professional and Global Education

Amy Wang, International Office Director

Luis Roldan, Cal State LA Downtown

Department of English

Professor James Garrett, Department of English Chair

Staff of the Department of English

Department of Music, Theatre, and Dance

Staff of the Department of Music, Theatre, and Dance

Professor Maria Karafilis and the American Communities Program

Professor Linda Greenberg and the Center for the Study of Genders and Sexualities

Fred Smith and the Cross Cultural Centers

Professor Alex Espinoza, Director of the M.F.A. Program in Creative Writing and Literary Arts

M.F.A. Program in Creative Writing and Literary Arts

Dr. Peter A. McAllister

Dr. Lena Chao

Dr. Susan Kane

Jamie Tice, Center for Contemporary Poetry and Poetics Intern Professor

Cal State LA Reprographics

Hailey Morris

Sherry Yuen-Ruan

William Lambert, Jacqlyn R. Cope, Sarah Lofthouse, Pablo Arteaga, and Statement Magazine

Center for English Literatures, Central China Normal University, China

School of Foreign Languages, Central China Normal University, China

Central China Normal University Press, China

“Internet plus and Publication of the World’s Classical Poetry” Program, Central China Normal University, China



中美诗歌诗学协会

The Chinese/American Association for Poetry and Poetics

Hosted by California State University, Los Angeles

Co-sponsored by Central China Normal University, *Foreign Literature Studies*,

International Journal of Poetry and Poetics, *Forum for World Literature Studies*, and University of Pennsylvania



The 5th Convention of The Chinese/American Association for Poetry and Poetics

California State University, Los Angeles, USA
November 11-13, 2016



中美诗歌诗学协会

The Chinese/American Association for Poetry and Poetics



Hosted by California State University, Los Angeles

Co-sponsored by Central China Normal University, Foreign Literature Studies,
International Journal of Poetry and Poetics, Forum for World Literature Studies, and University of Pennsylvania