The Chinese New Poetry Movement and The Imagist Movement: Poetics, Technology, and Ideological Domination

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INTRODUCTION

The Meeting of East and West: Scientific Knowledge and Narrative Knowledge

In the past six centuries, the West has leaned heavily towards either unadulterated praise or unqualified condemnation of China. Misconceptions of Chinese civilization seemed to live long and die hard. The emergence of a more balanced view of the achievement and limitation of Chinese civilization is not witnessed until the beginning of the twentieth century.

At the outset, the conception of China as a land of great material prosperity, owing its sorigin to the accounts of Macro Polo (1254?-1324?) and other overland travelers of the thirteenth and fourteenth centuries, cast a powerful influence on European impressions of China. Gradually Polo’s description caught the imagination of adventurous navigators of the whole of Europe, for example, Columbus (1446?-1506) got a copy of Polo’s book and annotated it carefully before he started his voyage sponsored by Ferdinand and Isabella of Spain.(1) The success of Columbus’ expedition brought Spanish and Portuguese sailors to the coasts of South China during the period

of great sea exploration in the sixteenth century. They too were impressed by the material prosperity of China. Galeote Pereira, one of the Portuguese navigators, in his travel account, praised the great cleanliness of the Chinese towns by comparison with the squalidness of European cities. The superb highway conditions, "the wholesomeness of the climate, the richness of the soil, and the plenty enjoyed by a happy and hard-working peasant population" were emphasized, even the conditions of the poor being compared "very favorably with their plight in Europe."(2) The belief in the opulence of the Orient lingered on and developed into a sinophilism. In 1798, Thomas Robert Malthus declared, with all his confidence, that China was the richest country in the world.(3)

With the arrival of Jesuit missionary in the late sixteenth century, China, besides the vision of her fabulous prosperity, had became a monolithic Confucian state, a country of high moral standards and political virtues under the writings of Matteo Ricci and his successors. Stream of books, pamphlets, and letters about China poured into Europe, deeply influencing thinkers of the Enlightenment. Gottfried Wilhelm van Leibnitz (1646-1716) commented that "The condition of affairs among us seems to be such that, in view of the inordinate lengths to which the conception of morals has advanced, I almost think it necessary that Chinese missionaries should be sent to us to

(2) Raymond Dawson, The Legacy of China, (London, 1979), pp.6-7. In a description of the Macartney embassy published in 1797, Sir George Staunton, despite the many frustrations endured by the mission, indulges in occasional eulogies of China which clearly owe more to his reading and to a hang-over from the sinophilism of the early part of the century than to direct observation. Perhaps the most remarkable of these is the passage in which he says that "in respect to its natural and artificial productions, the policy and uniformity of its government, the language, manners, and opinions of the people, their moral maxims, and civil institutions, and the general economy and tranquillity of the state, it is the grandest collective object that can be presented for human contemplation or research." Cf. Sir George Staunton, Macartney's Embassy to China, (London, 1797), vol. i, p.26.

(3) Sir George Staunton, Macartney's Embassy to China, (London, 1797), vol. i, p.27.
teach us the aim and practice of natural theology, as we send missionaries to them to instruct them in revealed theology."(4)

Voltaire (1694-1778), one of the leading exponents of the teaching and attitude of Confucius, pointed out that the Chinese "have perfected moral science and that is the first of the sciences."(5) In his *Essai sur les Moeurs*, he quoted lines written in praise of Confucius by another French philosopher:

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\begin{align*}
& \text{De la seule raison salutaire interprete,} \\
& \text{Sans eblouir le monde, eclairant les esprits,} \\
& \text{Il ne parla qu'en sage et jamais en prophete;} \\
& \text{Cependant on le crut, et meme en son pays.}\!
\end{align*}
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Confucius, therefore, became a kind of patron saint of the thinkers of the Enlightenment. "China offers an enchanting picture of what the whole world might become, if the laws of that empire were to become the laws of all nations." Pierre Poivre (1719-1786) enthusiastically cried, "Go to Peking! Gaze upon the mightiest of mortals; he is the true and perfect image of Heaven!"(7) Oliver Goldsmith (1731-1774) in his *The Citizen of the World* also considered China as "an Empire which has thus continued invariably the same for such a long succession of ages" and become "something so peculiarly great that I am naturally led to despise all other nations on the comparison."

Goldsmith didn't realize that his praise would be turned into condemnation by philosophers like Condorcet (1745-1794) and Hegel (1770-1831) half a century later. Condorcet criticized that China "was condemned to shameful stagnation" and her "uninterrupted existence has dishonoured Asia for so long." Hegel pointed out that

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(5) Voltaire, *Oeuvres Completes* (Gotha, 1785), vol. xvi, p.85.
"We have before us the oldest state and yet no past, but a state which exists today as we know it to have been in ancient times. To that extent China has no history."(8)

The high prestige of China has disappeared gradually after the Industrial Revolution (1760-1830) and French Revolution (1789); and the results of Opium War (1840-1842) shook the very complacency enjoyed by the Chinese intellectuals. The fact was recognized that Europe was ahead of China in the natural sciences; and "once the compensating pre-eminence in moral science, attributed to the Chinese by Voltaire, had been denied, the former eulogies of the celestial empire gave way to the view that the Chinese were a nation as morally corrupt and as badly governed as they were backward and unprogressive in science and technology."(9) When the balance between the moral science, or what Jean-Francois Lyotard called the "narrative" knowledge, and the natural science, or the scientific knowledge, had been tilted, the barriers of East-West communication increased more than ever.(10) A crude and false antithesis between the materialistic West and a spiritual East appeared. The idea has been intensified as a prop to the self-esteem of the educated Chinese when they have had to acknowledge the material superiority of Europe. But to people such as Rudyard Kipling (1865-1936), it was the scientific knowledge that meant everything: it was not only a way of life but a foundation that one's Weltanschauung or ideology was built upon. Kipling pessimistically, or rather chauvinistically, asserted that "East is East and West is West" and that the two would never meet. What he meant was that the West could come to the East and vice versa, but that since they were on different levels, the true meeting of the two would never occur.

Although scientific knowledge had become the major barrier to East-West rela-

(9) Ibid, pp.360-361.
tion, it turned out later to be also the intermediary for the intercommunication of the two great civilizations. From the last years of the nineteenth century, the urgency of acquiring the newly developed Western scientific knowledge was increasingly shared by the younger generation of Chinese intellectuals. The principles of the scientific knowledge extended a great influence to those of the narrative knowledge in the form of many an ideology which fostered kaleidoscopic "isms" in literature, philosophy, political and economic thoughts. The ideas of evolution and revolution began to dominate the mind of Chinese thinkers who were in revolt against the traditional culture and its institutions.

With the fall of the Manchu monarchy in 1912, China began to launch her rugged and difficult voyage in the wake of modernization which was to lead to Marxism-Leninism and later, in 1949, the replacement of Confucian thought by Maoism which put China behind the iron curtain for about thirty years. After the end of Mao's Cultural Revolution (1965-75) and his death, China continued her voyage of modernization in 1979 and opened her doors to the West again.

The first meeting of the East and West in the twentieth century was brought about by two great literary figures, Hu Shih, a Chinese student in the United States and Ezra Pound, an American poet in the United Kingdom, two decades before Kipling's death. It eventually changed the whole nature of both Chinese and Anglo-American literature in the last four scores of years. Their meeting halls were located in the following two big cities, Peking and London; their subject, poetry. Although they have never met each other, and their objectives in literature are very different, they shared a much similar ideology with a firm belief in the development of scientific knowledge. From then on, a formal interaction between Eastern and Western ideas
and literatures began. (11)

The meeting in Peking was called the May Fourth New Literature Movement (1915-1919) and the one in London was known as the Imagist’s Movement (1912-1915). Both were literary movements with a focus on poetry and enjoyed many a follower in a very short period of time. Although they did not last very long, their influence, however, was immensely important to each other in the development of modern poetry respectively. (12)

The background of the meeting of the poets of the East and the West was indeed very complicate. It can be traced to the causes of opium War. After the steam engine was perfected in England in 1765, it gave immense impetus to the other European countries; the West started its "Industrial Revolution" --the shift in manufacturing that resulted from the invention of power-driven machinery to replace hand labor with improvements in machines for processing textiles. In the succeeding decades steam replaced wind and water, the primary source of power of the agricultural society, in one after another type of manufacturing; and at once, after centuries of almost imperceptibly slow change, there began that ever-accelerating alteration in economic and social conditions which were embodied in the expansionist movement, capitalism and imperialism that made the rest of the world colonies of the West in the nineteenth century and two world wars in the twentieth century. Opium War, the first confrontation


(12) Officially the May Fourth Movement began in August, 1919 and was a movement of multi-dimensional aspects involving a revolution in politics and culture. One of the indirect causes of the movement was Hu Shih’s "Eight Don’ts." Consuetudinarily, the term May Fourth Movement is used by scholars as synonym for the New Cultural Movement, New Poetry Movement or Literary Revolution.
broke out between the old Chinese agrarian society and the young British industrial society, stimulated the Chinese intellectuals to start movements of self-strengthening, political reformation and cultural revolution. The ultimate goal of these movements was to bring modernization to China. Capitalism and World War I, however, forced Western intellectuals to re-examine their own culture with self-criticism and to look for remedies from the East.

A new appreciation of Chinese civilization has grown up in the West, based on a knowledge of China's past and particularly of her literary and artistic achievement which was not available in the eighteenth and nineteenth centuries. A more sophisticated approach to Chinese history, assisted by the development of a Chinese archaeology, gave a new perspective to the historical unfolding of Chinese civilization and a setting to the new wealth of works of art which began to come out of China. Moreover, since the inspiration of some of the older art of China was specifically religious or philosophical, the study of the history of Chinese thought, and particularly the non-Confucian--Taoist and Buddhist--side of the Chinese tradition has become popular. Certain forms of Taoistic religious feeling and Ch'an buddhist mystical contemplation made a special appeal to a later Western sensibility because they appeared to be detached from any theistic presuppositions or systematic metaphysical constructions. "The most outstanding example of this appeal has been the extraordinary popularity of the *Tao te ching*;" G. F. Hudson pointed out, "by 1957 no fewer than thirty-five translations of it had appeared in the English Language alone." "More recently Ch'an (Zen) Buddhism," He continued, "has had a remarkable vogue in the West. ... there can be no doubt that the modern Western mind in moods of disenchantment with its own Weltanschauung is strongly attracted by the traditions of Indian and Chinese mysticism."

realm of Postmodernism. The poetic revolution started by the young poets of the West shortly before World War I was only a beginning.

The Imagist's movement, influenced by the Chinese and Japanese classical poetry, was initiated by the modernist American poet, Ezra Pound, who was then living in London, fought against romantic fuzziness and facile emotionalism in Anglo-American poetry. While Pound was taking an artistic approach toward the new literary materials he imported from the East, Hu Shih, one of the leaders of the New Chinese culture movement, applied a more pragmatic approach to the imported poetic imagination and materials from the West as part of the Chinese modernization project that focused on the propagation of a scientific view of life. Hu and his followers believed that their experiment with Chinese language in poetry would bring new ideas to the Chinese people. It would propagandize new ways of thinking that would modernize the spirit of the common men. (14) As for Pound, the aim of introducing a new way of writing poetry was not limited in exploring new sensibilities for the readers of the twentieth century. What Pound wanted to achieve was, through his art, to overthrow the Victorian type of artificiality, the result of a capitalist's industrialized society, and to criticize the commercial tawdriness culminating in the devastation of World War I in which innocent young soldiers killed or died for a civilization that was hopelessly corrupt. (15)

Ten years after the outbreak of the Chinese New Cultural Movement, in the 1930s, the followers of the New Poetry Movement saw that it would take too long to bring a thorough change of society through literary revolution. They began to advocate the idea of revolutionary literature and turned left dramatically. (16) While Pound had

(16) See note 2, pp.203-236.
come to believe that the inability of producing true literature in his time was not derived from an inadequate poetic theory or poor technique, but from the loss of coherence in society itself, therefore he turned to the revolutionizing of society rather than the revolutionizing of poetry.\(^{(17)}\) His concern with economic problems grew stronger throughout the 1920s and 1930s, and his views eventually propelled him into an acceptance of Mussolini and Fascism.

The motivations of both Hu Shih and Pound were ideology-bound. For the former, the attempt at political reformation and revolution in the late nineteenth and early twentieth century was hardly effective if they were not accompanied by a spiritual revolution with a scientific attitude and methodology as its core. For the latter, the single test of the merit of any civilization had always been the extent to which it made true art possible. He believed that the objective and scientific way of writing, stressing the direct treatment of the object with unnecessary rhetoric, the free phrase rather than the forced metric, and utter clarity of image and metaphor would bring revival of a new art form which eventually a new civilization would be ushered in.\(^{(18)}\)

The purpose of this paper is first to study the complicated entanglement among poetic imagination, political ideologies and scientific approaches. Ideology is a kind of narrative knowledge derived from the application of scientific principles. The rise of different ideologies in the twentieth century China and the role that natural science played in their developments will be closely examined. Secondly, the paper will show the development of modern Chinese poetry under the influence of different ideologies with a focus on the following two literary documents, (1) Hu Shih's "Literary Reforma-


The paper will demonstrate that influence in literature has not always happened as it appeared to have; coincidence, accident, misunderstanding, and distortion were rife. However, the result of the misunderstanding very often proved to be a happy one. As a matter of fact, it shows that a foreign element can never rest itself with ease as an accelerator in the seed bed of a native culture unless it finds a similar element, or drive, hidden in the indigenous soil waiting to be discovered, developed, and brought to maturity. Both sides, the East and the West, are simply appropriating what they need or want. As long as there are the need and possibility for changes, there will be indigenous elements waiting to meet the foreign stimulus at the appropriate time.

Part one Chapter one of the paper will discuss the relationship between Hu Shih’s new poetry movement and Pound’s Imagist’s movement, and to show the differences and similarities in their theories and practices of poetry writing; part two will examine how the scientific knowledge through the shaping of ideologies influenced the development of literature. Part one chapter two will deal with the role that the scientific knowledge played in the development of ideology and of literature in the West; part two will examine the problems of how Modern Chinese literature, especially poetry, was influenced by the Western natural science and ideology. In Conclusion, the writer will point out that when both the East and the West are moving toward a world of postmodern condition or of postindustrial society, rigid ideological confrontation are bound to decline and literature, after being delivered from the prison of ideologies, will have to face new threats such as telematics and commercialism.
CHAPTER ONE

CHINESE NEW POETRY MOVEMENT
AND IMAGIST’S MOVEMENT

PART I

Hu Shih’s Eight Don’ts and Ezra Pound’s A Few Don’ts

After the political revolution of 1912, the Manchu regime was overthrown and the Republic was founded. While China was fumbling to face enormous political, economic and cultural changes, an impending storm of literary revolution was ready to take place.

In 1915, one of the most influential public media, New Youth Monthly 新青年, was founded by Ch’en Tu-hsiu 陳獨秀, the owner and editor of the popular magazine that was soon to become the most radical periodical of the day.\(^\text{(1)}\) New aesthetics and new political ideas were introduced, problems of cultural inheritance were discussed and foreign literatures were translated. New poetry, short stories and vernacular drama became the vogues for many a young writer and young reader to follow and appreciate.

In October 1916, Hu Shih, a young overseas Chinese student who was studying philosophy at Columbia University, wrote a letter to Ch’en Tu-hsiu and suggested, in a very humble way, that there might be a need for and a possibility of a literary revolution, if all writers were to use vernacular language as a medium for creative writing. He listed eight principles as the basises for a literary reformation and wanted to pre-

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sent them to the public for an open discussion. "The answer is obvious!" Ch'en Tu-hsiu replied with an overwhelming enthusiasm. He continued in a more militant spirit: "There is no room for any opposition to discuss; using vernacular language for literary writing shall be the supreme law of the Chinese literary reformation." 

Three months later, in New Youth Monthly No. 5, V. 2 Jan. 1917, Hu Shih published his "A Preliminary Suggestion for Literary Reformation," the very first consciously written revolutionary declaration in Chinese literary history. This long article was an expansion and explanation of the "Eight Principles" he had mentioned in his letter to Ch'en Tu-hsiu dated in Oct. 1916 which reads as follows:

1. Don't use literary allusions.
2. Don't use cliches and worn-out idioms.
3. Don't use parallelism or couplets for their own sake.
4. Don't avoid using common everyday expressions, including slang.
5. One should follow grammatical rules.
   (Credos for form revolution.)
6. Don't be over sentimental.
7. Don't imitate the ancients, speak for yourself.
8. One should express things with substance and thought.
   (Credos for spiritual revolution.)

Hu Shih called these eight credos "Eight Don'ts" (pa-pu chu-yi 八不主義). The first credo, "Don't use literary allusion," was attacked by most of Hu's conservative friends who were against any kind of drastic reforms. Thus, two months later, when

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"A Preliminary Suggestion for Literary Reformation" was about to be formally published, Hu Shih moved this article of the credos from number one to number six with a proviso attached to apologize for himself by stressing that he only opposed those dull pedantic minds who merely used literary allusion for literary allusion's sake.(6)

The new sequence of the credos in the revised and expanded version is worth a close examination. Hu Shih changed the order of his Eight Principles as follows: 8, 7, 5, 6, 2, 1, 3, 4. From the reorganized series, we can tell that Hu Shih decided the spiritual revolution (number 6, 7, 8) should be emphasized over the formal one (number 1, 2, 3, 4, 5). We also noticed that number five which belongs to the formal revolution was curiously put into a more important position. Hu Shih's explanation was brief and clear. With the simplest and shortest statements in the whole article, he contended:

Writers of today never bother to follow grammatical rules and poets are the worst among them all ... If one does not follow grammatical rules, then, his work will never be intelligible to anybody. Thus my argument is clear and sufficient enough against any further discussion.(7)

Although Hu Shih did not take the trouble to offer any essential reasoning to explain the changes, he did touch the core of the literary revolution, the language problem.

As we know, a language system is closely interrelated with the mode of thought of the people who are using it; different language systems shape different modes of thought and vice versa. New ideas and new ways of thinking are bound to bring changes in language which will in turn stimulate the growth and development of new thought. Therefore, it is conspicuous that language reformation played a crucial role in a literary revolution whose aim was to achieve a spiritual revolution through

(6) Ibid., v.1, pp.15-20.
(7) Ibid., v.1, p.12.
the propagation of new ideas and concepts.

Chinese literary language or *wen-yen-wen* 文言文 was a language used by the educated elite. It is terse and clear cut, full of ambiguous short sentences, removed from the wordy daily vernacular language, and having been considered as an ideal language of fine arts for thousands of years. It started from the *Shang Shu* 尙書, *the Book of Documents*, in the Eastern Chou dynasty (770-700 B.C.) and was fully developed in T'ang dynasty (618-905 A.D.) and prevailed in all literary genres including poetry, prose, short story, rhapsody or *fu* 賦, correspondence, and literary criticism.

Beginning in the Sung dynasty (960-1278 A.D.), oral literature introduced to China by Buddhist priests of the T'ang dynasty, had gained in popularity among intellectuals. Gradually, the literary language became the exclusive language for the writing of poetry and prose. It is generally agreed that Chinese *shih* poetry had reached its peak in the T'ang dynasty and declined and stiffened from the Yuan to the Ming and finally degenerated into a word game of ornate styles in the Ch'ing. During these five hundred years, no fundamental change took place in *shih* poetry and most of the poets believed that Chinese poetry had been developed to its limit after the efforts of the Sung and Yuan poets: both form and technique had already reached their consummation. There was no need for revolutionary change. Poets would use their own dialects in daily life as vehicles for communication and employ classical language as a universal poetic medium.

After the founding of the Republic, education became more wide-spread and Mandarin was adopted as the official national language that was not only taught in the elementary school but also used immediately by media such as newspapers, magazines, and broadcasts. The oral communication problems created by different dialects decreased. New language brought new spirit as well as new sensibility which necessitated new poetic forms and techniques to convey and express. Hence, a new theory of language was in demand and became indispensable in the reformation of poetry. "My
subject is poetry, not language," Ernest F. Fenollosa (1859-1908), an American aesthetician, observed, "yet the roots of poetry are in language."(8) A brief analysis of the Chinese language, therefore, will be helpful for our examination of the development of the poetic imagination in the twentieth century Chinese New Poetry Movement.

Fenollosa, in his well-known article: "The Chinese Written Character as a Medium for Poetry" written in 1908, pointed out that the most outstanding characteristics of the Chinese language in the eyes of a Westerner are as follows: (1) It is not only a group of phonetic symbols but also a continuous moving picture which can show the natural reality better than other languages. (2) It is an uninflected language. There is nothing but word order to distinguish function and there are no restraints imposed by an artificial grammar. (3) Chinese verbs are tenseless, and the beauty of them is that they are all transitive or intransitive at pleasure.(9) It is, therefore, an ideal language in the writing of poetry, excellent for the poet to express himself as well as to reach and touch his readers. Fenollosa’s understanding of Chinese language, or rather the wen-yen-wen language as a written form, might have been too "romantic" or too far-fetched. However, in the eyes of a creative writer like Pound, these characteristics were indeed fresh elements to be used in the course of the creation of a new English poetry.(10)

Cleanth Brooks and Robert Penn Warren had pointed out that "the poetry of any given culture may lose its freshness and immediacy. When it does, sooner or later there will arise a generation of poets who feel impelled to rescue it from abstraction and return it to vividness by trying its meanings once more to images." They continued, "early in our century a number of poets, tired of Victorian prolixity, worn conventions,

(9) Ibid., pp.359-61.
and empty rhetoric, began to experiment with poems that concentrated on an image
(or on a basic image about which are clustered subsidiary images) and who took care
to let the reader make of the poem what he could, preferring not to let the reader
make of the poem what he could, preferring not to interfere in the process. The po-
et s belonging to one offshoot of the Imagist movement actually called themselves
'Objectivists, presumably to indicate their belief that the poem ought to be allowed to
speak for itself."(11) Fenollosa's interpretation of Chinese language met the needs of
the young poets of his time and exerted a great influence among them.

Ezra Pound, the leader of the Imagist's Movement, was enormously influenced
by Fenollosa's article and asserted that it was the most important essay on poetry ever
written in his day. He even edited it into his book Instigations published in 1920 with
a praiseful foreword in which Fenollosa's opinion was held in high esteem:

(It is) a study of the fundamentals of all aesthetics. In his search through unknown art,
Fenollosa, coming upon unknown motives and principles unrecognized in the West, was al-
ready led into many modes of thought since fruitful in "new" Western painting and poetry ... 
To him the exotic was always a means of fructification. He looked to an American Renais-
sance.(12)

Pound also looked for such a Renaissance and in one of his essays in the same book
"The Renaissance," he claimed

Undoubtedly pure color is to found in Chinese poetry, when we begin to know enough
about it; indeed, a shadow of this perfection is already at hand in translations. Liu Ch'ē,
Chu Yuan, Chia I, and the great vers libre before the Petrarchan age of Li Po, are a trea-
sury to which the next century may look for as great a stimulus as the renaissance had from
the Greek.(13)

To the Chinese scholars, the premises and conclusions of Fenollosa and Pound are very arbitrary and sometimes even erroneous. "However, there is a fallacy still common among Western readers outside sinological circles, namely, that all Chinese characters are pictograms or ideograms. This fallacy on the part of some Western enthusiasts of Chinese poetry has had some curious results." James J.Y. Liu 刘若愚 commented in his highly praised book The Art of Chinese Poetry that "Ernest Fenollosa in his essay, 'The Chinese Character as a Medium for Poetry,' stressed this misconception and admired Chinese characters for their alleged pictorial qualities. While one can understand his enthusiasm for a language that he imagined to be free from the tendencies towards jejune logicality of modern English, and while one is flattered by his attribution of superior poetic qualities to one's mother tongue, one has to admit that his conclusions are often incorrect, largely due to his refusal to recognize the phonetic element of Chinese characters." Liu continued, "Yet this essay, through Ezra Pound, has exerted considerable influence on some English and American poets and critics. This may be a happy example of the so-called catalytic effect of scholarship, but as an introduction to Chinese poetry, the Fenollosa approach is, to say the least, seriously misleading." (14)

There was another misunderstanding committed by both Fenollosa and Pound, which is that the language they were discussing was wen-yen-wen, the traditional literary language. The vernacular language used by the public is flexible and eclectic. As Yuen-ren Chao 趙元任 pointed out in his A Grammar of Spoken Chinese, the vernacular Chinese keeps the merit of the literary language and at the same time possesses a potentiality to be highly analytical. (15)

Sometimes misunderstanding caused and spread by erroneous scholastic studies resulted in fruitful and successful effects in the field of creative writing. As a scholar, Fenollosa's conclusion might be wrong or misleading, but to the venturesome poets of his day who were looking for new frontiers to explore and cultivate, the "incorrect" influence of his essay turned out to be positive.

According to Noel Stock, a well-known Pound scholar, "Pound first met with Confucius in London about 1911; first saw a Chinese text of the Ta Hio 大學 in 1913 when he received from Mrs. Fenollosa her husband's papers."(16) And in the same year Pound published his famous manifesto, "A Few Don'ts." Next year, in 1914, he edited Des Imagistes: An Anthology and wrote "Voticism" by which he tried to start another new literary movement. In 1915, he published Cathay, a collection of translations of Chinese poetry which carried out the theory he advocated in "A Few Don'ts" that is translation can be regarded as good training for poets who wish to innovate or renovate.(17) His translations are indeed very arbitrary and free. The following poem by the famous T'ang poet Li Po (Pound used the Japanese transliteration called him Rihaku) is a good example.

SEPARATION ON THE RIVER KIANG

Ko-Jin goes West from Ko-Keku-to
The smoke-flowers are blurred over the river,
His lone sail blots the far sky,
And now I see only the river,

The long Kiang, reaching heaven.(18)

送孟浩然之廣陵 李白

故人西辞黃鶴樓
煙花三月下揚州
孤帆遠影碧空盡
惟見長江天際流

If we compare Pound's version with that of Witter Bynner, we will find that Pound was only using the Chinese text as an excuse to demonstrate his own convictions in poetry writing.

A FAREWELL TO MENG HAO-JAN ON HIS WAY TO YANG-CHOU

You have left me behind, old friend, at the Yellow Crane Terrace,
On your way to visit Yang-chou in the misty month of flowers,
Your sail, a single shadow, becomes one with the blue sky,
Till now I see only the river, on its way to heaven.(19)

In order to exert his poetic influence upon the young poets, Pound crystallized his belief into an article entitled "A Few Don'ts" in which we will find the answers to the strategy he adopted in his translation of the classical Chinese poetry. "A Few Don'ts" was the most influential declaration ever made in the Imagist Movement. The ideas brought forth by Pound were derived from the following two scholars: one is the above mentioned aesthetician Earnst Fenollosa, the other is the philosopher T.E. Hulme. In 1909, Pound met Hulme in London; three years later, in the appendix to his book Ripostes, he edited and included five poems of Hulme's under a rather amusing and hyperbolic title The Complete Poetical Works of T.E. Hulme.

Hulme was an anti-romanticist who believed that what twentieth-century people needed was a new classicism. His art theory was derived from three philosophers: Henry Bergson, Blaise Pascal and W. Worringen. Worringen divided art into two types, vital and geometrical and considered that people who produced vital art believed in a harmony between man and the external world, and their art could thus be classified as either realism or naturalism, of which the art of Greece and the Renaissance in Europe was representative. He further thought that people who created geometrical art, like the Egyptians, Byzantines and some of the Orientals, believed that there was separateness between man and the external world, fear and mystery substitute for harmony. Following the above categorization, Hulme asserted in his essay "Modern Art" that a new form of art in the twentieth-century, presumably, a "geometrical art" which differs completely from the post-Renaissance art, was to be born.

In "Romanticism and Classicism," another important article written by Hulme, the romanticists were attacked ruthlessly and violently. The "dry and hard" classical poetry, he emphasized, that employs "fancy" and abolishes "rhyme," should penetrate the "flux of life" more effectively than the "moaning or whining" romantic poetry. In order to put his theory into practice, Hulme, who was praised by Pound as the "forerunner" of des imagistes, had written only five poems. One of them reads as follows:


(21) Ibid., pp.562-564.

(22) Ibid., p.568.
THE EMBANKMENT

(The fantasia of a fallen gentleman on a cold, bitter night)
Once, in finesse of fiddles found I ecstasy
In the flash of gold heels on the hard pavements.
That warmths' the very stuff of poesy.
Oh, God, make small
The old star-eaten blanket of the sky,
That I may fold it round me and in comfort lie.\(^{(23)}\)

The last three lines, indeed, produce a fresh and wonderful metaphor which takes the reader by surprise. As a whole, however, the process of the poem is still very conventional, if we compare it with the two-line poem "In a Station of the Metro" by Pound:

The apparition of these faces in the crowd;
Petals on a wet, black bought.\(^{(24)}\)

Pound has left a record of how he came to write the poem.

I got out of a metro train at La Concorde, and saw suddenly a beautiful face, and then another beautiful woman, and I tried all that day to find words for what this had meant to me, and I could not find any words that seemed to me worthy, or as lovely as that sudden emotion. And that evening, as I went home, along the rue Raynouard, I was still trying and I found, suddenly, the expression. ... The "one-image poem" is a form of superposition, that is to say, it is one idea set on top of another. I found it useful in getting out of the impasse in which I had been left by my metro emotion. I wrote a thirty-line poem, and destroyed it because it was what we call work "of second intensity." Six months later, I made a poem half that length; a year later I made the following hokku-like sentence:\(...\)


\(^{(24)}\) Ibid., p.119.

We will find how radically Pound has differed from Hulme. Originally it was a thirty-line poem with long complex sentences. Later, after many corrections and revisions, it was reduced to its final phase, short, compact and powerful as quoted above. We can clearly see that the revision is pervaded by characteristics of Chinese poetry, especially regarding the use of juxtaposition; and its images, indeed, are "dry and hard" as Hulme wished without any superfluous adjectives and long enjambments, successfully avoiding any emotional outpouring. Beside the influence of Chinese poetry, Japanese haiku, or hokku, was also playing an important role in the development of Modern Anglo-American poetry. Pound and his friend Earl Miner, a scholar who took great interest in the study of Japanese poetry, translated a number of haiku and introduced them to the young poets in England.

Thus, without Fenollosa and Hulme as the accelerants, probably Pound would not have come up to writing his well-known manifesto "A Few Don'ts" in which he declared as follows:

1. "An 'Image' is that which presents an intellectual and emotional complex in an instant of time."

LANGUAGE (demanding direct treatment and economy of words.)

2. "Use no superfluous word, no adjective, which does not reveal something."
3. "Go in fear of abstraction."
4. "Don't mess up the perception of one sense by trying to define it in terms of another. This is usually only the result of being too lazy to find the exact word."
5. "Don't allow 'influence' to mean merely that you mop up the particular decorative vocabulary of some one or poets whom you happen to admire."

RHYTHM AND RHYME (the sequence of the musical phrase)

6. "It is not necessary that a poem should rely on its music."
7. "Don't be 'vewy' ... Don't be descriptive; remember that the painter can describe a landscape much better than you can."
8. "Consider the way of the scientists rather than the way of an advertising agent for
new soap."

9. "Don't chop your stuff into separate iambics. ... Let the beginning of the next line catch the rise of the rhythm wave. ... In short, behave as a ... good musician" the same laws that parallel to music govern and "You are bound by no others."(26)

If we compare the two manifestoes, one by Hu Shih and another by Pound, we will find that in Pound's "A Few Don'ts," No. 2, 3, 4 and 6 are similar to Hu Shih's "Eight Don'ts" such as No. 1, 2, 3; and No. 1, 5, 8, are similar to Hu Shih's spiritual credos No. 6, 7, and 8. Both of them urged poets (1) to use accurate words to express themselves, (2) to abolish artificial rime and follow natural rhythm, (3) to imitate no ancients, be creative and avoid being like an advertising agent. Above all, the most important idea Pound brought forth for Anglo-American poets is the emphasis on the use of "image." He asserted that "it is better to present one Image in a lifetime than to produce voluminous works."(27) Here Pound was challenging English poetry as well as its language.

English poetry before the twentieth century, especially in the Romantic and Victorian periods, is full of analytical elements and wordy descriptions; for instance, in Wordsworth's fourteen-book-long poem, "The Prelude," the reader will find many long stanzas that are completed by one sentence, containing immense enjambments that often lead the poem to superfluity and tediousness. Stanzas 3, 5, 8, 9, 10, 14, 15, 18, 19, 20, and 23 of Book I of "The Prelude," and stanza one of the first book of "The Ex-

cursion" can serve as good examples.\(^{(28)}\) To this kind of long poem, Pound's answer was the the following poem "Papyrus:"


'Twas summer, and the sun had mounted high:  
Southward the landscape indistinctly glared  
Through a pale steam; but all the northern downs,  
In clearest air ascending, showed far off  
A surface dappled o'er with shadows flung  
From brooding clouds; shadows that lay in spots  
Determined and unmoved, with steady beams  
Of bright and pleasant sunshine interposed;  
To him most pleasant who on soft cool moss  
Extends his careless limbs along the front  
Of some Huge cave, whose rocky ceiling casts  
A twilight of its own, an ample shade,  
Where the wren warbles, while the dreaming man,  
Half conscious of the soothing melody,  
With side-long eye looks out upon the scene,  
By power of that impending covert thrown  
To finer distance. Mine was at that hour  
Far other lot, yet with good hope that soon  
Under a shade as grateful I should find  
Rest, and be welcomed there to livelier joy.  
Across a bare wide Common I was toiling  
With languid steps that by the slippery turf  
Were baffled; nor could my weak arm disperse  
The host of insects gathering round my face,  
And ever with me as I paced along.
In this poem, we find no "enjambment" which was one of the most important techniques employed in the English versification of the nineteenth century. As far as English language is concerned, in this "short" poem, there is no grammar, no complete sentence, and above all there is no analytical elements which usually prevail in English poetry as well as in its language. We find that words, or images, are juxtaposed side by side, waiting for the readers to organize and reorganize them into a definite meaning or message with their own minds.

We can see, therefore, besides the influence of the poetry of the Far East, the versifications of Chinese and Japanese, and the aesthetic belief of T.E. Hulme, the third factor that influenced Pound's experiment was the painting theory and technique developed by the impressionists and modernists such as Claude Monet (1840-1926), Georges Seurat (1859-1891) and Wasily Kandinsky (1866-1944). When Pound wrote that he found "suddenly" the expression to record his experience in the metro station, he did not mean that he found the right word in the right position; instead, there "came an equation ... not in speech, but in little splotches of color. It was just that -- a 'pattern,' or hardly a pattern, if by 'pattern' you mean something with a 'repeat' in it. But it was a word, the beginning, for me, of a language in color." He recalled, "That evening in the rue Raynouard, I realized quite vividly that if I were a painter, or if I had, often, that kind of emotion, or even if I had the energy to get paints and brushes and keep at it, I might found a new school of painting, of 'non-representative' painting, a painting that would speak only by arrangements on color."(30)

(29) See note 22, p.122.

(30) See note 11, pp.71-72.
The passage is interesting for it suggests that the Imagism is related to painting in some ways. In the year 1874, thirty nine years before Pound published his "A Few Don'ts," a group of French painters started a new art movement which later was called Impressionism. Regarding subject matter, they ignored the gods and goddesses of classical mythology and their fabled adventures; they ignored, too, the battle scenes, the portraits of national heroes. These painters began to look and paint with unprejudiced eyes at daily life around them, even the trivial, such as a single dead fish on a platter, a few pieces of fruit, or a spray of flowers, was accepted subject matter.

In the way of applying color on their canvases, the changes seemed more extreme. "The Impressionists, often accused of being mere 'scientists,' investigated the new laws of optics, 'broke up' their colors, and juxtaposed dashes and blobs of paint so that the mixture was made in the eye of the observer and not blended on the palette." Observed Herman J. Wechsler in his book *French Impressionist*, "The painter's paraphernalia was carried out to the streets and fields, where the effect of sunlight was studied systematically."(31) It shows that the inspiration of the impressionists derives, one way or the other, from the scientific discovery of G.R. Kirchhoff (1821-1887). In 1859, fifteen years before the impressionists' experiment, he discovered optical spectrum which demonstrates an array of entities, as light waves or particles, ordered in accordance with the magnitudes of a common physical property, as wavelength or mass: often the band of colors produced when sunlight is passed through a prism, comprising red, orange, yellow, green, blue, indigo, and violet. This band or series of colors together with extensions at the ends which are not visible to the eye, but which can be studied by means of photography, heat effects, etc., and which are produced by the dispersion of radiant energy other than ordinary light rays.

With this newly discovered scientific knowledge, the painters were trying to find new ways to express themselves. Besides going out to study nature with an scientific

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eye, they sought for inspiration and ideas everywhere—from the Japanese print, exotic native carvings, tiles and ceramics of the Near and Far East, objects which we often see in the backgrounds of their picture. It seems that the painters had started their revolution in painting language by being "scientific," absorbing "foreign" influence, long before the poets did.

Later, when Pound came to read Kandinsky's theory on the language of form and color, he found little that was new to him. He related:

I only felt that some one else understood what I understood, and had written it out very clearly. It seems quite natural to me that an artist should have just as much pleasure in an arrangement of planes or in a pattern of figures, as in painting portraits of fine ladies, or in portraying the Mother of God as the symbolists bid us ... That is to say, my experience in Paris should have gone into paint. If instead of color I had perceived sound or planes in relation, I should have expressed it in music or in sculpture. Colour was, in that instance, the "primary pigment;" I mean that it was the first adequate equation that came into consciousness ... All poetic language is the language of exploration. Since the beginning of bad writing, writers have used images as ornaments. The point of Imagism is that it does not use images as ornaments. The image is itself the speech. The image is the word beyond formulated language... (32)

With his radical experiments and translations of Chinese poetry, Ezra Pound opened a new possibility for English poetry. Although the Imagist's movement did not last long, its influence was huge. The movement developed simultaneously both sides of the Atlantic, and its early members included such poets as Hilda Doolittle, John Gould Fletcher, Richard Aldington, F.S. Flint and Amy Lowell. They extended a great influence on a number of famous English and American major poets, such as T.S. Eliot, Wallace Stevens, W.B. Yeats, William Carlos Williams and Robert Frost. Many other poets of the period experimented with Imagist trends or were influenced by the examples of the original Imagists. Further more, it was the direct cause of the widest

(32) See note 11, pp.70-71.
literary movement in the twentieth century, Modernism.\(^{(33)}\)

In Part II, the writer will discuss certain important elements of the Modernist's poetics and its relationship with natural science and translation.

PART II
Science, Translation and Poetic Imagination

In China, the language problem was quite different. Due to the nonanalytical element in the Chinese wen-yen-wen, or written language, there was no such thing as an "epic" in the history of Chinese literature. Long narrative poems simply do not exist in China. Especially in the Ming and Ch'ing period, the classical written language used in shih poetry had gone into a small narrow dead lane. There was a need for a new language as a way to inject new blood into poetry writing and it was pointed out by Hu Shih in the early twentieth century. However, the newly acquired medium was too immature and rough for most of the poets to master, not to mention to create profound and sophisticated works of art with it. Hence, how to elevate the vernacular language to become a vehicle of art was the first and foremost task of the day to be tackled.

Under the suggestion of Hu Shih and his followers, to absorb Western literary experiences became one of the most effective and popular ways in shaping a new poetic language. The slogan raised by Hu Shih, "Vernacular literature and literary vernacular," therefore, had become the most influential and followed criterion for young Chinese writers. (1)

What are the most striking and outstanding characteristics of Western language in the eye of Chinese intellectuals? Undoubtedly the analytical elements, the concepts of transitivity, tense and aspect ... will be immediately singled out for discussion. They were convinced that these are the traits of a scientific language which enable the West to develop natural science rapidly and successfully. Especially, during the period of the May Fourth Movement, the intellectuals were almost all convinced that a modernized

scientific language was not only the major but also the crucial accelerant in the process of industrialization of the West. Thus, under the call of modernization, China had her very first modern grammar book was edited, published and taught in the elementary schools with the adoption of the Western punctuation marks for prose writing as well as for poetry.

One man's meat is another man's poison. This explains why when Ezra Pound and his followers were trying their best to do away with English grammar and the conventional versifications such as enjambment in poetry writing, Hu Shih and the Chinese new poets, on the contrary, stressed the importance of following the newly introduced grammatical rules. While the imagists were experimenting in writing short, concise and succinct poems in order to achieve the effects of tenselessness, juxtaposition, omission of subjects that they found or learned of in classical Chinese shih and Japanese haiku poetry, Hu Shih and his followers were consciously emphasizing the concept of tense, the importance of subject and the imitation of wordy daily conversation with vernacular language by translating Anglo-American narrative poetry and ballads as examples for Chinese young poets to follow.\(^{(2)}\)

Like Pound, Hu Shih also took translation as an important way of introducing new poetic ideas. He even edited his translation of Sara Teasdale's "Over the Roofs" as one of his own works into the first book of his collective poems *Ch'ang-shih Chi* 嚐試集, which was consequently the first collected poems written in vernacular language in the history of Chinese literature. Hu Shih declared openly and boldly that his translation of Teasdale's poem marked a new era in his creative writing career.\(^{(3)}\)

In 1939, Hu Shih published in four volumes a diary of his life as an overseas

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student in United States from 1910 to 1917. According to one of the entries in the fourth volume dated on the 25th. of Dec. 1916, a clipping from the New York Times was attached. It was about the Imagist Credos authored by Amy Lowell which appeared as the preface of the first collective poems of des imagistes entitled Some Imagist Poets published in April 17th. 1915. The content of the clipping is as follows:

On the whole, one cannot help admiring the spirit of the "new poets" in spite of some of their ludicrous failures to reach a new and higher poetry in their verse. They at least aim for the real, the natural; their work is a protest against the artificial in life as well as poetry. It is curious to note, moreover, that the principles upon which they found their art are simply, as Miss Lowell, quoted by professor Erskine, tells us, "the essentials of all great poetry, indeed of all great literature." These six principles of imagism are from the preface to Some Imagist Poets:

1. To use the language of common speech, but to employ always the exact word, not the nearly exact nor the merely decorative words.
2. To create new rhythms ... as the expression of new moods ... and not to copy old rhythms, which merely echo old moods. We do not insist upon "free verse" as the only method of writing poetry. We fight for it as for a principle of liberty. We believe that the individuality of a poet may often be better expressed in free verse than in conventional form. In poetry a new cadence means a new idea.
3. To allow absolute freedom in the choice of the subject.
4. To present an image, (hence the name "Imagist.") We are not a school of painters, but we believe that poetry should render particulars exactly and not deal in vague generalities, however magnificent and sonorous.
5. To produce poetry that is hard and clear, never blurred nor indefinite.
6. Finally, most of us believe that concentration is of the very essence of poetry.

Hu Shih's comment on the content of the clipping is indeed very brief:

"The beliefs of this school are similar to mine."(6)

It shows that Hu Shih's "Eight Don’ts" written in 1916 maintained only a dim relation with that of Amy Lowell or of Ezra Pound. The core of Hu’s idea actually had nothing to do with Imagism whatsoever. Furthermore, there is no evidence to prove that Hu Shih, either before 1916 or after, had opportunity to read Ezra Pound's "A Few Don’ts" published in 1913 in the Poetry Magazine founded in 1912.(7) As for Hu Shih himself, he never admitted verbally or orally that he had been ever influenced by Imagism.

Most scholars in the past three score of years, however, have been all inclined to agree with the conclusion made by Liang Shih-ch’iu 梁實秋 in 1927, who hinted that Hu Shih's theory of literary revolution might be influenced by des imagistes.(8) In 1955, Achilles Fang 劉志彤 published his well-known essay "From Imagism to Whitmanism in Recent Chinese Poetry: A Search for Poetic that Failed" to reinforce Liang's argument with biographical studies. Since then, the argument has been accepted as a fact by some famous scholars such as Chou Ts’e-ts’ung 周策縱 in his The May Fourth Movement, T.C. Hsia 夏志清 in his A History of Modern Chinese Fiction 1917-1957, and Wang Jun-hua 王潤華 in his A Study of East West Literary Relation-

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(6) Ibid., p.1073.

(7) Hu Shih never mentioned Poetry Magazine or the Imagists verbally or orally.

Nobody bothers to listen to Hu Shih's discourse anymore.

As a matter of fact, Hu Shih himself was very conscientious about this and tried to clarify it when he wrote the preface for his first collected poems *Ch'ang Shih Chi* in 1919. He pointed out, in recalling the days he studied in the United States, that his idea of launching a literary revolution was influenced greatly by the theory of literary evolution, pragmatism, and experimentalism. And the reason why he resolved to experiment with vernacular language in poetry writing was partly due to the result of his discussion with friends and partly because China of that day was confronted by a similar situation, the need of a National Literature Movement, a confrontation which had also been faced by the Renaissance Europe.(10)

We can see, therefore, that whether Hu Shih was influenced by *des imagistes* or not is by no means the core of the problem. His "Eight Don'ts," which might have been inspired by Ezra Pound or Amy Lowell, definitely took a different course and had different objectives from those of "A Few Don'ts" or the "Imagist Credos." Hu's major purpose was to try to persuade the mass of the Chinese people that the use of the vernacular language is a necessity for China on her way to modernization. It is a language that could not only meet the pragmatic needs of the coming new society, which everybody was anticipating, but could also serve as a substitute for the old literary language in creative writing, especially poetry. He wanted to prove that vernacular language is not only good for daily conversation, for the analytical scientific arguments


and statements, but it is also good for artistic performance such as the writing of poetry.

Furthermore, he wanted to use vernacular language and its analytical elements to introduce new aesthetic principles to enlarge the scope of the traditional Chinese poetics. That is why we find that he tried whenever he could to put an emphasis on the importance of abiding by grammatical rules in the writing of poetry.

What Ezra Pound was looking for in the Imagist Movement in the very beginning was chiefly concerned with belles-lettres. He wanted to abolish the traditional English grammatical rules for new expression and new sensibility. He tried to propagate the Chinese and Japanese traditional poetics to encourage new experiments in the writing of poetry and in the endeavor of new poetics. But later, while he was imprisoned in Pisa after World War II, he realized the acquisition of a new language and a new poetics could become weapons to fight against capitalism. He declared; "Had it not been [for] this book [the Four Books (四書)], from which I draw my strength [during imprisonment], I would have gone insane ... Read it constantly, [for] if you have grasped the import of this volume nothing can really hurt you, or corrupt you—not even the America[n]."(11) The Confucian Classics were appropriated by Pound as an antidote to capitalistic arrogance and complacency.

Ernest Fenollosa's article on Chinese language and poetry which appeared in The Little Review in 1919 inspired Pound to look at things with a new perspective. Fenollosa's observation of Chinese ideograms allowed him to discover that the Chinese character hsin 新, for example, could be interpreted as an axe resting against a standing tree, and from this examination concluded how "newness" implied "cutting down." The character hsi 習 was extracted from the Confucian Analects 論語 where it is

used thus: "The Master said: Is it not pleasant to learn with a constant perseverance and application? Is it not also a pleasure to have friends come from afar?" The word *hsi* is re-interpreted by Pound in his Canto 74 as follows:

To study with the white wings of time passing

is not that our delight

to have friends come from far countries

is not that pleasure

The character for perseverance, according to traditional annotation, should be interpreted at least as practice. James Legge translated and annotated the character as "wings," implying frequent motion, repetition, practice, and "white." Pound's taking the idea and transferring it into the metaphor, "the white wings of time," is indeed ingenious.

But Pound's study of ideograms goes deeper than these ingenuities. He observed in his *Guide to Kulchur*:

The ideogrammatic method consists of presenting one fact and then another until at some point one gets off the dead and desensitized surface of the reader's mind, onto a part that will register.

When Pound applied the same method in his poetry writing, the condensation of history, the accumulation of facts, were treated as the elements in Chinese Characters, they were juxtaposed side by side, sometimes even apparently unconnected, lacking logical relationship. However, in the eyes of a close and imaginative observer, unexpected relationships and profound meanings are to be found. He explained his principle of


selection: "In the material sciences the observed data have no syllogistic connection with one another ... You don’t necessarily expect the bacilli in one test tube to 'lead to' those of another by mere logical or syllogistic line ... The scientist now and then discovers similarities, he discovers family groups, similar behavior ... I see no reason why a similar seriousness should be alien to the critic of letters." The facts or supposed facts, as far apart in time and space as can be, are juxtaposed to form a new union in the hope of giving birth to some insight of cultural significance.

Although the objectives Hu Shih and Pound bore in their minds differed from each other, the theory and means they adopted to achieve their goals was the same: translation and scientific principles. Through immense translations, gradually, new ideas and new methods have been introduced. In China, certain analytical elements appeared in the Chinese vernacular language which was used not only to translate scientific works but also to write poetry. Thus, Hu Shih’s demand that poets follow grammatical rules was not met by any opposition. On the contrary, we often find that poets have been trying their best to demonstrate some scientific flavor in their works. For Ezra Pound, scientific method is clearly the basis of his elaborate poetics. Only with the scientific eye was he able to see the significance in the formation of Chinese ideograms, the representational principle of impressionist painting, and Kandinsky's theory of abstract painting, and to link them up with his own poetic theory.

After the May Fourth Movement, within twenty years, numerous long narrative poems such as Tsang K’e-chia’s 喊克家 "Portrait of Myself" 自己的寫照, Feng Chih’s 馮至 "Excursion to the North" 北遊 and "Silkworm Horse" 蠶馬, Sun Yu-tang’s 孫毓棠 "Divine Horse" 天馬, Hsu Chih-mo’s 徐志摩 "Inspirations of Love" 愛的靈感 and Hang Yueh-he’s 杭育赫 "The Burning City" 火燒的城, were produced. They opened a

new frontier for modern Chinese poets to explore. (15)

During World War II, Pound stayed in Italy and offered his services to the Fascist government. He did numerous radio broadcasts in English, aimed at American troops. At the end of the war, he was made a prisoner by the Americans and was charged with treason. The case was suspended because the court accepted the report of a panel of psychiatrists supported by a group of American writers that he was "insane and mentally unfit" to be tried. From 1946 to 1958 he became a patient and a prisoner in St. Elizabeth's Hospital for the criminally insane in Washington, D.C. During these years he was allowed to correspond, receive visitors, compose poems, and continue his polemic against American civilization. He died in 1972.

After May Fourth Movement, Hu Shih stopped writing poetry and became a sociopolitical critic and a scholar of philosophy. In 1931, he founded a cultural-political magazine Independent Review, advocating the radical idea of "thorough and complete Westernization" and attacked Kuomintang government openly. However, during World War II he changed his attitude and accepted the government's appointment to become the Chinese ambassador in Washington. After the War, he returned to Peking to be the president of Peking University in 1946. Before Chinese communist took over the mainland China, he left for United States in 1948. Both his thoughts and books were violently criticized by the communist regime in the 1950s; millions of words had been published to purge his thought and his influence and made his return to mainland China impossible. In 1958, he returned to Taipei and was appointed the director of Academia Sinica. He died in 1962. (16)

Why Pound and Hu Shih, starting as revolutionary literary heroes, trying to re-


vitalized literature, especially poetry, of their own tradition respectively, one ended up as a political prisoner, another in controversial political situation? Both of them believed in science and scientific knowledge, both of them loved poetry deeply, however, because of their different ideologies that come between literature and science, they went their own way in the later part of their lives. The following chapter is to examine the evolution of different ideologies in the nineteenth and twentieth centuries that influenced both Hu Shih and Ezra Pound as well as the developments of Eastern and Western literatures.
CHAPTER TWO

SCIENCE, IDEOLOGY AND LITERATURE

PART I

Scientific Knowledge, Ideology and Modern Western Literature

It was Francis Bacon (1561-1626) who had proclaimed that the destiny of science was not only to enlarge men's knowledge but also to "improve the life of men on earth." In his \textit{Novum Organum}, or "The New Instrument of Learning," Bacon made observation the essential process of his new method. He felt that only observation, long continued and carefully directed, was capable of producing certainty about the operations of nature. As against the true intellectual mean produced by careful observation and controlled experiment, he set the frivolity of skeptics and the unwarranted confidence of the dogmatists. This argument rises to its height in what he called "inductive reasoning" which is a logical process in which a conclusion is proposed that contains more information than the observations or experience on which it is based. The truth of the conclusion is verifiable only in terms of future experience, and certainty is attainable only if all possible instances have been examined. By using inductive method of interpreting nature and organizing knowledge, the results of experience are studied, and a general conclusion regarding them reached. This method was the opposite of the procedure of reasoning deductively from a given postulate by means of the syllogism which was the universal practice among the Scholastic philosophers of his day.

The significance of Bacon's theory may be identified by the following three characteristics: (1) scientific knowledge can "improve" the life of men on earth; (2) scientific knowledge can be obtained and systematized with inductive method; (3) one should carry out the obtained systematized scientific knowledge for the benefit of men. These concepts, later in the nineteenth century, influenced the shaping of ideology profoundly.

Another important factor which influenced the development of nineteenth-century ideology is the new theory of taxonomy advocated by Georges Cuvier (1769-1832), the French zoologist and statesman, who established the sciences of comparative anatomy and paleontology. "One day, towards the end of the eighteenth century," Michel Foucault writes in his book The Order of the Things, "Cuvier was to topple the glass jars of the Museum, smash them open, and dissect all the forms of animal visibility that the classical age had preserved in them."(2) Cuvier applied his views on the correlation of parts to a systematic study of fossils that he had excavated. He reconstructed complete skeletons of unknown fossil quadrupeds. These constituted astonishing new evidence that whole species of animals had become extinct. Furthermore, he discerned a remarkable sequence in the creatures he exhumed. Cuvier assumed a relatively short time span for the Earth but was impressed by the vast changes that undoubtedly had occurred in its geologic past. His work reinforced the theoretical foundation of French Revolution and gave new prestige to the old concept of catastrophism according to which a series of "revolutions," or catastrophes--sudden land upheavals and floods--had destroyed entire species of organisms and carved out the present features of the Earth.(3)

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(3) Ibid., pp.227-229.
Cuvier also showed that animals possessed so many diverse anatomical traits that they could not be arranged in a single linear system. Instead, he arranged animals into four large groups of animals (vertebrates, mollusks, articulated, and radiates), each of which had a special type of anatomical organization. All animals within the same group were classified together, as he believed they were all modifications of one particular anatomical type. Although his classification is no longer used, Cuvier broke away from the eighteenth-century idea that all living things were arranged in a continuous series from the simplest up to man. Fifty years later, Darwin's doctrine of evolution eventually clarified this question by showing that similar animals were descended from common ancestors and that diversity meant that hereditary changes had occurred. However, Cuvier's life work may be considered as marking a transition between the eighteenth-century view of nature and the view that emerged in the last half of the nineteenth century as a result of the doctrine of evolution. (4)

Cuvier's contribution in "natural history is the beginning of the way that modern man looks at the world and its representations." observed Steven Henry Madoff, "The dynamic rise of science, which fragmented all things into their parts, is the first step toward our subjectivity."(5) Different ideologies have found their bases to grow and develop ever since.

Some historians have called the nineteenth century the age of ideology. The word first made its appearance in French as idéologie at the time of the French Revolution. It was introduced by a philosopher, A.L.C. Destutt de Tracy (1754-1836), as a short name for what he called his science of ideas, which he claimed to have adapted from the epistemology of the philosopher John Locke and Etienne Bonnot de Condil-

lac, for whom all human knowledge was knowledge of ideas. As a matter of fact, he also owed a lot to Francis Bacon and Georges Cuvier. Before Destutt de Tracy, theories, systems, or philosophies advocated by philosophers, scholars and thinkers were essentially explanatory, but Destutt de Tracy claimed that his *ideologie* was a science with a mission. Action plays a very important part in his theory. It aims at serving men, even having the power to save them. It will rid men's minds of prejudice and preparing them for the sovereignty of reason. This is indeed one of the most important features of Bacon's theory.

Destutt de Tracy and his followers devised a system of national education that they believed would transform France into a rational and scientific state. Their teaching combined a fervent belief in individual liberty with an elaborate program of state planning. Napoleon at first liked his idea very much, but later he found that his theory was dangerous to his regime, he turned against it. "Ideology," however, has been from its inception a word with a marked emotive content, though Destutt de Tracy presumably had intended it to be a dry, technical term. He assigned the word with high moral worth purpose and a strongly laudatory character. The word, from its very beginning, has played a double role of a term both laudatory and abusive not only in French but in German, English, Italian, and all the other languages of the world into which it was either translated or transliterated.\(^{(6)}\)

Ideology may mean any kind of action-oriented theory or an attempt to approach politics in the light of a system of ideas. Destutt de Tracy's original conception may be clarified by the following five features: (1) it contains an explanatory theory of a more or less comprehensive kind about human experience and the external world; (2) it sets out a program, in generalized and abstract terms, of social and political organization; (3) it conceives the realization of this program as entailing a struggle;

(4) it seeks not merely to persuade but to recruit loyal adherents, demanding what is sometimes called commitment; (5) it addresses a wide public but may tend to confer some special role of leadership on intellectual. (7)

On the basis of these five features above, one can recognize the following systems of ideas, one way or the other, as diverse as Destutt de Tracy's own science of ideas, such as the Positivism of the French philosopher August Comte (1798-1857), or Communism and several other types of Socialism, Fascism, Nazism, and certain kinds of nationalism. Nevertheless, for some people, the "ism" they held is nothing but absolute truth, they refuse to admit what they believe in is only one kind of ideologies.

The word ideology in the sense derived from Destutt de Tracy's understanding has passed into modern usage. However, it is important to notice that there has been a particular sense that is given in Hegelian and Marxian philosophy, where it is used in a pejorative way. Ideology there becomes a word for what these philosophers label "false consciousness." Hegel argued that people were instruments of history, they enacted roles which were assigned to them by forces they did not understand; the true meaning of history was hidden from the ordinary men. Only the philosopher could expect to understand things as they were.

This Hegelian enterprise of interpreting reality and reconciling the world to itself was condemned by certain critics as an attempt to provide a new kind of ideology of the status quo, in that if all the individuals were indeed mere ciphers whose actions were determined only by external forces, then there was little point in trying to change or improve political and economic circumstances. (8)

Wilhelm Friendrich Hegel (1770-1831), the German Idealist philosopher who developed a dialectical scheme that emphasized the progress of history and ideas from

(7) Ibid., p.24.
(8) Ibid., p.98.
thesis to antithesis and thence to a higher and richer synthesis. The philosophical sys-
tem he created influenced the development of Existentialism, Marxism, Positivism, and
Analytic philosophy. It occupied a special importance in the transition from the En-
glitenment to the Romantic Age. In 1817, he published his *Encyklopädie der philosophischen Wissenschaften im Grundrisse*, a compendium of his dialectical system.

For Hegel, there is a unifying metaphysical process underlying the apparent diversity of
the world, which he called the dialectic. This process is essentially the necessary emer-
gence of higher and more adequate entities out of a conflict between their less devel-
oped and less adequate anticipations. This process can be seen to be operating both
at the most abstract levels of thought as well as at the level of simple phenomena.⁹

According to Hegelian point of view, history can be seen as a passage from
primitive tribal life with all its inadequacies to the more adequate, fully rational state.
Hegel applied his system in detail to religion, politics, logic, aesthetics and ethics, pro-
ducing one of the most comprehensive philosophical systems ever devised. Shortly after
Hegel's death in 1831, two competing schools of Hegelianism emerged. On one side
there were the Right, or Old Hegelians, conservative and Christian. The other were
known as the Left, or Young Hegelians who interpreted the Hegelian dialectic in a
revolutionary and atheistic sense, arguing that existing reality, including the prevailing
political and religious order, was inadequate and needed to be made more rational
through revolution.¹⁰

Other radical Hegelians, such as Karl Marx, sought to locate the Hegelian dia-
lectic not primarily in the psychological realm, nor in the realm of abstract thought,
but rather in the material conditions of historical evolution. In this analysis, the notion

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of the inadequacy of certain entities leading to the realization of more adequate ones was interpreted specifically as the evolution of primitive economic systems and class societies toward more sophisticated one. This dialectical process culminated, not in the triumph of some nebulous absolute, but in the revolutionary transition to classless society.

Besides Marx, Auguste Comte also owed a lot to the theories created by Hegel. Comte (1798-1857), French philosopher, known as the founder of sociology and Positivism—a system of thought and knowledge proposed as capable of providing a basis for political organization in modern industrial society. In 1830, Comte began to devote to the publication of his book *Cours de philosophie positive* in six volumes and spent twelve years to complete the task by 1842. It is a complete system of philosophy designed for the modern industrial world. His "law of the three stages" maintained that human intellectual development had moved historically from a theological stage, in which the world and man's destiny within it were explained in terms of gods and spirits, through a transitional metaphysical stage, in which explanations were offered in terms of essences, final causes, and other abstractions, to the modern positive stage. This last stage was distinguished by an awareness of the limitations of human knowledge. Knowledge could only be relative to man's nature as a species and to his varying social and historical situations. Absolute explanations were therefore better abandoned for the more sensible discovery of laws—the regular connections among phenomena. Comte classified all positive knowledge in his "hierarchy of the sciences," making clear the methods of each and emphasizing especially the new unifying science of sociology.\(^{(11)}\)

Comte applied the methods of observation and experimentation used in the sciences to philosophy, social science, and religion, and hoped that through the use of

such methods, rather than through idealistic appeal to absolute principles, social reform might be achieved. The philosophy of positivism only admits knowledge gained by the scientific method as real or positive. Comte’s doctrine had a significant influence on the thought of his time. Many writers were influenced by him. For example, Taine and John Stuard Mill often showed the effect of his ideas in their own philosophical writings.\(^{(12)}\)

Another writer who was known as a figure in the shaping of modern ideology is the German philosopher and moralist Ludwig Feuerbach (1804-1872) who is remembered for his influence on Karl Marx. He advocated materialism in his book *Uber Philosophie und Christentum* (1839) and claimed "that Christianity has in fact long vanished not only from reason but from the life of mankind, that it is nothing more than a fixed idea. In his most important work *Das Wesen des Christentums* (1841) which strongly influenced Karl Marx, he posited the notion that man is to himself his own object of thought and reduced religion to a consciousness of the infinite. That is, it is "nothing else than the consciousness of the infinity of the consciousness; or, in the consciousness of the infinite, the conscious subject has for his object the infinity of his own nature." The result of this view is the notion that God is merely the outward projection of man’s inward nature. He analyzed the "true or anthropological essence of religion," discussing God’s aspects "as a being of the understanding," "as a moral being or law," "as love," and others, he argued that they correspond to different needs in human nature. He examined the "false or theological essence of religion," contending that the view that God has an existence independent of human existence leads to a belief in revelation and sacraments, which are items of an undesirable religious Materialism.\(^{(13)}\)


The man who had a profound influence not only on the ideological development of the nineteenth-century but also on human concepts of life and the universe is the English naturalist Charles Robert Darwin (1809-1882). He was the original expounder of the theory of evolution by natural selection. In 1859 he published his *Origin of Species* in which he explained his idea since known as Darwinism. The book's importance is still felt today, and is recognized as the leading work in natural philosophy in the history of mankind.\(^{(14)}\) Darwin's biology almost reduced mankind even further into "nothingness." His book was interpreted by the nonscientific public in a variety of way. "Some chose to assume that evolution was synonymous with progress, but most readers recognized that Darwin's theory of natural selection conflicted not only with the concept of creation derived from the *Bible* but also with long-established assumptions of the values attached to humanity's special role in the world."\(^{(15)}\) Human beings, horses, dogs, lions, rats, and whales are all but mammals. This new knowledge was to encourage writers to record human experience with a biological point of view and to start a new trend of literature.

Inherited the legacy of Destutt de Tracy, Cuvier, Hegel, Comte, Feuerbach and Darwin, Karl Marx (1818-1883), the German socialist, with Friedrich Engels, formulated the principles of dialectic materialism or economic determinism in their book *Dialectical Materialism* published in 1842. Marx used Hegel's concept of the dialectic to explain history as a series of antitheses and syntheses; but whereas the Hegelian dialectic describes the conflict of ideas leading to the development of reason and freedom, the Marxian dialectic operates in terms of economic forces. As a radical Hegelian, Marx sought to locate the Hegelian dialectic not primarily in the psychological realm, nor in


the realm of abstract thought, but rather in the material conditions of historical evolution. In his analysis, the notion of the inadequacy of certain entities leading to the realization of more adequate ones was interpreted specifically as the evolution of primitive economic systems and class societies toward more sophisticated one. This dialectical process culminated, not in the triumph of some nebulous absolute, but in the revolutionary transition to classless society.

In 1847, Marx and Engels published *Communist Manifesto* in which Marx maintained that economic structure is the basis of history, and determines all the social, political, and intellectual aspects of life. The evils of capitalist society cannot be abolished by reform, but only by destruction of the whole capitalist economy and establishment of a new classless society.

Because of his revolutionary activities, Marx spent most of his life outside Germany, and his major work, *Capital* (1867, 1885, 1895), was written in London, where he also organized the First International, an association of European socialists, in 1864. His ideas had great influence on Mikolai Lenin and the developments of Russian and Chinese communism. As an ideology, communism has been the most widely practiced political theory ever existed on earth.

The Practice of Marx's doctrines, specifically in countries with Communist system of government. Marxism accepts as virtually axiomatic dialectical materialism, the labor theory of value, and the economic determination of all human actions and institutions; it is characterized by a belief in the class struggle as the fundamental force in history and holds that the increasing concentration of industrial power in the capitalist class and consequent aggravation of misery among the workers must inevitably lead to the revolutionary seizure of power by the proletariat, the dictatorship of the proletariat and, ultimately, the establishment of a classless society.\(^{(16)}\)

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Though few works of literary value can be called Marxist in any technical sense, many writers have in emotional tone and moral bias echoed certain Marxian ideas, generally in protest against economic misery and injustice rather than out of any formal allegiance to marxism. Despite elements which resemble or derive from Marxist ideology, their writings may more accurately be classed as proletarian Literature.

From the outset, Marx, like Hegel, considered the word ideology as a derogatory term. He developed his argument in his book *The German Ideology* published in 1838 and in other earlier writings. Ideology in Marx's sense is nothing but a set of beliefs with which people deceive themselves; it is a theory that expresses what they are led to think, as opposed to that which is true; it is something similar to what Hegel called "false consciousness."(17) However, he was not consistent in his use of the word like Hegel did, for he did not always use the term pejoratively, and some of his references to it clearly imply the possibility of an ideology being true. twentieth-century Marxists who have generally discarded the pejorative sense of ideology altogether, have been content to speak of Marxism as being itself an ideology. In certain Communist countries "ideological institutes" have been established, and party philosophers are commonly spoken of as party ideologiest. Therefore, Marxism became an excellent example, a paradigm, of an ideology; it turned out to be the only and absolute truth for the people to believe and follow.(18)

The Communist's idea system was deconstructed by Max Weber who reversed Marxian theory that all idea systems are products of economic structures, by demonstrating conversely that some economic structures are indeed the products of idea systems. Weber pointed out that Protestantism, for example, generated capitalism and not capitalism Protestantism. Weber is one of the leading exponents of the so called the

(17) Ibid., p.44.
(18) Ibid., p.63.
"sociology of knowledge." He and Karl Mannheim and numerous other lesser figures are also using the word ideology in the pejorative sense. However, few of them are wholly consistent in their use of the term, but what is characteristic of their approach is their method of regarding idea systems as the outcome or expression of certain interests. In calling such idea systems ideologies, they are treating them as things whose true nature is concealed; they consider the task of sociological research to be the unveiling of what Mannheim called the "life conditions which produce ideologies."(19)

The sociology of knowledge in its more recent formulations has sought support in Freudian psychology. It borrowed from Freud the concepts of the unconscious and of rationalization, in order to suggest that ideologies are the unconscious rationalizations of class interests. This refinement has enabled sociologist of knowledge to rid their theory of the disagreeable and unscientific element of bald accusation. At the same time, these same sociologists of knowledge have argued that Freudian psychology is itself no less a form of ideology than is Marxism. For Freud's method of psychoanalysis is essentially a technique for adjusting rebellious minds to the demands and constraints of bourgeois society.(20)

Sigmund Freud (1856-1939), an Austrian psychologist, is the originator of psychoanalysis. The kernel of psychoanalysis is "free association" and the basic tool of his analysis is dream interpretation. In 1900, he published his The Interpretation of Dreams, one of the first reports on his independent studies of the subconscious. He postulated the existence of three internal forces that govern a person's psychic life: (1) the id, the instinctual force of life--unconscious, uncontrollable and isolated; (2) the ego, the executive force that has contrasted with the real world; (3) the super-ego, the governing force, or moral conscience, that seeks to control and direct the ego into so-


cially acceptable patterns of behavior. Although many of Freud's ideas have been superseded today, he is still considered the great innovator in the field of psychiatry. It is said that the work of only one other man in this century, Albert Einstein, has had as great an impact on man's way of thinking and acting. As Madoff observed, "Dr. Freud, of course, is the figure who stands out most spectacularly in the evolution of this [analytical] mode of analysis; who attempts to fragment and classify the invisible mechanisms of our psyches and in so doing created a model for the psyche: the power of invisible organic forces that rules the outwardness of behavior and physical reactions, and consequently, rules out perceptions and representations of everything around us."(21) Freud's influence has been especially strong on artistic expression, both the fine arts and literature. Such authors as Thomas Mann and James Joyce have embodied much of his thought in their works.

Another psychologist who influenced both the shaping of ideology and the writing of literature is William James (1842-1910), an American philosopher, physiologist and teacher. He is the brother of Henry James, the famous American novelist. His first influential book *The Principles of Psychology* (1890, 1892) shows James as a keen observer of sense data. In this book, a whole chapter is devoted to "the Stream of Thought," which advances the concept of the "stream of consciousness," later an important and revolutionary fictional technique used by writers such as Virginia Wolf and James Joyce.

William James was distinctly American in the concepts he advanced, and his approach to metaphysics was frankly commonsensical. He objected to the pure and highly "logical" but unreal systems of Idealist metaphysicians. Emphasizing the role of the nature of the knowledge, he insisted that any view of the world is a compromise between the objectively given and the personally desired. In the beginning of this cen-

tury, he published his theory into two books: *Pragmatism* (1907) and *The Meaning of Truth* (1909). Turning away from abstractions, verbal solutions, fixed principles, and pretended absolutes, he looked for concreteness and facts, action and power. He argued that "the ultimate test for us of what a truth means is the conduct it dictates or inspires."(22)

William James’s theory influenced John Dewey (1859-1925) greatly. Dewey, an American teacher, philosopher and educational reformer, is a believer in William James’s Pragmatism and employed the principles of that philosophy in his progressive movement in education. He advocated "learning by doing," rejecting traditional methods of teaching by rote. His principles have been adopted by many including Hu Shih who studied with him for a short period of time and later, invited him to China to deliver a series of lectures.(23) The unmistakable American traits of Pragmatism can be also seen in the poetics advocated by Ezra Pound. Both Hu Shih and Ezra Pound turned the scientific knowledge they had learned into a systems of ideas or Ideologies, and put them into practice. The differences of their performance are distinct, however, the philosophical background they posessed is much the same.

The word ideology is used in different ways at different times. Critics of the sociology of knowledge have argued that if all philosophy is ideology then any knowledge, including the sociology of knowledge, must itself be an ideology like any other idea system and equally devoid of independent validity. If all seeming truth is veiled rationalization of interest, then the sociology of knowledge cannot be true. No one could be exempted from the above criticism, if one put forward a consistent or unambiguous theory of ideology. The implication of this view is that all idea systems have a


class basis as well as a class bias. If this is the case, then, there is no one who can surpass the bondage of his class and think independently.

Karl Mannheim suggested that men must rise above ideologies. He believes that there is a possibility of forming a classless class of intellectuals, a "socially unattached intelligentsia," as he put it, capable of thinking independently by virtue of its independence from any class interest or affiliation. Such a detached group might hope to acquire knowledge that was not ideology. This vision of a small elite of superior minds rising above the myths of ordinary society seemed to some readers to put Mannheim closer to Plato than to Marx and cast new doubts on the claim of the sociology of knowledge to be a science. (24)

As a matter of fact, knowledge, especially narrative knowledge, is not science at all, and it cannot be reduced to science. As Lyotard puts it, "Knowledge is not the same as science, especially in its contemporary form; and science, far from successfully obscuring the problem of its legitimacy, cannot avoid raising it with all of its implications, which are no less sociopolitical than epistemological." (25) Lyotard sees knowledge and the performance of knowledge as speech acts. One should form one's knowledge system according to situation or circumstance. "The speech acts relevant to this form of knowledge are performed not only by the speaker, but also by the listener, as well as by the third party referred to. The knowledge arising from such an apparatus may seem 'condensed' in comparison with what I call 'developed' knowledge." Lyotard continues, "Our example clearly illustrates that a narrative tradition is also the tradition of the criteria defining a threefold competence-- 'know-how,' 'knowing how to speak,' and 'knowing how to hear' [savoir-faire, savoir-dire, savoir-entendre]--through which the community's relationship to itself and its environment is played out. What is transmit-

(25) Lyotard, Postmodern Condition, p.18.
ted through these narratives is the set of pragmatic rules that constitutes the social bond."\(^{(26)}\)

Therefore, we cannot insist upon using one idea system or ideology forever to dominate over other idea systems disregard of the change of time. We should use the term "belief system" to supersede "ideology": an ideology is a type of belief system, but not all belief systems are ideologies. There are always rooms for the speaker, the listener and the third party referred to to adjust and readjust their positions. Ezra Pound, the hardcore modernist, couldn't see this, he continued his bitter attack on American civilization and didn't realize that both his listener and the third party referred to had already changed.

The confrontation between ideology and pragmatism may be more instructive if it is translated into a distinction between the "ideological" and the "pragmatic." The adjective "ideological" is used in a loose sense which may mean any kind of action-oriented theory or any attempt to approach literature in the light of a system of ideas, and the adjective "pragmatic" is also used on a sliding scale. Only by adopting a more tolerant attitude, can we avoid the problems created by those "isms" fabricated by different ideologies in the nineteenth and twentieth centuries. Ezra Pound is only one example. There are other examples to demonstrate the problems generated by different "isms" under the name of scientific knowledge.

Under the influence of Comte's positivism (1842) and Feuerbach's materialism (1839), realism, that had begun prevalent around the 1850s, became a definite literary trend of the nineteenth century. The realists, most of them are novelists, advocate a literature that attempts to depict life in an entirely objective or even scientific manner, without idealization or glamour, and without any didactic or moral ends. As a matter of fact, the realists only create a new form of didacticism in which only the interests

of the poor are allowed to be depicted, examined, discussed and propagated. It turned itself into a performance of a different kind of ideology and contributes to the growth of naturalism around the 1880s, with which it is sometimes identified, at the turn of the century.

Influenced by the biological theories of Darwin and the social determinism of Taine, the naturalists sought to depict human society and the lives of the men and women who compose it as objectively and truthfully as the subject matter of science. It was chiefly a movement in fiction began in France, revolting against the subjectivism and imaginative escapism which characterized the Romantic literature of the early nineteenth century. Historical determinism and mechanistic philosophy also play important roles in the development of naturalism. In technique the naturalists' work is marked by an objective, detached method of narration, meticulous accuracy of detail, and scholarly care in the documentation of historical background: they vary with writers, from cold analysis of social misery to minutely descriptive method on aesthetic grounds; from passionate zeal for social reform to genuine, heartfelt sentiment and expression.

The subjects of naturalists were all drawn, with very few exceptions, from the lower strata of society with detailed descriptions of the sordid, unhappy lives of the poor. Emphasis was placed on the social environment of the characters and on the totally subordinate relation of the individual human being to it. They are controlled by impersonal social, economic, and biological forces. Human free will is shown as weak and almost completely ineffectual. The proletarian literature of the 1930s was in some way an outgrowth of naturalism. And the naturalistic emphasis on genuineness of expression and respect for the unique individual experience as such strongly influenced impressionism and expressionism.

In 1932, the Russian Communist Party's Central Committee passed a resolution which set up the Union of Soviet Writers and declared that "Socialist realism is the basic method of Soviet literature and literary criticism. It demands of the artist a
truthful, historically concrete depiction of reality in its revolutionary development. Truthfulness and historical concreteness in the artistic depiction of reality must be combined with the task of reforming the ideas of the toilers and of educating them in the spirit of socialism."(27) Since the purpose of socialist realism is to show the steady progress of Soviet society toward its social goal, some writers think that if they try their best to discover elements of romanticism contained in life, they can meet the demands of the Communist Party. However, the party critics have tended to label the practice "revolutionary romanticism" rather than realism, and refuse to admit it. Under the doctrine of socialist realism, literature is completely controlled or buried by the Party authorities.

Only after the death of Joseph V. Stalin (1879-1953), and the repudiation of Stalinism by the Communist Party, was the Soviet Union becoming more interested in the "pragmatic" concerns of national security and the balance of power and less interested in the ideological aim of fostering universal Communism. The nightmare created by Marxist-Leninist ideology was to fade away in the years to come.

PART II

Scientific Knowledge, Ideology and Modern Chinese Literature

During the past one hundred and fifty years, Chinese intellectuals have been obsessed with the problem of "modernization." After the outbreak of the Opium War (1839-42), modernization--often oversimplified as "industrialization" or "Westernization"--was considered the sole solution to all of China's problems. Lin Tse-hsu 林則徐 (1785-1850), in his famous letter "The Need for Western Guns and Ships" written in 1842, unmistakably recognized the need for adopting modern technology and methods of warfare. (1) Nine years later, a more striking reaction to the West known as The Taiping Rebellion 太平天國之亂 (1850-1864) broke out. It was led by Hung Hsiu-ch'uan 洪秀全 (1813-1864), who blanketed the southernmost regions of China with religious tracts modified from those of a Baptist missionary and instituted political programs and economic reforms. Hung Jen-kan 洪仁玕, one of the leaders of the Heavenly Kingdom, or T'ai-p'ing Tien-kuo 太平天國, proclaimed in his "Tzu-cheng hsin-p'ien" 資政新篇, a supplement to the Taiping economic program, known as the Land System of the Heavenly Kingdom 天朝田頴制度, that not only Western technology but also capitalism, and the Western legal system, should be introduced in order to emulate the menacing European imperialists. However, the short-lived Taiping regime missed the opportunity to realize Hung's vision of establishing a completely new economic and political system in China. (2)


It took the Chinese intelligentsia almost half a century to see that the mere introduction of Western technology, such as building naval arsenals and shipyards, was simply not enough. The efforts expended on applied sciences were proven inadequate by the defeat of the new Chinese Navy in the First Sino-Japanese War of 1894-95. This defeat led directly to demands for more drastic change. The Hundred Days of Reform, 百日維新 launched by the young emperor Kuang-hsu 光緒 in 1898, was, however, immediately crushed by conservative factions, followers of the Empress Dowager. After this abortive institutional reform, the idea of revolution, already in wide circulation and advocated by most intellectuals, was spread throughout China, thereby, accelerating the downfall of the Manchu Dynasty and the subsequent proclamation of the Republic in 1911.

The founding of the Republic ushered in more social, economic, and political problems, such as Yuan Shih-kai's 袁世凱 attempt to restore the monarchy and the power struggles among warlords, which left China fragmented for almost two decades. The ensuing chaos forced the Chinese intelligentsia to realize that institutional changes must be accompanied by cultural reforms. Many were convinced that "modernization" meant a thorough institutional and cultural "Westernization." Hence, they considered the promotion of a new national literature and the translation of foreign literature to be the most important and efficient instruments by which to educate the masses while new institutions were being introduced. The Literary Revolution, led by Hu Shih in 1917 was soon followed by the highly influential May Fourth New Culture Movement in 1919.

One of the most important results of the May Fourth Movement was the reformation of the Chinese language--the replacement of classical Chinese, the traditional literary language, by vernacular Chinese as the sole medium for all writings, publications, and addresses. Young intellectuals realized for the first time that only through the use of a new language could people acquire new thoughts and ideas which would,
in turn, produce new means to ensure the success of the Republic. Literary genres such as the novel, the short story, the personal essay, and free verse came to be regarded as the most powerful vehicles for communicating and propagating this new spirit. Translations of Western literature and Westernized Japanese literature offered models for Chinese writers to imitate and for the public to admire.

The controversy that followed the introduction of various Western thoughts and "isms" was over the question of which was the most effective and suitable vehicle for the construction of a new China. In 1923, the debate on science and the philosophy of life was touched off by a lecture at Tsinghwa University by Chang Chun-mai 張君邁, who insisted on the need for a metaphysics, which he stated should be derived from the Oriental or Chinese tradition, as the basis for a genuine philosophy of life. Chang's position was opposed by Ting Wen-ciang 丁文江, a famous geologist, who dismissed metaphysics as mere superstition and insisted that, with the progress of civilization, science would eventually offer answers regarding all existing problems. In the end, the "anti-metaphysics, pro-science" group captured the imagination of the general public and bore off the palm.

Closely related to the debate on science and metaphysics was the battle over Chinese vs. Western culture. Caused by the apparent disillusionment with the West, especially wherein it failed to protect China from Japanese demands in the settlements at Versailles after the First World War, it involved some who had been the strongest advocates of Westernization. The great war in Europe was also a sign of the failure of science and materialism that served as vindication for the validity of Chinese "spiritual" superiority. The modernists acknowledged, however, that Western industrialization had its shortcomings. Nevertheless, they stressed that what they had always desired to introduce to the Chinese people was scientific method and attitude and that this could never be wrong. As in the debate over science and metaphysics, again those who spoke for progress and modernism won a sweeping victory over the neo-
However, theory is one thing and practice another. The prevailing glorification of science promoted by the intellectuals did not put an end to the confusion created by the warlords. A strong and united China was still a dream. The Chinese intelligentsia, thus, began to believe that only fundamental social change would bring about true political change. Therefore it was urgent to study China's past according to scientific method and to focus on social evolution. A correct analysis and understanding of the past, it was claimed, would help people both to grasp the present and to predict the future. In 1926, Mao Tse-tung 毛澤東 published his famous essay "An Analysis of the Classes of Chinese Society" 中國社會各階級之分析. In the same time, Kuo Mo-jo 郭沫若, a romanticist who had vehemently advocated the idea of "art for art's sake," suddenly changed his position and published an essay entitled "Revolution and Literature," in which he asserted that literature should be written for the proletariat only. Many others who had been devoted to the idea of a literary revolution were also dramatically converted to the concept of "revolutionary literature."

The increasing interest in sociology culminated in the great debate over the evolution of Chinese society. In 1931, the magazine Tu-shu Tsa-chih 讀書雜誌 edited by Wang Li-hsi 王禮錫, became the battleground for scholars from both the left and the right. Despite the political differences between the two camps—the former headed by Kuo Mo-jo, who gave up creative writing in order to study the ancient society of the Bronze Age, the later by Tao Hsi-sheng 陶希聖, a leading theorist of the Kuomintang—both held in common a positivistic-materialistic approach, according to which Chinese society had evolved from a primitive society to one of slavery, then to feudalism and, finally, capitalism. In accordance with the law of historical inevitability,

or historical necessity, it was bound to move toward socialism and eventually to communism. The point of departure of their debate was that of periodization rather than of Weltanschauung or belief system, since both sides had accepted the Marxian concept of materialistic social evolution and had taken it as a universal scientific truth. They agreed that China entered the age of capitalism after the Opium War and subsequently, under the exploitation of Western imperialism, fell into the state of a semi-colony.

Jean-François Lyotard has pointed out that, "Simplifying to the extreme, it is fair to say that in principle there have been, at least over the last half-century, two basic representational models for society: either society forms a functional whole, or it is divided in two. An illustration of the first model is suggested by Talcott Parsons (at least the postwar Parsons) and his school, and of the second, by the Marxist current (all of its component schools, whatever differences they may have, accept both the principle of class struggle and dialectics as a duality operating within society)." He continued, "This methodological split, which defines two major kinds of discourse on society, has been handed down from the nineteenth century. The idea that society forms an organic whole, in the absence of which it ceases to be a society (and sociology ceases to have an object of study), dominated the minds of the founders of the French school. Added detail was supplied by functionalism; it took yet another turn in the 1950s with Parsons's conception of society as a self-regulating system. The theoretical and even material model is no longer the living organism; it is provided by cybernetics, which, during and after the Second World War, expanded the model's applications."(4)

In 1924, Sun Yat-sen, who had been steadfast in his repudiation of Marx's theory of class struggle and economic determinism, gave his "Three Principles of the Peo-

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ple" 三民主義 its final form in a series of lectures in which he envisaged a kind of state socialism, allowing small-scale capitalist enterprises to exist alongside nationalized industries and utilities. Sun believed that the immediate need for China was to encourage her infant industries by taking steps that included the promotion of foreign investment, the improvement of productivity, and innovations in agrarian technology. He, therefore, took a view somewhat in line with that of Parsons, pointing out that "In China, where industry is not yet developed, Marx's class war and dictatorship of the proletariat are impracticable." Social cooperation and equal distribution were what China needed most. (5)

Mao-tse-tung, who perceived the peasants’ problems and their potential political significance, strongly advocated the idea of peasant and proletarian revolution. Beginning in 1927, he initiated a series of revolts against the Kuomintang government. In 1937, the outbreak of the Second Sino-Japanese War allowed Mao and his army to reorganize and become strong. Five years later, in 1942, Mao delivered his famous talk at the Forum on Art and Literature at Yen-an 在延安文藝會談上的講話 in which he emphasized that art and literature should serve no interests but those of the workers, peasants, and soldiers.

In 1949, four years after the War of Resistance against Japan, the Communists took over the mainland of China and immediately proclaimed that China had officially entered the state-capitalism phase, the first step in the elimination of capitalism. In 1955 and 1956, the Chinese Communists decided that China was ready to enter the socialist phase. Two year later, Mao started his "Great Leap Forward" movement 大躍進 by attempting to establish the commune system in the countryside as well as in the cities. He claimed that China would be ready to move into the phase of communism

by the 1960s. According to Mao, Chinese society should proceed scientifically, and successfully from capitalism to socialism and would eventually enter communism, if only it were given a little push such as that offered by a great leader. People who tried to go against this social evolutionary process should be condemned to death. Such people are the dregs of an old and dead society, the scum of the world, and should be eliminated ruthlessly and immediately.

Mao's radical and reckless policy caused suspicion and anxiety among other countries in the International Communist camp and resulted in the split between mainland China and the Soviet Union which, after the death of Stalin in 1953, begun to take a more "pragmatic" interpretation toward Marxist-Leninist orthodoxy. In 1961, however, in order to compete with Red China for the leadership of the Communist World, at the International Communist Party Congress held in Moscow, in the absence of the delegates from Peking, Nikita Khrushchev announced, with an attitude far more conservative than that of Mao, that the Soviet Union was going to surpass the United States in productivity in the 1970s and would move into the phase of communism by the end of the 1980s.(6)

Both countries, however, failed to accomplish the goals they had set for themselves. In Communist China's case, from 1966 to 1976, it went through the disastrous period of the Cultural Revolution 文化大革命. In 1978, two years after Mao's death,

The world's first space ship Vostok with a man on board, has been launched on April 12 in the Soviet Union on a round-the-earth orbit. The first navigator is Soviet citizen pilot Major Yuri Alekseyevich Gagarin.
Phoning Gagarin his congratulations, Khrushchev crowed, 'Let the capitalist countries catch up with our country!'"
Peking announced the program of the "Four Modernizations," 四個現代化 with a focus on the reformation of the economic system, and subsequently reopened the door to foreign investment.

The development of Chinese new poetry, under the influence of various ideological changes in the past eighty years, has more or less taken a similar course. A detailed examination of the development of the theory and practice of new poetry will demonstrate fully the close relationship between the poetic imagination and ideological vicissitude.

Stung by the outcome of the Opium War, thinkers like Wei Yuan 魏源 (1794-1856), Feng Kuei-fen 馮桂芬 (1809-74), Tseng Kuo-fan 曾國藩 (1811-72), Li Hung-chang 李鴻章 (1823-1901), Hsueh Fu-ch'eng 薛福成 (1838-94), Wang T'ao 王韜 (1828-97), K'ang Yu-wei 康有為 (1858-1927), and Chang Chih-tung 張之洞 (1837-1909) all agreed that the major difference between East and West was technology. Their attitudes and philosophical positions can be summed up in the catch-phrase promulgated by Chang Chih-tung "Chinese learning for substance, Western learning for function," 中學為體西學為用 a phrase derived from the philosophical lexicon of Sung Neo-Confucianism in which it stood for the ontological and functional aspects of reality.

Poets of this period such as Chang Wei-p'ing 張維屏 (1780-1859), Chu Ch'i 朱 琦 (1803-61), and Kung Tsu-ch'en 龔自珍 (1792-1841), adopted a similar attitude in their writings. Chang Wei-p'ing in his poem "San-yuan-li" 三元里 described how the people of San-yuan village, by organizing their own militia, the "Canton Legion," eliminated the British plunderers.(7) In the poem, Chang offers a detailed depiction of the battle scene similar to Homer’s battle descriptions in the Iliad. This was indeed very traditional Chinese poetic device called "ellipsis of battle," standard since its

unlike the development in the poems compiled in the *Shih-Ching*, 詩經 *The Classic of Poetry*. (8)

By the end of the nineteenth century, after the First Sino-Japanese War, Chinese poets began to show a strong inclination for reform, or even for revolution. Poets like Huang Tsn-hsien 黃遵憲 (1848-1905) and T’an Ssu-t’ung 譚嗣同 (1865-98) tried to introduce the ethics and *Weltanschauung* of industrial society to educate the people of agrarian China. Although Huang still stuck to the traditional verse forms, he did feel that new expressions should be coined to describe the new experience. He was probably the first Chinese writer who traveled extensively abroad and was also the first poet to introduce science-fiction material into the writing of poetry. (9) T’an, who was more radical than Huang, shocked the whole country by pointing out the need for sex education. He also attacked "frugality," a virtue praised by the agrarian society, as one of the major obstacles preventing China from plunging into the industrial age and advocated the establishment of a consumers’ market.

The contributions of poets before the May Fourth Movement were limited in the range of subject matter. They did not probe deeply into the relationship between content and form. The poets who began the literary revolution in 1918 realized that only through new forms could new content be fully explored and expressed. New content would, in turn, give birth to more new forms. These new poets also observed that only through a new language, chiefly the vernacular, could the new modes of thought be conveyed and shaped. Through translations, they introduced foreign verse forms such as free verse, the sonnet, the epitaph, *haiku, waka*, and others, anticipating that these new forms would enable poets to break away from age-old conventions or even to cast away obsolete thoughts. The new poets strove to prove that the vernacular


"Ellipsis of Battle," a term coined by modern scholars, is a precis of a battle hinging on one or two profoundly unmilitary images.

language was not only an excellent tool for propagating new thoughts and ideas, for writing expository and descriptive prose, and for publishing popular novels and stories, but also a wonderful vehicle through which to explore highly sophisticated art forms and to convey profound thoughts and ideas. They, therefore, insisted on the importance of using it to write poetry.

The forms most popular with the new poets were (1) poems in lines and stanzas, to which free verse and regulated verse belong; and (2) poetry in paragraphs, to which prose-poetry belongs. In the course of the Chinese New Poetry Movement, the first influential literary coterie was "The Creation Group," 創造社 founded in 1921. The members of this group wanted to tear down old conventions and promoted the romantic idea of "art for art's sake," asserting that only through true artistic achievement, not didacticism, would the readers' hearts be touched and moved to a new enlightenment. They introduced free verse to Chinese poets through the translation of Walt Whitman's poetry, while Ezra Pound tried to introduce Li Po, the famous T'ang poet, as the greatest poet of vers libre ever lived to the Western readers. Six years later, the fact that more than half of the Chinese populace were illiterate led them to realize that if they wanted to reconstruct China through their writings, revolutionary literature was the best form for them to use. They then underwent a dramatic and determined turnabout, joining the camp of left-wing writers.

In 1924, a literary group called "The Crescent Moon" 新月派 appeared. Its members were inclined either toward nationalism, or liberalism. They used free verse to write but at the same time, they created their own regulated verse forms of great variety by imitating the sonnet and other Western verse forms. They were not hard-core utilitarians like the members of The Creation Group. Artistic experimentation played a very important role in their writing careers.

The Modernist School 現代派, established in 1932, was the most influential literary group after The Crescent Moon. Its members strove to move away from roman-
ticism toward symbolism and endeavored to deal with the problems brought on by an industrial society. However, the outbreak of the Second Sino-Japanese War in 1937 brought all their experiments to an end. Most of the writers joined together to write patriotic propaganda against the Japanese invaders. After Mao delivered his talk at the Yenan Forum on Art and Literature in 1942, the writers of the left-wing camp, in particular, were left with very little room for kaleidoscopic speculation and experimentation.

Between 1945 and 1949, there appeared a group of young poets who seemed to have before them a promising future and whose literary creation were fresh and genuine. Unfortunately, after the Communist takeover of mainland China, "literature for the workers, peasants, and soldiers" was decreed to be the governing principal which all writers should follow. These young poets were "as the pearls of morning's dew" beneath the red-hot rising sun of social-realism, "Ne'er to be found again." They, "The Murdered Generation," were the victims of the bloody civil war, murdered by the domination of the prevailing ideological opposition. (10)

In 1957, Tsang K'e-chia 臧克家 was appointed general editor of Poetry (Shih-k' an 詩刊), the biggest poetry magazine published by the Communist party. In the first issue, he ran eighteen traditional poems written by Mao Tze-tung together with Mao's letter addressed to the editorial board. Mao stated that new poetry should be the mainstream in creative writing, and that traditional poetry should not be encouraged among the young poets because its strict and elaborate regulations would certainly put their young minds into bonds and fetters. (11) No one took Mao's advice seriously, however, and a vogue of writing traditional poetry flourished that consequently led to harsh criticism of the new poets and their works, as well as the demand that they

focus "on developing outstanding national cultural traditions and on 'indigenization' 本土化 in art and literature."(12) In 1958, the "New Folk song Movement," ushered in by "The Great Leap Forward Movement," was launched, almost putting an end to the New Poetry Movement which had begun in 1918.

In 1976, the year of the "April Fifth Tienanmen Massacre," numerous poems were written mourning the death of Chou En-lai 周恩来. These poems also served to express, and to arouse, the people’s indignation against the tyrannical Communist rule and most of them were composed in traditional forms. Only after 1979, when China began to reform, and reopened her door to the outside world, was a revitalized new poetry movement witnessed. It was led by a group of young people called the Misty Poets 朦朧詩人, sarcastically labeled the "smash-and-grab" poetry camp 打砸搶派, by the veteran poet Ai Ch'ing 艾青．(13)

The new poets, active since the downfall of the "Gang of Four," can be divided into three generations. The poets of the first generation include Liu Sha-he 流沙河, Kung Liu 公劉, Pai Hua 白樺, and Ting Mang 丁芒, among others. They were born before World War II and faithfully inherited the style of the 1930s. Their works were often written with jejune images, restrained regulated rhythms and didactic overtones. After 1980, under the influence of the Misty Poets, some of them began to modify their attitudes, as well as their approaches, to poetry. The so-called Romantic Social-Realism trend disappeared, and artistic excellence and technical astuteness occasionally sparkled in their works. Of such works, the poem "An Old Newspaper Found in the

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Trunk, "箱中舊報紙" written by Liu Sha-he published in 1984, is a good example.\(^{14}\)

From introducing the nineteenth-century Western scientific knowledge to the ensuing importation and adaptation of the Western ideologies, Chinese writers have learned their lessons. In the last decade of the century, they are ready to break away from the Marxist-Leninist ideological imprisonment and domination to get to know other belief systems with a more pragmatic attitude.

CONCLUSION

Postmodern Condition
and the End of Ideology

The Imagist’s Movement was the first influential Western poetry movement that assimilated Eastern poetics successfully. By learning Oriental literary aesthetics, modern-Anglo-American poets found a new poetic basis from which to renew their own poetry tradition. They May Fourth Movement, the first consciously launched literary revolution in the history of Chinese literature, introduced Western literary experience as an accelerant to stimulate an indigenous literary development.

Both leaders of these two movements, Ezra Pound and Hu Shih, regarded language revolution and translation as important means for generating new kinds of poetry and poetics; and both of them were hard-working practitioners of the scientific knowledge they had acquired of their day.

The similarities shared by them can be summed up in one word, Modernism. They are indeed modernists by nature. Frederick R. Karl in his Modern and Modernism, The Sovereignty of the Artist 1885-1925 summarized the characteristics of modernists as follows:

[The features of] the avant-gardes: disregard for authority, whether literary, musical, artistic, or cultural-political; need to break new ground, wherever that may lead; flirtation with anarchy, temptation to test out chaos and the demonic; disregard for consequences except those linked to the artistic product; desire to remake all standards, all rules, and, with that, to alter the very nature of language; thrust toward reordering of objects in our perception, and thus, reorganizing our perceptions; rearrangement of experience, so that abstraction is the goal toward which all art rushes; finally, stress on the principle of change, to create a process, as an end in itself.\(^1\)

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Professor Karl's description about the modernists or avant-gardists is indeed very true. The modernists are iconoclasts, they seem to be against everything and are ready to challenge everything. However, one thing overlooked by most scholars is that modernists and avant-gardists have never shown that they are against scientific principles. In fact, they constantly aver that with the application of scientific principles, a revolutionized language will emerge to usher in a new kind of poetry as well as poetic theory, which will consequently bring about a change in people’s modes of thought and lead society into a new phase.\(^{(2)}\) As Fredric Jameson observed: "scientific work is not to produce an adequate model or replication of some outside reality, but rather simply to produce more work, to generate new and fresh scientific enonces or statements, to make you have 'new ideas' (P.B. Medawar), or, best of all (and returning to the more familiar aesthetics of high modernism), again and again to 'make it new': 'Au fond de l'Inconnu pour trouver du nouveau!'\(^{(3)}\)

Pound later found that the inability of producing true poetry stemmed not from an inadequate poetic theory or poor technique, but from the loss of coherence in society itself. Coherence must be supplied by one’s culture, he believed, the poet cannot honestly make it when it does not exist. And it was universally agreed that the coherence of Western culture was broken by World War I. According to Pound, the cause of that catastrophe was not science or technology but commercialism or rather capitalism, and the core of capitalism was "usury."\(^{(4)}\) While he was promoting Imagism, he latched himself on to Clifford Douglas's Social Credit theories that appeared in 1919 and 1920, and was eventually drawn to Musolini's Fascism and Hitler's anti-Semitism


in the 1930s.\(^5\)

What caused Pound to move beyond language as a way of reconciling the aesthetic and social problems was probably his schizoid personality.\(^6\) He was a man who led at least two lives which were the composition of a series of contradictory elements and schizoid behavior. He claimed that reading the works of Confucius not only prevented one from going insane but also protected one from being corrupted by capitalism. Notwithstanding his claim of how faithful he was to Confucian ideals, his hatred of Jews obviously violated the teaching of Confucius who counseled love, balance, moderation and discipline. He had always bridled against totalitarian authority. However, later, he agreed to broadcast fascist propaganda to the U.S. from Rome during World War II.\(^7\)

In James Legge’s studies of Confucius’s *The Great Digest (Ta Hsueh 大學)* and *The Unwobbling Pivot (Chung Yung 中庸)*, two of Pound’s favorite books, there are lines that go as follows:

> If a man have no order within him  
> He cannot spread order about him  
> His family will not act with due order;  
> And if the prince have no order within him  
> He cannot put order in his dominions.

However, belief is one thing, behavior another. When Pound put his ideology into action, his only guide was his intuition and his subjective response. Given the nature of Pound’s own poetry, his appeal to scientific objectivity and Confucius’ teaching is "less amusing than pathetic."\(^8\)

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Pound ran into the same problem in his marriage. He married Dorothy Shakespeare, daughter of a close friend of Yeats in 1914, and later, he met Olga Rudge, a concert violinist in Paris. With each of these women he had a child, and he lived with them alternately in Italy; with his wife at Rapallo, and with Olga Rudge in the summers at Venice. During the war, Rudge and her daughter came to Rapallo and they all lived together; and in the meantime, Pound's parents had retired to Rapallo as well.\(^9\)

Compared to Pound, the violent avant-gardist, Hu Shih can be considered as a mild modernist and a true follower of Confucius. Hu also had a schizoid personality of a sort. He started the literary revolution against almost all the Confucian establishments and values, but his actual behavior was quite different. As a teacher he followed Confucian ethics faithfully; as a husband, he accepted an arranged marriage organized by his mother and was faithful to his illiterate wife for the rest of his life. He criticized Kuomintang government bravely and relentlessly, but he never joined the opposition party or organized a party of his own. He always remained independent and neutral and didn’t follow most of his followers who later, participated in the Communist party.\(^{10}\) In a way, we can say that he was a true follower fo William James’s pragmatism.

As a poet and theorist, he had been a faithful follower of John Dewey’s Experimentalism. Notwithstanding his experiments in vernacular poetry and in establishing a modern poetics confined in a limited range of renovation rather than innovation, he inaugurated a new era for the young writers to admire and imitate. As a theorist, he succeeded; as a poet, he failed. His poetry never secured him a firm artistic position in the history of twentieth-century Chinese literature.\(^{11}\)

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A close examination of Hu Shih and Ezra Pound and the literary movements they initiated, allows us to find that the East and the West have been actually moving towards each other in many different ways in the past decades and that Rudyard Kipling's arbitrary dictum is, indeed, mistaken. Especially after 1960s, many observers believed that there was much evidence of a decline of ideological confrontation and the end of ideology is to be in hand. In 1985, Soviet leader Gorbachev and his group came to power and begun to launch an unprecedented project of reformation called glasnost which encouraged almost all the Eastern European countries to abandon Marxist-Leninist ideology and to reform for democracy.

Same sort of reformation happened in Red China too. In 1980, the Communist theorist Ssu Shao-chih 蘇紹智 contrived a theory in which a new term, "the preliminary phase of socialism," 社會主義初級階段論 was coined. In 1987, Premier Chao Tzu-yang 趙紫陽 officially endorsed Ssu's theory by stating that China was currently in the preliminary phase of socialism and would take about one hundred years, from 1956 to 2050, to complete the task of the "Four Modernizations." It offered a theoretical basis for the Peking regime to rebuild a capital market and to join the international economic cycle.

Ever since the Kuomintang government moved to Taiwan in 1949, it severed completely all relations with the Communist China, thus making the beginning of a period of confrontation and feuding that has lasted for almost forty years. In the years from 1953 to 1963, Taiwan launched a mild land reform program in an effort to promote light industry with the support of agriculture. By the year 1963, Taiwan's industrial production for the first time exceeded that of agriculture. In 1965, Taiwan launched its export-oriented economy and within three years production in the heavy industry sector surpassed that of light industry. In 1975, Taiwan began to develop its information industry, including the export of personal computer peripherals. By the year 1988, Taiwan had become the sixth biggest export nation of personal computers.
In that same year, the composition of the labor force in Taiwa was as follows:

<table>
<thead>
<tr>
<th>Sector</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agriculture sector</td>
<td>17.03%</td>
</tr>
<tr>
<td>Manufacturing sector</td>
<td>41.47%</td>
</tr>
<tr>
<td>Service sector</td>
<td>41.50%</td>
</tr>
</tbody>
</table>

For the first time, the percentage of the labor force in the service sector surpassed that in manufacturing. Taiwan began to move into the post-industrial phase.\(^{(12)}\)

The literature in Taiwan followed a similar course. From 1949 to 1963, Taiwan writers were still wandering among romanticism, realism, and modernism. From 1965 to 1975, high modernism prevailed and became the dominant literary trend in Taiwan. In 1977, a regional literature movement was launched which was to result in the decline of high modernism and to foresee the emergence of a postmodern literature in the 1980s.

In the West, between 1955 and 1959, Daniel Bell published a series of articles including pieces such as "The Mood of Three Generations," in which he discussed changes in thought and ideas after World War II, and in 1961, these pieces were compiled into a book entitled *The End of Ideology*. Fourteen years later, in 1973, he published *The Coming of Post-Industrial Society* in which he tried to show that the knowledge-revolution ushered in by the dissemination of personal computers was to bring an end to the ideological struggle between the left and the right. Now it is knowledge and technological research, rather than industrial production and the extraction of surplus value, to be the "ultimately determining instance." As Lyotard acutely observed, "It is widely accepted that knowledge has become the principle force of production over the last few decades. This has already had a noticeable effect on the composition of the work force of the most highly developed countries and constitutes the major bottleneck for the developing countries." He continued, "Knowledge in

the form of an informational commodity indispensable to productive power is already, and will continue to be, a major-perhaps the major-stake in the worldwide competition for power. It is conceivable that nation-states will one day fight for control of information, just as they battled in the past for control over territory, and afterwards for control of access to and exploitation of raw materials and cheap labor. A new field is opened for industrial and commercial strategies on the one hand, and political and military strategies on the other.(13)

The nature of scientific knowledge, which was the basis of nineteenth-century ideologies, is also changed in the twentieth century. Originally, "scientific knowledge requires that one language game, denotation, be retained and all others excluded."(14) However, the Koch's Curve of H. von Koch discovered in 1904, Albert Einstien's research of Brownian movement in 1905, the theory of The Atoms offered by Jean Baptiste Perrin in 1913, the great debate over Quantum Mechanics from 1916 to 1955, the Godel's theorem in metamathematical research delivered in 1962, the Catastrophe theory of Rene Thom in 1972, all demonstrate that scientific knowledge is but a combination of different discourses. Lyotard in "Postmodern Science as the Search for Instabilities" observed, "The conclusion we can draw from this research (and much more not mentioned here) is that the continuous differentiable function is losing its preeminence as a paradigm of knowledge and prediction. Postmodern science--by concerning itself with such things as undecidables, the limits of precise control, conflicts characterized by incomplete information, 'fracta,' catastrophes, and pragmatic paradoxes--is theorizing its own evolution as discontinuous, catastrophic, nonrectifiable, and paradoxical."

"It is changing the meaning of the word knowledge, while expressing how such a change can take place." Lyotard continued, "It is producing not the known, but the unknown. And it suggests a model of legitimation that has nothing to do with maxi-

(13) Lyotard, The Postmodern Condition, pp.4-5.
(14) Ibid, p.25.
mized performance, but has as its basis difference understood as paralogy."(15) The struggle between different ideologies has become a matter of the legitimation and delegitimation of different discourses and consequently will be transformed into problems based on "language games," in which paralogy and pragmatics are essential to all the performativities. The deconstruction of ideological positions that has taken place in the past two years between Taiwan, Free China, and mainland, Red China has been a most conspicuous example.

Both the socioeconomic experience of Taiwan as well as its cultural and literary experience can be used as references for the reformation project launched in mainland China after 1979. Taking the development of new poetry for example, in the past ten years, the young poets of mainland China seemed to have taken a similar route that had been taken by Taiwan poets back to the 1950s and 1960s.

The first generation of new poets after the downfall of the "Gang of Four" (1976) are Liu Sha-he and his contemporaries discussed in Chapter two, part two. The second generation of new poets are called the "Misty poets" that were all born after the War, roughly between the years 1945 and 1955. The most noteworthy of the "Misty Poets" are Pei Tao 北島 (1949- ), Shu Ting 舒婷 (1952- ), Ku Ch'eng 顧城 (1956- ), Chiang He 江河 (1949- ), Yang Lian 楊煉 (1955- ), Liang Hsiao-pin 梁小斌 (1954- ), Mang Ke 芒克 (1951- ), To To 多多 (1951- ), Ou-yang Chiang-he 歐陽江河 (1956- ), Lu Lu 濯濯 (1956- ), and Yu Chian 于堅 (1954- ). All of whom started writing between 1979 and 1980. Considerable poetic density is demonstrated in their works, as well as tendencies toward symbolism, surrealism, expressionism, individualism, alienation and existentialism.(16) Their works were criticized as being harmful to the public's mental health and became targets during the Campaign against

(15) Ibid., pp.53-60.
(16) Ta-ling Yu and Ch'iu-ling Liu 喻大翔, 劉秋玲, Meng-lung shih ch'ing-hsuan (An Anthology of Misty poetry), (Wu-Ch'ang: Jen-min Press, 1986).
Spiritual Pollution in 1984. However, they were strongly supported by a group of young critics. Hsu Ching-ya 徐敬亞 (1951- ), for example, in his "A Volant Tribe of Bards--A Critique of the Modernist Tendencies of Chinese Poetry," 崛起的詩群評－中捲新詩的現代化傾向 published in *Contemporary Literary Trends* 當代文藝新思潮 in 1983, proudly proclaimed, "I solemnly beseech poets and critics to remember the year 1980 in the same way that sociologists remember the ideological thaw of 1979. Nineteen eighty was a year of important innovation for our New Poetry. It was an artistic watershed. It witnessed the disintegration of the old monolithic and monotonous way of writing poetry, a way that had prevailed since 1949, and saw the emergence of a new richness and variety, of a poetry with strong modernist overtones."(17) He pointed out that Pei Tao’s "The Answer," 回答 published in *Poetry*, March 1979, was the first modernist poem that officially proclaimed the new movement. The poem reads as follows:

Baseness is the password of the base,  
Nobility is the epitaph of the noble.  
Look how the gilded sky is covered  
With the drifting, twisted shadows of the dead.  

The Ice Age is over now,  
Why is there still ice everywhere?  
The Cape of Good Hope has been discovered,  
Why do a thousand sails contest the Dead Sea?  

I come into this world  
bringing only paper, rope, a shadow,  
To proclaim before the judgment  
The voice that has been judged:

Let me tell you, world,
I do not believe!
If a thousand challengers lie beneath your feet,
Count me as number one thousand and one.

I don't believe the sky is blue;
I don't believe in thunder's echoes;
I don't believe that dreams are false;
I don't believe that death has no revenge.

If the sea is destined to breach the dikes,
Let all the brackish water pour into my heart;
If the land is destined to rise,
Let humanity choose anew a peak for existence.

A new conjunction and glimmering stars,
Adorn the unobstructed sky now:
They are the pictographs from five thousand years.
They are the watchful eyes of future generations.(18)

Pei Tao's early poems were outspoken, sarcastic, and powerful, indeed. They carried, however, an unmistakable romantic note with pompous abstractions such as "Let humanity choose anew a peak for our existence again," which sounds like the poems written by the poets of the 1930s. His later works are more sophisticated in the arrangement of images, with complicated juxtapositions, demonstrating the true spirit of a modernist, dry and hard, with no sentimental outpouring of self-pity, or embarrassing self-revelation. The following poem "The Window on the Cliff" is a perfect example:

From a precarious position the wasp forces open the flower
the letter has been sent, one day in a year
matches, affected by damp, don’t shed their light on me anymore
wolf packs roam among people turned into trees
snowdrifts suddenly thaw; on the dial
winter’s silence is intermittent
what bores through the rock is not clean water
chimney smoke cut by an axe
stands straight up in the air
the sunlight’s tiger-skin stripes slip down the wall
stones grow, dreams have no direction
life, scattered amid the undergrowth
ascends in search of a language; stars
shatter; the river on heat
dashes rusty shrapnel towards the city
from sewer ditches hazardous bushes grow
in the markets women buy up spring.(19)

The tone of the language used in this poem is reminiscent of the works of Li Chin-fa 李金髮 in the 1920s, Fei Ming 廢名 in the 1930s, and Hsin Ti 辛笛 in the 1940s. However, its figurative speech such as "the river on heat/dashes countless rusty shell fragments towards the city/from sewer ditches hazardous bushes grow/in the markets women buy up spring" is more obscure and puzzling. Ambiguous lines such as these defy interpretation. The reader can feel the contrived atmosphere and the anxiety suggested by the intricate imageries, but can never pin them down for definite answers. These deliberately cryptic lines are written with an obstinacy and an obstructiveness which can be regarded as a form of protest against hostile reality, establishment, and authority. This is the major difference between Pei Tao and his pre-1940s predecessors, who wrote chiefly for the sake of artistic experiment or to lament the passing of the present and the uncertainty of the future.

'The new poets stress the subjectivity and individuality of poetry, they stress the dynamic role of the aesthetic subject, they call on poetry to witness an experience of the kaleidoscopic emotions of life.' Hsu Ching-ya keenly observed the sharp difference between Pei Tao and the "old poetry" written between 1949 and 1979 by his immediate predecessors whose work was "a mirror held up to the external world. For the young poets of the 1980s 'poetry is a mirror with which to see oneself.' ... 'Poetry is a special means of communication between the human heart and the external world.' Poetry that merely reflects the external world is not art." Based on the above aesthetics, Hsu tried to be an advocate for the new poets by stating that "when a new poet writes of the landscape, he dwells entirely on his own personal feeling. He has immersed himself totally in the scenery he describes. One 'reads' therefore not only rivers and mountains, but also the unsettled emotional world of the poet; landscape has thus been 'humanized'." The idea presented here is very much like that of the nineteenth-century European symbolists who believed that each poem offers its own vision and allows the reader to penetrate appearances through its unique transformation of perspective. A poem's aim is to touch a primitive level of being where the five senses fuse and this fusion is called "synesthesia." Objective reality still exists but appears transformed.

Hsu continued that, "Many, finding the broken images, the apparently disjointed structure, and the seemingly endless ending of these poems unpalatable, have cried 'I can't understand this!' Bereft of those elements they are used to seeing in poetry--a distinct story line, a logical sequence, whole incidents, complete images, the poet exerting himself at the end of the poem to achieve a heightening effect--bereft of all this,

the reader is at a loss and cries out in protest, 'This is plain bad!' This demonstrates a divergence in the whole conception of poetry. To the young poets themselves, poetry is a radiation of the life-force, an unbosoming of emotion. The importance of a poem rests not with its plot or its concrete content, but with the poet's feeling."(22) Here a crucial point should be added. What makes the new poets "the Misties," or modernists, rather than romanticists, or sentimentalists, is their restraint, the subtle and oblique "ways" they employ to express their emotions and feelings. Had they not employed these "ways," they would have set themselves following along the road of their predecessors.

Of the other Misties, Ku Ch'eng is the only one who can match the poetic achievement of Pei Tao. Unlike Pei Tao, who has enjoyed both artistic and political influence, Ku Ch'eng is strictly a poet. His language is natural, familiar, and unassuming, with a seemingly childish tone reminiscent of that of Lu Yuan 綠原, a poet of the "Murdered Generation." Sometimes, he uses an equivocal voice, even assuming a nonchalant attitude with which to face a vicious and unsympathetic society. His short lyric "In Front of the Door" 門前 is the best of its kind:

I really hope there is a doorway
In the morning, sunlight shining on the grass
We are standing
Leaning against our own door
A very low door, but the sun is shining
Grass going to seed, wind shaking its blades
We, standing silently
Feeling wonderful
A door is there, no need to open it
Only to know it's ours, that's wonderful.

The "we" in the poem could be a couple, passionately in love with each other, or friends sharing the same ideals and dreams. Or it could be the poet himself, ad-

(22) Hsu, "A Volant Tribe of Bards," p.61.
dressing the reader on the subject of *ars poetica*; the room and the low door are the creations of the poet, an open invitation for people to come in to muse and to appreciate.\(^{(23)}\)

Sometimes, however, Ku Ch’eng loses touch with the very realities he claims to transform and his writing becomes obscure and difficult. "Ark" and "Home, Home" are two such poems. His best poems, "Security System" 安全體系 and "The Proposal of the Vice-God," 副上帝的建議 for example, are often a mixture of fairy tale and satire interspersed with ironical twists and humorous touches.\(^{(24)}\)

Ku Ch’eng’s most recent works, including the long serial poems "Files of Pu Lin" 布林的檔案 which contain twelve short lyrical-narrative poems, are a major breakthrough in his poetic career. Pu Lin is a spirit-like figure who has existed in Ku’s imagination since childhood and has periodically appeared in Ku’s poetry. Pu Lin romps through the poetry of semiotic jungles and realistic fantasies, having many exciting, picaresque adventures on the way. These poems show a strong, postmodern turn that anticipated the coming of the third generation.\(^{(25)}\)

The third generation of poets were all born after 1960. They are Lao Mu 老木 (1963- ), Hsing T’ien 刑天 (1964- ), Hsi Ch’uan 西川 (1963- ), Hai Tzu 海子 (1961-1989), Ch’en Tung-tung 陳東東 (1962- ), Chang Hsiao-p’o 張小波 (1964- ), Lu Te-an 呂安德 (1960- ), T’ang Ya-p’ing 唐亞平 (1963- ), Han Tung 韓東 (1961- ) and Ts’ui Chien 崔健 (1962- ).\(^{(26)}\) Of this third generation, Ch’en Tung-tung and

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Chang Hsiao-p’o demonstrate unmistakable postmodern tendencies in such poems as "Horse in the Rain," 雨中的馬, "Light the Lamp," 點燈 by the former and "A Long Piece of Cloth Wrapping Up the Window of Winter," 一條很長的布裹住冬天的窗子 and "Lightning Message" 閃電的消息 by the later; while others are moving and fumbling back and forth between avant-gardism and high-modernism.\(^{(27)}\) Ts’ui Chien is a unique case. He started turning his poems into hard-rock songs in 1986. Within three years he has become known world-wide as a Chinese rock-and-roll singer with his songs of protest. A Chinese Bob Dylan has been born.\(^{(28)}\)

In the eys of Ku Ch’eng, the future of Chinese new poetry is bright and encouraging. In a 1983 piece in the Literature Review 文學報, he declared that, "We have paid an enormous price, and we have begun to understand that neither politics nor materialism can substitute for everything. If a nation wants progress, it needs more than electronic technology and scientific management: it needs a highly advanced spiritual civilization, and that includes the creation of a modern, a new aesthetic consciousness. Beauty will no longer be prisoner high in the heavens to drive away the shadow of evil. Through the windows of art and poetry it will cast light on the hearts of both the waking and the sleeping. That the next generation may rise higher than ours, these windows must be more numerous, larger and cleaner."\(^{(29)}\) For the first time, we hear in mainland China a voice warning that technology is not everything. In the 1920s, when Kuo-Mo-jo depicted the smoking chimneys, he used the "black peony flower," one of the loveliest traditional Chinese images, to praise the black smoke.\(^{(30)}\)

\(^{(27)}\) Ibid., pp.68-70, 97-101.  
\(^{(30)}\) Ch’ing Lo, Ts’ung Hsu Chih-mo tao Yu Kuang-chung  
(From Hsu Chih-mo to Yu Kuang-chung), (Taipei: Erh-ya Press 1978), p.18.
Now the black smoke, transformed into the black radioactive mushroom cloud, buries the cult of technology once for all.

In "A Volant Tribe of Bards" Hsu Ching-ya also painted a bright and optimistic future for the Misties. He asserted: "The young poets of today have a glorious but difficult task. The future and its new art are largely dependent on their present efforts. Our admiration (and our compassion) go out to them. They must continue to carve out a new path through innumerable difficulties ... nothing can stop them."(31) Thirteen months later, during the Campaign Against Spiritual Pollution, he was forced to correct himself by writing the article "Keeping the Socialist Orientation of Literature and Art Constantly in Mind," admitting his mistake openly to the public. An editorial note preceding the article contained the following explanation:

Comrade Hsu Ching-ya is the author of one of the so-called Three Volant Essays, which have attracted much attention in poetic circles. His long essay, 'A Volant Tribe of Bards,' published in Contemporary Literary Trends (1983, 1), advocated a series of eroneous ideas departing from the socialist orientation in literature and art. These ideas cover the relationship between art and politics, between poetry and life, and between poetry and the people; and some problems of fundamental principle, such as how to treat our country's classical and ballad poetry, and how to treat the revolutionary tradition of New Poetry since the May Fourth Movement. The essay provoked incisive criticism from the general reading public and in literary and art circles. The Jilin Provincial Party Committee and Jilin literary and art circles also repeatedly gave the author serious criticism and patient assistance. Recently, Comrade Hsu has to some extent realized the error of the views he advocated and has written this self-criticism."(32)

In 1988, the Campaign Against Spiritual Pollution was over, and it seemed that

(32) Ibid. p.65.
the literary climate was again improving for the new poets. But in addition to political interference and persecution, there was the new threat of rising commercialism which is constantly undermining the reading public and may like an impending storm, sweep away in no time all the fruits the poets hope to harvest.

On April 15, 1989, Hu Yao-pang 胡耀邦, the Communist Party chief deposed in 1987, died. The 74-year-old former party secretary-general was considered by the mainland people to have been the head of the "liberalization movement." His death triggered unprecedented demonstrations in Peking and throughout of China. Tens of thousands of students, intellectuals, workers, and citizens swarmed into Tienanmen Square to mourn at his funeral. This commemoration soon deveoped into a full scale pro-democracy demonstration by the middle of May, and reached its climax with a record-breaking march of about one million people from all walks of life. At the same time, over three-thousand college students and intellectuals began hunger strikes in Tienanmen Square and another five-thousand students gathered outside the National People's Congress Hall and began sitins. They vowed that they would continue with their protests until party leaders addressed their demands for free speech and cleaner government. The result was that the Peking Communist regime declared martial law in parts of Peking on the 18th of May.\(^{(33)}\)

The worst confrontation between students and the militia in the past forty years thus developed. Early in the morning of June 4th, Chinese Communist troops used military force to attack the students and their supporters as they demonstrated peacefully for democracy and freedom at the square. More than ten-thousand people are estimated to have been killed. The "June Fourth Tienanmen Massacre" will be recorded as one of the bloodiest murders \textit{en masse} in the modern history of China.\(^{(34)}\)

\(^{(33)}\) \textit{China Time} ed., \textit{Peking hsueh-sheng yun-tung wu-shih-jih}  
(Peking student movement: 50 days), (Taipei: China Time press, 1989), pp.18-100.  
\(^{(34)}\) \textit{Ibid.}, pp.154-179.
From April 15 to June 4, a period of fifty days, many poems were written, some of which were anonymously pasted up on the walls. These poems for the most part used the forms of new poetry and displayed both artistic depth and technical control. The second stanza of an anonymous poem entitled "The Mad Woman" 瘋女人 is a perfect example. The poem appeared in an underpass close to Tienanmen Square before May 24 and prophesied the coming massacre. It reads as follows:

China, a father who killed his own son.
In the same night, he raped his own daughter.
As a sacrifice, I have been forced to be buried along
With the dead for thousands of years.
My breasts have become my own tombs,
Mold-fungi like mosses growing all over my body. (35)

The metaphors created are poignant, the voice adopted bitter, the experience described tragic, and yet a new sensibility is born, a different mode of thought discovered, and above all a fresh poetic power radiated-- "A terrible beauty is born." (36) Poems such as this portend Chinese new poetry, and for China herself, a bright future. Like blood shed in Tienanmen Square, these poems will ultimately help to usher in a new China. Anything written with blood and tears on the walls will help too. Future or no future, the poets are not likely to be deterred or silenced for long. Poets are bound to struggle forever.

(36) M.H.Abrams, gen.ed., The Norton Anthology of English Literature, vol. 2B (New York, 1974), pp.1922-24. "On Easter Sunday of 1916, Irish nationalists launched a heroic but unsuccessful revolt against the British government: the week of street fighting that followed is known as the Easter Rebellion. As a result, a number of the nationalists were executed. "Yeats knew the chief rebels personally and wrote a poem about it, the famous "Easter 1916," in which he repeated the line "A terrible beauty is born" several times to show his support for the Rebellion."
It took almost seventy years, from 1840 to 1910, for the Chinese intellectuals to learn that technology is not everything and another seventy years, from 1910 to 1980, to learn that scientific attitude or method is nothing but a group of "narrative discourses."(37) They realized that both scientific and narrative knowledge should be applied with a pragmatic attitude conditioned by different situations. The shaping of Hu Shih's "Eight Don'ts" and the formation of Ezra Pound's "A Few Don'ts" are perfect examples of how does scientific and narrative knowledge being transformed to establish discourses based on language games and pragmatics.

Now we are in the post-cold-war era, the end of ideological confrontation is not yet ready in hand but near. Due to the advance of postmodern technologies, such as personal computers, cybernetics, telematics, intelligent terminals, data banks, informatics, the world has become a small computerized village. The misunderstanding between the East and the West will be decreasing, the genuine knowledge of contemporary conditions increasing; warped judgment caused by political prejudices lessening, tolerance of different belief systems or discourses widening. However, when both scientific knowledge and narrative knowledge are transformed into information, new problems emerge. How to tackle them becomes an impending and compelling question. As Lyotard has already suggested, computer and computerization "could become the 'dream' instrument for controlling and regulating the market system, extended to include knowledge itself and governed exclusively by the performativity principle. In that case, it would inevitably involve the use of terror. But it could also aid groups discussing metaprescriptive by supplying them with the information they usually lack for making knowledgeable decisions." Thus he optimistically continued, "The line to follow for computerization to take the second of these two paths is, in principle, quite simple: give the public free access to the memory and data banks. Language games would

then be games of perfect information at any given moment. But they would also be non-zero-sum games, and by virtue of that fact discussion would never risk fixating in a position of minimax equilibrium because it had exhausted its stakes. For the stakes would be knowledge (or information, if you will), and the reserve of knowledge—language’s reserve of possible utterances—is inexhaustible.\(^{(38)}\) The world is moving into what Daniel Bell called "post-industrial society," for better or for worse, the East and the West are bound to join hand in hand to face the problems to come.

APPENDIX

HU SHIH AND EZRA POUND:
A CHRONOLOGY


Ernest F. Fenollosa completed "The Chinese Written Character for Poetry" in Japan.

1909 Pound met T.E. Hulme and W.B. Yeats in London and published Personae and Exultations.

1910 Hu Shih went to Cornell University to study agriculture.

Pound published Provenca and The Spirit of Romance (rev. 1953).

1911 Hu began to study Latin, German, Greek; read Charles Darwin, Shakespeare, Sophocles; Charles Dickens, W.M. Thackeray, John Bunyan, George Eliot; Milton, Wordsworth, Keats, Byron, Goethe, Heine; John Dryden, Francis Bacon, Charles Lamb, Thomas De Quincey, R.W. Emerson.

Pound read Confucius in London, started to use translation as one of the means of writing poetry, and published "In a Station of the Metro." He published Canzoni.

Ernest F. Fenollosa’s book Epochs of Chinese and Japanese Art (2 v.,) was published posthumously.

1912 Hu read Plato, John Synge, Tennyson, Kipling, J.R. Lowell.

Pound published Lustra and Riposte in which five poems of Hulme were included. Pound published his translation Sonnets and Ballads of Guido Cavalcanti and read Arthur Waley’s translation of Shin Ching 詩經，the Book of Songs. H. Monroe founded and edited Poetry magazine, and Pound served as foreign editor.
1913 Hu read Henrik Ibsen, completed a paper entitled "A Defense of Browning's Optimism" which won him an award.

Pound got the manuscript of Fenollosa, read the translations of Ta Hsueh 大学, The Great Learning, and Chung Yung 中庸, The Mean,... and started the Imagist Movement by publishing "A Few Don’ts by an Imagist." He became the guiding spirit and the chief promoter of Imagism, a poetic movement that stressed the direct treatment of the object without unnecessary rhetoric, the free phrase rather than the forced metric, and utter clarity of image and metaphor. Sara Teasdale published "Over the Roofs" in Poetry magazine.

1914 Hu translated Byron's "The Isles of Greece" and asserted that the Chinese poet should try to explore optimism in his poetry and pointed out there was a want of poetry demonstrating expository power.

World War One.

Pound edited the first anthology of imagist poetry, Des Imagists: An Anthology, and founded and edited the vorticist magazine, Blast, with a manifesto "Vorticism" attached, in which he declared that translation is the mask of a creative writer.

Amy Lowell introduced and propagated Imagism in the United States.

1915 Hu, in his poem "Seeing Mei Chin-chung 梅觀莊 off to Harvard University," declared that "It is time to start a literary revolution;" in another poem, "A Reply to Shu-yung," he wrote: "Where shall a poetry revolution begin? First one should write poetry like writing prose." Hu advocated that poets should use vernacular language to write poetry in the form of free verse and with a new spirit for its content. He read Noguchi Yonejiro's 野口米次郎 The Spirit of Japanese Poetry, and Tolstoy, Tagore, H.G. Wells, Thomas Carlyle, Hawthorne; and European "problem plays" by Henrik ibsen, George Bernard Shaw, Carl Zuckmayer, Eugene Brieux; the Old and New Testaments. He
translated Emerson’s "Brahma" and Alphonse Daudet’s short story "The Last Class." He tried to write sonnets and free verse in English; he translated Morrison’s praise of the merits of Chinese language, and completed a paper in English entitled "How to Teach Chinese Language, Oral and Written: A New Approach"; published a criticism on Lionel Giles’ article on Tun-huang 敦煌.

1916 Hu discussed the problem of the nature of literature in correspondence with Mei Chin-chung and pointed out the following principles: literature should firstly express something substantial; secondly obey grammatical rules; thirdly use "prose" diction, not poetic diction. In his correspondence with Chen Tu-hsio 陳獨秀, he pointed out that "If one desires to create a new national literature, one should start with the translation of the masterpieces of the Western European countries"; he attacked traditional Chinese literature as being (1) merely the imitation of the past, (2) sentimental complaints without a cause, and (3) full of decorative and superfluous elements. He declared that he believed in "historical literary evolution" and wrote "The Literary Revolutions in Chinese History," trying to find historical evidence to support a new literary revolution. At the same time, Hu tried to find examples of "vernacular poems" among classical poetry, to prove that the using of vernacular language to write poetry is not unprecedented. He insisted that the essence of poetry rests upon its content not its form. One should follow the style of Po Chu-yi 白居易, using simple and unadorned diction to portray what he wants to express. He read classical plays written in vernacular language such as The Story of the Pi-pa (Pi-pa Chi 琵琶記), The Sea of Lust (Nie-hai Chi 惣海記), and The Palace of Long Life (Ch’ang-sheng Tien 長生殿), and asserted that writers should use vernacular to write not only dramas, novels and short stories but also poetry. He was convinced that the appearance of blank verse enabled Shakespeare to produce the first class literature. Hu read John Dewey and began to advo-
cating "literary experimentalism."

Mei Chin-chung criticized Hu's theory as being too utilitarian-oriented and pointed out that it was stolen from Tolstoy. It was nineteenth-century theory and was out of date, nobody would buy it anymore. Mei attacked Hu vehemently for plagiarizing the current cheap "fashion of ideas," according to Mei, including Futurism, Imagism and free verse, to cheat the Chinese people. Hu didn’t rebut Mei’s argument, he only pointed out that the so called "New Wave" or "New Fashion" was actually not very popular, on the contrary it was against the current and very controversial.

Hu discussed with Jen Shu-yung 任叔永 the problem of why China does not produce long poems such as the epics of the West?

Pound made a study of Japanese classical drama through Fenollosa's notes and papers, publishing Certain Noble Plays of Japan, Noh, Or Accomplishment.

In June, Amy Lowell edited Some Imagist Poets II with the preface "Imagist Credos" of the first volume reprinted.

Sara Teasdale published her collected poems River to the Sea.

In August, Hu wrote down the draft of "The Eight Principles of Literary Revolution." In October, Hu wrote his "Letter to Chen Tu-hsio," in which, for the first time, he attached the New York Times clipping of "The Credos of the Imagist poets" (Amy Lowell's Imagist Credo) in his diary and commented "The beliefs of this school are similar to mine."


Hu returned to China and finished the poems later edited into Part I of his first book of collected poems Ch’ang-shih Chi, and began to us free verse and vernacular language to write the poem later edited into Part II of the book. He read the plays of Oscar Wilde and W.B. Yeats.
Pound began to publish his Cantos in Poetry magazine.

1918
Hu and his friends for the first time published their new poetry in vernacular language in New Youth Monthly.
Hu translated Lady Anne Lindsay's "Auld Robin Gray" into Chinese and later edited his translation into Part II of Ch’ang-shih Chi.
The end of World War One.
Pound published Pavannes and Divisions, "A Few Don's" was included.

1919
Hu translated Sara Teasdale’s "Over the Roofs" and edited his translation into Ch’ang-shih Chi which was published in the same year and claimed that the translation marked the new era of his poetry writing. He also translated, from English, poems of Omar Khayyam.
For Ch’ang-Shih Chi, Hu wrote a preface discussing the problem of writing new poetry, the first essay of its kind, in which he claimed that one should use "concrete ways" to write poetry with "clear and compelling images," and encouraged young people to try to write new poetry. He employed Browning's dramatic monologue to write a short poem entitle "Should" and continued to propagate Dewey's experimentalism.
Pound published Homage to Sextus Propertius, a broad adaptation of Propertius and later considered by the critics a very influential work. He continued the writing of his "Cantos."

1920
Hu openly admitted that in his Ch’ang-Shin Chi, there were only fourteen poems that could be considered as genuine "vernacular new poetry," and two among them were translations.
Mei Chin-chung, in Shanghai, founded and edited The Will of the People Weekly (Min-hsin Cho-k’an 民心周刊), and attacked vernacular literature violently.
Pound published Instigations and Ernest F. Fenollosa’s article "The Chinese
Written Character as a Medium for Poetry" was included.

1921 Mei Chin-chung published "A Criticism against Those who advocated the New Culture Movement."

1922 The fourth printing of Hu's Ch'ang-shih Chi.

Mei Chin-chung and Wu Mi 吳宓 founded and edited Hsueh Heng 學衡, and attacked the new poetry movement.

Pound published his translation of Chung Yung 中庸, The Mean in London and translated some French poems.

1923 Pound published Indiscretions.

1924 Hu changed a four-line poem into two lines and translated John Donne's "Absence."

Pound published Antheil and the Treatise on Harmony.

1925 Hu translated the poems of Goethe, Shelly, Browning, and Hardy.

1928 Hu translated two poem of Omar Khayyam.

Pound translated Ta Hsueh 大學, The Great Learning.

1931 Pound published How to Read.

1934 Pound published ABC of Reading and Make It New.

1937 Pound published Polite Essays and Confucius, Digest of the Analects.

1938 Pound published Guide to Kulchur (rev. 1951) and an essay entitled "Meng Tsze: The Ethics of Mencius."

1943 Hu translated Longfellow's "The Arrow and the Song."


1964 Pound and Marcella Spam edited Confucius to Cummings: An Anthology.

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