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**[From the editor] : special issue : modern Chinese prose poetry =
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Special Issue: Modern Chinese Prose Poetry

In the West and China alike, radical changes in reading and writing practices occurred with the advent of modernity, roughly simultaneous with the establishment of two-way contact between Western and Chinese literary traditions in the late nineteenth century. New poetic devices of form and content emerged which have sustained recognition to this day. One angle on the question what makes poetry poetry is provided by examining the genre of prose poetry, and the critical license to interpret texts conventionally called prose as poetry. This is done fruitfully in a cross-cultural context, by considering how Chinese and Western theories and practice have interacted—in alliance and confrontation—when demarcating territories of poetry and prose.

In this special issue on Chinese prose-poetry, after an introductory essay by Llyod Haft, Maghiel van Crevel will discuss contemporary prose poetry from the PRC, in a text-oriented approach. Nick Kaldis will demonstrate how aspects of Lu Xun's prose poetry are essential to the author's understanding of reality. Michel Hockx will investigate formal and sociological aspects of Chinese poetry translations of the 1910s. Michelle Yeh will trace the evolution of prose poetry in Taiwan over nine decades.

專題：中國現代散文詩

中西文學傳統相接，始於十九世紀末葉；同時出現的現代化思潮，在中國和西方均導致閱讀和寫作模式的徹底改變。新的詩學形式和內容，影響迄今猶在。詩何以為詩的問題，其中一個可供思考的角度，是考察散文詩這個文類，而論者亦可以將一般稱作散文的文本視為詩歌；後者是一種批評上的破格。在跨文化的背境中，劃分詩文領域的時候，要言之成理，必須考量中西理論和實踐的互動，即兩者之間的聯合與衝突。

漢樂逸(Llyod Haft)為這個專輯撰寫了序言；柯雷(Maghiel van Crevel)則以文本為依歸，討論中國大陸的當代散文詩；柯德席(Nicholas Kaldis)說明的是魯迅散文詩的觀點，及其如何影響魯迅對「真實」的理解；賀麥曉(Michel Hockx)專注於一十年代中國詩歌翻譯的形式和社會學意義；而奚密(Michelle Yeh)則追溯散文詩在台灣過去九十多年的演變。