Two Modes of Stanzaic Interaction in *Shih-Ching* and Their Implications for Comparative Poetics

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One of the most noticeable features in the earliest collection of poems in China, namely, *Shih Ching* 詩經 (hereafter SC)[1] is the variety of ways in which repetition is employed. This phenomenon very likely has a good deal to do with the fact that most of the poems in SC have their origin in the oral tradition where the transmission of a given lyric from its folk source to its audience is made much easier when repetition occurs frequently and regularly. That these peoms were probably accompanied by music and/or dance all the more, as is generally believed, adds to the need of repetition in order that the poems could be sung and/or danced to more than one round.

These various ways of repetition can be briefly summarized as follows: there is the repetition of the initial consonant in a compound phrase, known as *shuan-sheng* 雙聲 ; the repetition of the final vowel and consonant (if any) in a compound phrase called *tieh-yun* 疊韻 ; the repetition of a single character, namely, *tieh-tze* 疊字 or *ch'ung-yen* 重言 ; the repetition of a phrase whose number of characters vary, known as *tieh-chu* 疊句. The unit of these various forms of repetition is either a single character or a single phrase. There is another form of repetition which typifies this collection of poem; it is called *ch'ung-chang* 重章 or *fu-ta* 複沓 whose unit of repetition is a whole verse paragraph. The pages which follow will focus their attention on this last form of repetition.

A verse paragraph in SC, or for that matter in *Ch'u Tzu* 楚辭 (c. 300 B. C. – 200 A. D.) is called a *chang* 章 , which is very close to the notion of a stanza in Western poetry. In SC, a verse paragraph is composed of

several *chü* 句, which is not necessarily a sentence, but a syntactical unit where a pause occurs, commonly translated as a verse line in English.

The term *ch'ung-chang*, meaning repetition of a *chang* or verse paragraph was first used by the Tang commentator on SC, K'ung Ying-ta 孔穎達 in reference to the third verse paragraph of the following poem:[2]

It is the cocklebur I am a-picking
But even a shallow basket I cannot fill.
Thinking of the man I love,
I toss it aside on the road.

I climb that rocky hill,
My horse staggers,
And I just stop for a little drink from that golden ewer,
To relieve my heart's longing.

I climb that high ridge,
My horse is sick and tired,
and I just stop for a little drink from that horn cup
To relieve my heart's pain.

I climb that hill of shale,
My horse is sick and tired,
My groom is sick,
On, woe, what misery.[3]

采采卷耳
不盈頃筐
嗟我懷人
寘彼周行

陟彼崔嵬
我馬虺隤
我姑酌彼金罍
維以不永懷

陟彼高岡
我馬玄黃
我姑酌彼兕觥
維以不永傷

陟彼砠矣

我馬瘏矣
我僕痡矣
云何吁矣

By calling the third verse paragraph *ch'ung-chang*, K'ung does not mean that it is an exact repetition of the previous verse paragraph. In the original Chinese text, it is clear that the second and the third verse paragraphs are almost identical except for the last two characters of the first three lines and the last character of the final line. The reason for *ch'ung-chang*, or what one might call a stanzaic iteration is, according to K'ung, to express again and again what did not get fully expressed the first time around.[4]

K'ung's insightful comment on *ch'ung-chang* is just about all we hear from traditional SC scholars on this subject. This is mainly because from the time of Han dynasty (206 B. C. – A. D. 220), much of the intellectual energy of the SC scholars has been concentrated on speculating about the allegorical (mostly of an ethical-political nature) implications rather than about the aesthetical quality of the SC poems. Later SC scholars have been, in varying degrees, influenced by this kind of perspective. It was not until the late 1910's and 1920's, when scholars began to take a serious interest in looking at the SC poems as products of the folk tradition, that stanzaic iteration became the focus of many a scholarly exchange.[5] For the first time, it seems, the question as to why the use of stanzaic iterations occurs so frequently in SC was raised, and its varieties were classified, though roughly, according to the different positions and number of times they appear in the poems.[6] Scholars were interested in finding out the role of stanzaic iteration in the SC, such as whether it was added by later musicians in order to sing the melody more than once as asserted by Ku Chieh-kang[7] 顧頡剛; or if it was an essential presentational device for the SC poems as it is with folk poems in general. Although no conclusive evidence was discovered to determine the exact role of stanzaic iteration in SC, these fervent scholarly debates have at least succeeded in calling attention to this recurring phenomenon of stanzaic iteration in SC as an important feature crucial to our knowledge of the *making* as well as the *nature* of the SC poems.

More than half of a century has elapsed since the wave of interest in SC as folk poems first caught the attention of SC readers. Very few scholars today would seriously doubt the folk tradition and the oral origin of the SC poems. The purpose of this paper is not to study the phenomenon of such

stanzaic iteration in relation to the folk tradition of the SC poems. Rather, it is to find out in what way this particular form of repetition *informs* us about the *poetic types* of the SC poems and the implications of such information for Chinese as well as for East-West comparative poetics. The main emphasis of the study is to see how the notion of iteration, so prominent a characteristic in the SC is, in fact, at the basis of other common poetic devices and how this persistent presence of iteration, in whatever form it may choose to appear, tell us about the nature of poetry itself. In this paper, examples from the SC will be taken primarily from the poems in the *Kuo-feng* 國風 section. This is because the apparent folk tradition of these poems will help us to see more clearly than the generally more stylized poems from the *ya* 雅 and *sung* 頌 how iteration is a natural expression of poetic composition.[8]

As a recurrent feature of the SC poems, stanzaic iteration appears in various ways. It may appear in some of the stanzas in a poem as shown in the above example; or it may typically appear in all of the stanzas as in the following poem:

Tall and thick with leaves is this crab-apple tree,
Do not cut or lop it,
For Duke Shao built a hut under it.

Tall and thick with leaves is this crab-apple tree,
Do not cut or harm it,
For Duke Shao rested under it.

Tall and thick with leaves is this crab-apple tree,
Do not cut or uproot it,
For Duke Shao reposed under it.[9]

蔽芾甘棠
勿剪勿伐
召伯所茇

蔽芾甘棠
勿剪勿敗
召伯所憩

蔽芾甘棠
勿剪勿拜
召伯所說

This is a very common type of stanzaic iteration in SC where all the characters in each of the verse paragraphs are identical except for a few variations in the corresponding positions of each verse paragraph. Another less common type is when there are two sets of iteration running through the poem, as in the following example:

The fish thrashing about in the bamboo basket
Were yellow-jaws and sand-eels.
Our lord has wine,
Delicious and plentiful.

The fish thrashing about in the bamboo basket
Were bream and tench.
Our lord have wine,
Plentiful and delicious.

The fish thrashing about in the bamboo basket
Were mud-fish and carp
Our lord has wine,
Delicious and abundant.

Things [he has] are plentiful,
All of them are good.

Things [he has] are delicious,
All of them are nice.

Things [he has] are delicious,
All of them are fresh.[10]

魚麗于羅
嚐鯊
君子有酒
旨且多

魚麗于羅
魴禮
君子有酒
多且旨

魚麗于罹
鱗鯉

君子有酒
旨且有

物其多矣
維其嘉矣

物其旨矣
維其偕矣

物其有矣
維其時矣

Each of the above three poems represents a different type of stanzaic iteration. Variations occur within each of them. For example, the number of the iterated paragraphs and the position(s) in which the iteration occurs may vary in the first type (e.g., the "Cocklebur" poem); the varied character or characters in the second type (e.g., the "Crab-apple Tree" poem) may be introduced in many different verse lines and at different places in the second type; as for the third type (e.g., the "Fish" poem above), when there is more than one set of stanzaic iterations, they may occur in all or only some of the verse paragraphs in a poem. A careful study of these types of stanzaic iterations and their variations may perhaps tell us whether the *kuo-feng* poems, originating in a given geographical area, share a certain pattern of iteration and whether there are distinguishable patterns of iteration between the poems in *kuo-feng* and *ya* and, for that matter, *sung*.

However, this is not the present concern of the paper; rather I wish to concentrate on what I would term the *modes* of stanzaic iteration. By *mode* of iteration, I do not mean the *formal* aspect of where or how many times iteration *appears* or where the varied characters are introduced in a verse line as such, but how the iteration *operates* as a *means* by which emotion and meaning is *reinforced* and *expressed.* This kind of substantive effect is usually achieved by changing some of the key characters in the corresponding positions of the iterated verse paragraphs. The ways in which the varied characters are introduced in the verse lines and how they correlate with one another both within a given verse paragraph and, particularly, among the iterated paragraphs in different verse paragraphs, as we shall see in the following examples, are what determine the meaning and the nature of a given poem. When we look at the stanzaic iterations from this perspective, we realize that there are, in fact, two distinguishable *modes* in SC that cut through all the formal variations mentioned above.

The first mode may be described as *progressive* in that the variations in each of the iterated paragraphs help move the poem forward in a temporal or sequential manner. The second mode, on the other hand, is *non-progressive* in that the variations in the iterated paragraphs primarily elaborate upon or intensify a given complex of thought and feeling without in any way moving the poem towards any kind of resolution. A few examples are in order.

The stanzaic iteration in the following peom belongs to this first mode:

Plop fall the plums,
Seven are still on the tree.
Let those gentlemen that would court me
Come when the time is propitious.

Plop fall the plums,
Three are left on the tree.
Let those gentlemen that would court me
Come this present moment.

Plop fall the plums,
In shallow basket they are picked.
Let those gentlemen that would court me
Come meet and take me.[11]

標有梅
其實士兮
求我庶士
迨其吉兮

標有梅
其實三兮
求我庶士
迨其今兮

標有梅
頃筐塈之
求我庶士
迨其謂之

The poem is about how a girl initiates courtship by referring to the ripe plums on the tree, which she indirectly but poignantly compares to her

fast-declining youth. Note the numbers "seven" and "three," in the first two verse paragraphs, do not literally mean there are only seven and three plums on the tree. It is more likely that they mean that there are about seventy percent of the plums left on the tree (in the first paragraph), so the tone here when compared to the second paragraph were there are only thirty percent left, is relatively relaxed. Despite the boldness and urgency with which she invites the interested gentlemen to court her, the girl is still in a leisurely enough mood to ask her suitors to pick an opportune moment to court her.

In the second paragraph, as most of the plums have already fallen, the mood of the girl becomes correspondingly more impatient; she simply asks that her gentleman callers come to her now. No moment should be spared; now is the time, opportune or not. When we come to the last paragraph where the plums hava all fallen from the tree, the girl, again correspondingly, becomes desperate. Courtship is now too time-consuming; just come and take me, pleads the girl. The decreasing number of the plums left on the tree as the poem proceeds becomes, as it were, the outward measure, of the increasing sense of urgency on the part of the girl. The poem as a whole, in other words, does not stand still but moves from a gentle plea for courtship in the beginning towards something like an outspoken demand for a marriage partner in the end. This kind of progressive movement is achieved by the varied characters introduced in each of the iterated verse paragraphs. In this poem, both the second and the third paragraphs are iterations of the first verse paragraph. Wen I-to 聞一多, an innovative scholar of SC, suggests that in view of the stanzaic iterations in the SC poems, one can appreciate the poems more fully by reading the verse paragraphs both *horizontally* and *vertically.*[12]

By horizontal reading, Wen means that one looks at the varied characters in each of the iterated paragraphs *collectively*. When we read the verse paragraphs horizontally, we realize that typically, the varied characters in the poem, for the most part, are introduced at the idential places in each paragraph. That is, the character for "seven 七" in the second verse line of the first paragraph is changed to "three 三" in the second paragraph at the same corresponding position; and again, in the third paragraph, a whole verse line (line 2) – instead of a single character for seven and three respectively, in the corresponding verse line of the two previous paragraphs – indicates that the plums are all gone now since they have already been received into the bamboo baskets laid under the tree. Similarly, the

penultimate character for "lucky 吉" in the first paragraph, is changed at the identical place of the second and third paragraphs to mean "this present moment" and "meet and take me," respectively. The increasing sense of urgency of the young woman becomes most clear when we observe the varied characters thus horizontally in all the iterated paragraphs.

Another way of highlighting the meaning of the poem as suggested by Wen is to read the peom *vertically*. That is, to read the peom, paragraph by paragraph, in order to take each paragraph as a unit and observe the variations in each paragraph. When we read the poem this way, we note that – to use Wang Li's reconstructed pronunciation and transcription – *tsiet* 七 (seven) rhymes with *kiet* 吉 (lucky) in the first paragraph; *sem* (three) rhymes with *kiem* 今 (the present moment) in the second paragraph; *xiet* 塈 (all been received or taken) rhymes with *hiuet* 謂 (meet) in the third paragraph.[13] We also note that the two rhyming characters in each verse line correlate in meaning: there is a direct relationship between the different numbers of plums and the changing moods of the girl.

While the vertical reading reveals a close correlation of meaning between the rhyming characters, the horizonatal variations indicate that the young woman's situation changes from paragraph to paragraph. This kind of outwardly discernible change which depicts the development of a certain emotion, situation, or event, is what happens in the progressive mode of stanzaic iteration. My research so far indicates that there are only a very small number of poems in *kuo-feng* and *ya* (numbers 1, 7, 8, 10, 12, 15, 46, 76, 98, etc.) where the iteration is of this mode. There is quite a different mode of iteration at work which covers the majority of the poems in *kuo-feng* and *ya*. Take, for example, the following peom known for the persistence of pursuit after an unattainable lover:

Thick are the rush leaves,
The white dew turns to frost.
The person that I love,
Is on the yonder side of the stream.
I go upstream to look for my beloved,
But the way is treacherous and long.
I go downstream to look for my beloved,
And there in midstream is the person I love.

Lush are the rush leaves,
The white dew is not yet dry.

The person that I love,
Is on the other side of the stream.
I go upstream to look for my beloved,
But the way is treacherous and steep.
I go downstream to look for my beloved,
And there on a ledge is the person I love.

Abundant are the rush leaves,
The white dew is not yet gone.
The person that I love,
Is at the edge of the stream.
I go upstream to look for my beloved,
But the way is treacherous and twisting.
I go downstream to look for my beloved,
There on the shoals is the person I love.[14]

蒹葭蒼蒼
白露為霜
所謂伊人
在水一方
溯洄從之
道阻且長
溯游從之
宛在水中央

蒹葭淒淒
白露未晞
所謂伊人
在水之湄
溯洄從之
道阻且躋
溯游從之
宛在水中坻

蒹葭采采
白露未已
所謂伊人
在水之涘
溯洄從之
道阻且在
溯游從之

宛在水中沚

Like the "Plum" poem studied earlier, varied characters are introduced in each of the verse paragraphs at the identical places where a given rhyme is required. Take the first verse paragraph for instance. The last character of verse lines 1, 2, 4, 6, and 8 all share the same rhyme; the same is true for the remaining two verse paragraphs except that a new rhyme is introduced in each.[15] Both this poem and the "Plum" poem examined earlier share similar formal characteristics of stanzaic iteration. But this is where the resemblance between them end.

When we read the poem horizontally, that is, when we observe the varied characters which occur in the rhyming positions in *all* the verse paragraphs, we realize that these varied characters, unlike what happens in the previous "Plum" poem, do not inject any new meaning when compared with the first verse paragraph. The vivid scene of how the beloved is tantalizingly out of reach, situated in mid-stream, seemingly so near, yet impossible to have any direct contact with, as depicted in the first verse paragraph, is captured again and again in each of the subsequent paragraphs. Correspondingly, the longing of the frustrated lover, so poignantly rendered in the beginning of the poem as (s)he strives to reach the beloved (the gender of the pursuing and the pursued can not be determined from the text), is never for a moment satisfied. The changes which occur in each paragraph are introduced primarily to vary the rhyme. In no way do they affect the central theme and sentiment of the poem. We get the feeling that there is such an excessive amount of emotion that it demands to be expressed again and again in the true fashion of *yi-ch'ang san-t'an* 一唱三嘆 (literally, singing [the poem] once and signing over [it] thrice) in order that the emotion involved be disposed of properly. Compared to the *progressive* iteration in the "Plum" poem, the iteration in this poem doggedly, as it were, dwells on and pivots around a given emotion. Instead of following a *linear* development where our attention is directed to anticipate what comes next, the poem *congeals*, so to speak, on a *fixed* point where the end is the beginning. This kind of static, non-progressive mode of stanzaic iteration is found in the majority of the *Kuo-feng* and *Ya* poems in SC. A random sampling, for example, shows that the following numbers belong to this mode: 4, 5, 9, 11, 14, 21, 22, 25, 28, 36, 49, 52, 60, 64, 66, 68, 70, 83, 90, 93, 94, 104, 109, 117, 120, 121, 123, 135, 139, 140, 145, 150, 153, 157.

Within this mode of iteration, there are some detectable variations.

I will simply list two common variations and discuss them briefly. I would describe the first as the *expansive* type and the other as the *intensive* type. What normally happens in the expansive type is that once the theme of the poem is established in the first verse paragraph, the variations in the subsequent iterated paragraphs dwell upon the same theme from different perspectives rather than from a single perspective (as in the "Rush Leaves" poem above). Consider, for example, the following poem:

> I climb that wooded hill,
> And look towards where my father is,
> My father says: "Alas, my son,
> Day and night you are in service and know no rest,
> I pray that you would take care, come back home and, do not stay away long."
>
> I climb that bare hill,
> And look towards where my mother is,
> My mother says: "Alas, my lad,
> Day and night you are in service and get no sleep,
> I pray that you would take care, come back home and, do not throw away your life."
>
> I climb that ridge,
> And look towards where my elder brother is,
> My elder brother says, "Alas, my younger brother,
> Day and night you are in service with your fellows,
> I pray that you would take care, come back home and, do not die."[16]

陟彼岵（ha）兮，
瞻望父（biua）兮。
父曰嗟予子（tziə）
行役夙夜無已（jiə）！
上愼旃哉，猶來無止（tjiə）。

陟彼屺（khiə）兮，
瞻望母（mə）兮。
母曰嗟予季（kiuet）
行 役夙夜無寐（muət）！
上愼旃哉，猶來無弃（khiet）。

陟彼岡（kang）兮，

瞻望兄 (xyuang) 兮。
兄曰嗟予弟 (dyei)
行役夙夜必偕 (kei) !
上慎旃哉，猶來無死 (siei)。

The poem is about the homesickness of a young soldier on a military expedition. The special poignancy about this poem is not so much his longing for home, his fear of death, whick are, after all, rather common thoughts for soldiers fighting in distant lands. Rather, it is the way in which these thoughts are depicted. Instead of telling us directly how he misses his family and how hard his life is and how he yearns to go hom soon, he indirectly conveys these sentiments by projecting what his father, his mother and his brother, considering the predicament he is in, must be thinking and saying to him. Such indirection, paradoxically, lends a certain vividness to the poem which would be otherwise lacking if the same thoughts were uttered directly by the soldier himself. And the vividness of the indirection is, we note, achieved by changing the perspective to dwell upon the self-same thoughts from paragraph to paragraph. Like the "Rush Leaves" poem, the poet is obsessed with a given emotion from beginning to end; but this emotion is now reiterated not from a single perspective (as it is with the "Rush Leaves" poem), but from a different number of perspectives. The rhyme scheme of the poem, accordint to Wang Li, is AABBB, CCDED, FFGGG.[17]

When we read the poem horizontally, we realize very clearly that all the varied characters introduced at the end of each verse line are chosen primarily for the sake of rhyming with the key variation, namely, the different characters for father, mother, and elder brother in each of the three verse paragraphs. The projected concern of the soldier's family remains almost identical from paragraph to paragraph; the varied perspectives from which such concern is expressed all the more add to the persistent nature of the emotion. In fact, the exhaustive manner in which the emotion of the poem is expressed through this kind of multiple perspective powerfully brings out the centripetal and self-referential quality common to what I would call the "lyrical emotion."

By "lyrical emotion," I mean emotion expressed in a lyric poem which, regardless of the content of the emotion, is characterized by a kind of obsessive concern with itself. This happens to such an extent that everything that is touched upon in the poem, no matter how far-fetched it may seem,

has to finally come back to that same emotion. Certainly, the wider the perspective, the larger and richer the context and texture of the given emotion will be.

The intensive type of stanzaic iteration, on the other hand, focuses on a given emotion from a single perspective, similar to what happens in the "Rush Leaves" poem. But there is a slight difference, as is shown in the following example:

Oh, there she is plucking the cloth-creeper,
For only a single day, I do not see her;
It seems three months long.

Oh, there she is plucking southernwood,
For only a single day, I do not see her;
It seems three autumns long.

Oh, there she is plucking mugwort,
For only a single day, I do not see her;
It seems three years long.[18]

彼采葛兮
一日不見
如三月兮

彼采蕭兮
一日不見
如三秋兮

彼采艾兮
一日不見
如三歲兮

Although the emotional thrust of the poem remains the same in all three of the verse paragraphs yet, obviously, the young man's longing for the girl becomes increasingly stronger. Although the expressions for "three autumns" (in para. 2) and "three years" (in para. 3) refer to the same length of time, the latter somehow seems longer. Unlike what happens in the progressive mode of iteration such as in the "Plum" poem, here the young man's increasing yearning is not moving towards an anticipated direction. The purpose of the varied iterations, in other words, is not to evolve any change in the nature of the emotion or to resolve any particular event

presented at the beginning of the poem. Rather, it is to depict the subtle psychological changes and nuances of a given emotion. It is, therefore, a more intense way of expressing an emotional complex compared to the expansive mode of depiction when the focus of the poem is approached from multiple perspectives.

To single out these two modes, namely, the *progressive* and the *non-progressive*, does not necessarily mean that there are only two different modes of iteration in SC. On the other hand, my research strongly suggests they are the dominant ones. In any case, the very presence of these two distinguishable modes of iteration in this earliest collection of Chinese poetry is a phenomenon that deserves further study. Quite some time after I had concluded my own independent research, I discovered that Yao Chi-heng 姚際恒 and Ch'ien Chung-shu 錢鍾書had also mentioned these two modes.[19] Although they corroborate basically what I independently have discovered in this connection, neither Yao nor Ch'ien has pursued precisely in what way these two modes of iteration inform us about the poems in SC. Nor do they speculate about their significance beyond SC in the area of poetics. The remaining part of this paper will devote itself to these two aspects with particular emphasis on the latter which concerns itself specifically with the non-progressive mode in relation to the nature of lyric poetry.

The two modes of stanzaic iteration in the SC, which I have been discussing above, actually have in them the essential characteristics pertaining to two distinctive poetic types. The *progressive* mode of iteration with its capability of moving the poem forward in a linear fashion is peculiar to the *narrative* type of poetry. The *non-progressive* mode of iteration, which elaborates upon a given emotion in a self-focused manner without throwing the reader's attention forward in anticipation of a resolution of what is presented in the beginning of the poem, is characteristic of the nature of *lyric* poetry.

It is interesting to note that in the early formative days of the Chinese poetic tradition, already two distinct types of poetry had been formed and that, given the predominence of the non-progressive mode, it is the lyrical tendency that figures far more prominently than the narrative tendency. The fact that these two poetic types seem to be co-terminous with the early beginnings of one of the world's oldest literary traditions, may very well suggest that the characteristics inherent in these two types of poetry are indicative of two of the fundamental and distinguishable modes of writing

before generic distinctions were clearly established. This may be a rather bold hypothesis, especially if we attempt to include other literary traditions in our consideration. That the lyrical mode of writing is what dominates the poems in SC, however, very definitely anticipates the main tendency of Chinese literature as attested by subsequent writings in China.

Perhaps one of the ways of finding out if the above-mentioned hypothesis may have some degree of validity is to see if these two modes of writing also exist in other unrelated literary traditions. Let us then consider for a moment some of the Western notions about the lyric and the narrative and see if they coincide with what we have found in the SC poems.

Paul Valéry's distinction between prose and poetry, for example, is relevant here. Valéry compares prose to walking which has a destination. "It is an act," Valéry says, "directed at something we wish to reach." Whereas poetry, which he compares to dancing, is quite another matter in that its end is in the actions themselves. "*It goes no where.* If it pursues an object," continues Valéry, "it is only an ideal object, a state, an enchantment." In poetry, continues Valéry, "it is, therefore, not a question of carrying out a limited operation whose end is situated somewhere in our surroundings, but rather of creating, maintaining, and exalting a certain state."[20] Nothing, we might add, that may occur in this state will be resolved, finished, or abolished by a specific act. Obviously, Schiller's equation of art with play as well as Valéry's notion of poetry carries overtones of Kant's idea of the aesthetic object as having "purposiveness without purpose" or having an "internal purpose."

As a comparatist, I am particularly aware of the pitfalls of applying Western critical notions to Chinese literature. Such an approach very often ends in a distortion of both the critical notions themselves and the recipient literature. But we seem to have an exception in our present case. We seem to be dealing with some inner laws about the nature of the lyric and the narrative which are able to cut across literary and cultural barriers. We do find, for example, that the non-progressive mode of varied iteration in SC is characterized by a tendency to harken back to a kind of nuclear emotion, verse paragraph after verse paragraph. We may appropriate the words of Valéry here, for it would seem that the sole purpose of such a mode of iteration is one of "maintaining and exalting a certain state." While the unfolding of the poem from paragraph to paragraph may remind us of the progression of time, this act of "maintaining" a given state, actually

points to an inner world, autonomous, aloof, and totally unaffected by the passage of time.

We recall that the frustrated lover in the "Rush Leaves" poem from SC, for example, seems to have this capacity of being charmed into a timeless world where nothing exists, nor anything happens except for the all-absorbing emotion in question. We don't know, for example, whence comes the young lover's inexplicable feeling of longing, nor will we ever know if it will be resolved in the end. All these questions are irrelevant, for the only intention of the poem is to capture and maintain that feeling in all its fullness by means of this kind of non-progressive iteration. The time in the poem is now and always; it knows no past, nor future. We note that this self-focused and atemporal quality is also present in practically all lyrical poems in China's literary tradition. Two examples of the T'ang period will suffice. We will begin with Li Shang-yin's 李商隱 (812-858) "Night Rains: to My Wife Up North": 夜雨寄北

You asked how long before I return.
　　Still no date is set.
The night rains on Mt. Pa
　　swell the autumn pond.
When shall we side by side,
　　trim a candle at the west window,
And reminisce together about
　　the night rains on Mt. Pa?[21]

君問歸期未有期
巴山夜雨漲秋池
何當共剪西窗燭
卻話巴山夜雨時

I choose to discuss this poem because it is a good example to illustrate the "eternal now" quality in a lyric. On the surface, the poem seems to include all of the three tenses, the past, the present, and the future. Yet, it is clear that both the past and the future are seen from the present: the wife's question, apparently asked in the past, is reiterated in the present by the husband, and at the same time, the husband's expectation to be reunited with his wife in the future is projected from the present also. This "eternal now" quality about this poem, or for that matter, almost all Chinese lyric poems, is not really related to the so-called "absence of tense" in Chinese verse as James J. Y. Liu once asserted, but is actually because of the

self-focused or self-referential quality imbedded in the very nature of lyric poetry. In fact, it is not so much that the past or the future is seen from the present that gives Li's poem an "eternal now" quality, but that everything in the poem gravitates towards the focal point of concentration, namely, the husband's longing to be reunited with his wife. And this focal point, being a fixed point towards which everything in the poem moves is, as it were, outside the flux of time.

To help towards validating and documenting my hypothesis that this quality of staying outside of time is part of the generic nature of the lyric, I should like to discuss an unrelated lyric tradition. Valéry's notion of lyric poetry as an art form which "goes no where," while not addressing itself directly to the atemporal quality of the lyric in the West, is, in fact, closely related to it. This is because the focus and, in fact, the *raison d'etre* of the lyric, is not to carry out an action, but is, as Valéry asserts, to present a state of mind or being, or what we may aptly call, a mood. And this very notion of "creating, maintaining and exalting" a given mood is to *suspend* it from the progression of time so that it can be savored for what it is in its true being and in all its fullness; we are not to be distracted from *what it was,* or *what it will become* or how *it will evolve* in time. The apparent presence of tenses in Western poetry, very much like what happens in the above poem by Li Shang-yin, is not to distract the central nucleous of emotions from its fixed point of concentration, but to enrich its texture and meaning so as to "exalt" it. Consider, for example, Shakespeare's "Sonnet XCVIII", where all the seasons in the year, whether real or imaginary, present or past, are being associated with, or projected from another such fixed moment when the speaker was painfully separated from his beloved:

From you have I been absent in the spring,
When proud-pied April dress'd in all his trim
Hath put a spirit of youth in every thing,
That heavy Saturn laugh'd and leap'd with him.
Yet nor the lays of birds nor the sweet smell
Of different flowers in odour and in hue
Could make me any summer's story tell,
Or from their proud lap pluck them where they grew;
Nor did I wonder at the lily's white,
They were sweet, but figures of delight,
Drawn after you, you pattern of all those

Yet seem'd it winter still, and, you away,
As with your shadow I with these did play.[22]

Like many Elizabethan love sonnets, this poem is written in the Petrarchan tradition where the lover's absence means winter for its chilly effect on the protagonist regardless of the actual season of separation. Apparently, the separation in the poem took place in the spring, which, in the true Petrarchan fashion, was like winter to the speaker in the absence of the beloved.

The Petrarchan convention as expressed in the poem is itself a perfect illustration of this self-focused quality about the lyric: everything including the natural season is viewed from the lover's own psychological condition; nothing outside that love world seems to have an independent existence. The focus of the poem is obviously the painful experience in the past, which may have continued into the present. When filtered through this kind of perspective, the pain of separation is no longer situated in the past, but is taken out from its pastness and becomes the only and eternal object of concentration in the sonnet. The poem is fixed on a still moment which is separated from the flow of time. Nothing in the poem reminds one of the temporarity of things by way of anticipated direction or destination. For a moment, during the space of the speaker's reminiscence, the concentration of feeling obliterates and thus triumphs over the process of time and denies everything that relates to this feeling of its temporal progression. This kind of negation is what makes a lyric poem *atemporal*. This sonnet, as Valéry says, does not go anywhere: it begins with recollection of pain and ends with the self-same note. The pain of separation is not presented as a process with its built-in linear development, but a state of being exalted through repetitions of the same listless mood created in the beginning.

This kind of repetition, driven by the *centripetality* of the emotional core of the poem is, in effect, similar to the *non-progressive* mode of iteration in SC though not apparently recognizable as such. For in both Li's poem and Shakespeare's sonnet, the poetic energy is motivated by nothing other than the emotion in question. It would seem that such energy can only be disposed of through *repetition* of that emotion. The "Rush Leaves" poem, or, for that matter, a host of other poems in SC, chooses to express this kind of "fine excess" of emotion, to quote Keats, by way of simple repetition of essentially the same words and phrases. On the other hand, Li and Shakespeare choose to express this kind of obsession by pivoting everything in the poem around it, not through repetition of similar

words so much as through *repetition of the same emotion.* Both are characterized by a similar kind of self-focused quality.

Obviously, iteration which is a characteristic feature of the SC poems is not the only method of repetition. Certainly, within the Chinese poetic tradition, very few poems composed after SC employ the non-progressive mode of stanzaic iteration. The centripetal device in Li's poem is a case in point. Our question then is: are there other methods of repetition aside from stanzaic iteration and the centripetal device that would express this self-focused quality that seems to be common in lyric poetry? This question leads us to a series of interesting discoveries relating to the notion of iteration with important implications for poetics.

Since nowhere in Chinese poetry does iteration figure more prominently than in the SC, we will go back to the SC for a moment. Let's look at the famous "*Kuan Chü*" 關雎 poem:

"Kuan, kuan," cry the ospreys,
On the river's bank.
Lovely, a fair maiden,
A gentleman's fit mate.

In uneven height grows the water mellow,
From left to right one seeks it.
Lovely, a fair maiden,
Day and night he seeks her.
To seek her but possess her not –
Day and night he thinks of her,
Do distant, so forlorn,
Tossing and turning in bed
he spends the night.

In uneven height grows the water mellow,
From left to right one gathers it.
Lovely, a fair maiden,
With lute and zither
he befriends her.

In uneven height grows the water mellow,
From left to right one plucks it.
Lovely, a fair maiden,

With bells and drums he gladens her.[23]

關關雎鳩
在河之洲
窈窕淑女
君子好逑

參差荇菜
左右流之
窈窕淑女
寤寐求之
求之不得
寤寐思服
悠哉悠哉
輾轉反側

參差荇菜
左右采之
窈窕淑女
琴瑟友之

參差荇菜
左右芼之
窈窕淑女
鐘鼓樂之

I agree with the Ch'ing scholar Yü Yüeh 俞樾 who maintains that the poem should be divided into four verse paragraphs instead of Mao Heng's 毛亨 division of three or Cheng Hsuen's 鄭玄 division of five paragraphs.[24] Unlike Mao and Cheng, Yü pays particular attention to the pattern of stanzaic iteration in this poem. His division is primarily based on the observation that each verse paragraph should contain the identical verse line, "Lovely, a fair maiden." I will not go into great detail about the poem here since I have explicated it elsewhere.[25] For the purpose of the present paper, we note that the mode of iteration of this poem is obviously progressive: it narrates several stages of a young man's courtship which finally results in marriage. When we look at the poem horizontally, the variations in each verse paragraph indicate that the courtship is going steadily and progressively towards marriage.

But if we try to read the poem vertically, that is taking each verse

paragraph individually, one at a time, something very interesting happens. Take the second paragraph for example. Here, apparently, there is a correspondence between the water-mallow gatherer's search for the plant from left to right without slackening, and the young man's yearning for the lovely maiden day and night without a moment's reprieve. For a moment, that is, within the space of this verse paragraph, the poem does not go anywhere. All the poetic energy in this paragraph is concentrated on how to give the fullest expression to this particular stage of the courtship. And this is done by presenting an illuminating scene outside the young man's world, namely, the water-mallow gatherer's arduous search for the plant. The scene is illuminating in the true sense of the word, for it is almost like a mirror by which the young man's secret longing is rendered visible. For a moment, our attention is not thrown forward to anticipate what happens next, nor backward to inquire how it all began. Our attention is directed exclusively back and forth between the hard-to-get plant and the equally inaccessible maiden, between the hardworking water-mallow gatherer and the lovesick young man. For the moment, time stands still and this particularly trying stage of the young man's courtship becomes, as it were, eternal torture.

We realize that this memorable moment in the young man's life is sustained, or to quote Valéry, "maintained," not by iteration of similar words or phrases, but by a *parallel* situation drawn between the outside world and the young man's emotional world, which is, in effect, an *analogy* between what in Chinese poetics is called *ching* 景(scene) and *ch'ing* 情 (feeling). Such parallelism or analogy is basically still a variation of *iteration*. Instead of repetition of similar words and phrases in the self-same context, parallelism and analogy operate by expanding the *context of repetition* to include what Roman Jacobson would call an *equivalence* or *equation* of the object of repetition (see below).[26]

Between the young man's longing for the lovely maiden, if we may turn again to the "*Kuan Chü*" poem, and the mallow-gatherer's search for the plant, an *equation* is being drawn. At least two things happen as a result of this equation. One is that the self-focused quality of the emotion now finds a counterpart in the external context and thus expands the context of the said emotion. At the same time, the said emotion is also rendered palpable through its equation with the physical world in the outside. Second, the linear development of the young man's courtship is *temporarily* suspended as a result of such a *spatial* expansion when the outside world

is drawn in.

We asked earlier if there are devices other than stanzaic iteration that would express the self-focused quality in lyric poetry. The answer seems to lie with *parallelism* and *analogy*. What is worth noting here is the fact that both of them are, in fact, *variations of iteration*. This seems to suggest that iteration is an essential, and indeed, irreducible feature of lyric poetry. If we look at the development of the Chinese poetic tradition, we realize that there is definitely a general tendency for *iteration to give way to parallelism*. From the SC to the *Ch'u Tzu*, to the development of the *fu* form in the early Han period where parallelism reigns supreme, and finally to the gradual formalization of *lü-shih* 律詩(regulated-verse) developed in the seventh century, this tendency is markedly clear. The highly complex and sophisticated parallelism as exemplified in the middle couplets of some high Tang poetry certainly testifies to this tendency. Consider, for example, the two middle couplets in the Tang poet, Wei Ying-wu's 韋應物(737-789?) poem, "A Farewell to Li Chou, in Fine Drizzle at Dusk": 賦得暮雨送李胄

1 The Ch'u river in fine drizzle,
2 In Nanking, the bell strikes at dusk.
3 Wet with rain, a sail moves heavily,
4 Into the remote unknown, a bird flies slowly.
5 The mouth of the Yangtze, far and invisible,
6 The trees along the distant banks, moistened in mist.
7 To bid thee farewell – feelings too deep for words,
8 Like clouds of silken rain, tears dampen my gown.[27]

楚江微雨裏
建業暮鐘時
漠漠帆來重
冥冥鳥去遲
海門深不見
浦樹遠含滋
相送情無限
沾襟比散絲

The translation here is deliberately literal in order to bring out the parallelism in the two middle couplets (lines 3-6) of the original text. Obviously, the poem is not a factual account of the farewell in the sense that a clear sequential order is observed. Everything described in the poem about the farewell

concentrates on the rain and the dusk which constitute the scene as well as set off the very mood of the poem: the drizzle on the Ch'u river, the wet sail, and the moistened trees both prefigure and are finally mingled with the farewell tears; the slow sailing boat and the bird that flies into the unknown skies both depict the scene and capture the mood of the departing friend who is reluctant to leave as the future is, perhaps, as uncertain and dark as the dusk that permeates the scene.

The parallelism in the two middle couplets which form the core of the poem, is clearly a repetition device. In fact there is a double repetition going on in these four verse lines. First, there is the repetition within each of the two couplets: the bird as well as the wet sail is moving reluctantly into the unknown distance; the moistened trees in the distance as well as the faraway mouth of the Yangtze river point to a remote place. And then we note that both couplets are actually describing the same general scene of parting – it is from the distant mouth of the Yangtze (line 5) that a lone sail is seen moving slowly, heavy with rain (line 3); similarly, it is from the trees along the yonder bank (line 6) that a bird is seen flying reluctantly towards the skies (line 4). In the Chinese text, whether the sail or the bird is singular or plural is not specified. But I prefer to interprete both in the singular because I think the sodden sail and the reluctant bird in the first couplet, while part of the scene, are both outward analogies of the lonely friend whom the poet is bidding farewell to. By the same token, the invisible mouth of the Yangtze river as well as the trees along the bank suggest the remoteness of the place where the poet's friend is going.

When we take both couplets together, we realize everything that is depicted in these four lines points to a complex of heaviness, remoteness and, wetness, all of which are associated with the reluctance, uncertainty of the departing friend, and the tearful parting. This kind of mood, in other words, is reiterated again and again in the core of the poem by means of parallelism and analogy. Through such a device, the mood that is touched upon in the beginning of the poem becomes thickened and prepares for the tearful parting scene at the end. By saying that the middle couplets prepare for the final scene at the end, I am not saying that the poem is progressively moving towards that final scene, but that the poem at the end is ready to surface the feeling that has all along been only indirectly, albeit, powerfully suggested. For this poem, like the lyric poems we have studied, truly ends where it begins: the tears that dampen the gown are not simply like the silken rain, but mingle with the fine drizzle that falls in the beginning

of the peom. It is a case where the outward scene is not simply parallel or analogous to the inward feeling, but is at one with the latter.

Except for the reduplicatives in the second couplet, nowhere else do we see any visible signs of iteration in the poem as we find in the SC poems. Yet, upon close analysis, we realize that not only the middle couplets, but the entire poem employs the method of iteration. Not iteration of the same *words* or sounds as we find in the SC poems, of course, but iteration primarily of the *emotional thrust* through parallelism and analogy. Obviously, compared to the simple parallel drawn between the plant world and the young man's feeling in the "*kuan chü*" poem from the SC, parallelism in Wei's poem is far more complex and subtle. Wei's poem, I may add, is not an exception.

A regulated-verse form of eight lines is conventionally divided into four couplets. The middle couplets (lines 3-4 and 5-6) are structually of key importance to the whole poem: the second couplet (lines 3-4) is regarded as the *han* 頷 (jaw) couplet responsible for following up on the *shou* 首 (head) couplet (lines 1-2) in the beginning; and the third couplet (lines 5-6) is called a *ching* 頸 (neck) couplet capable of turning the poem around in the sense of introducing something into the poem so as to direct our anticipation towards the *wei* 尾 (tail) couplet (lines 7-8) in the end. In Wei's poem, for example, the "jaw" couplet is obviously a more detailed description of the Ch'u river in fine drizzle; and the "neck" couplet, while referring to the same general scene is, however, clearly and deliberately trying to direct our attention to the remote place and the uncertainty the departing friend will face as suggested by the invisible river mouth and the distant trees along the banks. The beginning, middle, and end in regulated-verse, are more of a structural, and to a certain extent, semantic progression rather than a progression depicting the linear development of a given event or situation. That the two middle couplets in regulated-verse are required to observe parallelism and that one of the couplets is usually about a scene from nature, all the more indicates that the intent of the poem is to depict a given sentiment by means of expansion and externalization; the temporal context is consequently frustrated in order to give full expression to the said sentiment.

One plausible explanation for the form of parallelism or, fundamentally speaking, the form or mode of iteration, to become increasingly complex, seems to relate to the fact that as the writing of poetry has progressed from its primitive early beginnings, poets naturally begin to experiment with

more subtle and sophisticated ways of repetition other than the more mechanic, and regulated forms of repetition through simple iteration. In fact, the need for such a kind of regulated form of iteration, as mentioned earlier, might have a great deal to do with the fact that poetry composing in its early stage, as far as we can tell, seems to have been usually accompanied by music and dance where regulated iteration is a necessary means of intergrating the words with the rhythm as well as the number of times a given poem was to be sung to or danced to. Chu Kuang-ch'ien 朱光潛, for example, believes that in the composition of the SC poems, the role of music plays a more important role than the words in the poem.[28] As poetry writing became increasingly independent from music or dance later on, it seemed natural for the regulated iteration to be gradually replaced by other forms of repetition, more in tune with the characteristics of the language itself in terms of its sound and meaning. Chinese is basically monosyllabic and tonal and, grammatically, it allows flexibility and interchangeability within its various parts of speech. These, among other factors, are conducive to very sophisticated forms of parallelism. The strict parallelism that we find in the regulated-verse form, for example, requires word-for-word matching, taking into account phonological, grammatical, and semantic features.

But the question worth pondering here, it seems to me, is not really why or what iteration has given way to but that it has maintained through all its permutations. In other words, why has there been a felt need for repetition all along even though the form of repetition varies? From a comparative point of view, this becomes all the more interesting when we realize that a similar phenomenon also seems to exist in the Western lyricism.

We note that the very beginnings of poetry, according to the *Princeton Encyclopedia of Poetry and Poetics,* are probably "to be found in iterated words and phrases."[29] Similarly, as Western poetry gradually evolved from its primitive formative days of simple iteration, more complex and sophisticated modes of repetition began to be employed: sound forms (rhyme, alliteration, assonance, consonance), different types of parallelism, and various intricate analogical devices. In other words, just as in the Chinese poetic tradition, there has also been a continuing presence of the element of repetition in Western lyricism.

Both Gerald Manley Hopkins and Roman Jakobson have made some very cogent remarks in this regard. Hopkins observes that the artifice of poetry reduces itself to parallelism. The structure of poetry is continuous

parallelism: parallelism in sound and parallelism in meaning. Now parallelism in sound is rhyme; parallelism in meaning is metaphor or simile.[30] What the latter part of this statement seems to be saying is that the whole spectrum of figurative language, namely, poetic language itself, is parallelism.

Jakobson provides us with an interesting follow-up on Hopkins' remarks by rephrasing the notion of parallelism as equivalence: equivalence in sound involves equivalence in meaning. Everything in poetry strives to build an equation. This capacity for reiteration, . . . this reification of a poetic message and its constituents, this conversion of a message into an *enduring* (underscoring mine) thing, indeed all this represents an inherent and effective property of poetry.[31]

Jakobson has not referred specifically to the non-progressive nature of lyric poetry. But his well-known statement that the principle of similarity underlies poetry and that prose, on the contrary, is forwarded essentially by contiguity, does relate the principle of similarity (or, for that matter, that of equivalence or equation) to this distinct characteristic of lyric poetry.[32] It is not very likely that either Hopkins or Jakobson was aware of the nature of repetition in Chinese poetry when they made the above remarks.

Certainly, the name and nature of parallelism or, for that matter, metaphor or simile, will have to be more clearly defined in their various ramifications before they can become a common currency in literary exchanges between East and West. But certainly, to take the example of Chinese and Anglo-American poetry, what is common to these two unrelated poetic traditions is the fact that both have a continuous need and endless capacity for repetition, in whatever variations it may be expressed. It seems that the impulse of the lyric is to communicate whatever it happens to focus its attention on again and again until the object of contemplation is regarded to have been satisfactorily expressed by the poet.

It is, indeed, this *impulse to repeat* that underlies the lyric; the principle of similarity, the use of iteration, parallelism, equivalence, or analogical devices in general, are but variants of the same impulse. The *centripetal* mode of relating everything in the poem to a given emotion as in Li Shang-yin's poem discussed earlier is, in fact, also prompted by the self-same impulse to repeat. We note that all the verse lines in the poem obviously pivot around the focal concern of the lonely husband's yearning to be reunited with his wife. From the point of view of this central sentiment, every single verse line is a *reiteration* of the same concern.

This particular mode of repetition, though not as readily detectable

as parallelism or other analogical devices, is not really uncommon in Chinese poetry. Take, for instance, the last two lines from the following poem, "Climbing the Stork-bird Tower" (*Teng kuan ch'üeh lou* 登鸛雀樓) by the poet Wang Chih-huan 王之渙 (6880742).

> The white sun fades along the hill,
> The Yellow River flows into the sea.
> To gaze far into a thousand miles;
> Climb up one more flight of stairs.[33]

> 白日依山盡
> 黃河入海流
> 欲窮千里目
> 更上一層樓

As indicated in the title, the poem is about what the poet sees as he climbs the stork-bird tower. The focus of the poem is, in fact, on the word, *teng* 登 in the title, meaning "climbing." Everything in the poem proceeds from and pivots around this key word. In the original text, it is clear that although line 3 parallels line 4 word-for-word, they do not parallel each other in meaning. In fact, line 4 is a response to line 3 and means simply, if one wants to widen his range of vision, one has to climb high.[34] That the two lines do not parallel each other in meaning does not in any way make them relate differently to the focus of the poem. Both of them relate equally, in a centripetal manner, to the key word in the poem, climbing. In other words, the focus of the poem is *repeatedly* approached from different perspectives: from what the poet can see now as well as from what he will see when a new height is gained.

Hopkins regards *parallelism*, which includes both metaphor and simile, as the very art of writing poetry; Jakobson modifies Hopkins's notion by referring to the concept of *euqation* as central to the make-up of poetry. I would like to suggest that it is the inherent need and infinite capacity for *repetition* that is fundamental to the nature of the lyric. And this impulse for *repetition* finds expression in *iteration*, which is its simple, original form; or in *parallelism*, which includes the whole spectrum of analogical devices; or in a *centripetal* mode, which is different from both simple iteration or parallelism in that it is prompted by the urge to *repeat from* a given point of focus rather than *repeating* a given complex of thought

and feeling of the poem.

The study of the mode of stanzaic iteration in the SC not only informs us that iteration was a way of composing poems in the early days of the Chinese poetic tradition, but that it is the non-progressive iteration centering around a fixed emotion that is fundamental to lyric poetry. To be sure, in these early poems, iteration might be necessary as they were usually accompanied by music and/or dance. But the significant phenomenon worth pondering is that this impluse to repeat, whether in identical words, or in parallelism, or centripetally, continues to exist long after poetry has become independent of music and dance. The continuing presense of this impulse makes us wonder and ponder about something analogous to the proverbial chicken-and-egg question: is the impulse to repeat prompted by the accompaniment of music and dance in the beginnings of poetry or is the music and dance accompaniment necessitated by the impulse itself?

The interrelationship between poetry, music and dance reminds one of the following famous dictum about poetry in the Great Preface to the *Shih Ching*:

> When an emotion is aroused inside, one expresses it in words; finding this insufficient, one sighs over it; not content with this, one sings it in poetry; still not satisfied, one dances with one's hands and feet without even being aware of it.[35]

Apparently, the Preface gives precedence to words over dance, representing the attitude of a latter-day literatus towards poetry. We may perhaps never know whether repetition is the cause or the effect of dance or music in early poetry. But, the very impulse to repeat, as indicated in the Preface, definitely comes from the emotion itself. The fact that repetition continues to figure centrally in poetry not only tells us something about the fundamental nature of the lyric, but that of human emotion as well.

Notes

1. The *Shih Ching* is the first collection of Chinese poems, whose dates of composition vary approximately between 1100 B.C. – 600 B.C.
2. *Mao shih cheng yi* 毛詩正義 in *Shih-san-ching chu-shu* 十三經注疏 (rpt. Peking, 1980), vol. 1, p. 278.
3. K'ung, p. 277-278. All the English translations of the Chinese text in this paper are mine.
4. K'ung, p. 278.

5. See Ku Chieh-kang顧頡剛, *Ku-shih pien*古史辨 (rpt. Shanghai, 1982), vol. 3, pp. 589-672.
6. See Chung Ching-wen 鍾敬文, "*Kuan-yu Shih ching chung chang-tuan fu-tieh chih shih-p'ien te yi-tien yi-chien*,"關於詩經中章段複叠之詩篇的一體意見 in *Ku-shih pien*, pp. 667-672.
7. See Ku, p. 591.
8. The poems in *Shih Ching* are commonly divided into three sub-divisions, namely, *Kuo-feng* 國風*ya*雅 and *Sung*頌. Of these, 160 pomes are collected in *Kuo-feng*, 105 in *Ya* and 40 in *Sung*. The poems in *Kuo-feng* were folk songs which originated primarily in the Yellow River area; many poems in *Ya* were also of a folk origin, but most of the *Ya* poems were believed to be from the aristocratic class, reflecting the life styles and rituals of these people. As for the poems in *Sung*, almost all of them were songs of a religious and ritualistic nature, accompanied by dance and/or music.
9. K'ung, pp. 287-288.
10. K'ung, p. 417.
11. K'ung, p. 291.
12. See Wen's Preface and Outline in "*Feng-shih lei ch'ao*"風詩類鈔 in *Wen Yi-to chuan-chi* 聞一多全集 (Shanghai, 1948), vol. 4, pp. 6-7.
13. See his *Shih-ching yun-tu*詩經韵讀 (Shanghai, 1980), p. 157.
14. K'ung, p. 372.
15. See Wang, pp. 228-229.
16. K'ung, p. 358.
17. Wang, p. 215.
18. K'ung, p. 333.
19. See Yao's *Shih-ching t'ung-lun*詩經通論 (rpt. Hong Kong, 1963), p. 22; Ch'ien's *Kuan-tsui pien*管錐編 (Peking, 1979), vol. 1, pp. 75-76.
20. See "Poetry and Abstract Thought," in his *The Art of Poetry*, trans. by Denise Folliot with an Introduction by T.S. Eliot (New York, 1958), pp. 70-71.
21. Ch'u Wanli 屈萬里, ed. al. eds., *Chuan Tang shih kao pen*全唐詩稿本 (rpt. with an index, Taipei, 1979), *ts'e* 冊50, p. 362.
22. *The Complete Works of Shakespeare*, ed. Harding Craig (Chicago, 1951), p. 487.
23. K'ung, pp. 273-274.
24. See his *Ku-shu yi-yi chu-li* 古書疑義舉例 (rpt. Hong Kong, 1962), p. 151.
25. See my paper, "Correlation Between the Inner and the Outer Worlds in Chinese and English Poetry," in *The Tsing Hua Journal of Chinese Studies*清華學報, V. 16 (new series), Nos. 1 and 2 (1984), pp. 242-243.
26. See his "Closing Statement: Linguisitics and Poetics," in *Style in Language*, ed. Thomas, A. Sebeok (Cambridge, 1960), pp. 358-359; p. 370.
27. Ch'u, *ts'e* 24, pp. 113-114.
28. "*Chung-kuo shih he-yi tso-shang lu te lu*中國詩何以走上律的路 in *Kuo-hsueh yueh-k'an* 國學月刊, V. 5, No. 4 (1935), p. 151.
29. Alex Preminger, enlarged ed. (Princeton, 1974), p. 686.
30. See John Pick, *A Hopkins Reader* (New York, 1966), pp. 136-137.
31. See Jakobson, pp. 370-371.
32. See Roman Jokobson and Morris Halle, "The Metaphoric and Metonymic Poles," in *Fundamentals of Language* (The Hague, 1956), pp. 81-82.
33. Ch'u, *ts'e* 22, p. 292.
34. These two lines, in fact, constitute what, in Chinese poetry, is generally regarded

as *liu-shui tui* 流水對, literally, the "running water parallelism," in Chinese poetry. The term, "running water" indicates that one verse line, while paralleling the other syntactically, flows as running water from the other semantically.

35. K'ung, p. 270.