Concepts and Categories of Emotion in East Asia

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Re-Creating Emotions in Chinese Poetry of the 1960s and 1970s*

by Giusi Tamburello

Peculiar patterns of a culture somehow seem to be so deeply rooted in it that they tend to constantly reappear, though under different features. It seems to be the case of poetry in China where poetry, which is prior to narrative, appears throughout the whole cultural development of Chinese society, depicting nature and the universe, praising the rulers, or denouncing shortcomings and misuse of power.

Whether poetry persists in China due to the intrinsic nature of the Chinese language or whether the Chinese people’s nature can be better represented by poetry is not too important an issue, so far as poetry keeps its own status as well as its capacity of progressive reassessment.

Already in 1994, Henry Y. H. Zhao proposed the idea that the strength of a culture is to be found in its suppleness when meeting new challenges and changes, and in its capability at adapting.

To read the poems included in the Shi jing is like participating in the stupor of the ancient Chinese people when shown the beauty of nature. It is like looking at the world with the same amused eyes of the one who discovers something alive and full of energy, and is confronted with it for the first time. Li Bai (701-762), the great Tang dynasty poet, expresses the multifaceted aspect of the soul while

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2. At the beginning of Chinese poetry was the Shi jing (Book of Odes). It is an anthology dating from the Zhou Dynasty (1027-771 BC) to the Spring and Autumn Period (770-476 BC) that includes songs, poems, and hymns.
in the winter of 1996, 1 December. This is because it is a cold winter day, the snow is falling and the ground is covered with snow. The scene is very quiet and peaceful, with the sound of snowflakes falling and the occasional sound of a branch breaking under the weight of the snow. The sky is overcast, and the sun is barely visible through the clouds. The people in the street are bundled up in warm clothes, with scarves and gloves, trying to stay warm. The streets are empty, with only a few cars driving slowly through the snow. The trees are bare, with no leaves on them, and the buildings are dark and quiet. The whole city is quiet and calm, with a sense of peace and quietness. The winter day is beautiful, with the snow falling gently and softly. The people are happy and content, with a smile on their faces. The day is perfect, with the snow falling, the sun shining, and the people enjoying the beauty of the winter day.
The practice of emotions in Chinese culture.


According to Dukakis, Japanese culture is more expressive and open. 

It is quickly brought on the scene of the personal needs by emotion. 

The emotion of the person involved in the process of the emotion is immediately understood.

The ability to understand the emotions of others.

In China, the emotion of the personal needs by emotion is immediately understood.

According to Dukakis, Japanese culture is more expressive and open.
The image of a wound is proposed throughout the whole poem.

1. I am wounded, so

2. The open wound is open wide like an eye.

3. The open wound is open wide like a tear in the sky.

4. I am wounded in the middle way.

The poem is about the experience of being wounded and the impact it has on the speaker. The open wound is a symbol of vulnerability and pain, and the speaker is left to grapple with the consequences of being wounded. The poem explores themes of healing and recovery, as well as the physical and emotional pain that can result from injury.

The first stanza, "I am wounded, so," sets the tone for the poem. The speaker acknowledges their wound and begins to explore the consequences of being injured. The second stanza, "The open wound is open wide like an eye," paints a vivid picture of the wound, emphasizing its size and the pain it causes. The third stanza, "The open wound is open wide like a tear in the sky," further explores the metaphor of the wound as a symbol of vulnerability and pain.

The fourth stanza, "I am wounded in the middle way," suggests that the speaker is left to grapple with the consequences of being wounded as they navigate the road to recovery. The poem is a powerful exploration of the impact of injury on the body and the mind, and the process of healing and recovery.
The sound of one object reflects the sound of the poem.

Verse 1:

Verse 2:

I have dreams of my own, like

I have visions of the world

The sound of one object reflects the sound of the poem.


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