

## Curriculum Vitae

YUNG Man-Han, a poet, writer, and Poetics researcher, is currently an Associate Professor in Department of Chinese Literature, National Cheng Kung University.

Born in Hong Kong, 1952, YUNG Man-Han was graduated from Department of Chinese, National Taiwan Normal University in 1974, received the master's degree from The New Asia Institute of Advanced Chinese Studies, Hong Kong, in 1979, received the scholarship from the French government in 1981, and acquired the doctorate from Languages, Literature, Image, Civilisation and Social Sciences (East Asian), Paris Diderot University, in 1989, with the dissertation titled *La Lune dans la Poésie de Li Po* and the instructor Professor Jean-Pierre Dieny.

After the strict training in classic literature in NTNU, YUNG Man-Han returned The New Asia Institute of Advanced Chinese Studies in Hong Kong and learned from two contemporarily important New Confucianism teachers, Mou Tsung-San & Hsu Fu-Kuan, when she opened the philosophy view behind literature. Within the 8 years learning poetics and criticism tradition of legal education in France, YUNG Man-Han applied French accurate and logical personalities to presenting the art of top poet, Li Po, in Chinese history. That is to tightly integrate the distant literary criticism tradition between China and France.

YUNG Man-Han specially study modern Chinese poetry during the past two decades teaching in the universities in Taiwan. Because of the long-term research on Chinese classics, the baptism of French poetics and contemporary criticism, and being a progressive language experimental poet, YUNG's poetics could dig the poets who has been questioned, misunderstood, but present the originality from various aesthetics and thinking phenomena generated from pidgin (Chinese classic syntax and western syntax) and, standing beside Chinese classics, identify the new generation phenomenon of Chinese which could best integrate with the aesthetics of western syntax.

Three core axes are focused within the years studying on poetics, including 1.to re-read Chinese classics with modern syntax and modern information, 2.to search for all modern poetic syntax with culture-inspired originality and release the aesthetic experiences of languages, and 3.to connect language creation to human behaviors, to

promote Poetry, cross Poems, to the domains with creative energy and newly generated culture, and to update the old society in Poetry.

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## Publications of Books

1. Yung Man-Han, 2013.9. *Deformed Poetics* (edited by Hung, Tzu-Chen, New Poetry Studies Series). Beijing: Peking University Press.
2. \_\_\_\_\_, 2010.9. *Perspective of Li Bai Poetry* (Classical Poetry Collection, 8(13)). Taipei: Hua-Mu-Lan Culture Publishing.
3. \_\_\_\_\_, 2011.7. *Earthling in Paris*. Taipei: Vestplain Publishing House.
4. \_\_\_\_\_, 1998.5. *Initiation for Creation*. Taipei: Tangshan Publishing.
5. \_\_\_\_\_, 1991. *Guang-Huang-Mang (eclatant-chatoyant-obscure)*. Taipei: self-published.
6. \_\_\_\_\_, 2008.2. *DE L'INFIDELITE—Anthologie de la poésie contemporaine de Taiwan*. Edition de Buchet-Chastel, Paris, France. (Edited by Yung Man-Han, *About Disloyalty—Taiwan Contemporary Poems*. Published by Buchet-Chastel in Paris, France. Yu Guo, Yeh Mi-Mi, Liu Liang-Ting, Liao Mei-Shiuan, Huang Tung-Hung, Luo Yi-Chun, Hung Hung, Shia Yu, Lo Chih-Chen, Ling Yu, Yung Man-Han, and Yin Ling are selected.)
7. \_\_\_\_\_, 2006.2. *Poetry Now*, 4: Documenta of poetic activities. Taipei: Tangshan Publishing.

## Publications of Papers

1. Yung Man-Han, 2013.10. The possibility of “integrating” to distant thinking from the characteristics of poems—When Baudelaire meets Classic of Poetry. Sichuan: ChongQing University Press, *Poem and Thought*, 1, 40-47.

2. \_\_\_\_\_ , 2013.10. Looking for “Ye Sz’s Narrative”—Exchange and disturbance between Taiwan and Hong Kong. Taipei: *Wenhsun*, 336, 104-105.
3. \_\_\_\_\_ , 2013.03. Exclusive interview of French poet Jérôme Game. Taipei: Linking Publishing, *World Literature*, 5, 139-154.
4. \_\_\_\_\_ , 2012.10. “Inventing a sentence pattern”—French poet Jérôme Game’s deconstruct poetics. Taipei: *Wenhsun*, 324, 178 - 180.
5. \_\_\_\_\_ , 2012.06. Five levels of interpreting Chinese classic—Reconsideration of Fu Wei-Shiun’s five theories. Shandong: Shandong People’s Publishing House, *Chinese Hermeneutics*, 9, 24-33.
6. \_\_\_\_\_ , 2012.06. Observation of Postmodern Poetry in Taiwan: Writings of Hsia Yu and the New Generation, Tainan: Department of Taiwanese Literature, National Cheng Kung University, *Studies of Taiwanese Literature*, 2, 251 - 302.
7. \_\_\_\_\_ , 2011.6. Infinite tender—The role of Leung Ping-Kwan poetics in Hong Kong. Hong Kong: *Literary Review*, 14, 5 - 12.
8. \_\_\_\_\_ , 2011.6. Verification of “Deformed Poetics” in the process of Chinese modernization. Taipei: Department of Chinese Language and Literature, National Taiwan Normal University, *Bulletin of Chinese*, 49, 219 - 248.
9. \_\_\_\_\_ , 2011.6. Value to inner affair—Reading Shang Chin Poems, Beijing: Peking University, *New Poetry Review*, 2011, 1 (13 in total), 41 - 47.
10. \_\_\_\_\_ , 2010.9. Deformed emotional tradition and modern development—Poetic understanding of Mou Zongsan. Taipei: *Legein Monthly*, 423, 42 - 52.
11. \_\_\_\_\_ , 2010. Avant-garde of “Word Thinking”. Beijing: Capital Normal University, *Poetry Exploration (Theory)*, 2010,07, 105 - 120.
12. \_\_\_\_\_ , 2009.2 The Explosive Power in the Period of “Directional Perspective” —— The Poetics and Poetry of Wai-Liam Yip in Sixties. Taipei:

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13. \_\_\_\_\_, 2007.9. *From the Notion of Xing to an Aesthetic of Contrasting – Focusing on the Exploration of Xia Yu’s Poetry*. Taipei: Academia Sinica *Chinese Literature and Philosophy Studies*, 31, 121~148.
14. Yung Man-Han, 2008.2. Traces discrètes de la tradition: Préface à : De l’infidélité. Anthologie de la poésie contemporaine de Taiwan. *DE L’INFIDELITE—Anthologie de la poésie contemporaine de Taiwan* (Signless Tradition, *About disloyalty—Taiwan contemporary poetics*, 7 - 22, published by Buchet-Chastel in Paris, France)
15. Yung Man-Han, 2006.9. World is uncomprehendable while beauty makes people comfortable, *Esquive - Escale - Esquille: anthologie de poésie française contemporaine bilingue français-chinois* (Edited by Jean Lewinski), 33 - 34, Taipei: Laurel Publishing.

### **National Science Council Funding Research Project**

1. 2006.8 - 2008.7 Language Construction in Modern Poetry---Using the Works of Hsia Yu to Illustrate the Aesthetic Effects of Contrastive Elements in Poetry (I) (II)  
( I ) ( 95-2411-H-006-033- ) ( II ) ( 96-2411-H-006-014- )
2. 2010.8 - 2012.7 Comparative Research for Chinese Pioneering Anthology and *Esquive-Escale-Esquille*: French-Chinese Bilingual Anthology of Contemporary French Poetry (I) (II)  
( I ) ( 99-2410-H-006-101- ) ( II ) ( 100-2410-H-006-060- )

3. 2012.8 - 2014.7 A Study on the Contribution of Wai-Lim Yip Poetics to Taiwanese Poets  
(I)(NSC 101-2410-H-006 -091 -) (II) (102-2410-H-006-077-)