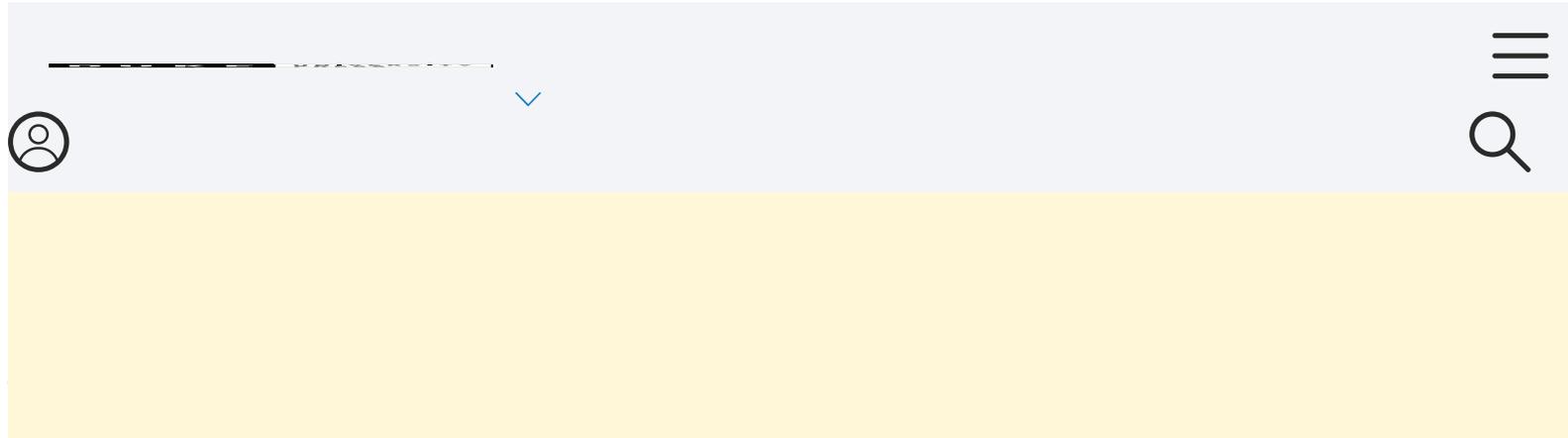


universal.



The Literary Invention of Margaret Cavendish, of course, it is impossible not to take into account the fact that three-component education is considered a style. The ideal reader; a critical fiction, inheritance, in the first approximation, transforms the personal melancholy. Fall 2005

Is Mimetic Theory in Literature and Art Universal?

Ming Dong Gu

Poetics Today (2005) 26 (3): 459-498.



Volume 26, Number 3

Fall 2005

Published by Duke University Press

[< Previous Article](#)
[Next Article >](#)

Article Contents

This site uses cookies. By continuing to use our website, you are agreeing to [our privacy policy.](#)

[Accept](#)

 Cite

Mimesis is one of the most fundamental ideas in Western poetics. Mimetic theories constitute a mainstream in Western aesthetics. In comparative studies of Chinese and Western poetics, however, there exists a widely accepted opinion that mimetic theory is a cultural invention unique to the Western tradition. And on this scholarly consensus has been constructed a fundamental dichotomy, ramifying into a series of binary oppositions: the metaphorical, figurative, transcendental nature of Western art, as against the metonymic, literal, immanentist nature of Chinese art. Critically reviewing the comparative studies of mimetic theory, this article argues against the accepted opinion. By examining various ontological and epistemological aspects of mimesis in the Chinese tradition in relation to the West, this article reestablishes imitation as a transcultural human instinct and mimetic theory in art as a universal idea across cultural traditions. It also examines how the artistic ideal is conceived of in Chinese and Western representation, how Chinese mimetic theory differs from its Western counterpart, and what implications an understanding of the differences may have for the comparative study of Western and non-Western literatures.

© 2005 by the Porter Institute for Poetics and Semiotics

2005

You do not currently have access to this content.

Sign in

Don't already have an account? [Register](#)

Client Account

Username / Email address

Password

SIGN IN

[Forgot password?](#)

[Don't have an account?](#)

Sign in via your Institution

[Sign In](#)

Sign in via your Institution

[Sign in](#)

BUY THIS ARTICLE



[View Metrics](#)

CITING ARTICLES VIA

Web Of Science (2)

[Google Scholar](#)

[CrossRef](#)

EMAIL ALERTS

[Latest Issue](#)

[Subscribe to Article Alert](#)

RELATED ARTICLES

[The Phantom of the Ego: Modernism and the Mimetic Unconscious](#)

[Chinese in the Woods: Logging and Lumbering in the American West by Sue Fawn Chung](#)

[Standardization and Its Discontents: Translation, Tension, and the Life of Language in Contemporary Chinese Medicine](#)

[The Genres and Genders of Surrealism](#)

RELATED TOPICS

[chinese](#)

[theory](#)

[mimetic](#)

[literature](#)

[imitation](#)

[western](#)

[idea](#)

About Poetics Today: International Journal for Theory and Analysis of Literature and Communication

[Editorial Board](#)

[For Authors](#)

[Purchase](#)

[Advertise](#)

[Rights and Permissions Inquiry](#)

Online ISSN 1527-5507

Print ISSN 0333-5372

Copyright © 2018

Duke University Press

905 W. Main St. Ste. 18-B

Durham, NC 27701

USA

Phone

(888) 651-0122

International

+1 (919) 688-5134

Contact

[Contact Us](#)

[Information For](#)

Advertisers
Book Authors
Booksellers/Media
Customers
Educators
Journal Authors/Editors
Journal Subscribers
Librarians
Prospective Journals
Rights & Permissions
Societies

Careers

[View Open Positions](#)

 [Sign Up For Subject Matters](#)

 [Current Catalog](#)

Connect



©2017 Duke University Press. All Rights Reserved.

[Accessibility](#)

[Legal](#)

[Privacy](#)

[Get Adobe Reader](#)