ABSTRACT

This thesis attempts to examine the "lyric vision" evolved in the Chinese poetic tradition, and its influence on the Chinese classical novels, with particular reference to the two novels Ts'ao Hsueh Ch'in's A Dream of the Red Chamber (Hong Lou Meng) and Wu Ching-tzu's The Scholars (Ru Lin Wai Shi).

"Lyric vision" is a part of the poetic consciousness underlying the cultural phenomenon called lyric poetry. To the authors, it is an ideal objective of literary works, which has become a tradition. To the readers, it is an aesthetic experience. From lyric poetry to classical novels, this tradition has always been inherited and developed. This will be further discussed in this thesis.

Chapter 1 will be a brief introduction of the area of research and the objective of this thesis. In Chapter 2, I will define the term "lyric vision", followed by a discussion of the development of lyric vision. Special emphasis will be placed on the evolution of lyric vision from Chinese poetry to classical novels.

Chapter 3 will focus on the presentation of "lyric vision" in the above mentioned two novels. The discussion will break down into three areas: the poetic and the picturesque effects, the fusion of scene and emotion presented by the poetic characters and the implications.
In Chapter 4, I will discuss about the traditional techniques used in producing the "lyric vision". These include the involvement of natural environments, the style of writing, the varying rhythm flowing through the whole novel and the deliberate simplicity used in descriptions.

Lastly, a brief conclusion of the whole thesis will be given in the last chapter. From this research, I hope that I can gain a deeper understanding about this unique tradition presented in these two acknowledged masterpieces of Ch’ing fiction.