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## **How the caged bird sings: Educational background and poetic identity of China's obscure poets**

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### **Citation**

Wu, J. (2021, January 5). *How the caged bird sings: Educational background and poetic identity of China's obscure poets*. Retrieved from <https://hdl.handle.net/1887/139042>

Version: Publisher's Version

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**Title:** How the caged bird sings: Educational background and poetic identity of China's obscure poets

**Issue Date:** 2021-01-05

# HOW THE CAGED BIRD SING

## Educational Background and Poetic Identity of China's Obscure Poets

By Jinhua Wu

### Propositions

1. The complexity of the relation between education and creative writing has received insufficient attention in scholarship. [*This thesis*]
2. School and family education facilitated the Obscure poets' familiarity with Political Lyricism. Peer and mentor education destabilized Political Lyricism's hold over them by exposing them to other types of writing. [*This thesis*]
3. Similarities between Obscure poetry and Political Lyricism are as significant as their differences. [*This thesis*]
4. Wang Xiaoni's proposal to "start anew as a poet" by exploring the significance of the "mundane" subject matter of *home* is especially noteworthy in the context of the PRC poetry scene, which continues to suffer from an overabundance of heroism and grand gestures. [*This thesis*]
5. Ivan Illich's idea of deschooling takes on new significance when coupled with the localized redefinition of poetic identity in the PRC suggested by Michelle Yeh and Maghiel van Crevel. [*The field*]
6. Rapid canonization and iconicization of a literary trend can make us blind to new insights, even when important new material becomes available. [*The field*]
7. The digitization of source material is a blessing, but digital methods in the study of literature are much less suitable to poetry than to prose. [*The field*]

8. Censorship and self-censorship in Chinese literature make interviews with authors an indispensable supplement to textual analysis of this literature. [*The field*]
9. For describing and controlling our encounter with the Corona virus, war metaphors are misleading. That many politicians fail to protect vulnerable groups from the virus makes this all the more tragic. [*Topic of choice*]