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I. Hsiang Yü's *Kai-hsia ko*.

Kojiro YOSHIKAWA, Kyoto University

In the Hsiang Yü *pen-chi* 項羽本紀 of Ssu-ma Ch'ien's *Shih-chi* is preserved a four-line song which is said to have been composed by the tragic hero himself sometime before his death at Kai-hsia 垓下. In sorrow, Hsiang Yü laments his misfortunes, attributing his downfall to a capricious Heaven. An underlying feeling of uncertainty and despair betrays his belief that man's earthly existence is subject to the unreliable and unpredictable will of Heaven. Such a sentiment is seldom found prior to this time. In the poetry of the *Shih-ching* or *Ch'u-tz'u*, Heaven, rather than behaving capriciously, is in general conceived of as giving to human life an eventual direction and object. The pessimism of Hsiang Yü's song thus represents the first appearance of that general feeling of uncertainty which pervades the poetry of the Han and later dynasties. The author has had at his disposal a text of the *Shih-chi* preserved

only in Japan. In this manuscript the poem contains one additional line.

II. Some Remarks on Parallelism in the Poetry of Tu Fu.

Masakazu TAKAGI, Kyoto University

In early Chinese literature the use of parallelism tended toward a simple restatement of idea in the paired lines. The full potentialities of this rhetorical device were not realized until the great T'ang poet Tu Fu subjected it to his poetic genius. The parallelisms employed in his *lü-shih* (regulated verse) always reveal a pair of contrasting images which, when set in parallel structure, combine to form a complete image. If one image is visual, the other is oral; if one is spatially vertical, the other is horizontal; if one is painted in light pastels, the other is vivid by comparison; and if one is posed as cause, the other is effect. All combine to invest the poetry with a vital dynamism, a feature rare in the poetry of Tu Fu's predecessors; yet he always strictly preserved the grammatical and rhythmical regularity required by this device.

III. Tu Mu and the T'ang Dynasty Tale.

Shigeru SHIMIZU, Kyoto University

Tu Mu, a famous late T'ang poet and essayist, reveals frequently throughout his biographical essays a predilection for the fantastic. The tomb inscriptions which he composed for departed friends as well as that which he wrote for himself, the preface he composed to Li Ho's poetical works, and a letter which treats of an eye illness suffered by his brother, are all excellent examples of this tendency. This personal idiosyncrasy is not surprising when it is remembered that it was just at this time that fictional prose, a new genre in T'ang literature, was at high tide. Also, his acquaintance with con-

temporary writers of fiction can be traced. Occasionally this fondness for the unusual and the fantastic is also revealed in his poetry.

IV. On the Expressions *Chu-pei* 燭背 and *Teng-pei* 燈背 in *Tz'u* Poetry.

Tetsumi MURAKAMI, Kyoto University

These two expressions appear frequently in the *tz'u* poetry of late T'ang and the Five Dynasties period, as well as in some late T'ang *shih* poetry. The meaning of these synonymous expressions must be taken as "to place a lamp behind a screen or curtain, etc." and not "to turn a lamp the other way" as most scholars have previously interpreted them.

V. The *Tung-hsi-hsiang* as a Literary Work, Part I.

Kenji TANAKA, Kyoto University

The *Tung-hsi-hsiang* 董西廂, attributed to Tung Chieh-yüan 董解元 of the Chin (Jurchen) dynasty, survives as the only extant text of the *Chu-kung-tiao* 諸宮調 genre, a popular dramatic form containing operatic passages, which prevailed at that time. As is well known, the T'ang tale *Hui-chen-chi* 會真記 preserves in brief outline the original story theme, while the famous Yüan drama *Hsi-hsiang-chi* 西廂記 represents the fullest development of this traditional story. The development pattern of the story is far more complicated in the *Tung-hsi-hsiang* than in the original T'ang tale. Several times the intent of the protagonists is frustrated, but their hopes are eventually realized. The connections between the separate incidents are maintained in a natural and skillful manner.

VI. The Ming Court and the Ming Dynasty Theater.

Hideo IWAKI, Kyoto University

The virility of the drama during the Ming dynasty seems to have been owing to some extent to imperial patronage. The dynasty had been founded by a person originally of the lower class and throughout the age the court reflected its non-aristocratic origins. Though plays dealing with imperial themes were rigorously proscribed and the actions of actresses severely limited by decree, imperial preference for and support of the theater is undeniable. Also, two princes of the blood were playwrights in their own right.

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