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I. A Study of the Origins of *Gigaku* 伎樂

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*Gigaku* is the oldest known form of drama in Japan. Though we are unusually fortunate in possessing the masks and other articles used in this drama form, we have little more than a general idea of its contents. There are various theories tracing its origin to Greece, Southeast Asia, Tibet and China respectively, though all are conjectural. Although the faces of the masks do not resemble Mongoloid peoples, in view of the trading conditions which prevailed at the time of the appearance of *gigaku* in Japan, we must assume that the majority of the masks and other objects were imported from China. This is no doubt the reason that the Japanese called the drama *kure-no-utamai* or the "Music of Wu" 吳樂, Wu being a region on the coast of central China.

One important piece of evidence which supports the theory of the Chinese origin of *gigaku*, hitherto overlooked by scholars, is the *Shang-yün-yüeh* 上雲樂 of the Liang 梁 poet Chou She 周捨 included in the *Yüeh-fu shih-chi* 樂府詩集. There seems to be no doubt that the *lao-hu* 老胡 or "old barbarian" and the *men-t'u* 門徒 or "follow-

er”, who are so fond of drinking, correspond to the *suikoô* 醉胡王 or “drunken barbarian prince” and *suikojû* 醉胡從 or “drunken barbarian attendant” of the *gigaku* play *Suiko*. Chinese scholars of the history of drama have in recent times begun to utilize the evidence of Japanese *bugaku* masks in the study of the drama of the T’ang period, but they have not yet made similar use of the *gigaku* masks in their researches on Six Dynasties drama.

## II. Li Po’s Poems in the *Yüeh-fu* 樂府 Style

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The T’ang poet Li Po left a large body of poems composed in the *yüeh-fu* style, a style which had behind it a long tradition, developing originally from the songs of the common people. But, though he adopted this ancient style, he infused it with a new meaning, and it is the purpose of this study to discover, by comparing the *yüeh-fu* poems of Li Po with those of his predecessors, where this newness lies. We note, for example, that Li Po’s treatment of the themes of the evanescence of life and the passing of time is different from that of the Six Dynasties poet Lu Chi 陸機. Li Po does not make these themes a subject for sorrow, but rather the occasion for a fulfillment of joy. In this study the *yüeh-fu* poems of Li Po have been compared with those of former poets such as Lu Chi, Pao Chao 鮑照, and Hsieh T’iao 謝朓, and analyzed under the following four headings:

1. Awareness of the passing of time
2. Songs of the sorrow of women
3. The concept of immortals
4. Songs of happiness

Through such an analysis, the poems of Li Po may be seen to illustrate one of the characteristic features of the heyday of T’ang poetry.

### III. The "Love Poems" and "Lamentations for a Dead Wife" of Yüan Chen 元稹

Kazuyoshi YAMAMOTO, Kyôto University

Included in the works of the Middle T'ang poet Yüan Chen are the "Love Poems" 豔詩 and "Lamentations for a Dead wife" 悼亡 which are based upon the poet's own experiences. Both groups of poems deal with particular moments within the general uncertainty of life.

In one of his poems Yüan Chen speaks of romantic love as a "dream" and marriage as an "awakening", and when we compare the "Love Poems" and "Lamentations", we see that they are based upon this interpretation of life. The "Love Poems", which tell of an unhappy love affair of the poet's youth, are wrapped in a veil of beautiful language. But this veiled unhappiness the poet does not regard as a central fact of human life, nor does he abandon himself to his passions and mourn over his unhappiness.

At the age of thirty-one, the poet lost his wife, and his sorrow at this event is crystallized in the thirty odd poems entitled "Lamentations for a Dead Wife". These poems deal with the fundamental tragedy of life: through the experience of death, the poet's eyes are for the first time opened to the tragic nature of human existence, and he pours out his sorrow without restraint.

### IV. Yüan Hung-tao's Theory of *Hsing-ling*

Tadashi MATSUSHITA, Wakayama University

While there have been numerous studies of the Ming poet Yüan Hung-tao 袁宏道, or Yüan Chung-lang 袁中郎, (1568-1610), they have for the most part dealt with particular problems and have failed to give a satisfactory explanation of his theory of *hsing-ling* 性靈. The purpose of this study is to repair this deficiency.

Yüan's object in expounding his *hsing-ling* theory was to remedy the defects of the archaism of the poets of his age, though at the same time he himself had some sympathy for the "return to anti-

quity" movement. The reason he did not find these two positions mutually contradictory was that he believed that literature must change with time, and that the excellence of a poem can never be guaranteed by the modernity or antiquity of its diction. Thus he declared that there were many fine works among the poetry of the Sung period, which was condemned by the archaists, and designated Po Chü-i and Su Tung-p'ò as his ideals. His theories, known by the name of *hsing-ling* and widely acclaimed in China at the time, are analyzed in this study, as well as his general view of literature, which sprang from his ideals of freedom and naturalness in life.

#### V. Mao Tun's *Tzu-yeh* 子夜

Tomio YAMADA, Kyôto University

*Tzu-yeh* or "Midnight" is one of the best known works of the contemporary Chinese novelist Mao Tun 茅盾, and may be said to be the first novel to succeed in describing the society of present day China. For this reason it occupies an important place in the history of Chinese literature. Yet from the point of view of modern fiction, this work possesses a major fault, which may be generally described as a failure to pursue sufficiently the inner life of man. This fault is due, the writer believes, to two factors: the traditional Chinese form of expression, and Mao Tun's own one-sided understanding of modern European fiction.

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