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I. The Life and Literature of Lu Chi.

Kazumi TAKAHASHI, Kyôto University.

The works of Lu Chi 陸機 (261-303), one of the outstanding poets of the Western Chin dynasty, have long been admired for their classical perfection. In spite of the brilliance and polish of their language, however, the thought expressed in his poems is essentially somber and pessimistic. The key to this anomaly lies in the tragic peculiarities of Lu Chi's career. He was born at the time when China was divided into three kingdoms, Wei, Shu and Wu. When the poet was twenty, his homeland, the state of Wu in the southeast, was destroyed and a few years later he journeyed to Lo-yang to serve the new Chin dynasty which had united the empire. It is probable that he went to Lo-yang somewhat earlier than the time indicated by his biography in the *Chin shu* 晉書 (that is, the latter years of the *t'ai-k'ang* 太康 era, 280-289). Nevertheless his basic education had already been completed before he left the state of Wu, and he consequently inherited the fastidious conservatism, characteristic of Wu culture, as well as the spirit of heroism which attended the downfall of the state. After he went to Lo-yang he was forced not only to suffer the indignities consequent

upon his position as a native of a defeated state, but was constantly irritated by the Neo-Taoist culture of the north with its spirit of casual philosophical speculation and discussion. Although his fellow poet Chang Hua 張華 recognized his talents, he was generally looked down upon by the more powerful members of the northern aristocracy, and the severity and pessimism of his work spring from this state of affairs. Moreover the technical brilliance of his poetry may safely be attributed to an effort on his part to compete with and indeed surpass the poets of the north against whom he felt himself to be pitted.

## II. Wang Wei's Early Years.

Sensuke IRITANI, Kyôto University.

Earlier scholars have placed the T'ang poet Wang Wei's birth in 701, but the theory which regards 699 as the year of his birth seems to be nearer the truth. Around the age of fifteen the poet journeyed to Ch'ang-an, the capital of the T'ang dynasty, where his poetry soon won him the attention of the upper classes. In 720 he was exiled from the capital because of some trifling offense and during the following years drifted from place to place, working as a petty official. The poems composed during this period show an increasing interest in questions of politics and human behavior, as well as in agriculture and the life of the countryside. In 734 he presented two poems to the prime minister Chang Chiu-ling 張九齡 in which he expressed his desire to take part in political life, and as a result he was permitted to return to the capital. He failed to realize his political ambitions at court, however, and, becoming disillusioned with politics, turned more and more to themes of the beauty of nature in his poetry. In 737, to avoid the pressure of opponents at court, he moved to the remote country district of Liang-chou 涼州, where he lived a life of solitude. Here, in the opinion of the writer, he experienced his conversion to Buddhism and from this time on became wholly concerned with religion and the search for natural beauty. It is worth noting

that color words, so frequent in his youthful poems, are used much more sparingly in the poems composed after his exile from Ch'ang-an.

### III. A Textual Study of the *Shinsen-ruirinshô* 新撰類林抄.

Tamaki OGAWA, Kyôto University.

It is not known who the compiler of the *Shinsen-ruirinshô* was nor how many chapters the original work contained. The only extant text is a manuscript in one chapter that appears to date from the early Heian period (9th cen.), written in a beautiful grass script; a few fragments of the text are preserved elsewhere. The contents reveal that the work was an anthology of T'ang poetry, the extant chapter containing 41 poems by 22 different poets. 25 of these poems are also found in the *Ch'üan-T'ang-shih* or "Complete T'ang Poetry", but the writer has been unable to identify the other 16 poems. Among the 22 poets whose dates can be determined, Chu Ch'ien-ch'eng 朱千乘 seems to be the latest. Chu wrote a poem which he presented to the Japanese monk Kûkai 空海 (died 835) when the latter left China to return to Japan in 806. There is therefore some basis for the tradition that the manuscript was written by Kûkai himself. If the work was compiled in China, it must have been compiled before the date of Kûkai's departure in 806. And even if we assume that it was compiled in Japan it must still date from the 9th or early 10th century. The reason for this is that the *Senzai kaku* 千載佳句 by the Japanese poet Ôe no Koretoki 大江維時 (died 963) contain lines that were clearly copied from the *Shinsen-ruirinshô*. The work is important not only for the light which it sheds on the question of the influence of T'ang poetry on Japanese literature, but also because it offers new material for the study of T'ang poetry itself.

### IV. A Stylistic Study of the Forms of Address in *The Dream of the Red Chamber*

Akiko YAMAGUCHI, Kyôto University

An analysis of the forms of address used by the characters in the

*Dream of the Red Chamber* when speaking to one another reveals that there exists a certain systematic regularity in the use of these words. Comparative study of the forms of address employed by each of the different characters also helps to make clear their respective personalities as well as the composition of the novel as a whole. The difference of personality between the two heroines Pao-ch'ai and Tai-yü becomes especially clear in this respect. In studying different texts of the novel it has been found that in later texts there is a tendency to change the forms of address so as to reveal functional differentiations, and their use becomes more strictly limited. Thus the world described in these later texts strikes one as more refined, but at the same time somewhat more rigid, than that pictured in the oldest text, the Chih-yen-chai-pen 脂硯齋本. The personalities of Pao-ch'ai and Tai-yü too are altered by these changes in the forms of address introduced into later texts, so that, in the Ch'eng-i-pen 程乙本, the latest text of the novel, Pao-ch'ai is pictured as a typically good-natured woman in contrast to Tai-yü, who is portrayed as excessively capricious and immodest. By studying such concrete examples of forms of address and the changes which they have undergone in later editions, the writer has attempted to discover some of the stylistic characteristics of the novel, as well as the characteristics of the spoken Chinese represented therein.

## V. On Pa Chin's Novel *Chia* 家.

Issei SHIMOJÓ, Kyôto University.

The novel *Chia* or "The Family" assured the writer Pa Chin 巴金 a place of importance in modern Chinese literature, as well as exercising a great influence upon the youth of China at the time of its publication in 1931. The author describes with considerable effectiveness the struggle of the hero Chüeh-hui 覺慧 against the feudalistic ways of his family and depicts the life of the younger generation in the new China. He develops his theme through a series of clashes and conflicts between the forces of the old order and those of the new, culminating in the victory of the latter. The

relationship between the old and new remains throughout the novel one of simple confrontation, however, and there is no attempt to suggest any development which might arise out of the influence of one upon the other. It is obvious that the author's intention was not only to expose the nature of the old feudalistic family system through objective analysis, but also to picture the new life of the younger generation which will replace this old order. The failure of the author to give an adequate analysis of this older family system, however, makes it difficult to understand what it is the hero is combating and does much to prevent the book from having a universal interest outside the time and environment of its publication.

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