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The Indigenous Characteristics of Literary
Theory in Ancient and Medieval China

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The indigenous characteristics of literary theory in ancient and medieval China developed as a result of direct influences from society, morality, esthetics as well as philosophical doctrines such as Confucianism, Taoism and Buddhism which had exercised unsurpassed influence on the civilization and thoughts of the Chinese people.

The influence of Confucianism is mainly expressed in the way to recognize the external laws of literature, while the influence of Taoism and Buddhism is mainly expressed in recognizing the internal laws of literature.

Liu Hsieh (劉勰)'s *Wen-hsin Tiao-lung* (文心雕龍) is a product of the confluence of Confucianism, Taoism and Buddhism. Liu's work reflects with a more distinct focus and in a more representative manner the indigenous characteristics of classical Chinese literary theory.

On the Position of Novel and Opera in Ming (明) Literature

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Novel and opera, as new styles in literature and art, appeared in the Yüan (元) dynasty. However, the status of novel and opera in Yüan literature was low. The successive Yüan rulers strictly forbade the study of novel and opera. The authors of various novels and operas, mostly Han (漢) intellectuals, were classified by the Yüan government into the ninth class, a social status which was even lower than that of the prostitutes. It was not until the middle of the Ming dynasty (1368-1644) that novel and opera began to flourish and enjoy a high esteem in the development of Chinese literature. This paper provides eleven examples to support the above mentioned argument. (1) the Ming emperor Chu Yüan-chang (朱元璋) was fond of novel and opera. (2) private as well as public bibliographies in the Ming dynasty began recording the titles of various novels and operas. (3) prefaces to novels and bookreviews of novels were included into Ming collections. (4) novels and operas were collected into Ming collective works. (5) novels and operas were chosen by selected works. (6) well-known Ming calligraphers copied and spread novels and operas. (7) famous Ming painters drew pictures for novels and operas. (8) public opinions recognized and raised the position of novel and opera in the development of Chinese literature. (9) well-known scholars made comments on novels and operas. (10) governmental officials took the lead in printing novels and operas. (11) conservative scholars were shocked by the wide-spread influence of novels and operas.

On Imperial Poems of Yang-ti (煬帝), the
Emperor of Sui (隋)

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Yang Kuang (楊廣), known also by the title Yang-ti, is notorious as the tyrannical emperor of Sui. On the other hand, he is celebrated as a representative poet in his days.

T'ai-tsung (太宗); the second emperor of T'ang (唐), together with his men, condemned Yang Kuang as a tyrant. They criticized his policy severely but at the same time appraised and preserved his literature.

Yang-ti's poems have been categorized as sharing close affinities with the South-dynasties type. In those days such type of poems was called Court poetry (宮體詩). The most prevailing theme was personal sentiments, particularly sorrow. It was true that Yang-ti also wrote poems in such style and spirit.

But according to *Sui shu* (隋書), what T'ai-tsung and his men appraise so much were not these court poems but rather another type of poems which sang the joy that he could bring his ideal to realization as an emperor in classic and solemn words. He expressed himself without undue boasting.

Such consciousness and diction were incompatible with the Court poetry that was in fashion. T'ai-tsung and his men recognized these points as the quintessence of his poetry.

That he could write poems in such a style was due mainly to his position as the emperor. But the back ground we should not miss was the influence of the social inclinations of the poetry in the North dynasty. Despite the fact that Sui followed closely the civilization of the South dynasties and made everything in the South dynasty type, Yang-ti himself was born in the North-dynasty and his poetry retained much influences from the North dynasty.

Conservatism and Chang in evaluating Tu Fu
(杜甫)'s classics as reflected in the Yi Dynasty
(李朝)'s mode of publication

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The earliest extant publication of Tu Fu's poems in Korea is the reproduction of *Tu Kung P'u Ts'au T'ang Shih Chien* (杜工部草堂詩箋), a part of which was later inserted into *Ku Yi Ts'uung Shu* (古逸叢書), and was not published in Ko Ryo (高麗) Dynasty (A. D. 918-1391) until the 14th year of Se Jong (世宗)'s reign of the Yi Dynasty (A. D. 1434).

The following is a brief resume of the conclusions arrived at in this dissertation about the foundation and characteristics of the editions and reproductions of Tu Fu's poems in the Yi Dynasty of Korea.

The reign of three Korean emperors, namely Se Jong (世宗 1419-1450), Seong Jong (成宗 1470-1494), Yeon San Kun (燕山君 1495-1505), was a period in which literature of the gentry class was virtually ruled by the authority as a result of the state policy of promoting literature which glorified the kingdom ('華國之文'). It was in this period that the tradition of studying Tu Fu's works, earlier transmitted to the Buddhist fold, was incorporated in and published as *Chan Joo Bul-lyuu Du Shi* (纂註分類杜詩) (first published in 1444) and *Bul-lyuu Du Gong Bu Shi On Hae* (分類杜工部詩諺解) (delivered by the emperor Yeon San Kun in 1504) in Korean bronze print types, for the express purpose of circulating them among the gentry class.

In the earlier period of Emperor Jung Jong (中宗 1506-1504), the new gentry class could challenge the authority by virtue of its solidarity in the imperial court. And the new gentry class channelled all their efforts to the study of Neo-Confucianism. Inevitably, the study of literature was not considered worthwhile, and hence the poetry as a whole witnessed a low ebb.

In the period between the end of Jung Jong's reign to the Im Jin War (1592) provoked by the invasion of Toyotomi Hideyoshi (豐臣

秀吉), especially during the reign of the Emperor Son Jo (宣祖 1568-1607), literature was permeated with Neo-Confucianism (理勝之文) through the conscientious efforts of the Neo-Confucianists. At the same time, a relatively pure literature, devoid of both the conventional purpose of glorification and the compulsion of incorporating Neo-Confucianist ideology was sprouting in the hand of the literati from the gentry class. These two mounting trends brought about the rediscovery of the value of Tu Fu's classics, thus resulting in fervent publication both at the centre and in different regions. Not surprisingly, therefore, both the republication of Tu Fu's works, for instance *Yü Chu Tu Lü* (虞註杜律), *Tu Tu Shih Yü Te* (讀杜詩愚得), *Tu Shih Fan Te Chi P'i Hsuan* (杜詩范德機批選), *Chao Chu Tu Lü* (趙註杜律), as well as the new versions of them, like *Su Ke Son Saeng Bi Cheom Du Gong Bu Bae Yul* (須溪先生批點杜工部排律).

The socio-economic and political vicissitudes brought about by the Im Jin War, as well as the slow transformation from a feudal community to pre-modern society, were also clearly mirrored by the Sino-Korean literature of the later Yi Dynasty, and thus the content showed great complexity in its treatment. The emperor Jeong Jo (正祖 1777-1800), in order to implement a policy of reviving the classical poetical style along with the prose style ('詩風反正策' '文體反正策'), established Tu Fu's and Lu Yieu (陸游)'s poetry of Lu-Shih form ('regulated poetry') as *Du Yul Bun Un* (杜律分韻) — *Yung-Nyul Bun Un* (陸律分韻) and *Du Yul Cheon Son* (杜律千選) — *Yung-Nyul Cheon Son* (陸律千選) published in Korean bronze type faces, as the classical model for all to emulate. The work, namely *Chan Joo Du Shi Taek Pung Dang Bi Hae* (纂註杜詩澤風堂批解) which was published on the basis of Yi Shik (李植 1584-1647)'s manuscript namely *Du Shi Bi Hae* (杜詩批解) is a real exegetical work. Its special feature, however, is the method of appreciating Tu Fu's poetry from the viewpoint of Chu Hsi (朱熹)'s understanding of it.

Throughout the Yi Dynasty, Tu Fu's works, be they reproductions or newly edited versions, all inherited the content and style of the Yuan-edition (元刊本) or the Ming-edition (明刊本), and not the Ch'ing-edition (清刊本). The situation remained unchanged even after the culture of Ch'ing Dynasty was imported into Korea in 18th century.

The books entitled *Chan Joo Bul-lyuu Du Shi* (纂註分類杜詩) and *Bul-lyuu Du Gong Bu Shi On Hae* (分類杜工部詩諺解) were confined to the task of compiling prevailing annotations provided by the Chinese analysts. On the other hand, two books entitled *Du Yul Bun Un* (杜律分韻) and *Du Yul Cheon Son* (杜律千選) which were also in conformity with the same ruling command were freshly edited and published without any attempt at inserting notes or interpretations. The only real exegetical work namely *Du Shi Bi Hae* (杜詩批解), did not reject the speculative mode of thinking of the Neo-Confucianism. So it can be criticised as not being up to the level of opening up new horizons.

On Conversation in *Liao Chai Chih I* (聊齋志異)

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Liao Chai Chih I, Gothic Romance written by P'u Sung-ling (蒲松齡) in the early eighteenth century, has been adapted into plays by many dramatists. It is, I think, because the conversation in *Liao Chai Chih I* is exceedingly dramatic. I shall, for example, analyze the scene in which Wang Kuei-an (王桂菴)'s humorous expressions cause unimagined crisis; the scene in which Wang Ch'êng (王成) plays a thrilling action; and the scene in which Ying Ning (嬰寧) plays with words. What I intend to point out are the dramatic elements in the conversations in *Liao Chai Chih I*. The dramatic elements come from P'u Sung-ling's deep insights into common man's acts and psychology. That's why *Liao Chai Chih I* is not restricted only by the genre of novel, but can also be transformed into plays, bardic songs and folk tales.