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On the Origin of the Lyrical Poetry in the
Five Syllable Metre (五言詩)

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This thesis suggests that the lyrical poetry in the five syllable metre are originated from the elegy. However, most studies find its origin in *Yue Fu Xiang He Ge* (樂府相和歌), the folk songs of Han (漢) dynasty. In this thesis, I attempt to approach the lyrical poetry uniquely regardless of its close relationship with *Yue Fu* (樂府).

Through studying the content, I try to reconstruct the formation process of the lyrical poetry in the five syllable metre. There are several remarkable characteristics in the theme of the five syllable lyrical "ancient poems" (五言古詩). These are: 1. separation of two persons (mostly among lovers); 2. sorrow at the passing of time (often connected with death); 3. homesickness; 4. things that relate to a banquet.

Among these characteristics, the theme "separation of two persons" is regarded as the most important. The unfulfilled love described in these poems shows its ritual origin as found in *Shi Jing* (詩經) and *Chu Ci* (楚辭). Similarly, the second and the third major theme of

the five syllable lyrical poetry also have a close relationship with ritual ceremony. In the case of the former, the sorrow of the passing of time always concerns with the death. For the later case, the ancient Chinese believed that the deaths would treat the land of livings as their homeland. Therefore, for both cases, we can easily trace their origins to the funeral.

The fourth major theme, banquet, is developed from the songs of the banquet. Some historical articles suggest that in the later half of *Hou Han* (後漢), elegies were performed in every banquet in *Luo Yang* (洛陽). Though we cannot clearly related this fact directly to the formation process of the five syllable lyrical poems, its importance cannot be easily neglected.

A Study of Cao Zhi's (曹植) *Zeng-Da-Shi* (贈答詩)
in the Late Jian'An (建安) Era

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The late Jian'an era is a very important period in the history of the Chinese literature. During this period, many major poets gathered around Cao Pi (曹丕) and formed a literary group. This thesis will discuss Cao Zhi's four poems of the *Zeng-da-shi* (贈答詩) written in this period.

Up until now, the poem "*To Ding Yi and Wang Can* (贈丁儀王粲)" is commonly regarded as a poem written to one's friends only. I consider this explanation to be too simple and inaccurate. As a matter of fact, this poem was supposed to be read at Cao Cao's (曹操) banquet congratulating his triumphal return. Therefore, its chief aim was to admire Cao Cao's military achievement. From the reception points of view, this poem was meant to be appreciated by Cao Cao and his followers.

The poem "*To Ding Yi*" (贈丁翼) may well be said to have a similiar characteristic. However, the poet's motive was much more special since the poem displays so intimate an impression that it seems to have a function of assuring and strengthening the literary group's spiritual ties.

The two poems mentioned above were supposed to be appreciated by groups of people at a time. If we look back at the earlier stages of Chinese poetry, poems were appreciated more or less the same way, and this mode of poetic appreciation had not yet greatly changed until the late Jian'an era.

In this period, the practice of writing poems for a specific individual was sprouting. The two poems " *To Ding Yi* " (贈丁儀) and " *To Xu Gan* " (贈徐幹) belong to this new mode of writing practice. Owing to the relatively long history of the established literary group, it's members' poems, which was written to be recited before the public, was more common and literally mature.

Through examining Cao Zhi's four poems mentioned above, this thesis tries to prove that in the late Jian'an era, there has an important change on the mode of poetic appreciation, and it tries to show how that change took place in the field of Chinese poetry.

La littérature du <Ju 居>

—Un point de vue sur la littérature du *Shanshui*
山水/*Yinyi* 隱逸 à l'époque des Six Dynasties.—

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Dans la littérature chinoise, il y a beaucoup de *fu* touchant au thème de la retraite. En effet, l'un des motifs des *Chuci*, qui représente une des origines des *fu*, est le ressentiment contre l'exil de la cour, c'est-à-dire, contre la retraite forcée. Les *fu* qui succèdent aux *Chuci* ont pour thème "le sage dans l'adversité 賢人失志", et sont aussi représentatifs dans la littérature de l'époque des Han que les *fu* épiques sur la chasse et la métropole.

Mais, c'est depuis l'époque des Han postérieurs que sont apparus les *fu* qui dépeignent la vie à la retraite sans ressentiment. On peut considérer le *Wei zhi fu* 慰志賦 écrit par Cui Zhuan 崔篆, qui vécu à l'époque de Wang Mang 王莽, comme la première œuvre qui essaie de représenter la vie à la retraite dans une douce quiétude. On remarquera, en outre, que cette œuvre suggère le printemps comme la saison de la retraite d'après une citation du *Lunyu*.

Zhang Heng 張衡 (78-139), poète des Han postérieurs, a composé

deux *fu* sur la retraite, le *Si xuan fu* 思玄賦 et le *Gui tian fu* 歸田賦. Bien qu'ils soient tous les deux classés dans la catégorie des *fu* sur "les vœux 志" dans le *Wenxuan*, il y a cependant une grande différence entre ces deux *fu*. Le dernier se distingue par la peinture nostalgique d'un paysage au printemps, qui entoure l'ermitage dans le style épique, sans utiliser le caractère "xi 兮", tandis que le premier décrit un monde idéal d'après le thème du *fu* sur "le sage dans l'adversité" et dans le style des *Chuci*. On découvre ici le contraste entre la retraite satisfaite et la retraite isolée. A la suite du *Gui tian fu* de Zhang Heng, Zhong-chang Tong 仲長統 (180-220) a exprimé concrètement la vie champêtre sans souci dans le *Le zhi lun* 樂志論, puis, Zhang Hua 張華 (232-300) composa également un *Gui tian fu*.

Pan Yue 潘岳 (247-300), poète des Jin Occidentaux, a, pour sa part, rédigé deux *fu* sur le thème de la retraite, le *Qiu xing fu* 秋興賦 et le *Xian ju fu* 閑居賦. Si le premier insiste sur la tristesse de l'automne et sur le vœu de se retirer de la cour dans le style des *Chuci*, le dernier décrit la vie satisfaite de la retraite dans un style imitant les *fu* sur la métropole. On peut affirmer, dès lors, que les *fu* sur le thème de la retraite satisfaite forment déjà un nouveau courant littéraire qui s'oppose à celui des œuvres dans la tradition des *Chuci*.

Pour les gens qui vivaient au moyen-âge chinois, la retraite signifie non seulement se retirer du monde public, mais aussi construire le monde privé, c'est-à-dire le "Ju 居". C'est dans ce "Ju" qu'ils découvrent "le paysage 山水" qui les entoure, et commencent à exprimer sa beauté. Ainsi, le concept de la littérature du "Ju" permet-il de mieux comprendre le cours de la littérature médiévale chinoise.

Yang Cheng-zhai 楊誠齋 's poetry

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Yang Cheng-zhai, a poet of Nan-Song 南宋 dynasty, was known for his peculiar styles which made him stand out in the history of Chinese classical poetry. In this paper, I shall review his nine compilations of poetry and inquire into the change of his style and

analyze the specific characteristics of his style which is known as Cheng-zhai-ti 誠齋體.

Yang Cheng-zhai's earliest works which were compiled into the *Jiang-hu-ji* 江湖集 are, as he himself confessed, no better than imitation of his predecessor's works, though the personification of nature is an important feature in his techniques, it is not anything unique because it was also frequently used by his contemporaries.

Concerning the form of his poetry, the use of Qi-yan-jue-ju (the seven-character quatrain) which was known to be his strong point was much less frequently used in *Jiang-hu-ji* as in his second compilation of poetry *Jing-xi-ji* 荆溪集. *Jiang-hu-ji* can be regarded as Yang's works during his apprenticeship. Fundamentally, there had not been much great changes of his style since his second compilation of poetry.

The distinctive features in Yang Cheng-zhai's poetry are: 1. the use of personification; 2. witty or dexterous simile; 3. humor; 4. sharpness in observation; 5. the use of daily experiences in his creation. I shall focus on these five points and comment on his poetry.

Generally speaking, Yang Cheng-zhai always used his everyday life as material for his poetry, although such a style had already existed since the Tang 唐 dynasty, Yang was the poet who made the best and most use of it. Moreover, he did not touch on the view that there was a Creator behind all forms of life and the world, such a view can often be seen in the works of his contemporary poets. Su Dong-po 蘇東坡, for example, wrote that life was but "children's play" in which the Creator eternally changed his destiny. There is, however, no such expression in Yang's poetry. He was rather more interested in the innocence of children in everyday's life.

And unlike other poets in the Song dynasty, Yang did not like to discuss or argue. The main theme of his poetry was fun and wit in daily life. Yang was particularly skillful in sketching a scene in daily life. His poetry did not always impress or move the readers. But in terms of the history of Chinese literature, the use of everyday life had almost become excessive in the Nan-Song dynasty, and poets during or after the Yuan 元 dynasty had returned to the lyricism as in the poetry of the Tang dynasty. So we can conclude that Yang's works represented the turning point of classical poetry from a more narrative to the lyrical mode.

Conscious Activity—the Literary Criticism
of Wang Guo-wei (王國維)

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Wang Guo-wei claims that the most important element of literature is feelings with a natural tongue. At first sight, it seems to be a common knowledge. However, writers are easily conformed to the stereotyped method of their contemporaries, it is quite difficult for a writer to express one's feelings freshly and unconventionally.

Wang Guo-wei also emphasizes the importance of individual feelings which reflect the truth of "particulars" regardless of its unabsoluteness and temporariness. Wang has once attempted to search for a "universal" truth through studying German philosophy, however he gives up finally. In his research of Chinese literature, particularly *Ren Jian Ci Hua* (人間詞話) and *Song Yuan Xi Qu Kao* (宋元戲曲考), he attaches great importance to serious feelings which appear in every fragment of real life. In *Song Yuan Xi Qu Kao*, he declares: "They (Yuan playwrights) merely copied down the emotions in their breasts and recorded the circumstances of the age, with the result that frequently genuine truths and an elegant style can be found in their works."¹⁾

1) translated by Joey Bonner.

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