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Yaodao and Yaoshu :

The criticism of Taoism in Chinese fictions, history, and reality

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In classic Chinese fiction, stories involving the way of the occult often appear. The illusions upon which such stories are based are disguised as historical facts. The clearly defined separation between “the way of the occult” (*yaodao* 妖道) and “the way of orthodoxy” (*zhengdao* 正道) was made on the one hand through authoritarian suppression by the ideological mainstream and on the other, within Taoism itself. In the long process of “purification of Taoism” lasting up until the seventh century, Taoism consciously purified its own organization, rites and techniques, itself firmly drawing the boundaries of “homogeneity” and “heterogeneity.” Taoism, so to speak, over a relatively long period of time, actually experienced a “history of submission” to the cultural mainstream. Organizational structures, ritual forms and worship of demons and gods which were opposed by the precepts of the religious body renewed by purification and banned by the laws of the state came to be designated “occult practices.” In the religious texts and works of literature of pre-modern China, “the way of the occult” and “occult practices” (*yaoshu* 妖術) came principally to indicate insurrection, debauchery and devil worship.

It should be noted that, in traditional China, while a critique of Taoism was gradually formed, the singularity of its thought structure lay in the fact that rather than being concerned with dogma, it was aimed at the vulgar moral aspects of Taoism. Effective in terms of the world of the masses rather than traditional thought, the criticism of Taoism was not the stuff of doctrinal analysis, but was grounded in all manner of pretexts not in the least connected with dogma. Now one noteworthy point is that in China this form of criticism itself took on the form of a tradition. There have been many occasions when Catholicism in recent times, modern day folk religion and the contemporary so-called "heterodox cults" have suffered critical attacks on the grounds of such moral transgressions as illicit storage of weapons, soliciting donations under duress and throwing ordinary life into chaos. Such critical attitudes and methods of demonstrating proof aimed at unofficial and unorthodox religion and culture continue to exist even amidst present-day politics.

Changes in the Cicada Poems

KAWAI Kôzô, Kyôto University

The cicada, with its delicate figure, short life, and mysterious molting, finds itself in a number of literary motifs. They were employed as early as the pre-Qin era. In Chinese classical poetry, the meanings of the cicada were practically limited to the following two: either its singing indicates the season of autumn, or its sustenance of life by nothing but dew represents moral cleanliness. Although the usage of such literary motifs was fixed in early times, the poems in which they appear were to change.

In the Jian-an (建安) period, there was the genre of the prose poem, "fu" (賦), in which the poet's own circumstances were projected in the pure but poor cicada, reflecting the growing consciousness of Shidafu (士大夫).

In Southern Dynasties, cicadas were one of the subject matters in the "object poetry." (詠物詩) While such poetry was only a game played in the court there, in Northern Dynasties the motif was featured in more serious poems, in which cicadas were metaphors of the poet in sorrowful exile.

The court literature of early Tang basically continued that of the Southern Dynasties, and at first glance the cicada poems of this time resemble the "object poetry" of the prior period. The poets, however, are now comparing themselves as court officials to cicadas. And the poem by the imprisoned Luo

Bin-wang (駱賓王), which expresses his emotional despair, is full of pathos, reflecting one characteristic of the poetry of this period.

In Tang poetry also, the cicada represents the season of autumn, but Du Fu (杜甫) takes a step further, and uses it in a symbolic manner, rather than for a mere descriptive purpose. In the poem of Li Shang-yin (李商隱), the cicada again metaphorically signifies the poet. The idea is expressed, however, not with self-righteous as in the Luo Bin-wang poem, but with self-awareness, which is comingled with self-ridicule.

The cicada motif itself remains the same, but the poems in which it appears go through various changes.

The annotation on two of the letters for Lu Ji (陸機)
written by Lu Yun (陸雲)

Dai Yan, Chinese Academy of Social Sciences

During the West Jin (西晉) dynasty, Lu Yun (陸雲) wrote to his brother, the famous writer Lu Ji (陸機) number of letters, most of which, today, are very difficult to understand. This article just chooses two of them, trying to give an annotation in a Chinese traditional way. The author has collected a lot of literal materials relevant to these letters, and read them carefully, so that to show how the status of comment and manufacture of Chinese literature was brought out in 4th century.

The Scenery of He Xun's 何遜 poems

Yoshiko DÔZONO, Kyôto University

He Xun was a poet of Liang (梁) of the Six dynasties. He wrote many descriptive poems about scenery which were described as reflecting his feelings of natural scenery. My purpose in this paper is to show the originality of He Xun's poems by comparing his poems with Xie Tiao's (謝朓), a representative poet of the Six dynasties, and analyzing their poetical ways of the description of scenery.

firstly I compared one of their poems describing the sunset. In Xie Tiao's case, he expressed the beauty of the natural world in every couplet, then two

corresponding couplets with different images resulted in excellent verses. On the other hand, He Xun used several couplets to describe one scenery. Therefore every couplet does not have a special impact but many images are crossed in several couplets.

Secondly I examined their descriptions about the changing of the scenery in morning and in evening separately. In He Xun's poems, a kind of atmosphere is produced by blending his sentimental feelings with the continuous changing of the scenery as the time passed by. Xie Tiao, to the contrary, used perceptive verbs such as "shi (識)" "ting (聽)" effectively, as he developed various scenes he viewed in specific moment, then the instant scenes resulted in a series of slide in his poems.

They expressed the similar subjects in different ways which make a sharp contrast.

TRANSLATIONS AND NOTES:

Zhuzi yulei lunwen

— Hiroshi KÔZEN, Kyôto University. Yûko KIZU, Kyôto University.
Mareshi SAITÔ, Nara Women's University.

MISCELLANEOUS:

Dix ans de Développement des études sur la littérature chinoise en France
François Martin, Ecole Pratique des Hautes Etudes

SELECTIVE ABSTRACT OF RECENT WORKS