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The Origin of Tales about Guo Pu 郭璞

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This dissertation's purpose is to examine, through the stories about Guo Pu (276-324), how people of that era related stories of the strange. Because Guo Pu was accomplished in the arts of the five primary elements, astronomy, and divination, he was prone to being associated with the strange. But that was not enough to originate the anecdotes about him practicing sorcery, and even becoming an immortal. Contemporary social factors were closely involved in the process by which tales about Guo Pu were told and evolved. Here I focus on the Eastern Jin 東晉 dynasty revival and Wang Dun's 王敦 rebellion as those factors. Briefly the events are as follows.

1. Wang Dao 王導, a meritorious retainer of the revival, manipulated public opinion and used Guo Pu's divination to advocate the legitimacy of Emperor Yuan's 元帝 ascension to the throne. Guo Pu was appraised as being indisputably superior to Jing Fang 京房 and Guan Lu 管輅 as the person who spoke for the Divine Will. It was here that Guo Pu's image as an infallible diviner came into being.
2. Wang Dun, who had been involved in the ascension of Emperor Yuan, attempted to exploit Guo Pu's divination but killed Guo Pu when he failed to

meet with his expected success. After the quelling of Wang Dun's rebellion there were discussions over the punishment of those involved, and on those occasions Guo Pu was seen as representative of the people who had been compelled to serve Wang Dun. Guo Pu was further portrayed as a sorcerer who had transcended even death, which was based on his image as a diviner acquired in the revival period during Emperor Yuan's reign.

This image of a superhuman Guo Pu having come into being, that image took on a life of its own and spawned the kind of absurd tales that appear in the *Sou Shen Ji* 搜神記. At the same time, the original intent for talking about Guo Pu was forgotten.

Yuan Zhen 元稹 and the stream of Zeng-nei-shi 贈內詩

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Although Yuan Zhen 元稹 is one of the most celebrated poets of the mid-Tang 中唐 period and has been ranked with Bai Ju-yi 白居易, his poems have not been noticed except the Dao-wang-shi 悼亡詩. The Dao-wang-shi is a kind of poem that expresses regret over the death of his wife, and was begun by Pan Yue 潘岳 of the Jin 晉 dynasty. Yuan Zhen has written thirty-three poems for his first wife Wei Cong's 韋叢 death, but he wrote only less than ten poems for her and his second wife Pei Shu 裴淑 while they were alive. In fact, in this period, many other poets, especially his lifelong friend Bai Ju-yi, have often dedicated poems to their wives, and we can call these poems Zeng-nei-shi. In this paper I analyse the character of Yuan Zhen's poems by comparing his Zeng-nei-shi with the other poets'.

The beginning of Zeng-nei-shi was written under similar conditions such as Pan Yue's Nei-gu-shi 內顧詩, which was written down when he separated from his wife. For this reason, the poetical ways and the feelings of the poem were similar to his Dao-wang-shi. Both of them express his feelings and we can not recognize the wife's feelings or her character from the poem. With the progress of civilization, the poets gradually pay attention to describe their home life in their poems. Particularly it was Bai Ju-yi who did not only describe his harmonious household, but also describe the communication between he and his wife in his work.

On the other hand, although Yuan Zhen has described his wife's character

more realistically, his description is different from the others poets'. He wrote these poems only when his family life met difficulties. For example, when he had to leave the capital in order to fulfil his duty, his wife told him that she did not want to leave, then he wrote a poem to persuade her. We know Yuan Zhen did not have Bai Ju-yi's Zhong-yin 中隱 spirit and he never wrote poems like Bai Ju-yi's Xian-shi-shi 閑適詩. Therefore, his Zeng-nei-shi, the poem about his home life also depicts several vexations like his sad Dao-wang-shi.

Aspects of adopting Buddhist literature in Su Shi's 蘇軾 poetry
——mostly about “*Vimalakīrti Sūtra*” 『維摩經』
and “*Śuramgama Sūtra*” 『楞嚴經』 ——

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At the middle of the Northern Song 北宋 dynasty, most of literary bureaucrats were found of not only Confucianism and Taoism but also Buddhism. They got a lot of new knowledge from Buddhist literature and monks, and included these knowledge in their poetry. Su Shi, one of the typical literary bureaucrats of that time, was no exception to this trend. Studying about the influence of Buddhism to Su Shi is indispensable to have a greater understanding of his literature and thought.

In Su Shi's poetry, there are numbers of the expressions which have their origins in Buddhist literature. Among them, most notable ones are adaptations of “*Vimalakīrti Sūtra*” and “*Śuramgama Sūtra*” which are deeply related to the southern school of the Chan sect 南宗禪. In his youthful days, Su Shi looked for new possibility of poetic expression in the fables of “*Vimalakīrti Sūtra*”. But in later days, he was affected by “*Śuramgama Sūtra*”, and interested in the problem of accepting various kinds of sensation and keeping serenity of his mind. And then, during his last years in the southern area of the country, Su Shi thought deeply about this problem, and in the end, described the reflection on the serene surface of the water as a symbol of his purified soul.

History of Zheng zhen-sun 鄭鎮孫 and
the *Zhi-shuo tong-lüe* (直說通略), the last volume

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The style in the *Zhi-shuo tong-lüe* spontaneously reminds readers of the existence of Chinese History written in Mongolian. In fact, when Qa'an, prince, or Qans, sons of the nobility learned Chinese history, they used Mongolian version of the *Zi-zhi tong-jian* 資治通鑑 as textbook. From around 1300, under the rule of Dai-on yeke mongγol ulus, historical books began to be published actively, with which readers could compactly look out on from the beginning of the world to Song dynasty and Jin dynasty. Similarly, under the rule of Hülegü ulus, *Jāmi' al Tawārikh* (collection of Histories) written in Persian were edited with Prime Minister Rashīd al-Dīn as leader. The second part of the book describes histories of countries except Mongolia, and one of them is *Tārikh-i Khitāi* (History of China). The *Zhi-shuo tong-lüe* was also edited in such international trend of the times.

According to the preface written in Zheng zhen-sun himself, the *Zhi-shuo tong-lüe* is mainly the extraction of sentences in the *Zi-zhi tong-jian*. Besides, by using various books such as the *Wai-ji* 外紀, he reasoned what remote ages had been, and appended that to the fore part and the records of Song, Liao, and Jin dynasty to the hind. As a matter of fact, he used the *Ji-gu Lu* 稽古錄 as well as the *Zi-zhi tong-jian*, and after the description of each era, he invariably quote Su-ma guang's 司馬光 comment on successive emperors. With reference to Liao period, the *Qi-dan-guo zhi* 契丹國志 was used besides the *Zi-zhi tong-jian*. With regard to Song and Jin period, to my surprise, they are almost consistent with the *Shi-ba-shi-lüe* 十八史略. As for description of other periods, the *Shi-ba-shi-lüe* also had a great influence on them. Two facts characterize the *Zhi-shuo tong-lüe*. First, its format is anadote stories of successive emperors and peoples around them. Second, description of nomadic tribes is far more than former Chinese History. Judging from its contents, there is every possibility that the *Zhi-shuo tong-lüe* was used for educating Qa'an and the Crown Princes. On the other hand, the *Zhi-shuo tong-lüe* have many description which bears strong resemblance to the scripts of ping-hua and za-ju 雜劇 in the same period. There is room for reexamining the publication of ping-hua textbook.

Anyway, it is certain that the *Zhi-shuo tong-lüe* will become a precious

material in the field of literature, linguistics, and history. It is desirable that the *Zhi-shuo tong-lüe* is published in just the state as it was by organs which own it.

Criticism of Husband's Murder

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“Sha Fu (husband murdering)”, a novel written in 1982 by Li Ang, an active woman novelist of Taiwan, has been translated into several languages. The book has shocked the world; the heroine in the story kills her husband for his abusive sexual behaviors. “Sha Fu” is often regarded as a Feminist novel. But If we take some peculiar images of “Sha Fu” into account, the conventional reading does not seem to be incisive enough. The aim of this paper is to consider these peculiar images and reevaluate the nature “Sha Fu” and some of its implications.

In the story the most remarkable characteristic of the murder is that, at the very moment of the act, the wife imagines herself not killing her husband but butchering a pig. Contrary to popular opinions, this odd vision seems to suggest the murder being more than a revenge on her violent husband. It's related to a few sexual images threading throughout the entire novel. First, let us examine the wife's sexual consciousness by looking at her dreams. From menarche until marriage, she has been having the dream of a large pillar and some blood. And after marriage, her dreams start to be consisted of food and the same kind of blood. It seems the pillar is not only a symbol of penis but also represents the pillar to which her mother was tied when raped by a soldier. Both descriptions of the blood are thick and dark red, reminiscent of her own menstruation and the blood oozing from pig dishes, both of which she dreads. In contrast to the wife, the husband gets pleasure from butchering pigs. Seeing blood splashing out of the neck of a pig gives him the same pleasure he gets from sex. In the story whenever the husband rapes his wife, he feels pleasure and the image of splashing blood comes to mind. The wife, however, is petrified and sees, instead of fresh blood, blood that is thick and dark red. Their emotions and mental images form a stark contrast.

At the scene of murder to the tail end of the story, the image of splashing

fresh blood emerges in the wife's mind for the very first time. During the murder she sees the face of the soldier, then fresh blood gushing out of a pig's neck. The blood then suddenly transforms into the pillar which has repeatedly appeared in her dreams. At last the pillar changes back into fresh blood and splashes towards all directions. After cutting her husband's body into pieces, she cooks for herself, eats until full, and sleeps soundly without any nightmares concerning the dark red blood.

“Sha Fu” is not a mere Feminist novel, given the images of blood and the pig. As Feminist ideology develops over the years, the conventional aim that's been attributed to this book has lost its power. In “Sha Fu”, Li Ang not only writes from a traditional feminist perspective but also vividly described the primitive nature of mankind, which is strongly tied to sexual desires. “Sha Fu” has made a breakthrough in Feminist literature and created another possible writing path for future feminist writers.

TRANSLATIONS AND NOTES:

Zhuzi yulei, Lunwen 5

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

REVIEWS:

KIRISHIMA Kaoruko : *Reflections on three poets of the Late Tang period* —
a comparative study of the works of Li-Shangyin, Wen-Tingyun and Du-Mu
—, 1998

AIKOH Hiroshi, Kyôto Women's University.

MISCELLANEOUS:

Studies of Chinese Poetry in America——from 1962 to 1996, Part 2-I

——William H. Niehauser, Jr., University of Wisconsin

SELECTIVE ABSTRACT OF RECENT WORKS