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Verbs of perception in poems

—From the analysis of poems of Tao Yuan ming 陶淵明
and Xie Ling yun 謝靈運—

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When we use verbs of perception, we have to think about the delicate nuances between verbs which have similar meanings, for example between “shi 視” and “jian 見”, between “ting 聽” and “wen 聞”, and so on. “shi 視” and “ting 聽” are usually used to express the action of perception with intention, to the contrary “jian 見” and “wen 聞” are used to express the state of perception without intention. Therefore, I call the former verbs “verbs of active perception” and the latter “verbs of passive perception”.

In this paper I will show how Tao Yuan ming and Xie Ling yun composed their poems by distinguishing meanings between these verbs and how important these distinctions are in creating their poetic world.

In those poems that the verbs of active perception are used we can observe that the poets perceived the object whose existence stood opposite to their existence. So they could express their inside knowledge that they did not exist in the identical space with the object.

On the other hand, concerning the verbs of passive perception, we can feel that the poets existed in the identical space with what they perceived. So they could express the harmonious world which included not only themselves and the object but also everything around themselves.

These results show that both poets used different kind of verbs of perception effectively. Therefore, they could express the relation between themselves and objects in their poems.

Translated Plays and Their Theatrical Performances in the
History of Chinese Modern Drama
——In and after the Sino-Japanese War——

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The Sino-Japanese War from 1937 gave great influence upon Chinese modern drama 話劇, which had made marked progress in the past years. Owing to the long-drawn-out war, the quantity of publications and magazine sharply declined and as a result, the literary translations of foreign plays and their performances declined obviously.

During the war, China was divided into 3 parts: Japanese-occupied area 淪陷區, liberated area 解放區 and unoccupied area 大後方. Here we choose Shanghai 上海, Chongqing 重慶 and Guilin 桂林, Yan'an 延安 as the models of these 3 areas to investigate the performances of translated plays 翻譯劇. In Shanghai, modern drama got more new audiences than prewar period and its performance was very frequent. But there were few performances of translated plays in this period. The ripeness of creative plays 創作劇 resulted in the fact that translated plays were no longer needed as before and its existence just because of the increasing business.

In Yan'an, translations of foreign works were extremely few except of Soviet works. Under the adverse material conditions, plays of Moliere, Chekhov were performed on the stage of Yan'an mainly to train theatrical talents. However, after the rectification movement 延安整風 this kind of translated plays was no longer performed. It was replaced by realistic, political creative plays such as Yanggeju 秧歌劇 soon and this tendency spread all over the country after the war.

In Chongqing and Guilin, just like in Shanghai, performances of translated plays also declined and most of them were translated not at that time but in

prewar period. Although Shakespeare's works and Soviet plays were largely translated at that time, they were not performed timely. Amusing, interesting and dramatic translated plays were chosen to be performed in unoccupied area.

From the examination mentioned above, we have learned that mainly because of the maturity of creative plays, translated plays were no longer playing a leading role but instead a supporting role in Chinese modern drama. The performances of translated plays were almost due to the external factors such as business, competition among the theatrical companies and so on.

TRANSLATIONS AND NOTES:

Zhuzi yulei, Lunwen 6

— Hiroshi KÔZEN, Kyôto University. Yûko KIZU, Kyôto University.
Mareshi SAITÔ, National Institute of Japanese Literature.

REVIEWS:

Shigeru OKAMURA : A Study of the *Wen Xuan*, Iwanami, 1999

— Kazuto TOMINAGA, Hiroshima University.

MISCELLANEOUS:

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

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