

SUMMARIES
of
THE JOURNAL OF CHINESE LITERATURE
Volume LXVI
April, 2003
Edited by
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A Speech for What Cannot Be Spoken
—On the Problem of Language and Will of
Expression in the *Chuang-tzu* 莊子

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In spite of quite a few scholars have mentioned the thought of language in the *Chuang-tzu*, little attention has been given to the relationship of its linguistic thought and discourse. In the *Chuang-tzu's* case, that relationship is a serious problem. Because the authors of the *Chuang-tzu* basically have a negative opinion about expression in words; thus their discourse is always in danger of contradiction to their thoughts. This article aims to investigate how and why the *Chuang-tzu* tried to solve this problem, namely how to speak what cannot be spoken.

The *Chuang-tzu's* thought of language may be divided into two types, one is represented in the *Chi-wu-lun-p'ian* 齊物論篇, and the other is represented in the other chapters. The former almost denies that language can mean something; the latter denies language can express *Tao* 道, but other things can be expressed.

That classification is reflected also in its style of discourse. In the *Chi-wu-*

lun-p'ian, there are three remarkable styles. Firstly, by asking question and no answer, narrator ultimately does not make a decision on the meaning of his/her statement. Secondly, because of saying "try to speak" before speech, narrator intends to leave his/her negation for language on one side. Thirdly, there are often used characteristic accumulation, and in comparison with the style of the Lao-tzu 老子, the Chuang-tzu's such a style leads to be called it "verbosity." Those rhetoric are almost only appeared in *Chi-wu-lun-p'ian*, but instead of them, the other chapters have two especial styles: using unique allegory and making some expression mediums like song take the place of language.

In the *Chuang-tzu*, there are some various styles as mentioned above, and most of them can be considered as methods for speaking what cannot be spoken. Although such a trial is so difficult, the authors continued trying. Why they were not silent? Finally, we examine their motivation of expression and thoughts of speech from the following two points of view: to analyze comments about the speech and expression in the *Chuang-tzu*, and to compare with the *Kung-sun-lung-tzu* 公孫龍子 that resembles in expression style.

"Tian-yuan 田園" and Time

—A Study of Tao Yuan-ming 陶淵明's *Gui-qu-lai-xi Ci* 歸去來兮辭

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Gui-qu-lai-xi Ci 歸去來兮辭 written by Tao Yuan-ming 陶淵明 is a famous work in Chinese literature. In this work, he declares a determination to return to "Tian-yuan 田園" and to live his life there. However we do not understand it still enough as one literary work. This article attempts to discuss *Gui-qu-lai-xi Ci* itself. For example, the word of Tian-yuan which is the stage of this work, has been avoided as use for poetry so far. The reason for this is that this word means agriculture. Also, there is *Gui-tian Fu* 歸田賦 by written Zhang Heng 張衡 which is often called the early work of *Gui-qu-lai-xi Ci*, but the stage of this work is not "Tian-yuan" and the time is different from *Gui-qu-lai-xi Ci*.

This article points out features about *Gui-qu-lai-xi Ci* as a literary work. First, this work steps on the end rhyme, and changes it four times with various techniques. Therefore, that ensures the continuity of the structure with-

out making paragraphs. Second, the preface of *Gui-qu-lai-xi Ci* has a role which gives reality. The preface contains a lot of proper nouns, and is described concretely compared with the body of it. The existence of the preface connects this work with the life of the poet, Tao Yuan-ming. Third, in this work, the nature of time changes irreversible into eternity. The change is deeply related with the appearance of two boats in the work. These features keep the balance and it is necessary that it does not lack one. Only this balance is presented in *Gui-qu-lai-xi Ci* as a new literature that exceeds already existing ones.

The Historical Change of the Meaning of “看 kan” in Poetries during the Six Dynasties

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“看” is the most general term that meant “look” without expressing how to look, in Tang poems. However, the word represented only “look upward” or “look far away” in literary works during the Han dynasty, though in spoken language the word had the same meaning as now.

The usage of the word in poems was changed during the Six Dynasties. We can see the primary changes in Wu ge 吳歌 and Xi qu 西曲, and Yue fu 樂府 made by Bao Zhao 鮑照. In these songs, the meaning of “看” was affected by the spoken language. Later, poets of Qi 齊 and Liang 梁 dynasties put “看” to practical use in love poems, which prevailed the usage in other kinds of poems.

Admonitory lectures on *the Sacred Edict*

—Languages for enlightenment during the Qing dynasty—

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Kangxi's 康熙帝 *the Sacred Edict* 聖諭, which was composed of sixteen maxims, is considered to follow the form and contents of *the Liuyu* 六諭 (six maxims) in the Ming 明 dynasty. Since *the Sacred Edict* was issued in 1670,

on the first and fifteenth of each month, the people were given admonitory lectures on *the Sacred Edict* just as *the Liuyu* was lectured in the Ming. Yongzheng 雍正帝 added a lot of common fables organinated in orthodox Confucianism to *the Sacred Edict*, and rewrote it in classical Chinese 文言, The new version of *the Sacred Edict*, which was named *Shengyu Guangxun* 聖諭廣訓 was issued in 1724. During the Qing 清 dynasty, the court ordered all of local governors to lecture the people *the Sacred Edict*, and they contrived the effective ways to give lectures. One of their efforts was the local publication of several commentaries on *the Sacred Edict* in vernacular styles 白話. The commentary written by Wang Youpu 王又樸 in 1726 was well known and very significant.

Wang's work was practically useful for lectures, because it paraphrased *Shengyu Guangxun* very well. In explaining about sixteen maxims, Wang employed a drama-play or storytelling style to make his commentary attractive. On the other hand, for lecturers and readers, the talk, dialogues, and conversations in Wang's colloquial style could be easily translated into different dialects. This function of mediating different dialects was similar to that *guanhua* 官話 as a vehicle language had in China and its surrounding areas.

REVIEWS:

Yasushi ÔKI: A study of Feng Menglong's *Shange*, 2003, Keiso-shobo
Noriko ITÔ, Nara Women's University

SELECTIVE ABSTRACTS OF RECENT WORKS