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A study of the acknowledgment in Six dynasties

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In the Six dynasties (六朝) and Liao (梁) dynasty, the acknowledgement became so popular to show the appreciation when present was sent. This kind of acknowledgement style is the typical pian-wen (駢文) that used parallel phrase and reference. However the writers didn't aim at expressing the characters of them. They used formed style to show how fine the gift they got is and the honor they felt when they received the gift. In the circumstance of their noble salon, yong-wu-shi (詠物詩) was so famous as literary work as well as acknowledgement was so representative of salon literature. Comparing with the narrative style of yong-wu-shi, the acknowledgement is the epic style working that praised the present and the relevant behavior.

Firstly writers didn't show us how glad they felt after accepting gifts and reason why they were sent. Afterward the trend was shifted to show their gladness and reasons. The change of situation was thought to be linked to the collapse of the noble salon of 六朝. It can be said that the acknowledgement of Six dynasties was the special literature style created in that period.

Yong-shi shi 詠史詩 in the Late-Tang period

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This paper is intended as an investigation of features of Yong-shi shi in the Late-Tang period. Though numerous attempts have been made to describe the character of each famous poets, such as Tu Mu 杜牧, Li Shang-yin 李商隱, Wen Ting-yun 溫庭筠, little attention has been given to the general tendency in this period. Therefore, by considering features of Yong-shi shi, I attempted to make it clear.

Yong-shi shi is the most traditional genre in Chinese literature. Before Tang period, many Yong-shi shi were written by various poets, we can find some common features. The most important factor of these is the expression of reverence that is shown for historical persons. Into the Tang dynasty, Yong-shi shi become more intellectual. Bai Ju-yi 白居易's and Liu Zong-yuan 柳宗元's Yong-shi shi are characterized by expressing their own opinion or interpretation on historical persons. This growing tendency to intelligence has been continued in the Late-Tang period. In this period, compared with former works, those were lacking in certain ways, in the expression of reverence and personal feelings. Irony, paradox and wit were indispensable vehicles of expression. Namely, instead of feelings, intellectual factors become more important.

This tendency was continued into the Song dynasty.

The Shadow Of A Woman

—How did Zhou Zuoren accomplish
a departure for his writing life?—

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As you know, Zhou Zuoren (周作人 1885-1967) was one of the person who created new literature in modern China. He had become a pioneer in many fields, such as folklore, juvenile literature, and new poetry in May Fourth era and so on among over sixty years of his writing life. Although he didn't produce any systematic achievements, yet especially in writings about women or sexology accounted for considerable quantities—it is no exaggeration to say

that it was his lifetime work; there were indeed a few years of blanks.

In May of 1904, at the time he was 19 years old and spending his adolescence in Nanjing as a student of Nanjing Shuishi Xuetang (南京水師學堂), he had thrown himself into the literary world by contributing to a magazine, called 《Nüji shijie 女子世界》. By 1907, the year, that is, when last volume of 《Nüji Shijie》 was out, he had published 10 writings in this magazine in total. He had kept the same assertion, which was “First of all, all Chinese women must be the Unknown Outstanding Woman”, throughout this time. Indeed, to make China strong, “Appear the Unknown Heroes before making Well-known Heroes” was the ruling propaganda of the time, which was made by Liang Qichao (梁啟超). At that time, Liang used to be extremely influential to the youth in China, and Zhou Zuoren was under his influence without exception. We can easily find Liang’s influence, not only in Zhou’s way of thinking but also in his style. Liang wrote many writings on women, but in his writings to enlighten women, he asserted “Well-known Outstanding Women”, such as Mrs. Roland, Jeanne d’Arc. Nevertheless, Zhou Zuoren agitated “Unknown Outstanding Women” on the contrary. These matter of facts had been noticed or pointed out so far as just a biographical matter, but why did Zhou Zuoren have to accomplish his departure for writing in the enlightenment magazine for women by pretending to be a girl—he used two girls’ name called “Pingyun 萍雲” and “Biluo 碧羅”—? (Actually, very few women really could understand those discourses or influenced by these ideals, because there was a problem of lack of literacy. Therefore, the cases that many men who contributed to magazines for women, used women’s name were quite popular during the last period of Qing dynasty.) The background was left to be unsaid, but in order to understand Zhou’s attitude toward women in his writings, which were to make ever since, more deeply, it seemed necessary to figure it out. The purpose of this thesis is to elucidate the facts and his motivation which is lying in back of his starting, mainly focus on Zhou’s writings in 《Nüzi Shijie》.

Consider this problem from various writings he wrote, such as diary of Nanjing days, essay on his unrequited love entitled as 《Yu yuan 娛園》 that was written in 1920’s, and reminiscences (『知堂回想錄』), we can see the shadow of a woman over his discourses in 《Nüji Shijie》 and especially in a novel entitled as 《Huangji 荒磯》, a translation from Conan Doyle’s 《The Man From Archangel》 that Zhou published on《Nüji Shijie》 vol. 14, 15 in 1905. The woman who Zhou became infatuated was his cousin Li Yongping (鄺永平)—as you can see, Zhou named himself as Pingyun by borrowing from her name. She married to a fiancée against her will and suffered from a cruel life

with husband's family, and died, having been at a loss what to do but only to cry. From these points of view, in series of Zhou's writings in 《Nüji shijie》 were thoroughly dedicated to her. Unknown Outstanding Women that he had enhanced that much were antitheses to the reality of Li Yongping herself and her pitiable marriage. We must understand Zhou's painful and heart-rending longings from his writings of those days. It was she, led Zhou Zuoren to the discourses on women or Eros for his lifetime.

The Rhetoric of "Immortality"

——Hu Shi's Cosmopolitanism and its
relationship with Bai-hua shi (白話詩) ——

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Today Hu Shi is well known as the major player in the Literary Revolution. His important idea of new literature had been already proposed and argued with his friends, when he stayed in Cornell and Columbia University (1911-1917). The aim of this paper is to trace the argument in those days, and examine its political implication. Hu's diary written in America tells us his remarkable action of writing various topics, and one notes one of the important problems to him was to resolve the conflict between patriotism and cosmopolitanism. As an idealistic cosmopolitan, Hu tried to mediate the both and give priority to the latter, because cosmopolitanism would cause the peace or the cooperation to ease the international struggle. Hu was at first the heir to the heritage of the nationalism ideologue Liang Qichao, but in the end, from Hu's viewpoint, to be cosmopolitan was not contradictory to loving his country.

There was also another problem which caused an argument among them: the conflict between Chinese classical language (wen-yan) supported by Mei Guangdi and vernacular language (bai-hua) supported by Hu Shi. In order to criticize the privilege of classical poetry written in bai-hua. But after he returned to China, he still had to argue with conservatives who condemned his new style. Hu then proposed the characteristic theory of poetry, which had great relationship with secular communication rather than sublime messages. His perspective of poetry was also related with cosmopolitanism, and his rhetoric of justification of cosmopolitanism had a strong resemblance to that of bai-hua. His major essay "Immortality" theorized the rhetoric. In this essay, he

proposed a new universal theory, “Social Immortality”, instead of the philosophy of Confucianism. Using poetic metaphor, he tried to not only change traditional legitimacy but also define immortality as the universe in which everything exists. Therefore the range of communication he thought infinitely extended from individual to humanity, from the past to the future. And whether conscious or not, his idea in “Immortality” was widely shared among May-Fourth writers.

Influence of Du Fu 杜甫’s poetry around the Korea 高麗 Dynasty poetical circles, with focus on Li Kuibao 李奎報

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In this study, the author tried to clarify when Du Fu 杜甫’s poetry began to be accepted in the Korea 高麗 Dynasty poetical circles and how it influenced them. Especially, the focus is placed on Li Kuibao 李奎報 (1168 ~ 1241) a typical poet in the middle term of Korea Dynasty (1170 ~ 1259).

It is not clear about when Du Fu’s anthology was transmitted. About mid-12century, Du Fu’s name was seen for the first time. Lin Chun 林椿 (1148 ~ 1186) who was active before Li Kuibao, evaluates Du Fu’s poetry as a typical example of poetry. However, most of Lin Chun’s comments on Du Fu and his works were based on story of poetry 詩話 and individual collections of works in North Song 北宋 Dynasty. From this, we can see that Korea Dynasty received Du Fu’s poetry influence of its evaluation in North Song poetical circles.

In Li Kuibao, it is possible to see concrete aspects that he read Du Fu’s anthology directly unlike poets before him. He studied Du Fu’s expression technique, mimicked Du Fu’s verse intentionally at times, and applied them to actual poem writing. Moreover, in the poems composed off hand he often used Du Fu’s verses. In addition, he imitated Du Fu’s 16 poems with a related in the grass temple 草堂 of Du Fu, using 次韻 technique.

These works of Li Kuibao that clearly show the influence of Du Fu’s poetry were written when he was about 30 years old. It is understood that Du Fu’s poetry was already the target of study among some poets in Korea at the end of 12th century. However, though Du Fu was evaluated as the highest poet, it is difficult to say that his poetry had deeply infiltrated the Korea poetical circles because Li Kuibao had added some notes in the parts where he used Du

Fu's poetry. Moreover, while 次韻 after the poetry of So Dongpo 蘇東坡 was frequently done in groups, no other poets tried 次韻 to Du Fu's poetry. This shows that Du Fu's poetry was far less popular than that of So Dongpo's.

REVIEWS:

Masuhisa AKAI: A Study on the Mid Tang World of Poetry

——Hiroshi AIKOH, Kyoto Women's University

I Lo-fen: Observation, Description, Appreciation

——Yoji ASAMI, Osaka University

MISCELLANEOUS:

Some Aspects of Tang Literature Studies in China

——DONG Naibin, Shanghai University

Translated by Hiroshi AIKOH, Kyoto Women's University

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