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The Development of the Forms and Narrative Functions of
the *dingzhen* 頂眞 mode
——from the Book of Songs to Chinese Narrative Poetry
in the Han, Wei, and the Six Dynasties——

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The *dingzhen* 頂眞 mode is one of the rhetorical devices in Chinese poetry. This paper aims at investigating the important role of the *dingzhen* mode in Chinese narrative poetry. For a better understanding of the artistic accomplishment of narrative poetry, it is very useful to study the *dingzhen* mode on its distinctive form and narrative function.

The use of the *dingzhen* mode was found very early on in the Book of Songs (*Shijing* 詩經) and about which its usage has been seen as the formative model of “the forms of the *dingzhen* mode” and “the narrative function”. In the Han 漢, Wei 魏, and the Six dynasties, the use of the *dingzhen* mode accomplished a substantial development. It comprises six narrative functions. First, it makes the narration in a more natural and fluent flow; as well as the sentimental elements in a circling format. Second, it emphasizes a particular emotion or philosophical feelings. Third, it helps the shift of scene, content,

and object. Forth, it helps the change of narrative voice. Fifth, it works as a connection between prologue and text. Sixth, it helps the change of narrative speed within a poem. In this paper, we will focus on several ancient-style poetry (*gushi* 古詩) and ballads (*yuefu* 樂府) from the period mentioned above, to analyze the characteristics of the *dingzhen* mode.

A Study on the Production of “Sanguozhi Yanyi 三國志演義”
——From the Comparison between Jiaqing edition
and Ye Fengchun editron 葉逢春本

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“Sanguozhi Yanyi 三國志演義”, has two kinds of texts that belongs in two different group. When we compare Ye Fengchun edition 葉逢春本 and Jiaqing edition 嘉靖本, that represent each group, sentences of Jiaqing edition are legible, while in sentences of Ye Fengchun edition there are a lot of defects. Therefore, it seems that Ye Fengchun edition is the one near the old text, and Jiaqing edition is the one that the correction was added to an old text.

The level of the difference admitted between sentences of Ye Fengchun edition and Jiaqing edition is greatly different according to the part. There are a lot of differences in the latter half while the difference is few in the first half, and the difference grows in the side plots while the difference of the part where Liu Bei 劉備 is taken an active parts is few. This might show the process of production of “Sanguo Yanyi”. The part where the difference is few might be the parts produced early, and the parts where a lot of differences exist be the parts inserted back.

There is no part where sentences are corresponding at all though it is presumed that “Sanguozhi Pinghua 三國志平話” is a prototype of “Sanguozhi Yanyi”. This is because the text that was lost now existed between “Sanguozhi Pinghua” and “Sanguozhi Yanyi”. And, the parts where the difference between Ye-Fengchun edition and Jiaqing edition is few is the parts where most exists also in “Sanguozhi Pinghua”. Perhaps, a prototype of “Sanguozhi Yanyi” text is made based on “Sanguozhi Pinghua”, and then, by adding the episode, and improving sentences legibly, “Sanguozhi Yanyi” was produced. Ye Fengchun edition might be in the state of the stage where the shape of “Sanguozhi Yanyi” was settled, and Jiaqing edition be in the state of the stage

where sentences were improved.

Commentaries on “A Brief History of Chinese Fiction” XXV : Novels of Erudition in the Ching Dynasty

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Annotations on Lu-xun’s “Zhongguo xiaoshuo shilüe”. The main purpose of this paper is to elucidate the text by Lu-xun’s own words and references. For this reason I adopted the principle that the notes on the text be given from Lu-xun’s works if possible. I also used some materials he must have seen—books, magazines and other articles—but that only when they were helpful to clarify the background of the text. As for other materials later than the text, I used them to correct his apparent errors.

The influence of Su Dongpo 蘇東坡’s poetry within the poetical circles of the Korea 高麗 Dynasty, focusing on the traffic of the Envoy and the transmission process of Su Dongpo 蘇東坡’s anthology

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In this study, the author has attempted to clarify when Su Dongpo 蘇東坡 (蘇軾, 1036-1101)’s anthology was first accepted in the Korea 高麗 Dynasty. First, The author reexamined the time as well as the process by which Su Dongpo’s existence had come to be known in the Korea Dynasty. The transmission process of Su Dongpo’s anthology and the exact nature of the transmitted anthology were concretely verified, while the following facts were clarified.

Su Dongpo’s existence came to be known to the Korea Dynasty for the first time in virtue of the mission of Jin Liangjian 金良鑑’s party, who went to North Song 北宋 Dynasty in the 6th year of Xining 熙寧 (1073) and returned home the following year. This mission sent their gift present to Su Dongpo, who worked for Hangzhou 杭州 as Tongpan 通判 at that time, and

received a letter of thanks. This fact was confirmed through Su Dongpo's prose.

Jin Fushi 金富軾 (1075-1151) 's father Jin Jin 金覲 had discovered Su Dongpo and his brothers' existence through the mission of Jin Liangjian party's before going to the North Song 北宋 Dynasty. It was presumed that Jin Jin's two sons (the third son Fushi 富軾, who was born in 1075, and the fourth son Fuzhe 富轍, who was born in 1079) were named after Su Shi 蘇軾, and Su Zhe 蘇轍. Such a presumption corresponds with the record "He had respect for them." found in 『宣和奉使高麗圖經』.

Su Dongpo's anthology was transmitted to the Korea Dynasty for the first time by the mission of Cui Siliang 崔思諒 's party, who went to the North Song Dynasty in the 9th year of Xining 熙寧 (1076). Such a fact is known through the record in Su Song 蘇頌 's writing "When Korea's mission passed in Hangzhou, they bought Su Dongpo's collection of poetry in the market"

The anthology of Su Dongpo which Cui Siliang 崔思諒 's party had bought was 『錢塘集』, which was arbitrarily published in the 7th year of Xining 熙寧 (1074) by the bookstore. It is collection of Su Dongpo's works when he was in service in Hangzhou. Such a fact is known through 『烏臺詩案』, which is a the collection of records relating to the '烏臺詩案 event', which occurred in the 2th year of Wengfeng 元豐 (1079).

There was suppression of Su Dongpo's anthology in the King Huizong 徽宗 (1100-1125) period, and his anthology was burnt in the North Song Dynasty. At that time, Quan Shi 權適 (1094-1146) had gone to the North Song Dynasty to study. However, after ten years, he criticized the North Song politicians and King Huizong, saying "Though Su Dongpo's anthology was incinerated for political reasons in the North Song Dynasty, his fame spread even to the Korea Dynasty, and will never disappear." Through Quan Shi's sentence, we can know that Su Dongpo's poetry and prose became popular in the Korea Dynasty at that time.

REVIEWS:

Tetsumi MURAKAMI: *Studies on Ci : in Suuthern-Song period*

—Seiya UCHIYAMA, Waseda University

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