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Du Fu and Heptasyllabic Regulated Verse:
Especially His Poems Written in Unconventional Metre

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A sequence of eight poems in heptasyllabic regulated verse entitled “*Autumn Meditations*” (“*Qiuxing*” 秋興), composed by Du Fu 杜甫 in his final years, is highly rated as a masterpiece in which the form of regulated verse and poetic sentiment are in perfect harmony. Generally speaking, the later Du Fu’s poems in heptasyllabic regulated verse were written, including these eight poems, the greater their reputation, and Du Fu is considered to have reached an almost perfect state of poetic creativity in his final years. It is true that he aimed to perfect heptasyllabic regulated verse as a sophisticated verse form, but this represents no more than one side of his intentions for heptasyllabic regulated verse.

Regulated verse is a form of verse in which rules governing the use of level and deflected syllables, syllabic patterns in adjacent lines, and parallel constructions are systematically observed, and although Du Fu worked rigorously to refine the heptasyllabic regulated verse form, at the same time he also undertook experiments that completely undermined its rules. These were his

poems that did not follow conventional rules of prosody, which are known as *aotishi* 拗體詩. These poems are characterized by the use of unconventional metre that would appear to completely ignore the tonal prosody of regulated verse.

In the history of Chinese poetry, an awareness of the existence of four tones in the Chinese language emerged during the Six Dynasties, and eventually methods were devised for artificially regulating the four tones to give poems a particular rhythm. By the Tang period, the four tones had been divided into the level tone and the deflected tones (rising, departing, and entering), and the prosody of regulated verse, with its different patterns of level and deflected syllables, was born. While making every effort to refine the format of heptasyllabic regulated verse, which still had only a short history, Du Fu could also be said to have undertaken experiments with the *aotishi* to deliberately deviate from artificial tonal rhythm and restore the natural rhythms of old-style poetry. However, the *aotishi* was not a return to the unconstrained old style of poetry, but represented a new poetic order that allowed freedom in the use of level and deflected syllables but partially reflected the distinctions between the four tones at the ends of odd-numbered lines. Du Fu continued experimenting with the *aotishi* throughout his life.

Controlled Anomie:

Du Fu's 杜甫 "Skewed" Seven-syllabic Verses 七言拗律

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Du Fu is known as the most significant Tang poet who completed the style of seven-syllabic regulated verse, presenting the prosodic rules through his several writings concretely. Although, this elaborate style was occasionally broken down by Du Fu himself, then he created an original style of the "skewed" seven-syllabic "regulated" verses such as: "*The Highest Tower of White Emperor Castle* 白帝城最高樓." Some critics postulated that these "skewed" verses were not completed perfectly because Du Fu was becoming indifferent to meter, but this explanation cannot account for the very strict rhyme scheme seen in the "skewed" verses. The author argues that the poet was weaved the "skewed" prosodic pattern in cautious and intentional man-

ner, it was a “controlled Anomie.” The “skewed” verses were the fruit of a kind of poetic linguistic experiment for Du Fu himself. He would have considered that his “*Autumn Meditations, eight poems* 秋興八首”, “*Generals, five poems* 諸將五首” and “*Poetic Thoughts on Ancient Sites, five poems* 詠懷古跡五首” were his own best seven-syllabic regulated verses.

On Du Fu’s Poverty

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From early on, a great deal has been written on the subject of poverty. In the *Analects*, while Confucius expresses reverence for those who preserve their internal integrity, unaffected by external factors such as poverty or low station, he does not assert that there is value within poverty itself. In later ages, however, some began to conceive of poverty as a noble way of life, enabling them to assuage the misery that resulted from their straitened circumstances. Tao Yuanming’s “*Seven poems on Impoverished Gentlemen*” (*Yong pin shi qi shou*) is a representative example of this development, for in this sequence, the poet introduces examples of men of old who maintained a noble way of life amid their poverty, suggesting a parallel between his own circumstances and those of such forebears.

Du Fu was also a poet who was ultimately unable to escape from poverty, but his expressions of this reality show a major difference from his predecessors. Throughout his life, Du Fu was consistent in never attempting to portray poverty or low social station as a pure and noble way of life, but we can also detect some changes in his expression over time.

During the period when he was seeking office, it was common for him to portray his poverty in exaggerated terms as a way to solicit support. His “*Going from the Capital to Fengxian; Expressing My Feelings in 500 graphs*” (*Zi jing fu Fengxian xian yong huai wu bai zi*) is a poem that marks a transition for Du Fu; from this point forward, his personal life begins to enter into his poetry. Du Fu’s poverty had caused the deaths by starvation of his own child, but he expanded the limits of his imagination to include common people who were suffering from even more dire forms of deprivation. There are examples of poems by Bo Juyi in which the poet introduces the examples of

others less fortunate in order to cheer himself up, but in these cases the purpose is clearly stated to be consolation. Moreover, whereas the individuals whom Bo Juyi introduces are specific acquaintances from the world around him, Du Fu instead shows a broader concern for humanity in general.

In “*Song When Drunk*” (*Zuishi ge*) and “*Song When My Thatch Roof was Destroyed by Autumn Winds*” (*Maowu wei qiufeng suo po ge*), we can see a kind of masochistic humor wherein Du Fu caricatures his own desperate poverty. Shifting his miserable actuality into the domain of humor allows Du Fu to create an expressive world distinct from that reality.

In these poems Du Fu composes about poverty, there is none of the traditional conceptualization by which impoverished circumstances are transformed into a refined purity of the spirit. Rather, in both the imaginative gesture toward others and the caricatured representation of the self we can see the distinctive characteristics of Du Fu’s expression, developing in directions not previously explored.

Discussion of Du Fu’s Poems about Social Intercourse

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Social intercourse is a very important issue and hasn’t yet to get the attention of academic circles about Du Fu’s poems. Social intercourse means reluctant and unavoidable civilities. So, comprehension of the ancient people about social intercourse tended to stick to affinity-disaffinity relationship with communication object and corresponding attitude differences. Du Fu’s Poems had excellent performance in this respect. In addition, because of essentially emotional emptiness of poems about social intercourse, the identity, which named “*Zi Zhan Di Bu* 自占地步” by predecessors, was especially needed to establish, and Du Fu also did a good job in this respect. His words related closely to the identity of the other, used corresponding style, feeling of balance was very accurate, and kept his own dignity in association with dignitaries. His artistic skills were influential in later generations.

Du Fu's Poems in Qinzhou

KOMINAMI Ichirō, Sen-oku Hakuko Kan

There is a great difference between Du Fu's poems of the early and the later period. This change occurred in Huazhou, when after being demoted by the central government he voluntarily resigned from his government post. At that time, he had already given up trying to realize his ideals through politics. After he had left Huazhou, he went to Qinzhou near the western frontier. In Qinzhou he searched for a new way of creating literature, and found it in the new point of view where he perceived himself to be in a symbiotic relationship with nature, which differed from the writing based on righteousness typical of the previous period. Du Fu left Qinzhou and subsequently wandered in the Sichuan and Jiannan regions. This travel resulted in many excellent poems of the later period which are characterized by the new point of view on literature created in Qinzhou.

The Third Poem of Du Fu's "*Yong Huai Gu Ji Wu Shou Shi*": The Development of the Image of Wang Zhaojun and Bai Juyi's Succession

NISHIMURA Fumiko

Du Fu 杜甫, a poet of the Grand Tang period, wrote his "*Yong Huai Gu Ji Wu Shou Shi* 詠懷古跡五首" in 766 (Da li 1 大曆元年) at the age of fifty-five. This series of five poems take its subject matter from ancient relics that had been scattered in the Three Gorges 三峽, the upper reaches of the Chang Jiang 長江, and from the temple of Zhuge Kongming 諸葛孔明廟. In this paper, I would like to present my view on the third poem of the series. The precise date of the poems' production remains uncertain: Du Fu dwelt at that time in Kuizhou 夔州, Fengjie County 奉節縣, Sichuan Province 四川省.

By featuring the relic of Zhaojun Village 昭君村, the third poem deals with the tragic life of Wang Zhaojun 王昭君, a woman of the imperial harem, who was married to a ruler of the Xiongnu 匈奴 in the period of Early Han Dynasty. I pay close attention to Du Fu's use of poetic diction and representations

such as “Ming Fei 明妃,” “bird messenger of Fairy God-mother 青鳥,” “the soul of moonlight 月夜魂,” and “sing the story in a foreign language with a Chinese lute 琵琶作胡語.” My special focus is also on his employment of a style that marks a significant divergence from the tradition of pre-Tang folk songs and ballads 樂府詩 developed around the image of Wang Zhaojun — the form of seven-character *lü shi*, characteristic of modern style. In my view, Du Fu’s works played a catalytic role in the expanding development from the prevalent pre-Tang style into the modern style; this new tradition was succeeded, among others, by Bai Juyi 白居易.

Recreating Memory: Reading Du Fu’s 杜甫 “*Jiang Han*” 江漢

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This paper offers a reading of Du Fu’s “*Jiang Han*” 江漢 that places the poem in the context of Du Fu’s unending desire to serve in the government. It argues that the poem can be divided into two parts: the first four lines which almost formulaically depict Du Fu’s plight as he floats down the Yangzi, sick, impoverished, and depressed; and the last four lines which find our bard revived. It focuses on the allusive resonances and reverberations of the expression *lao ma* 老馬 (old horse) in the final couplet, intending to show Du Fu’s continued belief that in old age he could help direct good government in the Tang capital.

In addition to a fuller understanding of this particular poem, this pellucid reading also provides an insight into how Du Fu composed poetry. Although this poet sometimes wrote down what he observed and then reacted to that emotionally (in the traditional *jing* 景 *qing* 情 format, much like the “diary entry” Owen posits), his observations often seem to have triggered depictions of a similar scene in earlier poems from his mental corpus. Such a scene, presented through allusions, was in turn intended to direct readers to the extended meaning of the poem. To ignore these extended meanings was often to miss the poet’s point. To restore it is to “provide the reader with access to the inner state of the poet via a shared pathway,” that pathway leading through the common mental corpus. This will allow us to understand Tang poetry as Huang Tingjian and many traditional commentators argue it was

written and should be read.

This method postulates that a reverse textual archaeology often functioned in Tang poetic composition. In writing a poem, Tang poets often reached into the past (usually through a text he had read and memorized) to create an echo or resonance to an earlier text — in essence an allusion. Indeed, in Chinese verse, with the long tradition of repeated revivals of antiquity, the importance of memorization, the repressive political structure which encouraged allegory, and the very early concept of *yi zai yan wai* 意在言外, resonances in a poem readily heighten meaning. This is essentially what William Empson in his now classic *Seven Types of Ambiguity* called the “second type of ambiguity.” Unveiling resonances and allusions proves equally effective in reading Tang poetry, prose, historical texts, and even Tang.

On Du Fu's Failure of Arranging a Marriage

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In his later years Du Fu wrote the poem entitled “*Song Dali Feng Zhubu Wulang, qinshi bu he, que fu Tongzhou, Zhubu qian Langzhou xianzi, yu yu Zhubu pingzhang Zhengshi nüzi, chui yu nacai, Zhengshi bofu Jingshu zhi, nüzi yi xu tazü, qinshi sui ting*” (送大理封主簿五郎親事不合, 却赴通州, 主簿前閩州賢子, 余與主簿平章鄭氏女子, 垂欲納采, 鄭氏伯父京書至, 女子已許他族, 親事遂停).

The title translates into: I see off Dalisi Zhubu Mr Feng, whose marriage has been canceled, so he has decided to go to Tongzhou. He is the son of ex-prefectural governor of Sichuan Langzhou. I have arranged his marriage with Zheng's daughter. But as betrothal presents were going to be exchanged between the two families, the letter of Zheng's uncle from Chang'an arrived, which said “It had already been decided that our daughter was to marry someone else.” So this match has been canceled.

In this paper I intend to show the background of Du Fu's writing of this poem, such as marriage customs of Tang Dynasty, the aristocratic pedigree of Du clan etc.

Du Fu as a Shanren

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Shanren (山人, mountain people) originally referred to hermits or immortals that live reclusively in mountainous regions, but later its meaning extended to intellectuals who live in urban area, and maintain their livings by being mainly herbalists, charlatans or fortune-tellers, and perform in the gesture of immortals. These Shanren emerged in the Tang dynasty and were flourished in the late Ming period.

This paper focuses on the portrayal of herbal medicine in Du Fu's poetry, in particular the possibility that Du Fu maintained his livelihood by being an herbalist after he resigned from the government post in Huazhou 華州. This paper also examines the livelihood of other Shanren who were related to Du Fu, and points out that although neither Du Fu nor others regarded Du as a Shanren, his lifestyle resembled that of Shanren in those days. In conclusion, this paper provides a hypothesis on the circumstances of Du Fu after his resignation.

Tao Yuan-ming in the Poetry of Du Fu

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How did Du Fu (712-770) see Tao Yuan-ming (365-427), one of the most excellent poets before the Tang Dynasty? Judging from references in Du Fu's poetry, he looked at Tao Yuan-ming and his contemporary Xie Ling-yun (385-433) in a positive way. He regarded Tao Yuan-ming as a representative poet, distinguished for his drinking and seclusion; this view did not change through his whole life. If we examine his favorable comments on Cao Zhi (192-232), who was a poet preceding Tao Yuan-ming, however, we will see that Du Fu's evaluation of Cao Zhi was exceptional, and almost close to extolment. Why is it that while considering Cao Zhi the greatest poet ever, Du Fu also gave Tao Yuan-ming a high evaluation? This is probably related to Du Fu's literary view. He thought that it was important not to rank past poetry and learn from what was ranked highest, but to take all outstanding works as models. Such a

humble posture formed the basis of his evaluation of Tao Yuan-ming.

Scenes of Rain:
The Influence of Du Fu on Chen Yuyi's Poems on Rain

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In classical Chinese literature, poems on the subject of rain started to appear during the Six-Dynasties period. Those poems were basically about farming and weather, and they can be broadly divided into two patterns; first, those that describe “suffering from rain” (*ku yu* 苦雨) and lament over long rains causing poor harvests, and second, those that describe “rejoicing over rain” (*xi yu* 喜雨) and cheer rain producing rich harvests.

In the Tang period, Du Fu (712-770) brought several new dimensions to the descriptions of rain in poetry. First, Du Fu devoted himself to writing poems on the subject of rain, and he wrote far more poems on the subject than other contemporary poets. Second, Du Fu began to develop a new notion in poetics, namely that rain brings inspiration for poets, an idea that was adopted by other poets. The most notable feature of the poems that Du Fu wrote on rain, however, is that he took an interest in the serious problems facing society, such as wars and the suffering of the common people, while still adhering to the traditional two patterns of “suffering from rain” and “rejoicing over rain.” Especially in his later works, the interior aspect of the poet and the outer world harmonized with each other, creating a symbolic world that integrates Du Fu's ironic self-presentation in the poetry into scenes of rain. A typical example is the poem “*Rainy View from the Western Apartment*” (*Xige yuwang* 西閣雨望).

Later, in the period between the end of the Northern Song Dynasty and the beginning of the Southern Song Dynasty at the early twelfth century, the poet Chen Yuyi (1090-1138) also wrote many poems on rain, just as Du Fu did. During the first half of Chen's life, he was strongly influenced by the Jiangxi School 江西詩派 as evidenced by his use of techniques such as classical allusion, poetic diction, and couplet, and he was already skilled at imitating Du Fu's works by interweaving the predecessor poet's verses with his own.

When the Jingkang Incident 靖康之變 broke out in 1126, leading to the col-

lapse of the Northern Song Dynasty, Chen Yuyi roamed around South China to stay away from the war. In the second half of his life, Chen Yuyi realized the true value of Du Fu's late poetry after going through a bitter experience similar to what Du Fu had experienced in the An-Shi Rebellion 安史之亂, and he changed his poetry style. Chen Yuyi began to use extremely symbolic images in his poems on rain while also projecting in his scenes of rain the "patriotism" that he had inside him. However, Chen Yuyi describes his sorrow deeply and quietly, as seen in the poem "*In the Rain*" (*Yuzhong* 雨中), rather than the irony and self-mockery that Du Fu described.

Spring and Wulai

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Tu Fu 杜甫, a famous poet of the T'ang 唐 dynasty, once wrote the line "無賴春色到江亭" in his C'hêngtu 成都 days. Before that, however, the word *wulai* 無賴 had never been used to modify the word *spring* 春. *Wulai*, normally a word to describe a man's character, means "dishonest" or "untrustworthy". It would appear that this modifier, which has a negative connotation, does not fit in with the beauty of spring, but most probably Tu Fu tried to inspire a new life as poetic diction into *wulai*. In addition, the poet described some spring plants as "顛狂柳絮隨風去, 輕薄桃花逐水流" and "多事紅花映白花." *Tienk'uang* 顛狂, *ch'ingpo* 輕薄, and *toshih* 多事 also had negative implications before Tu Fu.

Another important point to note is that "無賴春色" is considered a type of personification, and the same holds for "顛狂柳絮", "輕薄桃花", and "多事紅花." These examples of personification, however, do not simply show his affinity with nature, but reflect his ambivalent feeling toward spring, because he might have felt that spring had unilaterally only been praised before him. Thus it is concluded that Tu Fu, as a poet, achieved a new level of poetic expression in his C'hêngtu days.

The Genealogy of “the Exploration into the Spring”: Formation of the Image of Du Fu 杜甫 in the Popular Culture

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About both of the Yuan Zaju 元雜劇 and the theater of Ming 明 dynasty, “the exploration into the spring” (You chun 遊春) in Qujiang chi 曲江池 is an important theme about Du Fu, and many quotations of Du Fu’s “*Qujiang, two poems* 曲江二首” can be seen in the Yuan Zaju. Many poetry entitled the “*Du Fu You Chun* 杜甫遊春” also can be seen in the works of the intellectual after Song 宋 dynasty. There, Du Fu who rides on a donkey on a bridge becomes a subject matter. That such poetry was made originates in the “*Du Fu You Chun*” having been an important motif of drawing. However, a bridge and a donkey seldom come out in Du Fu’s poetry. On the other hand, There are also many poetry and dramas which connected the Ba 灞 bridge and the donkey to Meng Haoran 孟浩然. These facts cause from the famous fact which Zheng Qing 鄭擘 said the poet must ride a donkey in snow beside a bridge to make poetry, and it was thought that Du Fu corresponded to the poet at the beginning, but It changes to Meng Haoran behind, and about Du Fu, an image called the poet who rides on a donkey is connected with “*Qujiang, two poems,*” and is considered that “You chun” in Qujiang chi became an important theme.

Personal Critiques and Interpretations of Du Fu in the Joseon Dynasty

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During the five hundred years of the Joseon Dynasty, Du Fu’s poetry were widely shared among people in all classes of the society and occupied the highest position in the field of poetry. Explanations and translations for Du Fu’s poetry were made into different versions by people in the royal family and the general public. However, despite Lee Sik’s 李植 *Du Shi Pi Jie* 杜詩批解, which provided his personal critiques and interpretations for Du Fu’s poetry, there were a great lack of personal interpretations of Du Fu’s work in the academic circle. Based on a wide variety of researches among all the existing

documents in the Joseon Dynasty, this article has provided six pieces of work: namely, *Du Lü Zhu Ping* 杜律注評 by Sung Moonjoon 成文濬, *Du Shi Pai Lü Ji Jie* 杜詩排律集解 by Park Taesoon 朴泰淳, *Du Shi Bu Zhu* 杜詩補注 by Seo Haejo 徐海朝, *Du Shi Lue Shuo* 杜詩略說 by Lee Choongik 李忠翊, and Kim Hae 金楷, Lee Myeonnul's 李勉訥 Interpretation of Du Fu. This article has provided detailed investigations into the times of the authors, the characteristics of their interpretations, and social influences upon the later periods. In this sense, it has offered valuable resources of the spread of Du's poetry in the Joseon Dynasty.