

SUMMARIES
of
THE JOURNAL OF CHINESE LITERATURE
Volume LXXXV
October, 2014
Edited by
Department of Chinese Language and Literature
Faculty of Letters
Kyôto University

Niu (紐) in Early Medieval China from the Perspectives
of Chinese Historical Phonology and Versification

SIU Chunho, Kyôto University

The Recent Style Prosody, consisting of the binary opposition of the level (*ping*, 平) and deflected (*ze*, 仄) tones, has gained a prominent position amongst the study of versification. Yet the origins of the bifurcation of the four tones and the imposition of tonal rules on couplets remain unknown to scholars. This dissertation attempts to examine the origins and reception of prosodic and phonological terms adopted from the 4th to 9th centuries, with the aid of Siddham and Sanskrit corpora.

This paper provides a detailed explanation on the possible origin and development of *Niu* (紐), a significant term adopted in the realms of Chinese Historical Phonology and Versification, particularly “Eight Defects” (八病) mentioned in *Bunkyôhifuron*. The three Definitions of *Zhengniu* (正紐) *Pangniu* (傍紐) found in *Bunkyôhifuron* should be regarded as a late development, whereas the pseudo equivalent *Daniu* (大紐) and *Xiaoniu* (小紐) correspond to an earlier usage usually attributed to Shen Yue. Through a careful examination of Sanskrit texts, the author has come to the conclusion that Mair and Mei’s identification of *Niu* with *bandha* (pattern poetry) is questionable; on the contrary, *Niu* is an exact

counterpart of the term *yamaka* (repetition of syllables) in Sanskrit Poetics. As opposed to Sanskrit corpus which treats *yamaka* as euphony (*śabdālaṃkāra*), the Pāli Text *Subodhālaṅkāra* shares common features with the “Eight Defects” that regard *Niṅ* as a prosodic defect (*doṣa*). It is reasonable to argue that the concept of *yamaka* was borrowed from a Prakrit secular tradition other than Classical Sanskrit Poetics.

The Poetic Image of “Flowers in the Rain”:
The Influence of Du Fu on Chen Yuyi’s poems on rain, Part 2

MIDORIKAWA Hideki, Kyōto University

Classical Chinese literature uses an abundant variety of expressions concerning rain; in particular, Du Fu 杜甫(712–770) and Chen Yuyi 陳與義(1090–1138) produced a number of rain-themed poems. This paper discusses the relationship between the two poets and their mutual influences by mainly focusing on the combined use of the poetic images of rain and flowers.

In the late Six Dynasties period, poets not only used traditional themes such as “suffering from rain” (*ku yu* 苦雨) and “rejoicing over rain” (*xi yu* 喜雨), but also began to produce more poems on thoughts and emotions conjured up by elaborate descriptions of the beauty of rain itself. During the process of exploring such new expressions, the poets began to use the image of “flowers in the rain.” Du Fu, a Tang-period poet, who particularly loved this image, used it at a sophisticated level of expression.

The “flowers in the rain” depicted in Du Fu’s poetry can be broadly divided into two types. The first type depicts vivid flowers drenched in rain. In this type of poetry, like the poem “Facing the Rain at Qujiang Pond” 曲江對雨, the flowers are often described as an alluring, sensual, and beautiful woman, and during the mid- to late Tang Dynasty period, they were linked with the image of crab apple flowers. The second type depicts flowers that are exposed to rains and are damaged. The most important example is the poem “Sighing over the Autumn Rains”(first of three) 秋雨歎三首其一. The “flowers in the rain” in this work have double meaning; they symbolize not only the noble spirit that faces hardships but also the sorrow of being beaten by the power of harsh nature and

being left to one's own devices.

Chen Yuyi, a Southern Song poet, inherited the image of the “flowers in the rain,” that was established by Du Fu, while simultaneously attempting to restructure it as a unique literary world. In his representative poems such as “*In the Rain, Facing Wine by the Courtyard, where Crab Apples Remain Unwithered by the Rain*” 雨中對酒庭下海棠經雨不謝 and “*Spring Chill*” 春寒, he used personification to describe the crab apples standing alone, while being drenched in rain, and projected the circumstances of his own life onto them. In other words, when depicting the “flowers in the rain,” Chen Yuyi did not maintain the embodiment of an alluring woman in his poetry, but rather converted them into symbols of the unyielding spirit and the strong will of a haggard old poet. This method of expression also demonstrates Chen Yuyi's way of self-recognition, which involves depicting his own self through objectification.

The Exchanges of Poetry Beyond the Sea:
Mr. Long Yusheng and Prof. Yoshikawa/Prof. Ogawa

FUKAZAWA Kazuyuki

In this paper I analyze the hitherto little known exchanges of poetry between the Chinese finest researcher of poetry and excellent classical poet Long Yusheng 龍榆生 and Professors in the Department of Chinese Literature at Kyôto University, Yoshikawa Kôjirô 吉川幸次郎 and Ogawa Tamaki 小川環樹 in the postwar period. The correspondence started in the Chinese poetry magazine which Mr. Imazeki Tempô 今關天彭 edited in 1954 after it was founded by the government of the People's Republic of China and ended just before the Cultural Revolution. It demonstrates clearly that the Japanese professors had achieved a high level of writing ability in Chinese and competence in the composition of poetry in the classical style and that the three formed a literary circle, comparable to those formed by the Chinese literati in the past.

TRANSLATION AND NOTES:

Jin-lou-zi (by Xiao Yi) Part 5

—KÔZEN Hiroshi

REVIEWS:

In Commemoration of its 1300th Anniversary: A Collection of Research Papers on Du Fu, edited by MATSUBARA Akira. Tôkyô: Kenbun Shuppan, 2013

—ENDÔ Seiki, Meikai University

SELECTIVE ABSTRACT OF RECENT WORKS