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On the Revision of Huang Zunxian's *Riben zashishi*

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This article starts with the version of Huang Zunxian (黃遵憲)'s *Riben zashishi* 日本雜事詩 (Poems on miscellaneous subjects from Japan). It compares the first version (published in 1879) with the ninth version (published in 1898), which is the author's final version. The article then analyzes reasons that led the author Huang Zunxian to revising *Riben zashishi*. The problem of piracy is one of the reasons. Also, Huang Zunxian still considers that the first version of *Riben zashishi* as immature. A third reason is that his mind has changed from believing in both the traditionalism and modernity to believing solely in modernity, as he confessed in his preface.

This article also points out that most of the previous researches discussed the version of *Riben zashishi* are based on the last reason mentioned above. However, the problem of this approach is that it neglects the possibility that the author may be untruthful and that the text might be ambiguous. By analyzing the preface of *Riben zashishi*, this article lists the contradictions found in the preface. Huang Zunxian pointed out his own mistakes, while leaving some of these mentioned mistakes in the poems uncorrected. This article attempts to prove that this contradiction was deliberately created by Huang Zunxian in order to arouse

readers' curiosity. For Huang Zunxian, although his past poems are immature, he makes readers mistakenly think that the reason for his poems' immaturity is because of his past belief in traditionalism, not because of his past literary performance skill.

To prove that Huang Zunxian hid original intention behind the text, this article compares the first and ninth editions of *Riben zashishi*. In addition, *Riben guozhi* 日本國志 (Treatises on Japan), published in 1890 between these two editions, is also the comparison object discussed in this article. It turns out that the revision of *Riben zashishi* is inconsistent with what is said in the preface. In revising *Riben zashishi*, Huang Zunxian did not remove his praise for traditionalism in the poems. In the poems where he describes modernity, he also retained his doubts about the modernity. Such a attitude can be found in the first and ninth editions of *Riben zashishi*, as well as in the *Riben guozhi*.

Huang Zunxian's attitude did not shift from traditionalism to modernity. Instead, from the beginning to the end, he held his standpoint which is a compromise between traditionalism and modernity. Huang Zunxian was in a political environment of dichotomy which only allowed you to either adheres to traditionalism or accept modernity. Therefore, he pretended to shift his attitude in order to retain attention. He can then use the publication of the ninth edition to emphasize once again what he had already declared in the first edition - a compromise between tradition and present.

## The Evaluation of the Novels Seen in the “Wakoku Sangen”:

### Based on the Editor's Preface

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“Wakoku Sangen”和刻三言, that is, *Shôsetsu seigen* 小説精言 (published in 1743), *Shôsetsu kigen* 小説奇言 (1753), edited by Oka Hakku 岡白駒, and *Shôsetsu suigen* 小説粹言 (1758) edited by Sawada Issai 澤田一齋, are put guiding marks for rendering Chinese into Japanese on short stories selected from “Sanyan Erpai” 三言二拍. “Sanyan Erpai” greatly contributed to the development of Japanese literature, and “Wakoku Sangen” is recognized as an early example of its acceptance. This article, based on the preface of *Shôsetsu seigen* and *Shôset-*

*su suigen*, seeks to explore selection criteria for “Wakoku Sangen” recording and the method of evaluating novels by editors.

First, I point out that the beginning of Hakku’s preface was based on the preface of the *Jingu qiguan* 今古奇觀, selection of “Sanyan Erpai”, and examine the possibility that the work selection criteria of *Jingu qiguan* influenced “Wakoku Sangen”. From the preface and the nature of the collected works, it can be confirmed that when choosing a work from “Sanyan Erpai”, the editor of *Jingu qiguan* focuses on whether the work is realistic or not. It is also presumed that he tried to educate his readers using works depicting the world close to his readers. When analyzing Hakku’s preface and the works in *Shôsetsu seigen* and *Shôsetsu kigen*, it is guessed that Hakku placed great importance on the reality of the work, as in *Jingu qiguan*. It is probable that Hakku sympathized with the novel’s evaluation by the editor of *Jingu qiguan*, but it is presumed that he had been influenced by *Wenxin diaolong* 文心雕龍. *Wenxin diaolong*, which places Confucian scripture at the top of the writing, does not approve of drawing supernatural things; unnatural phenomena; spirits and demons. Hakku, who read this book from an early age and worked on many commentaries on the scriptures, was probably greatly influenced by this idea. Next, judging from the preface of *Shôsetsu suigen* and the nature of the works, it is presumed that Issai evaluated unrealistic works. Comparing the end of the preface to Hakku and Issai, it seems that Hakku thought Chinese colloquial novel as things to learn, Issai thought it as things to enjoy reading.

Finally, I turn our attention to *Hanabusa sôshi* 英草紙, the first adaptation of “Sanyan Erpai”. This was published at the same time as “Wakoku Sangen”. It is presumed that the author, Tsuga Teishô 都賀庭鐘, evaluated the unrealistic work as well as Issai. It is probably at this time that the novel written in colloquial Chinese, which have begun to be used as teaching materials for Chinese, turned into something that can be enjoyed. I think that “Wakoku Sangen” can be evaluated as a signal of changes in the acceptance of Chinese colloquial novel in the Edo period.

## TRANSLATION AND NOTES:

*Jin-lou-zi* (by Xiao Yi) Part 13

—KÔZEN Hiroshi

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## SELECTIVE ABSTRACT OF RECENT WORKS