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**JAPANESE STUDIES ON
CHINESE LITERATURE
1973-1983**

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The period under examination here, from 1973 to 1983, shows a more intensified level of activity than the previous decade, and one in which a considerable degree of progress is in evidence over the entire range of Japanese scholarship on Chinese literature. Such progress is especially clear in studies of modern Chinese literature, both in a widening of the range of treatment and a deepening in content. There are three main reasons for this. First, there is the improvement in political relations between Japan and China during the decade, with a concomitant increase in scholarly exchange between the two countries. Since 1972, when a Sino-Japanese Joint Statement was signed, academic exchanges between the two countries have gradually increased. With the new situation ushered in by the conclusion of the China-Japan Peace and Friendship Treaty in 1978, the interchange of scholars between the two countries and of research materials and publications has flourished. Second, in 1976 the Chinese Cultural Revolution ended. The previous control exerted over the whole of Chinese society by the "Gang of Four" came to a conclusion, and the academic world, like other areas in the society, suddenly came to life, lending impetus to both research and literary creation. This greatly affected Chinese literature studies in Japan, especially of modern literature. Third, in Japan, both the improvement in relations between the two countries and the shift in Chinese domestic politics triggered a broad interest in China on every level of Japanese society, prompting a veritable "China boom." Among the wide variety of China-related books and monographs that appeared, many that were published on Chinese literature -- studies, translations, and introductory works -- gained a wide audience.

An enormous number of publications on Chinese literature appeared during the period being surveyed, but one feature of the decade is how many of the works are fundamental tools of research: collections of materials, bibliographies, and concordances or indexes. Only a fraction of these works are listed in the bibliography appended to this overview, because they total nearly fifty for the period, the various kinds of indexes and concordances alone comprising about thirty of the number. Some will be cited below where appropriate.

This survey will follow the customary division of Chinese literature into pre-modern and modern categories, and will treat periods, genres, and individual authors in the two respectively. But this is only a rough framework, and studies covering several fields will be cited as occasion demands.

Pre-modern Chinese Literature

Starting with studies of classical Chinese literature, our attention is first directed to the pre-Ch'in, Ch'in, and Han period. Although studies over the decade have continued to focus on the areas of mythology, Shih-ching 詩經, and Ch'u-tz'u 楚辭 studies, researchers in oracle bone and bronze inscriptions have opened up new facets of study. Being basically philologists or archaeologists of China, they have investigated the customs and ceremonies of early Chinese by deciphering ancient Chinese script, and with this as a basis, have attempted to throw light on how ancient Chinese literature took shape. Representative of these studies are the ones by SHIRAKAWA Shizuka [68, 69] and AKATSUKA Kiyoshi [1]. SHIRAKAWA searched out the original configuration of thought and belief on the part of ancient Chinese and extended his comparative cultural study to the entire range of early Chinese literature. AKATSUKA threw new light on the religious practices of the ancient Ch'u 楚 region as part of his discussion of the way the unusual form of the "Li sao" (On Encountering Trouble) poem in the Ch'u-tz'u took shape. Studies of mythology include the one by KOMINAMI Ichirō [30], in which he draws on the results of recent archaeological excavations to clarify the original shape and later development of the image of the Queen Mother of the West (Hsi-wang-mu), a figure central to ancient Chinese belief. Elsewhere, in a book entitled Soji (or Ch'u-tz'u; Tokyo: Chikuma Shobō, 1973, Chūgoku Shibun-sen, no. 6), KOMINAMI outlined the relationship between early Chinese religious views and literature.

Regarding the "Kuo-feng" 國風 or "Airs of the States" section of the Shih-ching, KANŌ Yoshimitsu [28] classified several basic structures in the songs through his perception that paradigmatic form is the formal distinguishing feature of the series. SUZUKI Shūji [72], studying the Shih-ching from the view that the songs relate significantly to the life of early Chinese, focused on those same or similar expressions in the odes that appear frequently in the anthology. Among other attempts to clarify the literary nature of the work by investigating the form of its verbal expression is the one by OKAMURA Shigeru [56]. He argues that the "Chū sung" (In Praise of the Orange Tree) poem in the Ch'u-tz'u, the formation of which has traditionally been considered problematical, displays a shift in the work from the recitation form of the "Li sao" to a song form. Such interest in the form of verbal expression is found not only in the field of early Chinese literature. It is a theme common to the entire field, appearing frequently in studies of Chinese literature of later ages as well.

Over the Wei, Chin, and Six Dynasties period, there were outstanding advances in the study of literary criticism. HAYASHIDA Shinnosuke [13], KŌZEN Hiroshi [32, 33], TAKAGI Masakazu [74], and MORINO Shigeo [48] clarified the central theories (and their antitheses) in Six Dynasties aesthetics, by analysing the formation and development of critical standards for evaluating and critiquing poetry and prose.

Among studies that treat individual literary figures of the period are the outstanding ones on the landscape poet Hsieh Ling-yün, including those by OBI Kōichi [53] and SHIMURA Ryōji [67]. A feature common to

these studies is an interest in verbal expression, especially in poetic diction and poetic imagery. SATŌ Tamotsu [64] discussed one important image in Chinese poetry, that of the "tower" (lou 樓). The scholar who especially stressed the importance of studying verbal expression in the literature of the period, urging more refined studies, was YOSHIKAWA Kōjirō [85]. One of the most important contributions in the area of verbal expression is that of FURUTA Keiichi [7], who did a comprehensive study of the fundamental rhetorical technique of Chinese prose and poetry, namely, parallelism. Six Dynasties prose and poetic writing are the main focus of his attention, but his remarks extend to the whole of classical Chinese literature. ISHIKAWA Tadahisa [19], continuing his examination of the relationship between the life and literature of Six Dynasties poets, argued that the significance of the "Lan-t'ing Gathering" to literary history is in its being a precursor to the landscape poetry of Hsieh Ling-yün. IRITANI Sensuke [16] analysed the lineage of the relatively few love poems in China by outlining the nature of P'an Yüeh's "Laments for My Dead Wife" (Tao-wang shih) and tracing its development into the T'ang poem genre. In his comparative study of the world of the Peach Blossom Spring in Chinese literature and utopias in European literature, HAGA Tōru [8] investigated both the differences between the two cultures and the circumstances peculiar to the formation of the Chinese ideal world; the result is a rare study in comparative culture by a non-China specialist, one that is of interest as a study of Chinese painting as well.

Yüeh-fu 樂府 ballads, of course, also date from the Wei, Chin, and Six Dynasties period, but research in that area has lagged comparatively behind. One whose work has continued to advance is MASUDA Kiyohide [43].

Another feature of the period is its fiction, an area in which MAENO Naoaki [36] and TAKEDA Akira [78] have been active. MAENO has carried out historical research not only on chih-kuai (describing anomalies) stories 志怪小說 but also on Chinese fiction as a whole. He has thrown light on the tradition by clarifying the relationship between transmitters and receivers of stories. TAKEDA's focus has been on explaining the taste for the strange on the part of the Chinese. In this, the fundamental interests of TAKEDA and MAENO are similar, even though MAENO [37] has dealt with other genres as well in his outline of Chinese literature.

Comprehensive discussion of the literature of the period is found in the work of SHIRAKAWA Shizuka [69], a book that undertakes to trace the development of individualism among literary figures of the age; a distinguishing feature of the work is the comparative contrasts made with ancient Japanese literature. One should also note the large number of reference tools for the period's literature that were edited over the decade. Individual indexes or concordances appeared for the poetry (or prose and poetry) of T'ao Yüan-ming 陶淵明 (1976), Lu Chi 陸機 (1976), Hsieh T'iao 謝朓 (1975), and Hsieh Ling-yün (1981), as well as a vocabulary for the Sou-shen chi 搜神記 collection of chih-kuai stories.

Japan has had a long tradition of research on literature of the Sui and T'ang period in China. The number of scholars is large and the types of research carried out diverse.

First, examining reference tools for the period, one notes that concordances appeared for the poetic corpus of the following T'ang poets: Chang Chi 張籍 (1976), Wen T'ing-yün 溫庭筠 (1977), Wang Wei 王維 (1978), Ts'en Shen 岑參 (1978), Meng Hao-jan 孟浩然 (1981), Li, Shang-yin 李商隱 (1981), and Wang Ch'ang-ling 王昌齡 (1983). An index to the titles of sections in the collected writings of Yüan Chen also appeared, compiled by HANABUSA Hideki and MAEKAWA Yukio [9].

Among studies of T'ang poetry, one tendency has been an increased attention paid to "minor" poets of the mid- and late-T'ang periods. But the main focus of research remains on the major figures, Li Po, Tu Fu, and Po Chü-yi 白居易, as well as Li Shang-yin. Research on Li Po is represented by MATSUURA Tomohisa [46], and on Tu Fu by KUROKAWA Yōichi [34] and YOSHIKAWA Kōjirō [84]. Whereas KUROKAWA's concern has been with the verbal expression in Tu Fu's poetry, YOSHIKAWA's series of volumes provide annotated commentaries on the poems; as such, they comprise the most detailed and richly suggestive commentaries on Tu Fu available. The annotation is particularly valuable for its investigation of the relationship between diction in the Wen-hsüan and Tu Fu's poetic expression. Unfortunately, the project of annotating Tu Fu's complete poetic corpus was interrupted by YOSHIKAWA's death in 1980.

Concerning Po Chü-yi, work on his collected writings, the Po-shih wen-chi 白氏文集, continues at the Research Institute for Humanistic Studies, Kyoto University. In March 1973, three volumes of revised text of the work were completed, the result of efforts made at restoring and reconstituting the text that include taking into account manuscript editions extant in Japan. Although only 21 of the 71 chüan in the Po-shih wen-chi have been completed, the pains taken at detailed editing are to be highly commended. HIRAOKA Takeo [15], the central figure of the editing group, also published related research. ŌTA Tsugio [62] published another in his series of studies of the Po-shih wen-chi, utilizing editions of the work extant in Japan.

Research on Li Shang-yin's poetry has been carried out by a group headed by ARAI Ken at the Research Institute for Humanistic Studies, Kyoto University. Much of their work has been occupied with editing and studying earlier translations and commentaries on the poems. Their published studies [5] are a significant contribution towards explicating the difficult-to-understand poetry of Li Shang-yin. Although only a part of their study on the seven-character chüeh-chü 七言絕句 is listed in the bibliography appended below, the same group--with its name changed from the "Li Shang-yin Study Seminar" to the "Seminar for Annotating Li Yi-shan's Seven-character Regulated Verse"--is continuing its work, annotating the poet's seven-character lü-shih 七言律詩. The first two published parts of the project appeared in Tōhō Gakuhō (nos. 53 and 54, dated 1981 and 1982) during the period covered by this survey, the following installments appearing in issues of the journal that came out later.

Other detailed studies of major T'ang poets include the following: Wang Wei by IRITANI Sensuke [17], Li Ho by HARADA Norio [10], and Meng Chiao by YAMANOUCI Masahiko [82]. Needless to say, particular concern is

paid in these studies to poetic language and forms of poetic expression. A similar interest is found in MATSUURA Tomohisa's [47] explication of the characteristics of poetic language in T'ang verse, as well as in studies by YAMANOUCI Masahiko [81] and SHIMIZU Shigeru [66]. Such studies of poetic diction, linguistic form, and poetic imagery are bound to increase in the future and become still more sophisticated. The advance of this kind of research is doubtless related to work carried out on earlier-mentioned concordances; the two flourish and advance together.

Research into the biographies of T'ang poets has gradually increased, there being the translation and annotation of composite biographical materials on T'ang poets by OGAWA Tamaki [54] and the comprehensive critical biographies by SUZUKI Shūji [71].

T'ang-dynasty fiction--namely, ch'uan-ch'i (tales of the remarkable) 伝奇小説--is the subject of a study of UCHIYAMA Chinari [80], whose work represents years of labour researching the formation, sources, and motifs of ch'uan-ch'i stories.

Researchers in Japan active in the study of the prose and shih-poetry of the Sung dynasty are by no means as numerous as those for the T'ang. And even though research is carried on concerning major literary figures like Su Shih 蘇軾 and Lu Yu 陸游, the picture is disappointing when looked at in the aggregate. The case is very different, however, for the study of the tz'u 詞 (song-poetry) genre, which developed from the mid-T'ang into the Sung; advances in this area are a distinguishing feature of the period under consideration. Representative of such scholarship is the work by MURAKAMI Tetsumi [49], which, along with his other book, Sōshi (or Sung "tz'u"; Tokyo: Chikuma Shobō, 1973, Chūgoku Shibun-sen, no. 21), played a large role in stimulating research in the area. One study among the burgeoning number in the field is that by AOYAMA Hiroshi [3], who has written several articles on tz'u song-poems collected in the Hua-chien chi.

Shih-hua 詩話 (talks on poetry) are another special feature of Sung literature, one which is the subject of a study by ARAI Ken [4] suggestive of the direction in which research on the period's shih-hua might proceed. The field is one which needs further attention.

By comparison, Sung-dynasty hua-pen 話本 (vernacular short stories) are a research area that has been well represented by scholarship in Japan. ŌTSUKA Hidetaka [63], who has also written several bibliographical works on post-Sung fiction, undertook a new documentary approach to the period's hua-pen.

Chinese fiction developed from the Sung-period hua-pen to the Ming-dynasty full-length vernacular novel. The person whose work most stands out as being unique in this field is NAKANO Miyoko [50, 51]. The subject of her research is not limited to Chinese fiction from the Sung to the Ming. Hers are deeply engaged studies that attempt, from the point of view of the fictional worlds so beloved by the mass of Chinese, to explain what distinguishes Chinese modes of thinking; as such, her studies form a kind of cultural history. Notably, NAKANO's book on the Hsi-yu chi [52], which begins discussion of the formation and transmission of the novel

with the birth of the image of its hero, Sun Wu-k'ung, proceeds to draw on scholarly findings in ethnology, mythology, and other related fields, such that a study of real scope is carried out. Other writing on the Hsi-yu chi includes articles by ISOBE Akira [20] and ŌTA Tatsuo [60, 61]. Together, they make this the most fruitful area of research for the decade in pre-modern fiction studies.

Research on drama, another form of mass appeal for the period from the Sung to the Ming, was carried out by IWAKI Hideo [25, 26] and HATANO Tarō [11]. In another work, HATANO [12] carried out a rare study of Ch'ing popular drama, an area in which he has produced numerous introductory studies and collections of materials.

One who has carried out similar research on drama, but at a level even closer to that of popular culture, is TANAKA Issei [79]. His detailed work, which focuses on the gathering and analysis of materials on the various regional dramas in the Ch'ing, is of great value, utilizing as it does on-site investigation of what little remains of local drama. Although the Chinese local drama tradition continues, it is gradually dying out, so investigation of its current state is a pressing issue. With this goal in mind, the Institute of Oriental Culture, University of Tokyo, set up a project and had research carried out on "Traditional Performing Arts by Overseas Chinese Groups in Southeast Asia." TANAKA Issei and ONOE Kanehide have been its mainstays. A preliminary investigation was carried out in 1979, the investigation proper taking place in 1980 and 1982, during which times a large number of materials were gathered. A paper authored by ONOE [58] is the project report, and both ONOE and TANAKA have published several works related to the undertaking.

Ming and Ch'ing dynasty prose and shih-poetry, which are the "orthodox" literary forms of the period, are one of the areas of Chinese literature neglected by Japanese scholarship. Nevertheless, YOKOTA Terutoshi [83] has made an outstanding contribution with his systematic studies of Ming literary theory. In addition to MAENO Naoaki's [35] bibliographical article on Yüan Hung-tao's poetic collections and their relationship to Japanese literature, another important publication on the period deserving of attention is IRIYA Yoshitaka's Mindai shibun (or Ming-dynasty Prose and Poetry); Tokyo: Chikuma Shobō, 1978, Chūgoku Shibun-sen, no. 23). With his considerable erudition on Buddhism, IRIYA [18] also ranged widely in presenting the views of Buddhism held by Chinese poets mostly of the T'ang and Sung, discussing the relation between Zen and poetry.

One of the few studies of such "orthodox" literary forms of the Ch'ing--prose and shih-poetry--is an article by KONDŌ Mitsuo [31]. With his wealth of knowledge about Ch'ing textual studies, he examined closely the literary views of intellectuals of the period. It is a valuable study, to be noted together with YOSHIKAWA Kōjirō's article on Ch'ien Ch'ien-yi 錢謙益 (Chūgoku Bungaku-hō 31 [March 1980]). One earnestly hopes that studies of Ch'ing-period traditional prose and poetry will increase and attract a large number of researchers. Since the Ch'ing dynasty marks the final stage in pre-modern Chinese literature, writings of the period in the (prose and shih-poetry) orthodox literary forms, as well as literary theory of the period, form a kind of summation of traditional

Chinese literature.

By contrast, the field of Ch'ing-dynasty vernacular fiction has been a lively one. Hung-lou meng studies have been numerous, there being quite a few scholars, beginning with ITŌ Sōhei [21], who have concerned themselves with the novel. A vocabulary for the work was also published (1974).

Modern Chinese Literature

The field of modern Chinese literature can be divided into two, modern literature and contemporary literature, the dividing line being the establishment of the People's Republic of China in 1949. Although, as alluded to earlier, it is the study of contemporary literature that has been most affected by recent political changes in China, the study of pre-1949 modern Chinese literature has also been considerably affected. For the study of both the pre- and post-1949 periods, Japanese scholarship on modern Chinese literature has reached an unprecedented stage. This scholarly activity reflects a number of changes in China since 1976, including the increased publication of all kinds of materials and research reports, the coming to life again in that country of creative activity, and the possibility for direct contact with Chinese writers.

Looking first at pre-1949 modern literature, one notes that, as before, research on Lu Hsün remains centerstage. FUJII Shōzō [6], ITŌ Toramaru [22, 23], MARUO Tsuneyoshi [38, 39], and MARUYAMA Noboru [42], as well as TAKADA Atsushi [73] and others, all engaged in interpreting the significance of Lu Hsün's writings, going into greater detail than earlier studies. If one is to identify the outstanding feature of Lu Hsün studies in Japan during the decade, it would be the digging out of various materials that Lu Hsün left in Japan. The Society for Investigating Material on Lu Hsün in Sendai [65] has done a signal service by combing widely for the most detailed of records; such work stands as a monument to modern Chinese literature studies in Japan. Similarly, having discovered Japanese-language notations to Ah Q cheng-chuan 阿Q正伝 (The True Story of Ah Q) that Lu Hsün presented to YAMAGAMI Masayoshi, MARUYAMA Noboru had them published in the September 1975 issue of Umi (a literary journal published by Chūō Kōronsha). The same type of research has been carried out by KITAOKA Masako in her masterly "Notes on Sources to Mo-lo-shih li-shuo 魔羅詩力說," which demonstrates a wide command of Japanese documents and European-language materials. (As her work is still in progress, it is not listed in the appended bibliography.) KITAOKA's research continues to be published in Yasō (Wild Grass), the organ of the Society for the Study of the Arts in China 中国文艺研究会, which published her work on Chapters 2-18 of the Mo-lo-shih li-shuo over the period from 1973 to 1982.

The anguish Chou Tso-jen, Lu Hsün's younger brother, suffered during the war against the Japanese is the subject of a biography by KIYAMA Hideo [29]. What should be noted is that in this research, too, records kept by Japanese who knew the author, as well as what was heard or said about him, have become an important resource. As there is a very close relationship between Japanese and Chinese modern literature, Japanese scholars have an

important role to perform in this regard. Typical of this are the contributions to Yü Ta-fu studies made jointly by ITŌ Toramaru, INABA Shōji, and SUZUKI Masao [24] and singly by SUZUKI Masao [70]. SUZUKI has included in his net material on Yü Ta-fu tracked down in Singapore and Malaysia.

Increasingly detailed studies of other modern authors appeared as well, including MATSUI Hiromi's [44] work on Mao Tun and KAMAYA Osamu's [27] on Chao Shu-li. The study of literature during the period of the war of resistance against the Japanese, beginning in the 1930s, has gradually increased and become more refined. MARUYAMA Noboru [41] pursued the significance of the Cultural Revolution from the point of view of research on 1930s literature. AKIYOSHI Kukio [2] systematically discussed aspects of the literary movements that frequently occurred in the 1930s. And OKADA Hideki [55], through comparative study of the image of women in works of the period, undertook to elucidate a fundamental characteristic of modern Chinese literature. These studies, which attempt to look at modern Chinese literature comprehensively, are evidence that the field has come of age.

Contemporary literature studies remain mostly limited to translations and introductory works, and Chinese writers and scholars cannot conceal a certain hesitancy or bewilderment. Books by TAKASHIMA Toshio [76, 77], though introductory in nature, are wide-ranging works with observant remarks about the entire contemporary literary scene. Literary activity in the China of today continues apace, but its proper evaluation awaits the future.

Modern Chinese literature studies, both of the pre- and post-1949 periods, are being energetically pursued in Japan by mostly younger scholars. The solid results of their labours will doubtless be appearing in the not-too-distant future.

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