

GEC1005 Final cheatsheet by wjb75

1 Weeks 7 , 8: Poetry and the Exchange of Literary Legends (Smith, Graham)

Poetry establishes a close relationship with language and served as an important object of cultural exchange between China and Japan in earlier times

1.1 Chinese poetry

Chinese poetry includes various sub-genres like Gushi (old poetry), Tangshi (Tang poetry), and Songci (Song poetry). Chinese poems are rhythmic, tonal, compact, chanted, and visual. The Book of Odes (Shijing), the earliest anthology, contains about 300 poems, some of which were chanted, sung, or danced.

The Tang Dynasty (618–907 CE) is considered the golden age of Chinese poetry, featuring world-famous poets like Li Bai (701–762), known for drinking and his short/long poems, and Du Fu (712–770), who lived through the An Lushan rebellion. Bai Juyi / Haku Rakuten - Hakushi Monju - multi-volume anthology brought back to Japan by Kentoushi Song of the pipa player; Song of the Everlasting Sorrow. Songci has some influence on Haiku poets, but were not composed in Japan.

1.2 Japanese Poetry

favours short forms, such as Tanka (5-7-5-7-7 rhythmic units) and the later Haiku (5-7-5 rhythmic units). Due to the multi-syllabic nature of Japanese words, a haiku may contain only four or five words.

Early poems are found in texts like Kojiki (712) and Nihon Shoki (720). The Manyōshū (late 8th century) contained 4500 poems, including chōka (long poems, up to 150 rhythmic units), though these were uncommon thereafter.

The Kokinshū (905), the first of 21 imperial anthologies, saw tanka become refined and "ossified" to elegant topics, excluding subjects like drinking. Haiku developed from linked verse (renga) and must include a Seasonal Word and a Cutting Word. Japanese poems (Uta = Song) were traditionally sung or chanted.

1.3 The Wakan Rōeishū (Ivo Smits Reading)

The Wakan Rōeishū (Japanese and Chinese Poems to Sing), compiled early in the eleventh century (sometime between 1004 and 1020) by Fujiwara no Kintō (966–1041), holds a special place among poetic collections.

- Content and Structure: The anthology contains over eight hundred poems, uniquely mixing fragments of Chinese poetry (written by Chinese, or kanshi written by Japanese) and complete Japanese waka. Kintō arranged the texts systematically by thematic categories, typically listing Chinese poems/couplets, then kanshi (poems in Chinese by Japanese), and finally waka. The collection is split into two volumes: Volume 1 covers the four seasons cyclically, while Volume 2 is

miscellaneous, including categories like literature, Buddhist matters, and the colour white.

- The Theme of Whiteness: The collection concludes with the unusual category "Whiteness" (haku). This category has sparked several interpretations, including:
 - It serves as a religious statement referencing the Buddhist notion of impermanence or associating white with the west, the direction of Amida Buddha's paradise.
 - It symbolizes Kintō's admiration for the Tang poet Bo Juyi ("Mr. White"), whose couplets were marked with the character for white in some manuscripts.
 - It suggests a cyclical structure, linking the white of snow/winter back to the white plum blossoms of early spring.
- Cultural Function: Although meant to be sung/chanted (rōei), Wakan Rōeishū became widely known as a primer for learning Chinese (kanbun) for young Japanese nobility. Its prominence led to numerous commentaries, focusing heavily on the Chinese couplets rather than the waka. Many Commentaries by Japanese monks. The oldest extant of these is Wakan roeishii shichiu (1161) by Shingyui (or Kakummyo). The best known monkish commentary by Eisai

1.4 The Yang Guifei Legend (Masako Graham Reading)

The lecture introduced the Song of Eternal Sorrow (Changheng) by the Tang poet Bai Juyi. Bai Juyi's fame and works spread across East Asia, including Korea and Japan, within his lifetime.

- Assimilation in Heian Japan: The Song of Everlasting Sorrow was read by the Japanese nobility and imperial court and became significantly popular in Japan. The poem, along with illustrations (screen paintings or smaki), translations, and derivative Japanese novels, firmly established the Yang Kwei-fei legend as a literary theme in Japan during the Heian Period (794–1185).
- Influence on Japanese Literature: The legend was frequently alluded to in seminal Japanese works like The Tale of Genji, where the hero's mother's plight is compared to that of Yang Kwei-fei. In later Japanese literature, the Yang Kwei-fei legend became deeply associated with the aesthetic concept of mono no aware—a pleasant sense of melancholy or awareness of the impermanence of all existence.

Change in perspective - From Chinese historian (blame Yang) to Bai (Poetry - love story) to Murasaki (Genji - mono no aware aesthetics)

2 W9 Shi Naian's The Water Margin

The Water Margin (also known as Outlaws of the Marsh) is categorized as a "world classic". Takashima Toshio's Four Stages of Japanese Adoption: Takashima Toshio outlined the cultural borrowing process by which The Water Margin became a Japanese book in four distinct stages:

1. Stage One: The Original Text. but parsing of colloquial Chinese difficult at first until Ogyū Sorai
2. Stage Two: Japanese Publication of the Original Text.

3. Stage Three (Translation): Translation of the text into Japanese, completed by the mid-18th century. This step was crucial as it made the story accessible to any educated person. Completed by Mid-18th century also beginning of translation into other languages - as world classics
4. Stage Four (Adaptation): Writing new novels based on The Water Margin but featuring Japanese characters and settings.
 - Hon'an - Popular in 18th and 19th Century
 - The Water Margin of Japan by Takebe Ayatari 1719–1774, The Eight Dogs by Kyokutei Bakin 1767–1848

3 W11 Confucianism and Neo-Confucianism

The discussion focused on Confucianism, known as Rúxué (Scholarship) in Chinese. Ideology - well-roundedness (mastery of six arts- ritual, music, archery, charioteering, calligraphy, math) towards complete through self-cultivation. Humans are teachable/perfectible. **didn't mention much about death**

- Historical Context: Confucianism arose during a period of societal decline following the weakening of the Zhou kings. Confucius (551–479 BCE) sought to reverse this decline. The Analects were compiled by his disciples, likely the second or third generation after him. The core Confucian classics became entrenched in government and education during the Han Dynasty (206 BCE – 220 CE).

- Neo-Confucianism: During the Song Dynasty revival, Neo-Confucianism emerged, notably shaped by Zhu Xi (1130–1200). Zhu Xi developed a metaphysics, using li (supreme law/pattern of the universe) and qi (energy/impurities) to compete philosophically with Buddhism and Daoism, and emphasized a new canon, The Four Books (including the Analects). Analects, Mencius, Doctrine of the Mean, The Greater Learning.

Favoured by Tokugawa Shogunate to affirm legitimacy and stabilize hierarchies

- Key Teachings from the Analects (Book I II):
 - Confucius stressed the pleasure of continuous learning and practice: "Is it not pleasant to learn with a constant perseverance and application?"
 - The Superior Man (Junzi) is characterized by integrity in action and speech: "He acts before he speaks, and afterwards speaks according to his actions". The Junzi is also described as "catholic and no partisan".
 - A central tenet of Confucian pedagogy is the necessity of combining study and contemplation: "Learning without thought is unavailing; to think without learning is dangerous".
 - Confucius advised focusing on self-improvement: "I will not be afflicted at men's not knowing me; I will be afflicted that I do not know men".
- Modern Relevance: The Analects were invoked during Japanese Prime Minister Tanaka Kakuei's trip to China in 1972 to normalize relations. Chinese Premier Zhou Enlai

presented Tanaka with a quote from Analects 13.20: "Their words are certain to be trustworthy; their actions are certain to be decisive," which is followed by the remark, "But petty men just plodding along can reach this level"

Confucianism X equality - but 1) respect hierarchy 2) different teachings to different disciples (Mang Wu , Tsze-yu , Tsze-hsia) based on individual's talent

4 W12 May 4th Movement and Dialogic Borrowings (Bakhtin)

1853 Perry Arrives in Edo (Tokyo) Bay, then 1854

At the same period Opium war (1839-1842)

4.1 Japan realize the need to modernize

In 18th century, most literate in the world, highly technical (but uses animal instead of chemical)

- nationalism starts to glimmer in scholars Japanese emperor as symbol for unification, Manchu chinese emperor as foreign

4.1.1 1868 Meiji restoration

- no civil war, Tokugawa → Meiji Emperor
- Meiji oligarchs have experience in administration and government in their local domains (unlike Chinese revolutionaries)

4.2 First Sino-Japanese War 1894-1895

4.2.1 Japan

Japan's army and navy modernized Defeats China (Qing) forces China loses dominance in Korea peninsula Annexed Taiwan

4.2.2 China

losing to Japanese is a challenge to Confucianism and Chinese ideology Loss of imperial (colonial) status in Korea Loss of territory (Taiwan)

this is the period at which the Senkaku/Diaoyu islands come into Japan's possession

4.2.3 Chinese revolution

Revolt at Wuhan, 10/10/1911 Most provinces defect

Provisional Government established on January 1, 1912 Sun

Yat-sen as first president

1. Nationalism
2. Democracy
3. People's livelihood

4.2.4 May 4th Movement

Peace Discussions at Versailles (France) given Japan control of former German "possessions" in China 3000 students in Beijing hold a mass protest at Tiananmen (old imperial palace) Intellectuals lead, essentially anti-imperialist May 4th Movement - Lu Xun and Zhou Zuoren famous after May 4th In some ways almost "symbolic" Does not lead to a new government or the end of warlords But perhaps the fountainhead of modern Chinese nationalism **and related literature works** Positive: Preserve China, Negative: anti-Japanese

The main theoretical framework for understanding cultural exchange came from Mikhail Bakhtin (1895-1975), a Russian scholar of philosophy and literature. Bakhtin's Concepts (Novy Mir) In his essay, "Response to a Question from the Novy Mir Editorial Staff," Bakhtin develops key concepts relevant to understanding how cultural works transcend their origins. • **Artworks and Time:** Cultural products, such as literature, are

not simply productions of their initial epoch; the artwork's roots extend into the distant past. A cultural creation lives into the future and breaks through the boundaries of time and space. • **Great Time vs. Small Time:** ◦ Small Time encompasses superficial, immediately noticeable events. ◦ Great Time is the most important form of time for Bakhtin, consisting of things often unnoticed by those experiencing them (e.g., daily life reactions to major events). Great Time only becomes discernible after centuries. • **Concealed Meanings and Genres:** Works that survive into Great Time, like the plays of Shakespeare, gain fuller significance centuries after their creation. This happens because subsequent generations find concealed meanings and potentials within the works that the original author or their contemporaries may not have seen. • **Creative Understanding and Outsideness:** Bakhtin emphasizes that outsideness (vneskhodimost) is a powerful factor in understanding. To achieve genuine creative understanding of a foreign culture, one must attempt to "enter into it, forget one's own, and view the world through the eyes of the foreign culture". However, this understanding also requires avoiding merger; the foreign culture must be placed in the context of its own epoch and its specific cultural conditions. This dialogic encounter, which respects the totality and unity of both cultures, leads to mutual enrichment.

The concept of artworks existing in Great Time, gaining new meaning across centuries and cultures, helps frame the discussion of cultural borrowing throughout the course, such as the Analects quote being repurposed in modern diplomacy, or the Yang Guifei legend taking on the unique aesthetic flavor of mono no aware in Heian Japan. It's like a piece of music composed for a single instrument that later generations realize can be played by an entire orchestra, revealing harmonies the original composer never intended, but which were inherent in the notes all along.