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IN CHINA

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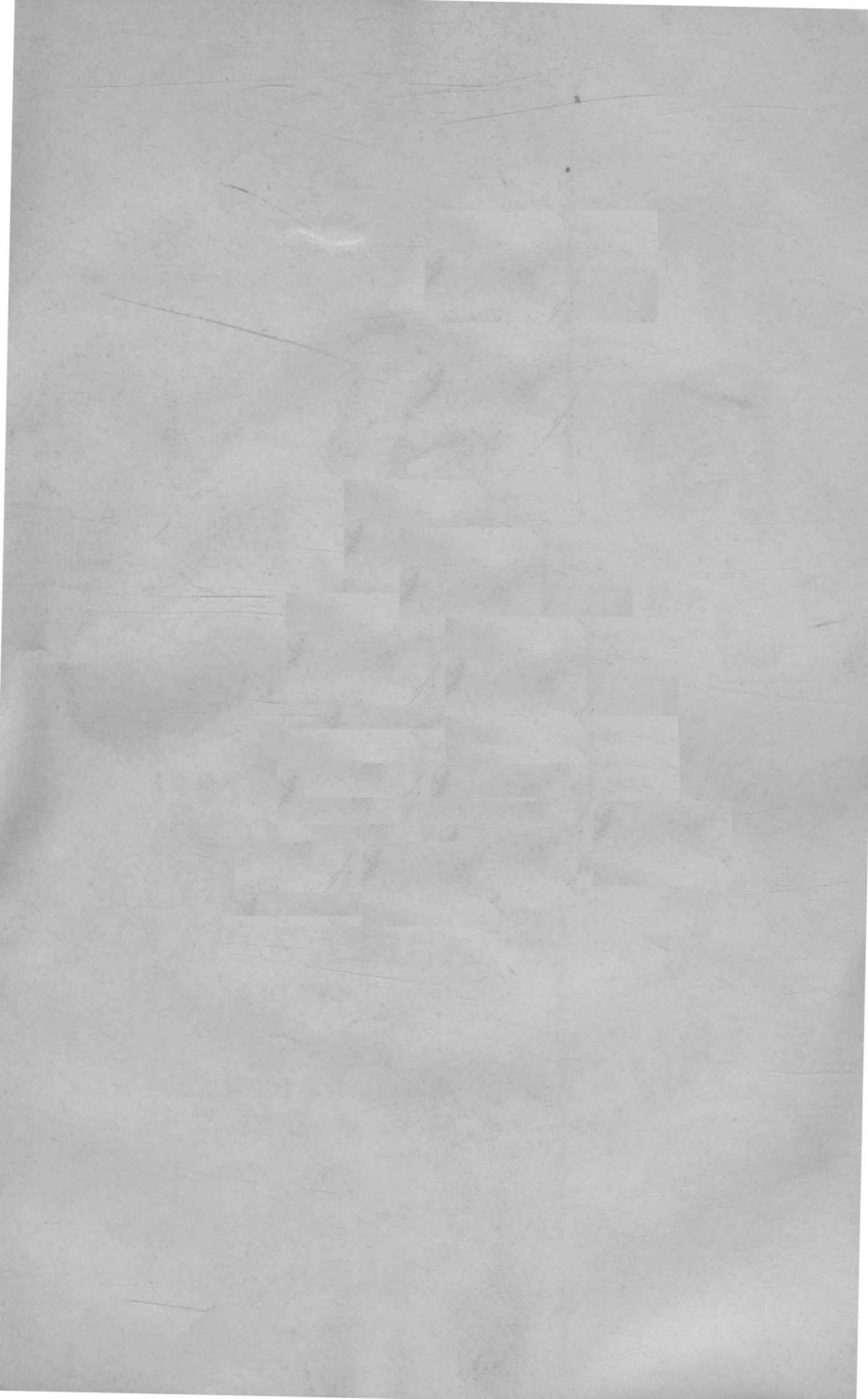
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Articles

- 1 Chinese Gardens and English Taste in the
Eighteenth Century

Fan Cunzhong

In my article on the beginnings of the influence of Chinese culture in England, published in *Foreign Language* in December 1982, I touched upon the beginning of English interest in Chinese gardens in the late 17th-century. The prevailing style of gardening in Europe in the late 17th-century was the formal garden of the French or Dutch type, characterized by regularity and symmetry. Sir William Temple, eminent statesman, wrote about the formal garden in his essay *Of Gardening* (1785). But, perhaps

from curiosity, he discoursed on the irregular garden of China as contrasted with the regular one of Europe. In a remarkable passage, he introduced the word "sharawadgi" (that is irregular beauty) as the characteristic of the Oriental style. In that article I said that Temple could hardly have seen how influential his introduction of the idea of "sharawadgi" was to become in the generations to come. In the following pages I attempt to show how the aesthetic quality of journalists, poets and architects as a revolt against the formal and trim in gardening in the 18th-century.

23 The Metamorphosis of Deity from Kojikin and Nihongi; Its Pattern and Relationship to Chinese Culture

Yan Shaotang

As an ancient cultural concept, "Deity from Kojikin and Nihongi" was a mixture of the concepts of several nations in East Asia, among which Chinese culture was the most active element. The fairy tales characterized by the belief that the universe consisted of three parts were the product of Buddhism, ancient Chinese philosophies and other traditions. Nearly all the basic elements of the fairy tale "*The Marriage of the two Deity*", come from the Chinese fairy tale "Ousheng Deity" about Fu-xi and

Nü Wa, blending with the Han nationality's moral concepts. This influence was essential to the metamorphosis of the Japanese fairy tales, and marked the beginning of cultural communication between China and Japan.

44 Bai Juyi and *Genji Monogatari*

He Yin and Pei Yijin

This article discusses the influence of Bai Juyi's poetry on *Genji Monogatari*, a famous Japanese classic novel. The author asserts that because of the different cultures and different personal experiences, Murasaki Shikibu was hardly able to understand the poems in *feng ci shi* which exposed the oppression of the ruling class. However, she had a thorough understanding to the poems about womens' miserable life. Therefore she managed to learn the techniques of Bai's poetry and used them in her own work naturally. The author believes, too, that among Bai's poems *Chang Hen Ge* had the greatest influence on *Genji Monogatari*. Furthermore, Bai's poems about Buddhism had some effect on this book as well.

59 The Structure of *Water Margin* and *Don*

Quixote

Wu Shiyu

This article compares structural and stylistic differences and similarities in *Water Margin*, the

precursor of Chinese novels in the 16th and 17th centuries, and *Don Quixote*, the pioneer of European novels. The author suggests that both novels broke through the traditional one line structure, and built the novel into a compound structure, which laid the foundation for ensuing primary patterns of novels. In artistic expression, the two novelists tried to place the minor characters as the fulcrum of the structure, the personalities of the major characters as the dramatic elements throughout the novel and to weave in some unimportant plots at the same time. But in their conceptions of plots and in their representation of ideas, differences between the two works are obvious. At the end of his article the author points the way for further comparison of these two novels from historical and theoretical views.

78 A Comparative Study of *Romeo and Juliet* and *The West Chamber*

Wu Quantao

Based on an analysis and comparison of the similarities and differences in content and form in the two prominent love plays *Romeo and Juliet* and *The West Chamber*, the author suggests that such a comparison may be useful in helping us to comprehend the writers' characteristics and to detect some common grounds in literature.

90 Biographical Writing Techniques of Sima Qian and Plutarch

Ling Xiuqing

This article compares the techniques of *Parallel Biography* by Plutarch-the pioneer in Western biographical literature-and *Shi Ji* by Sima Qian, the founder of Chinese biography. The aim is to understand the channels of cultural exchange between China and Western countries, and to compare the literary techniques of biography in China and the West.

104 Chinese and Western Pastoral Poets

Mao Yumei

This study compares the subjects and styles of Western and Chinese pastoral poets. It discusses on the problem of assessing the value and significance of nature poetry in our modern world in which science and technology are predominant. Emphasis is paid on the historical review (from medieval to modern times) and the analysis of the changing attitudes of these poets towards Nature, and to the different ways in which these attitudes are expressed.

111 Romanticism East and West

Luo Gang and Chen Zhuang

This article discusses similarities between the

19th-century Romantic movement in the West and the Chinese anti-traditional trend of Romanticism represented by Li Zhi in the Ming Dynasty. First, the article points out that both movements held the idea that art was not the reflection of the universe, but the self-portraiture of the artists. Secondly, both rebelled against the bounds of reasons, advocated the expression of feelings and eulogized children and nature. Thirdly, they opposed classicism, but believed in the development and progress of literature and at the same time paid great attention to folk literature.

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