

Research on the Revivalist Literature According to Hattori Nankaku's *Bunsenshougen*

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ABSTRACT. In Edo era, Ogyu Sorai was deeply influenced by Panlong Li and Shizhen Wang of Ming Dynasty and established Kobunjigaku (study of ancient rhetoric school). By this way, Japanese began to pay attention to revivalist literature and it was widely spread out in Japan. Hattori Nankaku was one of Ogyu Sorai's students and was regarded as the greatest of Sorai's school as well as Dazai Syundai. His effects on the development and dissemination of revivalist literature cannot be ignored. *Bunsenshougen* was one of Hattori Nankaku's masterpieces. It was a book which analyzed some ancient Chinese writings. It taught Nankaku's disciples how to write Kanbun and how to use auxiliary words and rhetoric in a right way. It also pointed out the studying method of writing remarkable Kanbuns. The research on Hattori Nankaku is still limited in China, but there are many people who are working on the study of Hattori Nankaku in Japan. Besides, there are many valuable ancient books written by Hattori Nankaku stored in Japan. This paper will discuss Hattori Nankaku's revivalist literature and his attitude towards Kanbun by analyzing his book *Bunsenshougen*.

KEYWORDS: *Bunsenshougen*, Hattori Nankaku, Revivalist literature, Auxiliary words and rhetoric, Edo era

1. Introduction

It is valuable to research on what Hattori Nankaku did to enhance the dissemination of Ming's revivalist literature in Japan and how the revivalism influenced Japanese literature. However, the research towards Hattori Nankaku is still limited in China now. His masterpiece *Bunsenshougen* is a precious historical document and deserves for a further study.

According to Chinese current studies, Guoqiu Chen, in his < The Research on the Theory of Revivalist Poetry in Ming Dynasty>, analyzed the significance of revivalist poetic theory and the reason why it respected the writing style of Tang poems. He also analyzed Panlong Li's literary consciousness and the compilation process of <Gems of Chinese Verse>. Besides, he elaborated the meaning of Ming's revivalist literature, its historical consciousness, the creation of poems and articles, and the development of Tang poems. Fangliang Liu analyzed the reception and dissemination of Ming's Seven-poets school in Edo period in his monograph <Study on the Reception of Ming Dynasty's Poetry by Japanese Han Poetry in Edo Era>. Furthermore, He also claimed the reception of the Sorai school towards Panlong Li and Shizhen Wang and then established Kobunjigaku, as well as the the reason why <Gems of Chinese Verse> was so popular for a long period of time. Additionally, Fangliang Liu expounded that Hattori Nankaku's writing style was representative as one of Sorai school's disciples, but his motivation of literary archaism was different from Panlong Li and Shizhen Wang for he aimed at attacking Neo-Confucianism by using ancient Kanji (Chinese characters). Hongsheng Jiang, in his <The Influence of Sorai School towards Japanese Literature and History of Spirit in Edo Era>, pointed out that Sorai school played an important role on the formation of Japanese personality, cultural identity, and national spirit. Moreover, Jiang explained that Hattori Nankaku represented Sorai School's idea of 'poetic priority', and that studying how to write poems and articles is indispensable to be a gentleman. Hattori Nankaku put poetic creation into an important position, which Ogyu Sorai failed to do. In Hattori Nankaku's *Bunsenshougen*, he mentioned Yiwei Lu's *ZhuYuCi* (the earliest monograph explaining the function words of ancient Chinese). Xuebo Wang, in her <Research on *ZhuYuCi* during Edo Era>, claimed that scholars in Edo era regarded *ZhuYuCi* as an important way to learn the function words of Kanbun, and they translated or write annotations for *ZhuYuCi* to spread it out.

According to the researches in Japan, Hino Tatsuo's (1977) <Chronology of Hattori Nankaku>recorded Hattori Nankaku's life after 1719, including his masterpieces, publications and human relationships. Besides, it also analyzed the publication and content of the book *Bunsenshougen*, which is the basis of Hattori Nankaku's another book named *Toukanosho* (1725). Matsushita Tadashi (1969), in his <The Poetic Style and Poetic Theory in Edo Period — Poetic Theories of Ming and Qing Dynasty and Its Reception>, divided the whole Edo poetry into four periods of time and analyzed their poetic style and poetic theories. It also introduced the propositions of different representative people in different period of time. Furthermore, it explained how Ogyu Sorai and his disciples developed Kobunjigaku and their aims of advocating Kobunjigaku theory. This book illustrated that Hattori Nankaku made a revolution based on Sorai's theory. Ibi Takashi (2009), in his < The Theory of Giko — Sorai, Shundai and Nankaku's Simulation and Change>, analyzed Ogyu Sorai, Dazai Shundai and Hattori Nankaku's Giko theory and their similarities as well as differences. It proved that Hattori Nankaku was one of Sorai school's great poets and litterateurs, and he made his own revolutions when he promoted the Kobunjigaku theory established by Ogyu Sorai and Panlong Li. Yoshikawa Yutaka's (2014) <Social Intercourse and Eternity — Concerning on Hattori Nankaku's Kobunjigaku> evaluated highly on Nankaku's Kobunjigaku. The

features of Nankaku's poems were that they had power of communication and expression, which was eternal because it can across the limitation of time and space and made a bridge for spiritual communication between the author and readers. In addition, it analyzed *Bunsenshougen* in details and pointed out Nankaku's "polishing" "proverb and dialect" and "eternal articles".

According to previous researches, it is obvious that China's scholars mainly focus on the revivalist literature of Seven-poets in late Ming Dynasty, but the study of its spreading and developing in Japan is still not enough. Besides, there are many studies about Ogyu Sorai in China, but the study of his disciple Hattori Nankaku is extremely rare. To be specific, there is almost no research on Hattori Nankaku's *Bunsenshougen*. In Japan, there are many scholars researching on Hattori Nankaku, especially his *Collections of Mr.Nankaku* and *Toukanosho*. However, the research on *Bunsenshougen* is still not enough. This paper will analyze how the revivalist literature of Ming Dynasty developed in Edo's poetry through Hattori Nankaku's *Bunsenshougen* and try to find out Nankaku's revivalist thoughts, poetic key points and his understanding of ancient Chinese literature.

2. The Sorai School and Revivalist Literature in Edo Era

The Seven-poets in the early Ming Dynasty, which was represented by Mengyang Li and Jingming He, established revivalist literature, and they advocated the idea of "articles must learn from Qing and Han Dynasty and poems must learn from Tang Dynasty". During Emperor Jiajing's and Qianlong's reign, the Seven-poets in the latter Ming Dynasty, which was represented by Panlong Li and Shizhen Wang, strengthened revivalist literature. They paid attention to the original features of poems and the essence of literature.

During Edo era, Chinese classic books were spread to Japan, which provided a perfect environment for the development of Kanbun. At that time, Japanese scholars and poets took a long period of time to digest Chinese ancient literary works and did not join the creation of the East Asian's Han culture. After the import of Chinese classic books, Japanese scholars began to realize the rapid development of Chinese literature, so they took a chance to join East Asian's Han culture. Ogyu Sorai, who was the founder of Kobunjigaku, was influenced by the revivalist thoughts of Seven-poets in latter Ming Dynasty, and started a boom of Tang poems in Japanese literary world. Sorai indicated that poetizing was the best way to learn ancient Chinese literature and to understand folk customs. What's more, Sorai's thoughts was different from the moral principle of Zhuzi's theory, he advocated the idea of "education express one's character and personality". And he insisted that rhetoric played an important role in creating poems and the essence of poems was words. According to the book *Collections of Ogyu Sorai*, it recorded as follows:

"The person who uses word expressions is the person who wants to write down what he wants to say. This is called rhetoric. By using rhetoric, men can express their feelings. Those are words for gentlemen. Gentlemen in ancient times learned rites

and music as well as gentleman's words. People who do not know how to use rhetoric are only heaping words to make sentences, which is regarded as savage."

It indicated the definition of rhetoric, and rhetoric means learning gentleman's words. Besides, from the time of Yu Han, scholars ignored the importance of rhetoric and the articles' quality were poor. Sentences, which are only heaped by words, are not gentle but vulgar. The ancient classic theory of Sorai School developed Edo's Kanbun and played an important role in the dissemination of revivalist literature.

3. Revivalist Literature According to Hattori Nankaku's *Bunsenshougen*

3.1 Hattori Nankaku and Bunsenshougen

Hattori Nankaku is a Japanese Confucian, poet and artist, and he is the student of Ogyu Sorai. He has several given names such as Genkyo, Kouhachi, Shisen, Fukyokan and Fuyoukan. He was born in a well-educated family and he began to read "the Four Books" and "Santishu" when he was young. At the age of 17, he worked at Yanagisawa Yoshiyasus. However, he gave up his job after the death of Yanagisawa Yoshiyasus, and moved to Shinobazunoike where he opened his school. With the establishment of his school, his students increased and his reputation spread out.

Bunsenshougen was one of Hattori Nankaku's masterpieces and it was published by Suharaya Heizaemon in Kyoto on March, 1735. This is a book for Hattori Nankaku's students to learn how to use rhetoric and auxiliary words. At the end of this book, Nankaku's student Toriishi Gen left a message as follows:

"Professor Nankaku's students always asked about how to use rhetoric. He answered that men cannot understand the value of articles unless they wrote articles themselves. In order to avoid troubles, professor wrote this book to make a brief explanation. Additionally, in China, there was a book called *ZhuYuCi* which included the knowledge of auxiliary words and rhetoric. I got this book and preserved it."

Yiwei Lu's *ZhuYuCi* is the earliest book of grammar in China. It included auxiliary words' definition, usage and function. Hattori Nankaku denied Lu's *ZhuYuCi* in his *Bunsenshougen* and taught his own theory to his students. Nankaku also told his students the correct way to write articles and to use rhetoric as well as the importance to read ancient classic works in his *Bunsenshougen*. By this way, the theory of revivalism developed through his disciples.

3.2. Bunsenshougen's Content

3.2.1 The Importance of Polish

In order to make articles elegant, Hattori Nankaku paid attention to rhetoric, and polish is one of the most important methods for rhetoric. In the past, Confucian

classics and poems written by famous poets always use polish. Therefore, the skills of polish had to be mastered in order to write good articles. *Bunsenshougen* recorded as followed:

“Articles are divided into elegant ones and vulgar ones. Scholars who know the rhetoric theories can write elegant articles, and they also like to use polish skills. In this way, the elegant articles can be inherited for hundreds of years. Chinese Six Classics and all famous artists followed this way.”

Moreover, one of the best ways to master rhetoric is reading ancient classic works, which is the same to Ogyu Sorai’s Kobunjigaku theory. When Ogyu Sorai was 40 years old, he read Panlong Li and Shizhen Wang’s poems. Sorai had never read classic Chinese poems before and was so excited that he studied from Chinese Six Classics and read classic poems and articles over and over again. Finally, he succeed in reading Chinese classic works. Besides, not only Ogyu Sorai, all the successful poets and writers can read classic works. *Bunsenshougen* recorded as follows:

“Articles have to be learned. Not only by descendants, but also former famous people such as Tuizhi Han, Zongyuan Liu, Gu Ban and Qian Sima. They are people who make revolutions. And the only way for them to improve their writing skills is to polish their sentences in a gentleman’s way. With their elegant writings, their works can be read by future generations. Consequently, even famous people have to study and make progress, and good articles have to be polished.”

Tuizhi Han, Zongyuan Liu, Gu Ban and Qian Sima studied hard on ancient classic books, understood and innovated them, and then created good articles that can be inherited to the future generations. Polishing was regarded as the signal of gentleman, and only polished articles can be called standard articles. Furthermore, polished works are eternal and play an important role in guiding the future generations.

3.2.2. Proverbs and Dialects

According to *Bunsenshougen*, “proverbs and dialects always appeared in letters, so they were convenient at that time. But proverbs and dialects were regarded as slang words which can divide gentle and humble”. No matter in which era, proverbs and dialects always existed. Specially, when writing letters, proverbs were easy to understand. As a result, it was a convenient way to communicate in the history.

“We always say that proverbs and dialects are changing according to different ages. There were gentle words and humble words not only in Wei and Jin Dynasty, but also in Qin and Han Dynasty. However, none of them were valuable enough to spread hundreds of years. Even ancient people cannot understand Song Dynasty’s proverbs because of the change. It was fortunate that Tang Dynasty’s officers recorded those proverbs and dialects, and they existed until now. But it cannot be ensured that those proverbs and dialects can be persisted for the next hundreds of years.”

Hattori Nankaku thought that proverbs and dialects were changing according to different eras, but they were not knowledgeable and cannot be widely read by future

generations. The novels and unofficial historical books, which were written by proverbs or dialects, rarely existed until now, and there was almost no possibility for them to inherit hundreds of years. Consequently, proverbs and dialects may be popular at that time, but may be not common nowadays. When writing articles and poems, we had better choose the right rhetoric and polish methods.

3.2.3 Usage of Auxiliary Words According to Chinese Ancient Classic Articles

Hattori Nankaku gave several examples of ancient articles in *Bunsenshougen*, and made a conclusion on the correct way of using auxiliary words. In details, he divided his statements into “Ye” “Yi” “Yan” “Zai” “Gai” “Ran” “Hu” “Zhi” “Wei” “Ze” “Yu” “Ji” “Nai” (all of them are ancient Chinese auxiliary words).

According to *Bunsenshougen*, “Ye, Yi and Yan were used in the middle of sentences. Take a poem for example, ‘ Bi Ye Ke Wang, Fei Zhi Ye Ren.’ The usage of Ye here were similar to Zhi, and it always appeared as ‘Ye Yi’ or ‘Ye Zai’, which was used as slow mood. Gai was used as decision, and Ran was similar to Yu.”

“Hu” was usually used at the end of sentences, and was used as “Zhu Sheng”(mood with no meanings).

“Yu” was not used as questions but euphemistic expressions. For example, the word “Yu” in “You Qi Yu Neng Ji He” and “He Ci Zhi Yu You” had no specific meanings. However, when used with “Fei”, “Yu” can express doubt. For instance, in the sentence “ Yu Fu Jian Er Wen Zhi Yue, ‘Zi Fei San Lv Da Fu Yu’”(<ChuCi>), “Yu” expressed question.

“Ze” was similar to “Ji” and “Nai”, and was used in the middle of sentences. But it is not used to connect the preceding and following. For example, there was a sentence in < To Encourage Learning>: “Gu Mu Shou Sheng Ze Zhi, Jin Jiu Li Ze Li”.

When “Zai” was used in the middle of sentences, as recorded by < Records of the Historian> “ Ji Qi Su, Yi Zai Suo Wen”, it expressed complaint. When “Zai” was used at the end of sentences, it was the same to “Yu” and “Hu”, which was not complaint or doubt but “Zhu Sheng”. For instance, “Shuo Sui Xing Zai, Fu Bu Sui”.

<The Book of Rites> recorded as follows: “Jun Zi Zhi Suo Wei Xiao Ye Zhe, Guo Ren Chen Yuan Ran Yue ‘Xing Zai, You Zi Ru Ci’ Suo Wei Xiao Ye Yi” and “Sui Han, Mu Gong Zhao Xian Zi Er Wen Ran”. Besides, < The Analects of Confucius> recorded as “ Ruo You Ye, Bu De Qi Si Ran”. The word “Ran” in those sentences were similar to “Yan”, which can express situation or appearance.

The auxiliary words in ancient articles were extremely complicated. For example, “Yi” had expressions as “Zu Yi” “Ke Yi” “Zhi Yi”, and the word “Zhi” had expressions like “Mo Zhi” “Zhi Zhi” “Yan Zhi” “Shang Zhi” “Xia Zhi” “Jiu Zhi”. Besides, the word “Yan” also had “Shang Yan” and “Xia Yan”. Yu Han divided the personality of mankind into three types, “Shang Yan Zhe, Shan Yan Er Si Yi. Zhong Yan Zhe, Ke Dao Er Shang Ye. Xia Yan Zhe, E Yan Er Si Yi”, which means people of “Shang Yan” were completely kind, and “Xia Yan” were completely bad people, while “Zhong Yan” were people who can be kind through

guidance. Analyzing from ancient works, the usage of auxiliary words can be obvious.

3.3 Hattori Nankaku's Literary Opinion According to *Bunsenshougen*

① Object to read through annotation

During Edo era, there were annotations on books that were spread to Japan because Japanese people at that time cannot read Kanbun. Specially, common people who were not scholars can only rely on annotations to understand Chinese classic books. However, Hattori Nankaku thought people should not rely on annotations. *Bunsenshougen* recorded as follows:

“Our country's language is very simple. We use annotations to read books. But there are always same words for different meanings, so it's difficult to make it clear. Despite of the problems, people still rely on annotations too much. I feel confused but I try to understand this phenomenon. Those who know auxiliary and rhetoric support these annotations or object them. However, the meanings are wide and it depends on people who read it. People who can really understand Kanbun do not need these annotations. How can we know the joy of reading if we rely on annotations. It is useless if we cannot read them by ourselves.”

According to Hattori Nankaku, Japanese annotations may confuse people, but people still relied on them. Furthermore, annotations made by people who were not familiar with auxiliary and rhetoric may be easily misunderstood. Articles may be understood differently by different readers. People who can read Chinese ancient classic articles do not need annotation. If people want to read Kanbun, they have to improve their literary level.

② Object to read through rules

It's not wise to make rules while reading Kanbun because it may restrict readers themselves. According to *Bunsenshougen*, “Some people may be afraid of making mistakes when considering what word should be used first and what word should be used latter. Making reading rules is like counting hairs or rice grains. There are too many articles, and no rule can be used for all. Additionally, scholars who are afraid of making mistakes may be easy to make mistakes on the contrary.”

The world of literature is so wide that it is unwise to be restricted by rules. Scholars should pursue elegant articles, and they should communicate with ancient people directly through Kanbun.

③ Auxiliary words: the core of articles

Scholars at that time did not know the importance of auxiliary words such as “Yan” “Zai” “Hu” and “Ye”. As a result, they cannot master the context of articles. Hattori Nankaku emphasized the role of auxiliary words in *Bunsenshougen*. He said that auxiliary words were the core of writing that scholars had to learn, otherwise they cannot write beautiful articles. That is the same to buildings. If craftsmen have

no skills or experience, they cannot adapt to the changing circumstances. Before start writing, it is necessary to know auxiliary very well.

④ Ancient usage and later usage

Hattori Nankaku compared the differences of using rhetoric by ancient people and later people in *Bunsenshougen*. The rhetoric in ancient times can be used in many ways and evaluation criterion of articles were more liberal. "At the time of ZuoFu and MengZi, rhetoric was random. During the Warring States Period, there was no demands of using specific rhetoric and people can make their own choice. In Han Dynasty, there were different ways of writing. For example, Ying Han and Xiang Liu, who wrote famous classic books, had completely different writing styles and their usages of rhetoric were also different. We cannot say which one is better because they have their own features. Therefore, ancient scholars used rhetoric in a more random way, and current scholars are more cautious while writing."

⑤ Opinions towards Yiwei Lu's ZhuYuCi

In *Bunsenshougen*, Hattori Nankaku mentioned Yiwei Lu's ZhuYuCi for several times, and he did not agree with Lu's theory.

"There was a book called ZhuYuCi, and I taught it to children who lived in the countryside. People regard this book as masterpiece, but in my opinion, it's a superficial book that is not valuable to learn from." Nankaku disagreed with other people's view and regarded Lu's ZhuYuCi as superficial book.

Besides, "It's not necessary to blame this book because it is just a reference book for imperial examination. At that time, articles for imperial examinations were popular. People who had not learned ancient articles said it was too difficult to study revivalist literature. However, I once met an enterprising person who was ambitious to promote revivalism. As far as I'm concerned, scholars had better stay at home and read ancient classic books every day to cultivate a knowledgeable environment, rather than exaggerate and accomplish nothing." Nankaku thought Lu's ZhuYuCi was a reference book for examinations, which was suitable for the temporal trend. Scholars always thought that revivalist literature was difficult. In order to read and study ancient books correctly, Nankaku recommended scholars to put themselves into ancient literary environment.

4. Summary

Overall, Hattori Nankaku is Sorai school's representative scholar in Edo era. While inherited Ogyu Sorai's Kobunjigaku, he also made revolutions on his own literary theories. *Bunsenshougen* is one of Nankaku's masterpieces, and it taught his disciples how to read ancient classic articles, how to do beautiful writings and how to use auxiliary words correctly. Analyzing from this book, Nankaku's knowledge, ability and opinions can be easily understood. Meanwhile, Nankaku promoted the development of revivalist literature. However, the study of Hattori Nankaku and *Bunsenshougen* is still rare in China. It is valuable to research on Hattori Nankaku's

effects when Chinese revivalist literature spread to Japan. The future study in this area can be expected.

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