

Study of the Spread and Influence of the Allusions of Meng Qiu in Japan

-- Take the Story of Sun Kang and Che Yin Studying Hard as an example

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Abstract

This thesis takes the allusion to Sun Kang read absorbedly with the reflected light of snow and Che Yin studied hard by the light of bagged fireflies, in the ancient Chinese character story book Meng Qiu as an example, and compares a series of influences on Japanese literature after the introduction of Meng Qiu to Japan. From these two legends and the moral values they contain, we analyze their acceptance in Japan and demonstrate the important influence of the allusions on Japanese literary creation, such as the change in the meaning of "fireflies and snow", the change in the Japanese literati's Han. The paper focuses on the allusion as a central study. This paper examines the influence of the folk tales included in the Meng Qiu on their dissemination in Japan, focusing on this allusion.

Keywords

Sun Kang and Che Yin; Folk character stories; Dissemination.

1. Introduction

The ancient Chinese classic Meng Qiu are an important part of traditional Chinese culture. Not only are they the basic teaching materials for children's education in China, but the emotional values and moral orientations contained in them have had a profound impact on other countries in the Chinese cultural circle. In the Japanese literary world, there are copies and translations of Meng Qiu, and there are even Chinese scholars who have recreated the stories contained in the Meng Qiu by combining them with Japanese waka. All of these cultural diffusion and development phenomena confirm the wide range and profound influence of the book.

According to The 5w mode of Harold Lasswell, the spirit of diligence in the folk tales that Sun Kang read absorbedly with the reflected light of snow and Che Yin studied hard by the light of bagged fireflies in Meng Qiu has had a significant impact on Japanese literature, such as the transformation of the intention of the light of fireflies and the re-creation of Japanese Chinese poetry and song references. In the cultural transmission phenomenon of these two folk character tales in the Meng Qiu, emotional value of these two legends is the transmission message; the transmitter and its transmission medium are probably the Japanese monks who will be speculated below. The audience was expanded from the Japanese imperial family to the Japanese literary community, and was uniformly described as those who had a keen interest in the study of Chinese language and Chinese culture. This cultural diffusion confirms the recognition and praise of the literary value behind these two legends in Japan.

2. Meng Qiu and the stories of Sun Kang read absorbedly with the reflected light of snow and Che Yin studied hard by the light of bagged fireflies

Many scholars and scholars have studied the book, such as Xu Ziguang (Song Dynasty), Yang Shoujing (Qing Dynasty), Jinshan Jun, Yang Yingxie, Kousaburo Hayakawa (Japan), and Ikeda Toshio. Their main research directions are book annotations, examination of authors' names and biographies, edition studies, and commentaries. For example, the main research of Xu Ziguang's Annotation of Meng Qiu, the author translated and marked the sources in order according to the allusions summarized in the book, and nowadays most scholars study Meng Qiu, according to Xu Ziguang's annotation.

The main content of Meng Qiu is to introduce allusions and knowledge of various subjects; by summarizing the stories of various characters and educating children, it teaches the learners to study the allusions and their cultural connotations from early childhood, thus achieving the purpose of exhorting and motivating children. According to the Introduction to Folklore written by Zhong Jingwen, the author has divided the more than five hundred allusions in the book into two categories:

- (1) folk tales mythology, such as Nǚ Wa Bu Tian, Zhang Fang Suo Di, and Cang Jie Zao Zi;
- (2) folk character tales, such as Qu Yuan Ze Pan and Lian Po Fu Jing, etc. The following table presents six sentences and their explanations in Meng Qiu.

Table 1. Classifications of the part allusions in Meng Qiu

Original article	Folklore Content	Translation notes (auxiliary classification basis)	Category
Nú Wa Bu Tian	Folk Tales Mythology	It is said that Nú Wa had made five-colored stones to repair the defects of the sky and cutoff the griddle foot as the pillar to support the sky.	myths and legends
Zhang Fang Suo Di	Folk Tales Mythology	Fei Zhangfang has a miraculous art that can make the two places thousands of miles away shrink as close as in front of the eyes, and release and stretch	myths and legends
Sun Kang Ying Xue Che Yin Ju Ying	Folk tales character tales: study by the light of reflected snow or glowworms	Sun Kang poor and diligent study, often in winter to the snow reflecting the book night reading; Che Yin family poor without oil, the summer on the set of fireflies lighting reading.	folk character tales
Cang Jie Zao Zi	Folk Tales Character Tales	Cang Jie invented and created Chinese characters.	folk character tales
Qu Yuan Ze Pan	Folk Tales Character Tales	Qu Yuan was loyal to his king and loved his country, but he was slandered and exiled. When he met Qu Yuan at the riverside, he advised him to live in accordance with the times.	folk character tales

Among the six familiar idioms in the above table, the stories of Sun Kang and Che Yin studying hard by the light of the snow or glowworms were later called together as Sun Kang to express the diligent study spirit of students, which became the example for future generations to learn. These two stories also appear next to each other in the book Meng Qiu, however, these two stories do not come from the same canonical book.

These two stories of the main character Sun Kang and Che Yin are examples of diligent study. Both of them are poor family when they were young, but overcome the hardships of diligent study model: Sun Kang studied with the light of snow in the winter months, Che Yin used firefly

light as a lamp to study. Yan's Family Precepts has recorded: "In ancient times, people studied diligently by holding cones, throwing axes, shining snow, and gathering fireflies." These two stories later evolved into the idiom of "study by the light of reflected snow or glowworms", which was used in later times to encourage the poor to study diligently.

2.1. The Story of Sun Kang

The story of Sun Kang is a Jin dynasty man who loved reading since he was a child, but his family was so poor that he could not read at night without oil. When it snowed heavily one winter, Sun Kang found that the reflected light from the snow could read the text on the book clearly, so he read the book in the snow every time it snowed, despite the severe cold.

There is no accurate source because the records of the story are fragmentary. The reference to Sun Kang's is mentioned in both Wen Xuan - Ren Fang's Form for Xiao Yangzhou's Recommendation of a Scholar and Song Qi Yuyi, cited in Volume II of the Book of Quoted Confucian Classics, which is the earliest recorded book about Sun Kang. The Record of Sun's family is the earliest recorded book about Sun Kang studying hard, which describes that Sun Kang was very poor and read by the reflected light of snow.

2.2. The Story of Che Yin

The story of Che Yin from Jin - Volume 83 - Che Yin biography, the classic records that:

"Che Yin was diligent and tireless, erudite and versatile. Che Yin's family is in poverty, did not always get oil for him, in summer months he would catch the fireflies into the bag to shine books, from night to day."

The quotation is to the effect that there was a man named Che Yin in Jin Dynasty, he was bright and studious, but his family had no way to buy oil for him to read at night. So he used a white gauze bag to hang the fireflies he caught above his books at night in summer, and read by the faint light, and finally became famous.

In many poetic writings, the phrase of Che Yin's story is used to denote a student from a humble background who has studied hard. In the Tang Dynasty, Pei Xing's poem The Stone Room of Wen Weng: " rén xīn wèi kěn pāo shān yǐ, dì zǐ yī qián xué jù yíng." In the Tang Dynasty, Gao Shi wrote: "jiāng hǎi hū qióng niǎo, shī shū wèn jù yíng." And so on Even, China Hunan Province, Jin City, Xinzhou Jiashan Dongbei foothills there are "sac firefly platform", is known to be where Che Yin studied hard, later generations built to commemorate.

The story of Sun Kang and Che Yin was not only widely circulated at that time, but even passed on by word of mouth in later generations, becoming a popular story. For example, the Three Character Classic and Quoted Confucian Classics have been used to describe the poor scholar's spirit of diligent study and encouragement by telling the example of Sun Kang. In addition to the canonical texts, there are also many references in ancient poems and plays, such as Pu Songling's Jie Ying Chou Wen, which reads, "Neither Sun Kang's read by the light of snow, nor Dong Zhongshu put suspension teaching reading." Liu Yazhi once wrote in Chairman Mao's Talk at the Red Rock Mouth Office, "A seat with you is better than ten years of firefly and snow." In addition, many writings directly use the words "snow", "window snow", "gathering fireflies" and "firefly and snow" to refer to the two allusions.

3. Study of the Dissemination of the Meng Qiu in Japan

There are many opinions about the author of the book Meng Qiu, but this paper is based on the views of scholars such as Chang Jie (2007), Guo Li (2011) and Zhang Jian (2012): the author of Meng Qiu is Li Han of the Tang Dynasty. According to the "Preface to Meng Qiu written by Li Hua in the second year of Guangde of Tang Dynasty (764 A.D.) and the Table of Recommendation of Meng Qiu written by Li Liang in the fifth year of Tianbao (746 A.D.), it can

be concluded that Meng Qiu by Li Han was written before the second year of Guangde of Tang Dynasty, that is, before 746 A.D.

There is no unified conclusion or specific documentation as to when and how the Meng Qiu was first introduced to Japan. According to research, the earliest record of Meng Qiu in Japan is found in the Three Generations of Japan Fact Sheet, a chronicle compiled by the Japanese government: "On the 25th day of the 8th month of the 2nd year of Emperor Yosei's reign (878 A.D.): "On that day, Prince Sadao, the Emperor's younger brother, began to read Meng Qiu in the Pika House." In addition to the fact that the Emperor's younger brother studied this book, it is also stated that Emperor Yosei invited his ministers to a banquet in the palace to analyse the book; there is even a collection of Japanese Chinese poetry called "Fu Sang Ji", which contains a Chinese poem written by the Japanese writer Duryangka: " jīn rì tóng méng jiē jī jìn , xīn tái yī jìng suí wú chén . "

The Tang Dynasty was a period of intensive Sino-Japanese diplomatic relations, with Japan sending its first envoys to China in 630 A.D. The Emperor of Japan sent envoys, foreign students and monks to China sixteen times until 894 A.D., a period of 264 years. In the same year of 878, the year of the Tang Emperor Xi Zong's fifth year of Qianfu, the book Meng Qiu was probably introduced to Japan between 746 and 878 AD. Through literature combing, I learned that the Qing diplomat Yang Shoujing served in Japan to obtain the original Meng Qiu and then brought back, from the side inferred that the original Meng Qiu into Japan is likely to have been preserved by Japan after the original book.

It is also recorded in the Collection of Treasures, a collection of speeches at the end of the Heian period, that even the sparrows of the Academy of Persuasion can sing the Meng Qiu. But in fact, Meng Qiu was first introduced to Japan for the Japanese royal family to study and appreciate, and there were even special teachers who taught the relevant contents of the book Meng Qiu in the classroom. It was only later, as times changed, that Meng Qiu was introduced from the noble royal family to the people.

The first is to use the Meng Qiu as a textbook to learn Chinese language and the Chinese culture contained in it; the second is to imitate the Meng Qiu as a style of writing, and it is known that there were many books written in the Edo period using the style of the Meng Qiu as a standard, and today there are as many as 40 such "Meng Qiu style books". The third type is to use the knowledge of the Chinese language contained in the Meng Qiu as a source of composition and rewrite it for one's own composition, that is, to quote it. For instance, Japanese poet Dakuang Fangyuan has referred the allusions Wang Bao's story in Meng Qiu to his poem. The fourth type is the Japanese adaptation of the contents of the Meng Qiu for example, the Meng Qiu composed by Minamoto Kougyo in the Kamakura period, in which 250 stories from the Meng Qiu were translated into Japanese and arranged according to the traditional sections of the Waka collection with the Zhao Liwei (2018) has studied the Zi You 's story in the Meng Qiu, comparing in depth the form of this allusion in Japan and its creation of waka in the Meng Qiu Waka and Tang Monogatari, and affirming this Japaneseized creation of the Meng Qiu.

Japanese scholars have studied the Japanese version of Meng Qiu in depth, and they have divided the commentaries on circulation of Meng Qiu in Japan into three systems, namely, Li Han's own commentary, Xu Ziwen's commentary of the Southern Song Dynasty, and the commentary of an unknown author. For example, after the Edo period, Hayashi Rosan's Meng Qiu's Official Examination, Utsunomiya Yui's Meng Qiu's Rank Examination, and Todozan's Meng Qiu's Inspiration, etc. In the Heian period, some of the materials in works such as "Pillowcress", The Tale of Genji, The Tale of Imago, and The Tale of Tang were also taken from the book of Meng Qiu's Request; there were also stories from Meng Qiu's Request that were translated and composed with waka. This is a kind of attempt to Japaneseize the Monkuko, which is reflected in the Monkuko Waka composed by Minamoto Mitsuyuki in the Kamakura

period; in addition to the literary fusion of creation, there is even the practice of quoting the contents of the Monkuko books into songs.

4. The Spread And Influence of Sun Kang Read Absorbedly with the Reflected Light of Snow and Che Yin Studied Hard by the Light of Bagged Fireflies in Japan

These two stories of Sun Kang and Che Yin both of which tell of the excellent deeds of poor people who studied diligently, have not only been passed down in China as examples of exhortations to study, but have also gained some recognition in Japan, where they have been understood and quoted, even transforming the definition of the meaning of "firefly" and "snow", and it has even changed the definition of what they mean in Japan literature.

4.1. The Transformation of the Intent of the Tale of Genji with Respect to the Light of Fireflies

The Tale of Genji, a long romance novel written by the Heian-era Japanese author Shikibu, is partly based on Meng Qiu. In the appendix of The Tale of Genji and the Baek's Anthology, Kiyoko Maruyama points out that the first line of page 668 of The Tale of Genji in "The Maiden" cites the allusion to Dong Zhongshu's Story, and the second line of page 672 cites the stories of Sun Kang and Che Yin.

In the appendix, it is indicated that the Chinese poetic title Dong Zhongshu's story is an allusion covered by Meng Qiu, while the story of Sun Kang and Che Yin is not indicated as the source of the citation. However, in the sixth edition of the Hanwha Dictionary, the explanation of the phrase (螢雪の功けいせつのこう) (read by the light of bagged fireflies or the reflected light of snow) is stated as coming from Sun Kang read absorbedly with the reflected light of snow and Che Yin studied hard by the light of bagged fireflies - the sacred fireflies reflecting snow. Next to the idiom, the word '螢雪'(firefly and snow) is also explained, and the idiom story of '囊螢映雪' (read by the light of bagged fireflies or the reflected light of snow) is briefly outlined.

For instance, The Tale of Genji depicts the life experiences and love story of the main character Genji, set during the heyday of the Heian dynasty in Japan. One of the 25th books is titled "Hotaru (Firefly)", which tells the story of Mr. Light Source's attempt to make a man see Princess Tamakira through the light of fireflies by releasing them in the dark. In addition to this book, fireflies often appear in literature of the Heiwa period as a beautiful, romantic intention because of the white light they emit, representing the meaning of a man's growing love for a woman's beauty illuminated by the light of fireflies.

This shows that the two stories of Sun Kang and Che Yin are highly valued in Japan. (Japan) Sato Yumi, in his book Wabi-sabi Life and Enactments, has a chapter introducing Japanese fireflies and adding the story of Sun Kang studied and read by the light of snow. The author not only praises the diligent study of the ancient Chinese who used the light of fireflies as a lamp to study, but also affirms the romance of the "light of fireflies" in this story, which indirectly shows the difference between the Chinese and Japanese perceptions of the light of fireflies.

At the same time, the author points out that the lyrics of the Japanese song "Firefly Light", which is played at graduation ceremonies and store closings, are inextricably linked to the allusion to fireflies and snow.

In fact, before the Heian period, the Japanese did not consider the light emitted by fireflies to be a good intention. The Nihon Shoki (The Nihon Shoki (Japanese: Nihon shoki/にほんしょき Nihon shoki) is the earliest authentic history of Japan, originally called Nihon shoki, written by Prince Shero and others from 681 to 720 A.D. It covers the entire history of the Shinto era and even the period of the Emperor Shuntō) suggested that fireflies were synonymous with an evil

god, and the book argued that: firefly light is a god of evil and an object of awe, and the blue-white light emitted by fireflies at night is a ghostly fire, a horrible and unlucky presence.

Chen Yongqi (2017) directly suggested that the Japanese word "keisetu" comes from the allusion to "Sun Kang read absorbedly with the reflected light of snow and Che Yin studied hard by the light of bagged fireflies", and he found that fireflies were often seen in love scenes in waka or monogatari from the Heian period (794-1192 A.D.) in love scenes. In *The Tale of Iyi* (*The Tale of Utsubo*) and *The Tale of Genji*, there are scenes where fireflies are hidden in their sleeves and put in front of their lovers to look at the beauty; there are also scenes where fireflies are seen as wandering spirits that are separated from their bodies, or they are compared to burning love.

In the "Hotaru" chapter of *The Tale of Genji*, the light of fireflies has disappeared from its evil and horrific meaning, and has become a beautiful and romantic one instead. By sorting out the timeline of the circulation of Meng Qiu in Japan, it can be inferred that the positive spirit of hard study contained in the story of Sun Kang and Che Yin in Meng Qiu has changed the impression of the light of fireflies in Japanese literature.

In the Heian period history book *Three Generations of Japan Fact Sheet*, it is recorded in the second year of Emperor Yosei's Genkei (878 A.D.) that on that day, Prince Sadao, a younger brother of the emperor, started to read the tales of Meng Qiu in the Pikyang House, and later, at the end of the Heian period, it is recorded in the late Heian period talking book *Baoji Jiki* that the noblemen's sons at that time recited the tales in Meng Qiu: even the sparrows in the school of persuasion could sing the Meng Qiu.

From the above records, it can be guessed that the Meng Qiu appeared in Japan as early as the 9th century A.D., and its inflow into Japan was around the 9th century or even before, while the Heian period was from 794 to 1192, and the *Tale of Genji* was written between 1001 and 1008, so the change in the impression of the light of fireflies in the *Tale of Genji* is derived from the contents of the Meng Qiu from the logical and timeline is reasonable and valid.

4.2. Recreation of the Story of Sun Kang and Che Yin in Japan

4.2.1. References in the Song

It is only speculation that the change in the intention of the light of fireflies in literature is derived from the stories of Sun Kang and Che Yin in the Meng Qiu, but the composition of the Japanese folk songs "蛍の光" (*The Light of Firefly*) and "仰げば尊し" (*Admire Your Honor*) is derived from the tales that Sun Kang studied and read with the light of Snow and Che Yin gathered fireflies for studying, which is reasonable and justifiable.

According to Zhang Jian (2012), in "An Examination of the Tang Ancient Commentary Meng Qiu and the Circulation and Acceptance of Meng Qiu in Japan," the lyrics of the graduation song of Japanese elementary and middle schools, "The Light of the Firefly and the Snow of the Window," are taken from the story of Chen Yin in the Meng Qiu of the Tang Dynasty in China. "These two stories are often used in China to motivate schoolchildren to study hard. Both Ma Ting and Sato Yumi (Japan) suggested that the song "Light of Fireflies" was adapted from the Chinese allusions to the story of Sun Kang and Che Yin during the Meiji period. Thus, it is clear that this theory exists and is somewhat accepted.

"Light of fireflies" is a Japanese song adapted from the Scottish ballad *Auld Lang Syne*, written by Chih-Young Inagaki in the early Meiji decade and published in 1881 in the first edition of the common elementary school songbook. This song probably expresses the nostalgia of the graduating students for their time in school and their gratitude to their teachers. The lyrics of the song are taken from the stories of Sun Kang and Che Yin, which mentions "the light of fireflies" and "the light of fireflies". A fragment of the lyrics of "Window of Snow".

なまなまど

馴れにし 学びの 窓

studying hard all day and night, outside the windows of the school

ほたるともしびつしらゆき

螢の灯火積む 白雪

Glowing fireflies in summer and white snow in winter

わすまとしつき

忘るる間ぞなきゆく年月

Not a moment will be forgotten, the passing years

The song "Light of Firefly" is inextricably linked to the stories of Sun Kang and Che Yin. First of all, the title of the song is derived from the story of Sun Kang and Che Yin (Japanese abbreviation: 螢雪の功, けいせつのこう) (Translated: read by the light of bagged fireflies or the reflected light of snow), and secondly, the first line of the song, "螢の光, 窓の雪 (light of firefly, snow of window)", quotes the stories of Sun Kang and Che Yin studied hard by the light of bagged fireflies or the reflected light of snow.

What's more, in an article entitled An Examination of "Autumn Fireflies in the "Goseiji", Wang Chunmiao (2009) mentions a Japanese waka song from the Sadahara family's songwriting competition. One of the lyrics of the song quotes the allusion to Che Yin:

"秋来れば深山里こそわびしけれ夜は螢をともしびにして".(Translated: If autumn comes, the village of Fukayama will be apothing and the night will make fireflies.) Even the famous Japanese literary theorist Hideo Watanabe recognized this introduction of Chinese poetic themes as a composition which complemented the poor song themes of the time.

4.2.2. Application in Literature

The allusion to the story of Sun Kang and Che Yin has not only appeared many times in the lyrics of Japanese waka and ballads, but has also been recreated in Japanese Chinese poetry and literature. The Japanese literary scholar Sugawara Michizane's collection of Chinese poetry, Sugawara Buncho and Yeijia Houcho, contains numerous references to the idea of the story of Che Yin. For example: grief planting a new tree on the home, weeping and releasing the old gathering of fireflies. The end of the world is not full of gold, not to mention the glowing grass to show off deep. The king's government is the end of the world, the flying dragon does not forget to start collecting fireflies. Autumn before the snow ground without fireflies, lights out throwing the book wave dark zero.

Even the preface and the end of the preface of the Japanese Muromachi-era ballad collection "Gosei no Ginseng" mention "firefly" and "snow" respectively. The preface reads, "富士の遠望をたよりに庵を結びて、十余歳の雪を窓に積む。" (Translated as: "I have a grass nunnery on the far side of Mount Fuji, and snow has accumulated on the window for more than ten years.) The end preface reads, "命にまかせ、時しも秋の螢に語らひて、月をしるべに記す事しかり。" (Translated: Leave it to your life, talk to the fireflies of autumn, and write the moon on the signpost.) The first and last lines of the poem echo each other. The first and the last echoes, implying the allusion to the story of "Sun Kang and Che Yin", as a symbol of diligent study.

In the fifth issue, dated April 1, 2008, "Glowing Light" by Fumiko Mihashi of Kiryu City directly quoted the allusion to "Reflecting the Snow and Firefly" in the following lines: "昔闻车胤对螢案，明灭微光知不知。"(Translated: In the past, I heard the case that Che Yin studied with light of the firefly, but does anyone know the light of the extinguished?) The author referred to the fireflies with "bright and faint light" and asks if the fireflies know that Che Yin used the glow in the dark instead of the light. These literary references reflect the widespread recognition of these two allusions among Japanese literati.

4.3. The Meaning of the Word "Firefly and Snow" in Japan

Japanese shrines have the same meaning as Chinese temples and Taoist temples, and there is a building next to the main hall of Akagi Shrine (あかぎじんじゃ), a centuries-old shrine in Tokyo with a history of over 700 years. It is said that the name " firefly and snow " comes from the magazine Fuyuki Era published by Obunsha bunko, and the god of Fuyuki is the god of praying for the improvement of Japanese students' studies.

As mentioned above, the light of fireflies used to be considered a horrible intention in Japan, and so was snow. The Japanese folklore widely circulated the old saying "Snow maiden out, return home early", the Japanese believe that snow maiden are all cold in nature, is the subordinate of the mountain god, in charge of the winter snow, the soul of the snow maiden has fragile, soft, sad three emotions, and these three emotions is the Japanese response to the natural ice in the snow, so it can be seen that the Japanese people for the snow in the impression is mostly negative.

Japanese often use the word firefly and snow to name things related to school and study, such as the above-mentioned JLPT magazine "Fuyuki Era", Tokyo Fuyuki Shugakuin, and Fuyuki Tenjin, the god of learning. In addition, there is an idiom in Japanese called 螢雪の功 (螢雪の功けいせつのこう) (Translated: read by the light of bagged fireflies or the reflected light of snow). This idiom is explained in the sixth edition of the Hanwha Dictionary by the Obunsha bunko as the result of painstaking study of learning, and the term is marked as coming from the stories of Sun Kang and Che Yin, sacred fireflies reflecting snow. Next to the idiom, an explanation is also given for the two characters of firefly and snow, briefly outlining the idiom story of sacred fireflies reflecting snow. This shows that the two stories of Sun Kang and Che Yin are highly valued in Japan.

In addition to these stories of Sun Kang and Che Yin, which is widely used in Japan as a symbol of diligent study, other allusions in the Meng Qiu have been adapted and applied in the Meng Qiu & waka and Tang Monogatari. Zhao Liwei (2018) mentions that the Meng Qiu & waka " selects about 250 allusions from the more than 580 allusions in Li's Meng Qiu reworks the stories with reference to the annotated text of Meng Qiu and then matches them with titles and harmony songs, forming in each one: title - song title - Each of them forms a structure of: title - song title - and song, thus achieving educational significance.

Another example is the visit of Zi You to Dai (This is the story that Wang Xizhi visited Dai Kui because of the snow, but returned directly to the door without entering, thinking that he did not need to visit because of his pleasure), a celebrity of the Wei and Jin dynasties in Meng Qiu with a bold and honest spirit, which has been quoted many times in Japanese Han poetry. For example, Japanese Han scholar and poet Oe Kuang-heng referred the allusion of Wang Ziyou in the preface of the poem. The author refers to the stories of Wang Ziyou who went to visit Dai Kui on his own initiative; the opening chapter of Tang Monogatari, also refers to this allusion, combining the poem and the story to express a natural and open-minded meaning.

5. Conclusion

It is clear from the above analysis that the dissemination of such character-allusion-style books as Meng Qiu overseas has helped Chinese learners to memorize Chinese characters while promoting the good qualities of ancient Chinese sages overseas, and is said to be a source of creative material for the Japanese literary community; and the values and morals contained in the books are also worthy examples for Japanese poets, Chinese studies researchers, and even the general Japanese public to follow in their lives and studies. This is closely related to the universality and profundity of China's excellent traditional culture and its fine moral values.

The four allusions mentioned above, the story of Dong Sheng, the stories of Sun Kang and Che Yin, and the story of Zi You that studied by Zhao Liwei (2018), can be obtained from the spread and evolution of these four allusions in Japan. The role of these Chinese traditional books like Meng Qiu is not only the original purpose of spreading overseas – literacy, but also the Japanese adaptations of books such as Tang Monogatari and Meng Qiu&Waka, which were instrumental in the creation of more Japanese works in the form of waka in later times. The books are inseparable.

Based on the references to the story of Sun Kang and Che Yin in Japanese songs and literature, the stories of the characters summarized in the book Meng Qiu have had a great influence on Japanese literature and songs. This is related to the interest and active exploration of Chinese studies by Japanese literati. Meng Qiu and its commentary, as an easy-to-understand text on Mongolian studies, also became a source of creativity for later generations of writers because of the breadth and richness of the stories it contains.

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Annexes

(Japan) by Kiyoko Maruyama; translated by Shin Fei. The Tale of Genji and the Appendix to the Baiji Collection

续 1

原序	卷名	《源氏物语大成》 页 行	汉诗文题	作者	出典
31	《蓬生》	520 10	《凶宅》	白居易	《白居易诗集》
32	"	521 12	《礼记·玉制第五》		《礼记》
33	"	528 10	《归去来辞》	陶渊明	《文选》
			《蒋诩三蓬》		《蒙求》
34	"	534 10	《古鞞歌》	白居易	《白居易诗集》
35	《赛画》	568 4	《长恨歌》	"	"
			《长恨歌传》	陈鸿	"
36	《赛画》	572 2	《游仙窟》	张文成	《游仙窟》
37	"	573 14	《史记·五帝本纪》		《史记》
38	《松风》	585 5	《史记·项羽本纪》		"
39	"	586 11	—	—	—
40	"	588 4	《烂柯记》		《述异记》
41	"	596 9	"		"
42	《麻云》	627 12	《平公高门》		《蒙求》
43	《横原》	640 7	《庄子》	庄子	《庄子》
44	"	648 1	《糟皇甫世子》	白居易	《白居易诗集》
45	"	648 5	《咏笛》	"	"
46	"	654 4	《八月十五夜》	"	"
47	"	654 7	《重题四首》	"	"
			山家	"	《倭汉朗咏集》
48	《少女》	668 1	《蕉生下帷》		《蒙求》
49	"	672 2	《孙康映雪，车胤囊萤》		"
50	"	680 2	《思归赋》	向子期	《文选》
51	"	687 8	《七百十二句赠驾部吴郎中七兄》	白居易	《白居易诗集》
52	《早莺》	775 6	—	—	—
53	《烟蝶》	782 6	《伤宅》	白居易	《白居易诗集》
54	"	782 14	《海漫漫》	"	"
55	"	797 4	《七百十二句赠驾部吴郎中七兄》	"	"
			《夏夜》	"	《倭汉朗咏集》
56	《烟蝶》	797 8	《七百十二句赠驾部吴郎中七兄》	白居易	《白居易诗集》
57	《萤火》	837 6	《卢侍御与崔汀序……》	"	"
58	《行李》	891 4	《不致仕》	"	"
59	"	898 5	《史记·留侯世家》		《史记》

Songbook of "仰げば尊し"

仰げば尊し (敬仰您的尊贵)

童谣、毕业典礼经典歌曲

作词: 大槻文彦、里见羲、加部巖夫 作曲: H.N.D
整理制谱: 九日旭 (Guanxu)

1=D 4/4
♩=48

4 | 3 | 4 5 | 1 | 1 | 6 6 | 4 | 2 | 4 3 | 2 | 1. | 1 |

あ が さ お げ ば と う と し わ
あ が さ お げ ば と う と し わ

Em A7 D G Em/G A7 D G D A7 D G Em7

2 | 3 | 4 | 5 | 3 | 4 | 5 | 5 | 6 | 6 | 5 | 4 | 3 | 2 | 1. | 1 | 1 | 6 | 4 | 5 | 6 |

が の お ん - - お し か る の と や や い わ し ら せ な き - - お み わ - - も そ す る

の の お ん - - お し か る の と や や い わ し ら せ な き - - お み わ - - も そ す る

D/F# D7 G E7 A7/G# A7 D D7 G Em/G A7 D

5 | 3 | 5 | 6 | 1 | 7 | 6 | 5 | 4 | 3 | 4 | 5 | 1 | 1 | 6 | 6 | 4 | 2 | 4 | 3 | 2 | 1. | 0 |

と あ な き こ や ゆ と と し げ し つ め つ き や ま い ま こ そ わ か れ め い ざ さ ら

と あ な き こ や ゆ と と し げ し つ め つ き や ま い ま こ そ わ か れ め い ざ さ ら



JRX201608(222)

仰げば尊し
敬の意にも はや幾年
思えば いと疾し この年月
今こそ 別れめ いざさらば
分別就在眼前、再見了

仰げば 尊し 我が師の慕
敬の意にも はや幾年
思えば いと疾し この年月
今こそ 別れめ いざさらば
回想起来、时光荏苒
分别就在眼前、再见了

互に融し 日ころの思
別る後にも やよ 忘るな
身を立て 名をあげ やよ勤めよ
今こそ 別れめ いざさらば
分別就在眼前、再見了

朝夕 朝れにし 学びの窓
壁の灯火 横む白晝
忘るる 間ぞなき ゆく年月
今こそ 別れめ いざさらば
分別就在眼前、再見了

朝夕 吉津、学塾の窗外
夏有雷火閃閃、冬有白雪皑皑
一刻也不会忘记、流逝的岁月
分别就在眼前、再见了

2016-08 日本歌曲经典系列博文 http://blog.sina.com.cn/s/articlelist_1246439244_9_1.html

Flux Snow Power (蛍雪の功けいせつのこう)

2034
3756
86CD

すむ、

6953
868C

の。また、そ

て柱の

して人

わせて

1867
3263
868A

蝮蛇

【蝮石】ケイ・ハタル 「地質」鉱石の一つ。質はもろく、透明
めいまたは半透明で、暗い所で熱すると光を出す。

【蝮雪】セツイ 苦勞しながら勉強すること。

故事からでたことば

蝮雪

孫康、家貧しくして油無し。常に雪に映じて書を読
む。少小よりの清介にして、交遊雑ならず。後御史大夫
に至る。

晋の車胤、家貧しくして常には油を得ず。夏月には
則ち練囊に數十の蝮火を盛り、以て書を照らし、夜を
以て日に継ぐ。後遂に朝廷に顕わる。

孫康は家が貧しいために灯油が買えない。そこで冬は
つも雪あかりに照らして書物を読んだ。幼少の時から心は
清らかで意志は固く、友だちとの交際もきちんとしていた。
のちに御史大夫(副丞相)にまで出世した。
晋の車胤は家が貧しいため、いつも灯油が買えるというわ
けにいかず、そこで夏の間は練り絹の袋に数十匹の蝮火を
入れて、その光で書物を照らし夜を日に継いで勉強した。
(蒙求)

【蝮雪の功】ケイセツの 苦心して学問にはげんだ成果。
【蝮】(11)