ABSTRACT

This thesis is a study of Tang Xianzu's musical style problem for the Four Dreams of Linchuan. In the past, although many scholars have researched and discussed about this topic, however, this field of study about Tang Xianzu is not as prosperous as compared to the study of other aspects of him and his works. There has been constant discrepancy on his works' musical style problem. No unity in opinion has been formed so far.

The author of this thesis attempts to re-organize and summarize the various views regarding this topic. Besides, the author will also be bringing up her own interpretation based on past academicians' works and historical information associated with Tang Xianzu.

In the first Section, the aim, scope and methodology of the paper will be defined. In the second Section, the author will sort out the various views on Four Dreams of Linchuan's musical styles and provide some self views as well. A series of self analysis and discussions from different aspects associated with Jiang Xi Province and Tang Xianzu will be introduced in the third Section and Fourth Section. At the end of Chapter 2 and 4, the author will give a brief summary and reiteration of her writings in each chapter. In the last Section, the author will conclude on the whole paper and address the problem on cultural integration.
The author is of the opinion that there might be influence on Four Dreams of Linchuan from Jiang Xi’s local Yiyang musical style. Hence, in the self analysis part of the paper, which are chapter 3 and 4, the author will present her own findings and assumptions based on historical materials. This paper is more like a re-evaluation and interpretation into this field on Tang Xianzu’s works. The author would also like to invite further academic discussion, research and analysis regarding this topic.