Abstract

Huanjian Ji which emerged in Wu Dai (907 ~ 960) was the first song collection of the Chinese literature. However, it had never gained much respect then. The main reason was that among the fine hundred Huanjian Ci; the theme of 362 songs was “feminine”. It was a challenge to the Chinese tradition in which, moral was its model. Therefore, the birth of Huanjian Ji was generally described as the downfall of the Chinese poets’ moral standards; and so the value of Huanjian Ji was smothered under the “Moral standards”.

As a matter of fact, it had all been neglected about the environment at when the songs were written and the inner part of song itself. Prostitutes mainly sang the very beginning of the emergence of songs in that banquet and thus it differed greatly from poems. That was why the theme of songs focused on “feminine” so do to match with its emerged environment and performers.

In addition to that: before Wu Dai, most of the poems were connected closely with “feminine” as they (poets) were close to the prostitutes. It caused naturally the songs to be as such.

The beginning of the songs was tremendously influenced by poems. Thus, it made those songs that focused massively on “feminine” successfully create its own style, and it had great impact on Wan Yue Ci. Furthermore, Huanjian Ci had inherited plenty of characteristics from the Palace-style poetry in the Southern Dynasties (420 ~ 589), yet Huanjian Ci was much more focused on the description of sense of emotion. Therefore, it can be distinguished from Palace-style poetry and its accomplishment was far greater than Palace-style poetry.

The main theme of this thesis is to ignore the bondage of moral and study Huanjian Ci from the point of view of literature. Only that then can study its real meaning and value.