

**Characteristics of research on Yuan dynasty drama
in the east**

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Abstract:

Research on Yuan Dynasty Drama (Yuan Zaju) has a long-standing tradition in East Asia, particularly in China, Japan, and Korea. Since the Ming Dynasty, Chinese scholars have deeply explored its texts, artistic values, and performance forms, achieving a revival in the 20th century. Japanese researchers expanded the field after the Meiji Restoration by studying Chinese theater, especially Yuan dynasty drama. Korea, though a later entrant, has made notable progress in text analysis and author studies, incorporating Chinese scholarship and local culture. Multidisciplinary methods, including literary arts, linguistics, and comparative theater studies, have enriched Yuan dynasty drama research, situating it within Mongolian culture studies and comparisons with Tibetan drama in recent years. These approaches deepen its cultural and artistic understanding, highlighting Yuan dynasty drama's unique contributions to Chinese literature and Eastern theater studies.

Keywords: Eastern Regions, Yuan dynasty, Drama, Research, Characteristics.

Introduction

The study of Yuan dynasty drama in the Eastern region—specifically in the academic circles of China, Japan, and South Korea—has developed and accumulated over centuries, forming a unique systematic research framework. The research covers multiple aspects, including the origin and development of Yuan drama, textual analysis of plays, stage art, character portrayal, linguistic features, studies of playwrights and their works, and cultural interactions. These efforts have solidified the prominent status of Yuan dynasty drama within Eastern literary studies. The primary aim of this

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paper is to review the research on Yuan dynasty drama conducted in China, South Korea, and Japan, thereby providing a comprehensive background reference for the study of Yuan dynasty drama in Mongolia. This review seeks to lay the groundwork for future Mongolian research in this field and offer valuable research material. The main research method employed is a literature review, systematically compiling and analyzing the research content, characteristics, development, and outcomes of Yuan dynasty drama studies in other countries. By offering this overview, the paper aspires to furnish Mongolian scholars with historical and cultural context, enhancing their understanding of the diversity and cross-cultural significance of Yuan dynasty drama, and contributing new perspectives and resources to Mongolian cultural and theatrical studies.

1. AN OVERVIEW OF YUAN DYNASTY DRAMA STUDIES IN ASIA

Research on Yuan dynasty drama in the Eastern region began in the mid to late 16th century, a time when performances of Yuan plays were gradually declining. During the Ming Dynasty, several scholars took on the task of compiling, editing, and annotating Yuan dynasty works. Prominent figures such as Zang Mao-xun (臧懋循), Zhao Qi-mei (趙琦美), Wang Ji-de (王骥德), Ling Meng-chu (凌濛初), and Zhang Shen-zhi (張深之) made significant contributions, establishing a strong foundation for future scholarship.

By the mid-17th century, Japanese scholars, including Ogyū Sorai (荻生そらい) /1666-1728/ and Uno Meika (宇野めいか) /1698-1745/, began exploring Chinese theater, with a focus on Yuan dynasty drama. In works such as Sokugyokai, references to Commentary on the Romance of the Western Chamber, One Hundred Yuan Plays, and Records of Soul Exchange appear. Meanwhile, during the Qing Dynasty, the government viewed Yuan drama and its scripts as vulgar, which stifled its development and dissemination. As a result, research on Yuan dynasty drama during the Qing period was less active and extensive compared to the Ming era. Despite this, some Qing scholars continued to study and preserve Yuan drama, though their efforts were relatively limited and less prosperous than those of their Ming predecessors.

Chinese opera scripts were introduced to Japan and Korea around the 18th century. Initially, individual plays were introduced, such as The Romance of the Western Chamber, which was brought to Japan and Korea in 1721. As these types of documents gained popularity in Japan, collections of Chinese opera also gradually made their way there. (Sun Ge, Chen Yan-gu, 1999:1)

From the late 19th century to the early 20th century, research on Yuan dynasty drama in the Eastern region gradually became more active. Pioneers of Japanese opera studies, such as Mori Kainan (森 かいなん), Nitta Rohan (幸田露伴), Kubo Tenzui (久保 てんずい), and Kanai Tamizo (金井 保三), referenced Yuan dynasty drama in their writings on Chinese opera. Japan's New Culture Movement and the trend of

“Sorting National Heritage” further heightened interest in traditional Chinese opera studies, leading to a surge in the compilation and publication of opera literature. In this context, scholars like Kano Naoki (狩野 なおき) and Naitō Konan (内藤湖南) traveled to China, returning with numerous documents under the guise of procurement, thereby enriching Japanese research resources on Yuan dynasty drama.

Meanwhile, Wang Guowei, China's first systematic scholar of Yuan dynasty drama, traveled to Japan, sharing his academic insights and contributing significantly to the study. Interestingly, Kano Naoki, already deeply immersed in Yuan dynasty drama research, had not established contact with Wang Guowei beforehand, leaving their respective starting points of study a historical curiosity. In his article “Memories of Wang Jing'an,” Kano Naoki noted: “At that time, I intended to study Yuan dynasty drama and had already begun lecturing on the subject at Kyoto University. Coincidentally, Mr. Wang Jing'an (Wang Guowei) was also engaged in similar research and had authored works such as Records of Qu and Examination of Drama Origins. I took the opportunity to meet Mr. Wang during a business trip to Beijing and found his discussions on Yuan dynasty drama highly meaningful”(Kano Naoki, 1927:372). His student, Aoki Masaru (青木正児), who graduated in 1911 from the Department of Chinese Philosophy and Literature at Kyoto Imperial University, wrote an article titled Research on Yuan dynasty drama. In 1912, Chinese scholar Wang Guowei completed History of Song and Yuan Dynasty Drama, a milestone work in the field. Later, in 1918, Japanese scholar Shiogai Kō (Shiokawa Kozan) published Lectures on the General Introduction to Chinese Literature, the earliest formal Japanese monograph on Chinese drama and fiction, further propelling the study of Chinese literature in Japan.

In the early 20th century, the study of Yuan dynasty drama began to thrive. From the 1920s to the 1940s, a group of scholars, including Wu Mei (吴梅), Yao Hua (姚华), Xu Zhi-heng (许之衡), Wang Ji-lie (王季烈), Zheng Zhen-duo (郑振铎), Qian Nan-yang (钱南扬), Wang Ji-si (王季思), Feng Yuan-zhen (冯沅君), Sun Kai-di (孙凯第), Zhao Jing-shen (赵景深), Zheng Qian (郑骞), Lu Qian (卢前), Shao Zeng-qi (绍曾祺), Yang Ji-sheng (杨季生), and Zhu Zhi-tai (朱志泰), devoted themselves to the collation, comparison, collection, and analysis of Yuan dynasty drama. Their work included interpreting texts, detailed readings of scripts, studies on authors, and comprehensive analyses of stage performance forms and characteristics. However, most of their research primarily centered on textual content, with only a few scholars exploring beyond this focus.

Despite frequent wars and political changes in the Eastern region during the mid-20th century, research on Yuan dynasty drama continued to advance. With the establishment of the People's Republic of China, Yuan dynasty drama studies entered a new phase. Scholars built upon the work of their predecessors, delving deeper into this rich cultural tradition. Over half a century, ideas and methodologies in Yuan dynasty drama research matured, resulting in notable academic achievements.

On June 28, 1958, China held a major conference commemorating the 700th anniversary of Guan Han-qing's theatrical works, significantly boosting domestic research. Within a year, the number of articles published on Yuan dynasty drama surpassed the total from the previous centuries. The publication of Studies on Guan Han-qing (Volumes 1 and 2) and the Collected Papers on Guan Han-qing in 1958 exemplified this surge in scholarly interest, driven by the commemoration of a single playwright. Chinese scholars such as Wang Ji-si, Zhou Yi-bai (周贻白), Guo Moruo (郭沫若), Zheng Zhen-duo, Feng Chen-jun (冯沉君), and Deng Shao-ji conducted in-depth studies on Guan Han-qing and his representative work, *The Injustice to Dou E*, focusing on character portrayal and textual features. They praised Guan Han-qing's creative spirit for being "closely connected with the people, sharing the same breath and destiny" (1958:2) and hailed him as "a great warrior with a spirit of democracy" (1958:1). Japanese scholar Aoki Masaru also conducted significant research on Guan Han-qing's works.

By the 1960s, research on Yuan dynasty drama Xi Xiang Ji became a major academic focus. Contributions from Japanese scholars Tanaka Kenji (田中謙二) and Oka Haruo (岡 はるお), as well as Chinese scholars Huo Song-lin (霍松林) and Wang Ji-si, received wide recognition. During this period, debates regarding the authorship of *The Romance of the Western Chamber* also reached their peak.

In the 1970s, China entered a period of political upheaval, causing research on Yuan dynasty drama to come to a halt. Despite the slowdown in Chinese research activities, Japanese scholars, such as Professor Tanaka Kenji, continued to advance related studies. Under Professor Tanaka's leadership, the "Song reading" study group, which included scholars like Kin Won-jing (金文京), Inoue Taizan, Akamatsu Norihiko (アカマツノリヒコ), Takahashi Shigeki (高橋繁树), and Komatsu Ken (小松謙), collaborated on the compilation and editing of *Newly Collated Thirty Yuan Zaju Plays*.

Meanwhile, Chinese opera studies gradually took root in Korean academia, led by figures such as Jeong Lae-dong (정래동), who promoted Chinese opera studies after returning from Taiwan. By the 1980s, research on Yuan dynasty drama in the Eastern region experienced a revival and entered a prosperous phase. In 1981, Xu Fu-ming's *The Art of Yuan Zaju* was published, marking the first comprehensive monograph of the academic resurgence and a significant contribution to the field.

Building on this foundation, scholars such as Li Xiu-sheng (李修生), Xu Jin-bang (许金榜), Huang Shi-ji (黄士吉), and Shang Tao (商韬) conducted extensive studies on Yuan dynasty drama, while Wang Ying (王瑛), Gu Xue-ling (顾学领), and Wang Xue-qi (王学奇) carried out in-depth interpretative research. Shao Zeng-qi (邵曾祺), Liu Nian-zi (刘念兹), and Liao Ben (廖奔) meticulously analyzed Yuan dynasty drama from the perspectives of folklore and cultural artifacts. In Japan, scholars such as Akamatsu Norihiko (アカマツノリヒコ), Komatsu Ken, Inoue Taizan, and Akamura Masao (赤村政男) explored performance forms, character images, and Mongolian

vocabulary within Yuan dynasty drama. Korean scholars, including Yang Hoi-seok (양희석), Oh Soo-kyung (오수경), Kim Kwang-Yeong (김광영), Kim Myonghak (김명학), Lee Yongjin (리룡진), and Jeon Byungseok (전병석), made significant breakthroughs, particularly in studies on *Xi Xiang Ji* and *The Injustice to Dou E*, focusing on their content and themes.

During this period, scholars expanded their focus beyond individual writers and works to explore the overall characteristics of Yuan dynasty drama, delving into its unique artistic and cultural attributes. This era marked a diversification of Yuan drama research, with in-depth studies in fields such as philology, art, and sociology, providing rich academic resources and a strong theoretical foundation for further exploration. Since the 1990s, Korean scholars have become increasingly active in the study of Yuan dynasty drama, contributing significantly to its development. On June 14, 1991, the “Chinese Opera Research Association” was established, dedicated to the research and promotion of Chinese opera. Following the establishment of diplomatic relations between China and South Korea in 1992, cultural exchanges deepened considerably. Interest in Sinology surged in Korea, with many students traveling to China to study Chinese language and literature, surpassing previous periods of engagement with Chinese culture. Over 150 Korean universities now offer Chinese-related courses, supported by around 800 professors, with many departments offering master's and doctoral programs. Academic exchanges between China and Korea have flourished, with Korean research on Chinese literature often influenced by scholars from Taiwan.()

During this period, scholars such as Sun Ha-yeong (손하영), Im Eun-sik (임은석), Kim Hyung-ran (김형연), Hyeon-jeong Cha (현정자), Lee Jeong-jae (이정재), Shin Ji-yeong (신지영), and Kwon Gyeong-hee (권경희) earned master's degrees through their in-depth studies of Yuan dynasty drama, focusing on works like *The Injustice to Dou E* and *Rescuing One's Sister in the Wind and Dust*, as well as authors such as Bai Pu (白朴), Ma Zhi-yuan (馬致遠), and Guan Han-qing (關漢卿). In Japan, aside from earlier studies by scholars like Komatsu Ken (小松謙), Akamatsu Norihiko (赤松彌彦), and Inoue Taizan (井上泰山), a new generation, including Hirose Reiko (廣玲子) and Kusaka Midori (日下翠), made significant contributions. Hirose Reiko focused on the ritual elements in Yuan dynasty drama, examining religious and ceremonial aspects, and revealing connections between drama and social customs, offering fresh perspectives on Yuan society's religious views. Scholars continued in-depth studies of classic works like *The Xi Xiang Ji*, *The Injustice to Dou E*, and *The Orphan of Zhao* (趙氏孤兒), while also exploring major authors such as Guan Han-qing, Bai Pu, Zheng Guang-zu (鄭光祖), Ma Zhi-yuan, and Wang Shi-fu (王氏甫). Scholars such as Dou Kai (杜楷), Zeng Yong-yi (曾永一), Ji Guo-ping (季國平), Chen Jian-sen (陳建森), and Kong Fan-xin (孔繁信) conducted systematic studies on the structure, systems, performance forms, and music theory of Yuan dynasty drama, significantly enriching the field. By the late 1990s, scholars like Alatansang and Tian Tong-xu (田同旭) explored the content, language, and evolution of Yuan dynasty drama through the lenses

of prairie and Mongolian culture, opening up new perspectives and areas of research.

At the start of the 21st century, globalization and technological innovation significantly accelerated developments across numerous fields. The rapid rise of information technology, particularly the internet and mobile communications, diminished geographical and cultural boundaries, creating new platforms for cross-cultural exchange and knowledge sharing. In this environment, Yuan dynasty drama, as a key element of traditional Chinese theater, encountered new research opportunities. From 2000 to 2009, Chinese research on Yuan dynasty drama focused on deepening academic understanding and cultural evaluation. Scholars explored a wide range of topics, including text analysis, historical context, artistic expression, and comparative studies with other forms of theater. Efforts extended beyond traditional elements to examining the drama's relevance and influence in contemporary society. Research topics included analyses of major plays and playwrights, as well as studies on the reception and adaptability of Yuan dynasty drama within various socio-cultural settings. Additionally, research during this period placed a strong emphasis on interdisciplinary methodologies. By integrating insights from literature, art studies, philosophy, and history, scholars promoted a more comprehensive understanding of the rich cultural and artistic values of Yuan dynasty drama. This interdisciplinary approach deepened appreciation for Yuan drama, highlighting its significance not only as a historical artifact but also as a living cultural practice with enduring relevance in modern times. From 2010 to 2024, research on Yuan dynasty drama in the academic world continued to surge, as evidenced by the publication of approximately 3,000 academic journal articles, over 700 master's and doctoral theses, and more than 10 related monographs. This highlighted the cultural value and academic importance of Yuan dynasty drama as a significant component of traditional Chinese theater, reflecting the breadth and diversity of academic output.

In Japan, scholars continued to deepen their traditional research on the literature, classification, and editions of Yuan dynasty drama, with a particular focus on character analysis, especially female roles. This expanded focus enriched the understanding of Yuan drama's thematic complexity and gender dynamics, offering fresh insights into traditional narratives and their contemporary relevance. Notably, Mika Fukunaga (福永美佳) has led studies on female images in Yuan drama through works such as *Study of Maidservant Romance in Yuan Dynasty Drama* (2004), *Transformation of Female Images in Yuan Dynasty Drama* (2005), *Analysis of Widow and Remarried Female Images in Yuan Dynasty Drama* (2007), and more. Her research reflects deep expertise in this area. Other Japanese scholars, including Tanaka Issei (たなか いっせい), Kim Moonkyung (金文京, a Japanese-Korean scholar), and Matsuoka Junko (松岡純子), have also contributed to understanding Yuan drama characters.

In Korea, although research on Yuan dynasty drama began later, it has maintained high academic quality. Since the early 21st century, over 20 master's and doctoral theses have been published, covering works such as *The Injustice to Dou E*, *The*

Wutong Rain, and The Hui Lan Ji, along with studies on figures like Guan Han-qing and Bai Pu. Korean scholars have shown their dedication and expertise in the study of traditional theater through works like Rediscovery of Eastern Classical Drama (2000), Aesthetics and Theory of Eastern Classical Drama (2005), Theater and Performance in Korea and China (2006), Ancient Art, New Stage (2008), and Performance and Culture of Traditional Chinese Drama (2010). Professor Kim Hack-Joo (김학주) has been instrumental in advancing the understanding of Chinese theater, particularly Yuan dynasty drama, in Korea. His works, including Chinese Opera and Folk Performances (2002), Ancient Chinese Singing and Dancing Theater (2001), What is Peking Opera (2009), and The Great People's Art of China: Peking Opera (2010), delve deeply into performing arts like Peking Opera, highlighting the cultural and historical value of Chinese theater. These studies reflect the enduring influence of Yuan dynasty drama in East Asian academia and the continued dedication of global scholars to traditional Chinese cultural and artistic forms.

A detailed review of the historical development of Yuan dynasty drama research in China, Japan, and Korea reveals that each country has made substantial academic contributions to the field. Compared to the Western research paradigm, the Eastern approach encompasses a broader range of topics and offers unique perspectives and methodologies, enriching the study of Yuan dynasty drama.

2. CHARACTERISTICS OF YUAN DYNASTY DRAMA RESEARCH IN ASIA

After a detailed review of the historical development of Yuan dynasty drama research in East Asia—specifically China, Japan, and Korea—it becomes evident that each country has made significant academic efforts and achievements in this field. The following discussion will focus on their research characteristics through an examination of research content, theoretical approaches, and key findings.

2.1 Research Content

From the perspective of research content, it can be broadly divided into three stages.

2.1.1 Text Collection, Collation, and Interpretation

Since the Ming Dynasty, scholars have systematically collected and organized Yuan dynasty drama texts. Notable efforts include Li Kaixian's Revised Yuan Masters' Legendary Plays and Zang Maoxun's Selected Yuan Plays, which represent major contributions to the collation of Yuan drama. Additionally, Zhao Qimei's MaiWangGuan Collated Manuscripts of Ancient and Modern Plays reflects deep corrections and interpretations of these texts. Particularly noteworthy was the collation of The Xi Xiang Ji by scholars such as Wang Jide, Ling Mengchu, and Zhang Shenzhi, which facilitated its widespread dissemination, eventually reaching Japan and Korea. While it did not initially spark significant interest in Japanese and Korean academic circles,

these foundational efforts provided essential textual resources for more in-depth future research on Yuan dynasty drama.

2.1.2 Research on the Value of Yuan dynasty drama, Thematic Classification, Study of Authors and Works, and Analysis of Language and Character Images

In the second stage, research on Yuan dynasty drama focused on its value, thematic classification, studies of authors and their works, and analyses of language and character images. Japanese scholar Kano Naoki and Chinese scholar Wang Guo-wei were among the first in the Eastern region to highlight the value and significance of Yuan dynasty drama, with Wang Guo-wei describing it “as the most natural literature of China”. (2010:66) Later, Kano Naoki's student, Aoki Masaru , along with Chinese scholars Zheng Zhen-duo , Wu Mei , Yao Hua, Guo Mo-ruo , and Liang Gui-zhi (梁归智), further affirmed the value and status of Yuan dynasty drama within Chinese theater through extensive research. Scholars such as Gu Li (顾丽), Lin Ya-qing (林雅清), Chen Jun-qian (陈骏千), Liu Chao (刘超), and Sun Jian-guo (孙建国) explored various aspects related to the historical, aesthetic, and artistic value of Yuan dynasty drama.

Research enthusiasm for Yuan dynasty drama and its playwrights has been particularly notable in the Eastern region, especially concerning the five outstanding playwrights: Guan Han-qing, Bai Pu, Zheng Guang-zu, Ma Zhi-yuan, and Wang Shi-fu. Among the most frequently studied plays are The Xi Xiang Ji, Autumn in the Han Palace, The Injustice to Dou E , The Orphan of Zhao , The Head on the Wall and the Horse, and One's Sister in the Wind and Dust. These works have drawn significant attention due to their artistic and literary excellence. In Japan, scholars such as Okajima Kentarō , Imai Yasuzō , Kishi Shunfūro (岸春風樓), and Huang Dongbai have conducted in-depth studies on The Xi Xiang Ji. Komatsu Ken specialized in researching The Burning of Jie Zi-tui. Kanbara Minpei (官原民平) made significant contributions through his research on The Injustice to Dou E. Additionally, Shionoya On's studies on The Tale of the PiPa and Peach Blooms Painted with Blood are noteworthy, while Inoue Taizan offered new perspectives with his research on The Kiosk of Worshiping the Moon . In Korea, scholars such as Im Seosik , Kim Hyunran , Young Kyu Lee, Sun Hayeong, and Jeon Byungseok have delved deeply into The Injustice to Dou E. Kim Myunghak explored The Wu Tong Rain, Hyeonjeong Cha focused on One's Sister in the Wind and Dust , and Lee Yong-jin analyzed Autumn in the Han Palace . Research by Lee Jeong-jae and Kwon Gyeong-hee has further advanced studies on Yuan dynasty drama playwrights, including “Ma”, “Bai”, and “Zheng”.

In China, research on Guan Han-qing and his works has become a major focus within Chinese literary studies. Scholars such as Wang Ji-si , Zhao Wan-li (赵万里), Cai Mei-biao (蔡美彪), Zhou Yi-bai (周贻白), and Shen Mo (沈默) have extensively analyzed his creative background, literary value, and role in Yuan dynasty drama. Additionally, studies on Autumn in the Han Palace have been active, with contributions from scholars like Deng Shao-ji , Lin Han-biao (林涵表), Zhou Miao-zhong (周妙

中), Lin Wen (林文), Xu Fu-ming, Jian Bo-zan (翦伯贊), and Wu Xin-lei (吴新雷). Chinese scholars have also made great progress in linguistic studies on Yuan dynasty drama, focusing on vocabulary, phonetics, and semantics. Key works include Wang Ying's Examples of Poetic and Dramatic Language, Lu Dan-an's Glossary of Dramatic Terms, Gu Xue-ling and Wang Xue-qi's Glossary of Yuan Dynasty Drama, and Fang Ling-gui's research on Mongolian words in Yuan and Ming dramas. In contrast, Japanese scholars have primarily focused on translating and analyzing Yuan dynasty drama scripts. The study of character images in Yuan drama remains a vibrant area of interest, with over 150 papers reflecting a high level of academic activity.

Research on female characters and the character of Bao Zheng (包拯) has attracted significant attention due to their cultural and social importance. Studies on female images in Yuan dynasty drama explore their portrayal, personality, and reflection of societal views on women at the time. In Japan, scholars like Mika Fukunaga and Zhang Fang (章芳) have examined the complexity and diversity of these female characters through textual analysis. The performance forms and structural systems of Yuan dynasty drama are also critical research areas. While earlier studies focused primarily on literary aspects due to limited audio-visual resources, recent research combines traditional literary analysis with new methodologies and interdisciplinary approaches for a more comprehensive understanding.

2.1.3 Research from the Perspectives of History, Archaeology, and Ethnology

With the discovery of theatrical relics, research on Yuan dynasty drama's performance forms has advanced significantly. Zhang Geng (张庚) and Guo Han-cheng's (郭汉城) chapter Stage Art of Northern Zaju in A Comprehensive History of Chinese Drama offers an extensive overview of Northern drama's music, performance, and stage design during the Jin and Yuan dynasties. Studies like those from the Shanxi Normal University Institute of Drama Relics, including works on Yuan dynasty tomb theatrical carvings, Li Yu's (李欲) analysis of Hongtong murals, and Dou Kai's (窦楷) study on YunCheng murals, provide key insights into performance forms. Liao Ben's (廖奔) integration of relics, folklore, and drama studies adds a multidimensional perspective.

Scholars such as Zeng Yongyi (曾永义), Ji Guo-ping, and Dong Shang-de (董上德) have further illuminated Yuan Zaju's unique system and performance styles. Research by Ke Xiu-chen (柯秀沉), Chen Xiao-lu (陈晓鲁), and Yang He-nian (杨鹤年) explores stage dynamics and character entrances, while Japanese scholar Kusaka Midori offers insights into play endings. Discussions by Inoue Taizan and Tanaka Kenji on roles like “dan” (旦), “chou” (丑), and “jing” (净) deepen understanding of character functions.

Korean scholar Kwon Eungsang and Yoshigawa Kōziro have explored the societal and cultural dimensions of Yuan drama. Zhou Shu-hong's (周淑红) cultural anthropology study of The Lady of the Peach Blossom and Ren Hong-min's (任红敏) examination of Dadu's religious environment highlight cultural influences. Han

Xue-jun's (薛君) analysis of tragic aesthetics emphasizes drama's complex portrayal of human and social conflicts. Since the late 20th and early 21st centuries, studies focusing on Yuan drama's Mongolian cultural perspectives have become increasingly prominent.

2.2 Research theoretical

In the Eastern regions, the study of Yuan dynasty drama has transitioned from traditional to modern methodologies. Before the 20th century, research relied heavily on traditional Sinology methods, such as textual criticism, annotations, collection, and revision, emphasizing accurate understanding and historical continuity of texts to preserve their integrity. At the start of the 20th century, influenced by Western thought, Wang Guo-wei introduced Western dramatic theory in his *History of Song and Yuan Dynasties Drama*, shifting away from a purely traditional approach. Drawing inspiration from Western dramatists like Shakespeare and Dante, he was the first to explore the "tragic nature" of Yuan dynasty drama, thus opening a new avenue for examining it through a broader theoretical lens. Later scholars continued to study Yuan drama's tragic elements using Western dramatic perspectives. Chinese researchers also began integrating Marxist-Leninist materialist philosophy, analyzing Yuan drama through social structure and historical development.

Since the mid-19th century, Japanese scholars have combined traditional Chinese methods, such as classification and textual criticism, with modern techniques like field investigations. Tanaka Kazuo's approach to fieldwork became popular, and as academic exchanges and transportation improved between China and Japan, field investigations became essential for studying Chinese opera culture. For example, Professor Hirota Ritsuko from Kanagawa University conducted in-depth research on Nuo performances in rural southern China, focusing on their ritual and social significance. Her work offers fresh perspectives and empirical insights into the cultural and performance traditions of Chinese opera.

In contrast, research on Yuan dynasty drama in Korea started later than in Chinese and Japanese academic circles, and it has been strongly influenced by Chinese scholarship, often following established research paths without developing its own distinct perspectives or unique discussions. A significant feature among Eastern scholars is the use of comparative methods in studying Yuan dynasty drama. Chinese scholars typically place Yuan drama within the broader context of ancient Chinese theater, comparing it with the dramas of the Song, Jin, and Ming dynasties. Examples include Liang Yue's (梁越) *Comparison of Song, Jin, and Yuan dynasty drama*, Liu Dongy's (刘冬亚) *An Analysis of the Relationship between Song, Jin, and Yuan dynasty drama*, and Li Xiuyan's (李秀燕) *Research on the Evolution of the "Orphan of Zhao" Story in Yuan and Ming Drama Texts*. Chinese scholars also conduct cross-cultural comparisons, such as Cai Feng-zhen's (蔡凤珍) study on Yuan tragedy and ancient Greek tragedy and Su Shu's (苏舒) comparison of emotional expression in *A Midsummer Night's Dream* and *Xi Xiang Ji*.

Comparative studies between Yuan dynasty drama and Japanese Noh are also noteworthy. Examples include Chai Zhaoliang's (柴照亮) *An Examination of the Influence of Song and Yuan dynasty drama on Japanese Noh* and Guo Yan's (郭燕) *A Narratological Study of Yuan dynasty drama and Japanese Yōkyōku*. While domestic research in Japan is relatively limited, Chinese scholarship provides valuable insights into cross-cultural exchanges. In Korea, studies often explore connections between *The Xi Xiang Ji* and the Korean play *The Eastern Chamber* (东厢记), though views on their origins and influences differ. Recently, Wang Li-min's (王立民) comparative studies of Yuan dynasty drama and Tibetan drama have added new perspectives, enriching the understanding of cross-cultural theatrical exchanges.

2.3 Research achievements

The study of Yuan dynasty drama in the Eastern regions has evolved into a comprehensive academic discipline. This research has deepened the understanding of Chinese literary history and established Yuan dynasty drama's unique place within ancient Chinese literature, earning it the title of "A generation's literature" Scholars broadly agree on its prosperity, decline, and developmental stages, offering a clear picture of its historical evolution.

In-depth studies on the lives, creative activities, and authenticity of Yuan drama authors have provided a strong foundation for evaluating these works accurately. Research into themes, artistic structures, and performance styles has highlighted the artistic diversity and complexity of Yuan drama, with particular emphasis on the categories of tragedy and comedy, enriching the understanding of emotional expression and structural design. Efforts to collect and organize documents and bibliographies have produced valuable resources for further study. Scholars have also made Yuan drama more accessible to the public through extensive reading materials, promoting its popularization. Building on a strong foundation, researchers have incorporated interdisciplinary theories and methods to explore the cultural background and reveal the rich cultural and historical connotations of Yuan dynasty drama. Furthermore, the study of Yuan dynasty drama has expanded to include interactions with other ethnic cultures, such as exploring the connections with Tibetan opera and Mongolian culture.

Scholars such as He Lu-ting, Wang Guo-wei, Tian Tong-xiu, Guo Ying-de, Ye Bei, Huang Tian-ji, and Yun Feng have examined the development and prosperity of Yuan dynasty drama from the perspective of Mongolian culture. Wang Guo-wei, Ren Na (任讷), He Chang-qun, Gu Sui, and Xu Jia-rui (徐嘉瑞) have explored Mongolian words in Yuan drama scripts. These cross-cultural studies have enriched Yuan dynasty drama research and offered new insights into its role in multicultural exchanges.

Conclusion

Research on Yuan dynasty drama in China, Japan, and Korea has developed over centuries, forming a unique and systematic academic framework. Studies cover various aspects, including the origin and development of Yuan drama, script analysis,

performance forms, character portrayal, linguistic features, writer studies, and cultural exchange, underscoring its significant influence in East Asian culture. Chinese research began with the Ming Dynasty's collation efforts, saw renewed interest in the 20th century, and reached new depths in the 21st century with advances in text analysis, writer studies, artistic exploration, and performance research, shaping and leading the field. Japanese scholars, especially after the Meiji Restoration, introduced Chinese theater studies using methods like document collection and fieldwork, providing new perspectives and rich materials. Korean scholars, despite starting later, have excelled in text and writer analysis by incorporating Chinese research and considering local cultural contexts, enriching the understanding of Yuan drama in Korea. The study of Yuan dynasty drama in the Eastern region has evolved from early text collection to comprehensive interdisciplinary research, emphasizing its role in Chinese theatrical culture. The combination of Eastern and Western literary theories and comparative approaches has led to increasingly diverse and in-depth studies. Since the 21st century, placing Yuan drama within the framework of Mongolian culture and comparing it with Tibetan theater has become a significant trend, deepening the understanding of its cultural and artistic value and highlighting its unique contributions to Eastern theater studies.

Юань гүрний үеийн жүжгийн зохиолыг Дорно дахинд судалсан нь

Хураангуй: Юань гүрний үеийн жүжгийн судалгаа нь Дорно дахинаа БНХАУ, Япон Улс болон БНСУ-ын судлаачдын анхаарлыг олон арван жилээр татсаар ирсэн бөгөөд энэ хүрээнд эдүгээ өвөрмөц нэгэн төрлийн тогтолцоотой судалгаа бий болсон байна. Тэдний судалгааны агуулга нь Юань гүрний үеийн жүжгийн үүсэл хөгжил, жүжгийн зохиолын бичвэр-текстийн задлан шинжилгээ, тайзны урлаг, дүр бүтээх түршилага, харилцан ярианы онцлог, жүжгийн зохиолчдын намтар, бүтээлийн судалгаа, соёлын харилцаа холбоо зэрэг олон талын асуудлыг ишийдэж, Дорно дахини уран зохиолын судалгааны хөгжилд зохих байр сууриа эзэлсэн байна.

Юань гүрний үеийн жүжгийн зохиолын хувьд уран зохиолын, хэл шинжлэл, театрын онол, урлаг, уран зохиолын харьцуулсан судалгаа зэрэг олон салбарыг хамарсан цогц судалгаа хийгдэж ирсэн. Ялангуяа ХХI зуунд судлаачид Нүүдэлчдийн соёлын өнцөг хараанаас судалж эхэлсэн нь нэн сонирхолтой бөгөөд Төвөдийн жүжигтэй харьцуулсан судлагaa ч хийсэн нь явагдах судалгааны шинэ чиг хандлага болж байна. Ийн судалгаа нь Юань гүрний үеийн жүжгийн үндэстний соёлын үнэ цэнийг улам тодруулж, улмаар урлагийн хэлбэрийн онцлогийг илрүүлэхэд ихээхэн хувь нэмэр оруулсан байна.

Түлхүүр үг: Дорно лахин - Юань гүрэн, жүжгийн зохиол – судлагaa - тойм байдал

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