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Сравнительное исследование культуры чая  
в литературе Восточной Азии

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**文章摘要:** 茶原产于中国，在中国的文化土壤里滋生出十分丰富的内涵。唐宋时期，中国的茶被带往古代日本和朝鲜，与之相伴茶文化逐渐渗入日本、朝鲜、韩国人民的文学和文化生活中，直至今日已经产生了巨大的影响。本文通过梳理东亚文学中的茶文化，来分析日本文化和朝韩文化对中国茶文化的接受与创新，并且进一步思索日本和朝韩茶文化中的独特内涵，这些对于加深文化认同、促进国家和民族交流无疑有着积极的作用。

**关键词:** 比较文学，东亚文学，茶文化

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A Comparative Study of Tea Culture  
in East Asian Literature

**Abstract.** Tea comes from China and has a very rich connotation in the cultural soil of China. During the Tang and Song dynasties, Chinese tea was brought to ancient Japan and Korea, and along with it, tea culture gradually penetrated into the literary and cultural life of the people of Japan, Korea and South Korea, and has had a great influence up to the present day. This paper analyzes the acceptance and innovation of Chinese tea culture in Japanese and Korean cultures by analyzing the tea culture in East Asian literature, and further contemplates the unique connotation of Japanese and Korean tea culture, which undoubtedly has a positive effect on deepening the cultural identity and promoting the exchange of countries and nations.

**Keywords:** Comparative Literature, East Asian literature, Tea Culture.

## Tea Culture Writing in Korean Literature

In the Korean Peninsula, the written word was created only in the Three Kingdoms period. Fortunately, according to the available historical documents, tea was introduced to the Korean region in the Middle Tang Dynasty, that is, in the era of the unification of the three kingdoms of the Korean Peninsula with the Silla, and thus tea had the foundation for integration and development with Korean literature at the beginning of its introduction to the region. According to the Korean history book “*Three Kingdoms historical records — Silla Benji*” records: Xingde Wang three years (828 years) Silla sent Tang envoys to Tang tribute, the return of the emissary brought back the tea seed, since then North Korea began to plant tea trees. According to Kim Yang-gam's “*Gailokguk Jiji*”, at that time, people used tea as an edible cooking agent, and they made tea cakes by grinding tea leaves into tea powder for family rituals, which later evolved into a companion to tea drinking, called “tea food”. Other than that, tea was only consumed by the upper class and monks. Choi Chi-won, the founder of Chinese literature on the Korean Peninsula, wrote a book called “*Xie Xin Cha Zu*” when he was a young man, in which he evaluated his opinion of tea and described his tea cooking skills in detail. All of the above can show that “tea” existed as a luxury item in the aristocratic group of Joseon at that time, and it was used in a large number of ritual activities, and seldom entered into the daily life, so the works involved were only some purely historical records, and tea was not used as a pure element for literary creation.

In the Goryeo Dynasty of Korea, the scope of tea began to expand, thus forming the Korean “tea ceremony”, which at the same time was influenced by Chinese Confucianism began to be used in the palace on various important occasions, such as tea rituals to show respect to the king, the monks love, etc. Among them, the “five lines of tea offering” was used to show respect to the king, the monks love. Among them, the “Five Elements Tea Offering Ceremony” is an important representative of the Korean Tea Ceremony, which belongs to the Korean national ceremonies, and the scale of its grandeur can be seen. In literature, specialized “tea poems” began to appear, most of the content reflects the life style of tea drinking, the effect of customs. The representative figures are Lee Gyu-baek, a writer in the middle of the Goryeo Dynasty, Lee Sung-in, a poet in the late Goryeo Dynasty, and Won Cheon-seok, a poet in the early Joseon Dynasty at the end of the Goryeo Dynasty. Lee Gyu-baek loved poetry, wine, and the qin, and he called himself “Mr. Three Kools of Goodness” because of his fondness for these things, and then he changed his name to white cloud dweller because of his admiration for the spirit of “Joyful Way of the Home”, and during this period, tea, as a representative of his spirit, became one of the elements of his own creations. In “*Visiting Master Yan*”, he wrote: “The only thing that a monk is proud of is tea. The only thing that a monk can do is to drink tea. I would like to make the buds of Meng Ding and

fry the water of Huishan Mountain. One ou is always talking to each other, gradually entering into the mysterious purpose. This happy letter Qing talk, why need to faint drunk.” In the poem, the author highly praised the Chinese tea drinking and aspired to the Chinese tea-eating performance, he used Chinese allusions in the poem and mentioned the Chinese Sichuan Mengding tea, all of which showed that the social tea drinking in Goryeo at that time was deeply influenced by China. As a poet in the late Goryeo Dynasty, Li Chongren, as if his career was destined to be very difficult, in the depressed political career, the only way to relax is to relieve himself, for this reason, Li wrote a large number of “tea poems” to express his own poverty and happiness, and send his own quality ideals through tea. For example, in “*Rhymes for Next Popularity*”, he expresses his tea-drinking status quo in his life by saying “I change the manuscripts of poems, and pour the tea cups after meals”, which expresses his state of mind of poverty and happiness and shows that he is enjoying this comfortable lifestyle. Another example is “*the Central Plains miscellaneous questions*” in the “and when we listen to the pine wind sitting, talk about the three lives on the stone because of” a sentence, showing that the poet himself and three or two friends to cook tea and snow boiling, tea will be a friend, talk about life, is not lost as a great pleasure in life. Or in the “*visit to Dr. An*”, he wrote “cooking tea sitting quietly to catch up with the three provinces, to wine Talking about a hundred worries”, is also about himself and his friends sitting opposite each other, cooking tea and talking for fun, sitting quietly between the three provinces, and then drink wine and sing, to end a hundred worries, such as the ultimate happiness. At the end of Goryeo Dynasty at the beginning of the Joseon Dynasty coincided with the change of dynasty, as a high school scholar Yuan Tianxi follow the example of the history of loyalty, refused to serve the new dynasty, recluse into the mountains, his “tea poetry” than Lee Chongren more than a leisurely transcendental. He wrote in the “*Dragon Boat Festival to Bingting brother*”: “sleep after the poetic thoughts turn long, and happy tea deeper more fragrant”, wrote that he was in the process of writing poems in a deep sleep, woke up glad to find that the tea brewed before going to bed taste stronger, the poem through the depiction of such a small thing to express their own poverty and contentment in the heart, which is not to show that “Tea has become a tool for expressing one's ideal interest in the poet's writing.

During the Joseon Dynasty, the Korean tea culture was heavily influenced by the drinking style, and gradually declined in popularity. But the Lee Dynasty condensed the accumulation of tea culture in the pre-historic period, contributed to the birth of the Korean tea saint Kusakari Zenji, who “*Ode to the East Tea*” and “*Biography of the God of Tea*” two books will be “Zen Tea One Taste” of the true meaning of the comprehension of the spirit of the Korean Tea Ceremony to make a summary of the Korean tea ceremony, for the Korean

Tea Ceremony culture left an important document. Kusakari Zen Master, formerly known as Kusakari Yi Xun, studied under the North Korean philosopher Ding Ruoyong in the Lee Dynasty, Ding Ruoyong respected tea, and because of the tea and the self-proclaimed “Cha Shan”, once created the first tea book in Korea and South Korea, “*East Tea Book*”, but unfortunately, after the change of the times has been lost. As a disciple of the fixed, the Kusakari Zen Master inherited Ding's will, and added his own love for tea, through 40 years of work, he has become the most important tea ceremony in Korea. As a disciple of Ding, Kusakari Zenji inherited Ding's will, and with his own love of tea, he realized the spirit of the tea ceremony through 40 years of tea life, and made a collection of poems called “*Ode to the East Tea*” and “*Biography of the God of Tea*”, and became a great summarizer of the spirit of the tea ceremony of the Joseon Dynasty, and was honored as a saint of tea, and his work, “*Ode to the East Tea*”, has also been called “The Tea Scriptures of South Korea”. *The Ode to Eastern Tea* consists of 31 chapters praising the native teas of the Eastern Kingdom (i.e., Korea), with notes and extended meanings, covering the origin and ecology of tea, ancient tea-drinking personalities, famous teas of the past, and allusions to the past. Whether it is the harmony between “tea health” and “water spirit” which is the counterpart of Chinese Confucianism, or the idea of “neutralization” in the spirit of tea ceremony which is equivalent to Chinese Confucianism's “Way of the Mediocre”, both of them express that the tea culture of Korean literature was greatly influenced by Chinese tea culture. In addition, in the same period, besides the tea sage Kusakari, there were poems by Kim Jung-hee, Shin-wi, and others, who inherited Kusakari's philosophy of tea and expressed their thoughts and feelings through singing about tea.

In modern times, although there are fewer literary works about tea culture, the residual flavor left by tea culture still influences the inter-Korean region nowadays. Since the 1980s, Korean tea culture has become increasingly active, and has been actively carrying out international activities, establishing closer and closer ties with the tea culture circles in China, Japan and Southeast Asian countries. In summary, through the combing of tea culture literature on the Korean Peninsula, it can be concluded that since the introduction of tea into the Korean and Korean regions, from ritual objects gradually become daily necessities, they have inherited the connotation of Chinese tea culture from the continuous development, and combined with their own national understanding of the unique tea ceremony culture, which has left a colorful mark on history.

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