

学位論文題目 源氏物語と漢世界 *The Tale of Genji and the Chinese World*  
飯沼 清子 IINUMA Kiyoko

This section of the paper aims to explain the title as well as the objective of the paper. While conducting research on *The Tale of Genji*, especially while interpreting it, there were many elements that were impossible to explain solely from the perspective of Japan's original culture, folklore, and folkways. The reason for this is that this work is strongly influenced by the culture and literature of *Han*. The predominant character is Hikaru Genji, who writes Chinese poems wherein the story involves *sakumon* (Chinese poetry-writing) sessions, and it depicts a *monjo hakase* (Professor of Chinese literature). The concept of *Han* centers on the world of Chinese poetry and prose. The Heian aristocratic society that produced the world of *The Tale of Genji* and other works was influenced by the culture and literature of *Han*. Therefore, in order to comprehend the scenes, situations, and inner feelings of the characters of *The Tale of Genji*, it is necessary to elucidate the *Kulturkreis* (cultural field) and actual lifestyles of Heian aristocrats under the influence of *Han* culture. Examination of historical written sources, such as court nobles' diaries, which describe the social settings where *The Tale of Genji* took place, can provide explanations. My research aims to contribute to the comprehension and interpretation of the exploration of such backgrounds.

Rather than handling the subjects of *The Tale of Genji* and the world of *Han* individually, the process of arrangement and composition of discussions has been given utmost importance, so as to organically correlate these subjects. The main body of the paper comprises the following four chapters:

- Chapter 1 *Yūsoku and Things*
  - Section 1 Thoughts on “the belt of renown” —The meaning of *obi* belts and its background in the context of *Utsuho Monogatari*—
  - Section 2 The *obi* in *The Tale of Genji* —In comparison with *Utsuho Monogatari*—
  - Section 3 Thoughts on *rakkan*
  - Section 4 Birth/*Mogi/Ubuyashinai*
- Chapter 2 *Zae and Jiritsu*
  - Section 1 The status of *sakumon* in the mid-Heian period —Taking clues from Ononomiya Sanesuke's
  - Section 2 Thoughts on the *kenjin-ufu* Sanesuke —The sources and development of *setsuwa* anecdotes—
  - Section 3 Michinaga in the Kankō years and Genpakushū
  - Section 4 Fujiwara no Michinaga's *fudono*
- Chapter 3 Tracing Han Expression
  - Section 1 The *fūryū* of *suiseki*
  - Section 2 The flower of *kokorozashi* —A history of expressions of orchids—
  - Section 3 *Kitsune* and *Rangiku*
  - Section 4 The gift from the emperor in the hills
- Chapter 4 The Norm and that which is Outside of It
  - Section 1 “*Sakashibito*” in *The Tale of Genji*
  - Section 2 Thoughts on “*shiremono*”
  - Section 3 Nonchalant space and time —Historical background of *Utsuho Monogatari*—
  - Section 4 *Honka* in the world of *suki*

The aforementioned contain two overarching subjects and elucidations thereof. One pertains to the *Han world* within the story, the *Han world* within Heian aristocratic society, and the relationship between the two. Another pertains to *things* attached to figures, which characterize or symbolize those figures in both the story and the Heian aristocratic society (the *sekitai* of Chapter 1 Section 1, the cloth *obi* of Section 2, the *kanmuri* of Section 3, etc.), and the *things* that characterize the daily life environments of those figures (the *suiseki* of Chapter 3 Section 1, the bamboo shoot of Section 4, etc.). Another focus of this paper are the inner worlds of the figures of both fiction and reality, pertaining to their characters, emotions, abilities, and capacities. I have used the term *zae* to represent these (Chapter 2). I brought up *sakashi*, *shiremono*, and *suzuro* as a derivative development of the discussion on *zae* (Chapter 4).

In this paper, I have composed and organized discussions by the aforementioned subjects. Chapter 1 is a primary description on *things*, Chapter 2 is a primary description on *zae*, Chapter 3 expands on *things*, and Chapter 4 expands on *zae*. I would like bring to the readers' attention that both *The Tale of Genji* and the *Han world* of the Heian period significantly influenced the cultures of later periods in Japan. Some of the discussions in this paper handle more than one work, domain, or period. This is because I wish to expound the tracks of Japanese literature and culture extensively. People who had grounded lifestyles in the *Han world* were sometimes called *bunjin* (persons of letters). Both Hikaru Genji and Fujiwara no Michinaga strongly display this trait. In this paper, I treated the term *kokorozashi* as a noun, to represent the high-minded mentality and pride associated with a *bunjin*, and I examined it as a recurring theme.