

外国語要旨

学位論文題目 A Study of *Nyobo* and Their Literature in the Sekkan Period

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In the Japanese Heian Period, especially the Sekkan Period (the period ruled by regent), many excellent literary works were created. Nyobo (ladies-in-waiting) were indispensable for the works, because Nyobo were both of authors and readers for them. There are many studies about Nyobo in the Sekkan Period, including non-existence case. However, it is hard to say that the studies have empirical approach due to poor understanding about Nyobo's *Kansyoku* (the position) and *Kosyo* (the name in the work). We can even see arbitrary interpretation in some studies.

This study primarily intends to consider the reality of Nyobo's position and designation, show their social position. Secondary it intends to deepen understanding of the whole cultural activities performed by Nyobo which are quite unique in the world. The consideration deepens the understanding about Nyobo, their works and the salon formed by Nyobo. And it also makes it possible to interpret their works newly.

The first chapter collected consideration to catch the reality of Nyobo in the Sekkan Period. Section 1 checked the constitution of the Nyobo group, Nyobo served in Imperial Palace and the Empress with it. Section 2 checked the official name of Nyobo. Their official name is based on the governmental official position of their father or husband. Therefore their official name is the clue to express the roots. There were almost no studies which use the construction of the woman group and their official name for interpretation of literary work up to now. Section 3 is consideration of the *Senji* (the senior court lady who served a crown prince, an empress, Saigu, Saiin, and a regent). The existed *Senji* was well trusted Nyobo for the master for many years, and contributed to the cultural working of the salon. The existed *Senji* influenced the *Senji* who appeared in the story. It's section 4 that a lost story "*Mikawa-ni-Sakeru*" was considered based on the section 1 and the section 2. This story is different from other stories in the point that a highly positioned Nyobo is portrayed as a love partner for the hero. This setting will be outcome of author and readers who were attracted by higher positioned Nyobo. I considered the Nyobo's *Mogi* (celebration of a girl's coming of age of the woman) while clarifying the difference of clothes and duties between child and the general Nyobo in Section 5. *Akogi* is the outcome of big trust being sent to Mr. and Mrs. master, and, as for *Mogi* being drawn, as for "*Ochikubo-Monogatari*" there is the side called the story described the ideal of the woman in.

The second chapter considered salons in the Sekkan Period. The result of the salon diverges into many branches, and it is difficult to find the method of a unified evaluation. In section 1, I consider members and the result of the salon in the Sekkan Period and show the definition of the salon and the method of the evaluation. The salon in the Sekkan Period was the society form that was formed by the hostess (a noble woman) and her Nyobo, and guardians (the hostess's father or husband) and male nobles. In section 2, I consider that the hostess of the salon is existence to support people performing cultural activities not the reader of cultural activities. The salon of Jotomonin-Syoshi (FUJIWARA Michinaga's daughter) is the specific example. On the basis of interpretation of "*Akazome-Emon-Syu*", section 3 made it clear that stories were also made with women's common work with the one of Michinaga's directions. The story made around Michinaga was not only "*Genji-Monogatari*". Section 4 is consideration about the conclusion of "*Eiga-Monogatari*". I considered the woman network which enabled the writing of "*Eiga-Monogatari*" main part. In particular, I paid attention to the sisters. The older sister named Ben-no-Naishi served Shoshi, and the younger sister named Ben-no-Menoto served Kenshi. From these considerations, I can regard the essence of salon in Sekkan Period as collective cultural activities.

The third chapter collected articles to reconsider the career of the woman poet. Section 1 is consideration at the time when Daini-no-Sanmi-Kenshi (the daughter of Murasaki-Shikibu) has begun to work. Section 2 reconsidered the career mainly poem activity of Go-no-Jiju (the daughter of Akazome-Emon). In section 3, I considered the career of Nijoin-Senji who served Ishi and Teishi-Naisino as Senji, and served Teishi-Naishino as nurse.

It became clear the literature of Sekkan period took group literary arts characteristics by women into consideration by the consideration mentioned above. It may be said that even a meaning to modern literature an aspect pair is important consideration.