

外国語要旨

学位論文題目 An Investigative Study of Ueda Akinari

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This dissertation is about Ueda Akinari, who was a writer in Kamigata(in the Kyoto-Osaka region) in the Edo period. The common way to study him used to be mainly focused on “Ugetsu-Monogatari” and “Harusame-Monogatari”. However, since his complete works were published, it has become harder to study him in this way. His works include novels, study of Japanese classical literature, waka(31-syllable Japanese poems), Japanese composition, haiku, essays and so on, not only the above-mentioned two works. It is important that we study all his works in their entirety.

My dissertation consists of an introduction, three sections and the final conclusion. In the first section “A review of the novels of Akinari”, I mention about his works from the two points of view. His some works are closely connected with Japanese classical literature, so I consider their relationship and the influences. It is about the new opinion of the relationship between them which has never been treated before. On the other side, from the point of view of the vogue, religion and ideas at that time, I indicate the possibility that “Kibitsu-no-kama” in “Ugetsu-Monogatari” may be influenced by Taoism. In this section, I want these theses to be the introduction to the new studies about Akinari.

In the second section, “Kampekidan” (another name “Kuse-monogatari”), and Osaka-Soudan”, the point of view greatly changes. In the period Houreki・Meiwa(1751~1772), the silly, humorous and unique culture was nurtured by the spirit of the city of Osaka, and many literary works originated from this culture. This unique literary world was called the “Osaka-Soudan” by Nakamura Yukihiro (a professor at Kyusyu University). Akinari was born there during that period and started his activities as a writer. He was a member of the “Osaka-Soudan” and was enthusiastic about studying Japanese classical literature. He enjoyed making light work of literature and trifling plays with his friends. There were works which were only able to be produced in this atmosphere. In my dissertation, I insist that this situation should be the mainstay of his works. To give examples, the study of “Ise-Monogatari” and “Kuse-monogatari”, the study of “Man-yousyu” and “Maniousyu” and so on.

The third section, “Akinari’s waka and Japanese composition”, is about his later life in Kyoto. He moved there when he was 60 and began to mingle in the city’s refined society,

which was different in atmosphere to Osaka. In those days, Ban Koukei, a scholar of Japanese classics in Kyoto, had advocated making a new style of the Japanese language in opposition to Chinese together with Akinari. Also, in the world of waka, Ozawa Roan advocated a change. In those days, waka used to be based on the traditions and authority of the Imperial Court and the court nobles and was very formal. As such, it lost its artistic value. But Roan insisted that they should compose waka based on their natural feelings, using everyday words, and he called the ideal waka “Tadakoto-uta”. But only Akinari could practice it.

As I mentioned before, Akinari’s works were not only his two famous novels. The three sections above show that we can find a new world by looking into his other works and cultural contexts. Moreover, new viewpoints to look at his works are revealed.

At last, I confirm the uniqueness of Akinari’s works and state the necessity of the approach to his works from the point of view of the readers. We need to consider that Akinari desperately wanted the readers who understand his works deeply and feel sympathy for them. He called such a few readers just “friends”.

My dissertation aims to spread my view of the research into Akinari and his works. I want it to be considered not as mere “opinion” about his works, but rather as a “study”, which mentions his life, the trends of the times and the environment around him.