

外国語要旨

学位論文題目 A Study of the function and the change of Waka (Japanese classical poetry): based on Aishōka (elegy in the Heian period)

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Japanese elegies are composed when someone dies. Elegies that were composed during the period of *Man'yōshū*, the earliest extant collection of Japanese poetry, pre-785, are called “Banka,” and elegies composed after the start of the Heian period are called “Aishōka.” There have been many studies about Banka because of its popularity, whereas there is a lack of study about Aishōka. This thesis examines what people in the Heian period wanted to do by composing “waka” when someone died. This was made possible by collecting waka from various waka collections, and then analyzing them.

This thesis consists of two parts. Part 1 shows the history of Japanese classical elegies until the first half of the Heian period. Part 2 covers the history of waka in the Heian period based on Aishōka.

In Part 1, there are 3 chapters. Chapter 1 narrates the history of Banka. Banka is roughly divided into two types, public ritual Banka and private individual Banka. The number of public ritual Banka was reported to have decreased gradually in the third period and the fourth period in *Man'yōshū*. This chapter claims that the number of private individual Banka had decreased as well, since composing Banka was unpopular during these periods.

Chapter 2 explores the elegy history of Kanshi, Sino-Japanese poetry. In the initial Heian period the cultures around the Emperor Saga composed Sino-Japanese elegies in public relationships. During the time preceding the compiling of *Kokin wakashū* (Collection of Japanese Poems from Ancient and Modern Times, c. 905), they were composed in private relationships as well.

Chapter 3 demonstrates the history of Aishōka that was spread to people during the period of compiling *Kokin wakashū*. Communication in Aishōka started in this period. Composing Aishōka started in public relationships between an author and the deceased, and subsequently people came to compose them when their own family passed away as well.

From this we can say that in Part 1, it has become clear that this culture spread from public to private domains.

Part 2 has 4 chapters. Chapter 1 focuses on a particular style of waka. Although most waka in the Heian period were composed in “Tanka” style, short poetry style, two elegies that Ise composed when Onshi, a wife of Emperor Uda, died were written in “Chōka” style, long poetry style. Through the history of Banka, this chapter discusses the reasons why Ise composed Aishōka written in the “Chōka” style during a period where Aishōka were mainly written in “Tanka” style. Furthermore, it discusses what appeared to have been the change of the function of elegies from when a representative composed the elegy for the group who were grieving, to people composing their own

individual elegies for each other.

Chapter 2 focuses on condolence elegies. These were elegies that someone composed and gave to the bereaved and then in turn received a new one composed by the bereaved. This chapter discusses the situation when someone gave someone else an elegy, whether a shared location and time between them would affect the expression and function of waka. No previous research had indicated such an effect.

Next, chapter 3 considers whether the result of chapter 2 could be applied to communication in any type of Aishōka, not only the condolence elegies. Here, communication in Aishōka is analyzed by two new concepts, “interactive function” and “expressive function”. It also describes the history of communication in Aishōka. Furthermore, it is shown that Aishōka had the same expressive function when the location and time were shared, regardless of the number of people composing waka together.

Chapter 4 presents a broad view clarifying universal communication in all forms of waka. It reviews the terms “贈答 (Zōtō, give and return)” and “唱和 (Shōwa, compose and reply),” from the viewpoint of explaining how the act of composing waka was recorded. Communication by waka can be divided into two types, “応答 (response)” type and “和す (Wasu, can be expressed as agree or harmonize)” type.

When exchanging waka, we automatically assumed that the word “返し (Kaeshi, return)” suggested “贈答 (Zōtō).” This section proves through “和す (wasu)” type, that it was not always true. The word “返し (kaeshi)” includes instances where someone composed waka after another one recited waka for a group in a banquet without the intention of presenting it to a particular individual and receiving one in return. “和す (Wasu)” means that someone composed waka for an originally independent waka. When the act of composing waka was recorded in hiragana, “和す (wasu)” was rarely used because the word is kango (Chinese word). Hence, initial researchers considered “和す (wasu)” and “返し (kaeshi)” as two separate entities, and did not realize that in Heian waka “和す (wasu)” was included in “返し (kaeshi).” Furthermore, this chapter shows the history of communication in waka from the period of the earliest Japanese literature to the period of the Heian literature.

Consequently, Part 2 clarifies that waka is a special language form for people to connect minds and Aishōka is a tool to share grief and experience a shared reality.