

論文の英文要旨

論文題目	A Study on Motoori Norinaga's Interpretation of Classics: Through the Interpretation of Waka Poems
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The applicant's research has sought to empirically clarify how Motoori Norinaga read the classics in accordance with Norinaga's commentaries and translations, and to reconstruct his thought process and theoretical arguments about "mono no aware" from these results. The title of my doctoral thesis is "A Study on Motoori Norinaga's Interpretation of Classics: Through the Interpretation of Waka Poems," and I have been focusing on the works "Sōanshu Tama hahaki," "Shin Kokinshu Mino no Iezuto" and "Kokinshu Tōkagami" which are works that specifically show the nature of Motoori's interpretation of waka poetry.

This study is characterized by an attempt to redefine the way of thinking of Motoori through the analysis of his commentaries and translations of "Sōanshu Tama hahaki," "Shin Kokinshu Mino no Iezuto" and "Kokinshu Tōkagami", which directly show the reality of interpretation of classics. Research on the annotated texts of Motoori tends to deal arbitrarily with actual examples based on the already existing image of Motoori to focus excessively on logical consistency. The applicant analyzed all of the examples in the focused subject of the allusive variation. As a result, it has been shown that the interpretation of waka poetry in Honkadōri by Motoori has certain analytical viewpoints. In the study of the problem of translation in "Kokinshu Tōkagami", I focused on the fact that this book is a translation of "Kokin Waka Shū", not merely an interpretation of it. The reason for this is that I wondered whether the method of interpretation of the classics is inconsistent with the classical interpretation attitude of Kokugaku, which is "to understand the ancient language with the ancient language," as it is generally thought.

In my study of "Kokinshu Tōkagami", I have firstly reconsidered "mono no aware" according to the analysis of the translation of "awaare" in "Kokinshu Tōkagami." When discussed at the theoretical level, the theory of "mono no aware" tends to be taken as a concept

of Japanese commonality. On the other hand, if we look at the translation of "aware" in "Kokinshu Tōkagami," we find that it is translated as "sigh" itself, which indicates a view of the theory of "mono no aware" as concerned with the movement and expression of individual emotions.

After confirming that previous studies have shown that Motoori's method of translating vernacular language is overly concerned with logical consistency, I investigated the actual conditions of the translation of "aware". As a result, it is confirmed that there is flexibility in the translation of the word "aware" in various waka poems, based on the meaning of the word and its textual correspondence.

I also explored the significance of the translation method that Motoori adopted for his own classical interpretation of the classics, using the genealogy of an early writer, Ogyu Sorai and Hori Keizan regarding the translation of Chinese classics into Japanese vernacular language. Ogyu thinks that the Chinese can be read directly from the ancient Chinese pronunciation and translated the Chinese classics into Japanese vernacular language as a convenient method for the first time students. On the other hand, Hori was of the opinion that direct reading of Chinese was not possible for the Japanese with different "naturalness" and that translation into Japanese vernacular language was the essential method for the Japanese to read Chinese classics. After the discussion of the two writers, Motoori thought that the direct reading of the Chinese classics was just a translation in his mind, although he pronounced the Chinese language on the surface, and showed that he had the same idea as Hori in understanding the Chinese classics. Then he compared the perception of the relationship between the language and the classical world with that of Xuanchou and compared it with that of Osamu Konoike's. He pointed out that the ideal classical world is the world that should be integrated as a behavior without the medium of language. Finally, I showed that the translation of Japanese classics into slang is not only a convenient method for beginners, but also an indispensable method to understand the ancient language.

In this study of the interpretation of Honkadōri poetry in the waka annotations of Motoori, I analyzed various aspects of Motoori's interpretation of the poems in "Tamahahaki" and "Mino". Using the framework of the Ton'a's "Gumon Kenshu" as the main reference, I have formulated a framework for the interpretation of the Honkadōri poem based on the words used by Motoori in his commentary and the actual understanding of the meaning of the Honkadōri poem. As a result, ten different frameworks of the Honkadōri poetry interpretation were identified, and the interpretation of Honkadōri was basically based on the traditional poetry books, while the characteristic interpretation of Honkadōri poetry was found to be in line with that of Motoori.

Furthermore, I investigated the entries in "Mino" that were interpreted as Hon-

kotori poems in "Mino" in the Motoori Norinaga's copy "Shin Kokin Waka Shu" in the Motoori Norinaga Memorial Hall. As a result, out of 220 entries, 190 were found to be consistent with the contents of the annotation of Keichu's entries in "Shin Kokin Waka Shu", while 45 of them were not used in the annotation of "Mino".

Based on the above-mentioned investigation and analysis, I focused on the Shin Kokin poems whose Honka is different from the ones in "Mino" and the entries in the Motoori's copy, and analyzed them by referring to the framework of the interpretation of the Honkadori poems in "Mino", which was analyzed beforehand. As a result, it has been shown that Motoori tended to interpret the Honkadori as "Honkadori which depends on the poetic world of the Honka and adds development," "Honkadori which reads the lyrics of the Honkadori not taken in," and "Honkadori which is based on the association of related words.

Finally, I analyzed the usage of the concept of "related words" in Motoori, since he emphasized the importance of "related words". There is not always a clear standard for the recognition of the related words. I have shown that Motoori showed his characteristic interpretation of the concept of "Een" and "Yose" as he used the concept of them to seek a relationship outside of the waka poetry.