

English Abstract of the Dissertation

Dissertation's Topic	Inquiry into the Tale of Genji —Topology of the Tale and Splendor of Heroines—
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In this dissertation, it was discussed that the splendor and salvation of the heroines in [the Tale of Genji], and the deeply internal relationship between splendor and salvation of heroines and their spatial topology. Why Akaishi, as one of these heroines in [the Tale of Genji], had such splendor with her family? The basic reason was argued to be the special topos of Akaishi different from that of any other heroines. Furthermore, it was also asserted that there existed deeply internal relationship between heroines of another 「Yukari」 genealogy and such topos as [Sky], [Mountain] and [Clouds]. The dissertation consists of eight chapters.

Firstly in the preface, the concepts such as topology and topos had been described. Over-viewing the topological features in tales and the writing method before the Tale of Genji appear, the author indicated that there were two patterns of topos.

The dissertation proceeded to the main subject from chapter one. The first volume of [the Tale of Genji] started by quoting Ttyougonkawritten by Hakurakuten, and the tragic love story of Kiritsubo-no-mikado and Kiritsubo-no-koui was connected with the Youkihi , Kiritsubo-no-koui become the Youkihi-no-Yukari. After the Kiritsubo-no-koui died, this Yukari was inherited by Fujitsubo because of his similar appearance, and continued further by Murasaki-no-Ue. Therefore, the author recognized the genealogy of Uji-no-Yukari Youkihi → Kiritsubo-no-koui →Akaishi, and argued Kiritsubo-no-koui was the origin of the genealogy of the heroines' Yukari.

The topos' feature of the Akaishi was the main content discussed in chapter two. First, the necessity was demonstrated that why Murasaki-no-ue and Akaishi, two very important heroines, were described simultaneously in the Waka-Murasaki volume. Then, it is considered that the topos of the Akaishi was unified to world of "Penrai", which was usually imagined using

painting. Furthermore, based on analyzing the examples of “Kaizan” in the tale of Akaishi, author continued to discuss the topos of Akaishi. The topos of Akaishi was the “Kaizan”, which was close to “Penrai” and “Sumisenn”.

In chapter three, why the splendor of the Akaishi family was controlled by the dream of Akaishi-no-nyudo, “Mountain on Ocean” was discussed. Akaishi was read as the female “rooted in ocean”, while her father was related to “mountain”. Therefore, because of becoming “Yamasatobito” and having ocean feature, Akaishi was close to “Mountain on Ocean”, which symbolized the “Penrai” and “Sumisenn”. The topos of Akaishi had close relation to the “Ocean” and “Mountain”. The big splendor of Akaishi family was due to that the Akaishi’s livings during her lifetime were almost all deeply related to the world of “Penrai”.

In chapter four, it is argued that the relationship between the Akaishi and dragon during the period when the Akaishi moved from Akaishi to Oi-sanso and to Rokujo-in. The Akaishi was the daughter of dragon, then the following mitigation pattern of Akaishi demonstrated that the splendor of Akaishi family and the splendor of Geji Hikaru had deeply bound together with: Kitayama (Mountain) — Akaishi-no-Ura (Kaizan, Penrai, Dragon Palace) — Okan-sanso (Piedmont of Kame-Yama) — Rokujo-in (Square ground heaven for four seasons, Nakashima of Penrai, Sumiyama). Therefore, the enter into the Rokujo-in, the Square Dragon Palace for Four Seasons demonstrated that the Akaishi was reigning as “Queen Dragon of Ocean”.

In Chapter five, by comparing with other heroines in “Rokujo-in”, especially by comparing with Murasaki-no-ue, splendor sight of heroines was considered from Akaishi’s characteristics of Tang-style and Genji’s splendor. Because of having the characteristics of such kind topos, the individualism of alien culture could be found in Akaishi.

In chapter six, it is inspected that the deeply internal relation between the genealogy of Murasaki-no-Yukari and such topologies as [Mountain] [Cloud] [Sky]. Male imagined his female standing in front, looked in sky, and had his spiritual sustenance on changing cloud shape, while in the latter half volume, heroines gradually rested their gaze on sky over peaks and mountains. The “Sky” was the topos where the “Cloud” be hung, while the “Cloud” was the topos to gap between male and female. Moreover, the Sky was the place where sprite was preserved. The soul and sprite of disappeared woman changed to [Cloud] that either acted as [partition] or returned to the sky without any form.

Finally in chapter seven, the problem of the two genealogies was further discussed. How did heroines in the latter half volume inherit the Murasaki-no-Yukari that talked about “Love” subject and Uji-no-Yukari of splendor of one family, and continue to end of the Tale? In Sky, Yume-no-ukihasi was bridged for those men who pursued their loving female, and mountain reshaped its appearance to be paradise. The author carried through firmly to pursue the Yume-no-ukihasi, which was the road to “Penrai Hill”.

The "Penrai Hill" is the eternal topos of female splendor and salvation pursued by author. The "Yume-no-ukihasi" is the road for male to seek continuously the soul of female. Here, the figure to pursue ultimately the topology of [the Tale of Genji] would be found.