

## 論 文 の 英 文 要 旨

論文題目	<b>Classical Chinese Literature and Literati in the Nara and Early Heian Periods</b>
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The period from the Nara Period to the early Heian Period, spanning more than 200 years from the late seventh century to the early tenth century, is called the Ritsuryo Period. Needless to say, the Ritsuryo System was a legal code system which was introduced from China. At the same time, classical Chinese literature was also imported into Japan. The changes and development of classical Chinese literature have a very close connection with the changes to the Ritsuryo System. The majority of classical Chinese literature was written by bureaucrats. They conducted state affairs and guided government operations, and were also the literati who created classical Chinese literature. Their literary ideas were connected with their ideas about politics. By decoding their literary works, it will become clear how they participated in Japanese literature and politics. This will also shed light on the characteristics of classical Chinese literature in the Nara and early Heian periods. In addition, through contrast with Chinese literati, it is thought that the characteristics of the Japanese literati will be made clear. This study also contributes to thinking about the positioning of the classical Chinese literature of Japan in the East Asian cultural sphere.

Based on awareness of the abovementioned issues, this study is divided into three parts, “Part 1: Classical Chinese Literature and Literati in the Nara Period”, “Part 2: Classical Chinese Literature and Literati in the Saga Dynasty”, “Part 3: Classical Chinese Literature and Literati in the Uda Dynasty and the Daigo Dynasty”. This study examines the classical Chinese literature in the Nara period and the early Heian period, and explores the thought and behavior of the literati in this period.

Part 1 consists of 5 chapters.

Chapter 1: The Decoding of the Poem Titled *Jien* Written by Fujiwara-no-Masahusa

Chapter 2: The Concept of “Kun- Mui and Shin-Ui” in the *Kaifuso*

Chapter 3: The Concepts of “Mui” (Non-Action) and “Bunji” in the *Jyukkai* Written by Emperor Monmu

Chapter 4: The Concepts of “Mui” (Non-Action) and “Bunji” in the Syoumu Dynasty

Chapter 5: The Life and Literature of Fujiwara-no-Marō

Chapter 1 confirms the importance of the concept of “Mui” (non-action) in the history of Chinese thought, and decodes the *Jien* written by Fujiwara-no-Masahusa to consider how the principle of “Tokuji” (virtue), which is an important part of the “Muinochi” (actionless government), was accepted in Jodai. Through the decoding of the *Jien*, it can be said that the literati in Jodai yearned for the “Muinochi” (actionless government).

Chapter 2 considers how the principle of “Kun- Mui and Shin-Ui”, which is also an important part of the “Muinochi” (actionless government), was expressed in the *Kaifuso*. Through the decoding of the expressions about the principle of “Kun- Mui and Shin-Ui” in the *Kaifuso*, it also can be said that the literati in Jodai yearned for the “Muinochi” (actionless government).

Chapter 3 decodes the poem titled *Jyukkai* written by Emperor Monmu. Emperor Monmu is the only Japanese Emperor whose classical Chinese poems are recorded in the *Kaifuso*, and these poems have long attracted scholarly attention. Among the three poems recorded in the *Kaifuso*, the *Jyukkai* is most illustrative of Emperor Monmu's philosophy. Emperor Monmu, who received political thought from China, can be seen describing the style of an ideal emperor in this poem. It is understood that political thought from China, mainly on the principle of "Tokuji" (virtue), is reflected in this poem. Thus, conventional studies put emphasis on how "Tokuji" (virtue) is portrayed in the poem. However, in addition to the principle of "Tokuji" (virtue), the concepts of "Mui" (non-action) and "Bunji" (civilian rule) also manifest themselves prominently in this poem. This study examines how the political concepts of "Mui" and "Bunji" are expressed in this poem, and reevaluates the position of this poem in the history of ancient Japanese classical Chinese literature.

Following Chapter 3, Chapter 4 continues to consider that how the concepts of "Mui" (non-action) and "Bunji" (civilian rule) were accepted in the Syoumu Dynasty.

In Chapter 5, the thought, behavior and works of Fujiwara-no-Marō, who was a high-class noble from the Fujiwara family, are more clearly understood by decoding the classical Chinese poems written by him.

Part 2 consists of 3 chapters.

Chapter 6: The Life and Literature of Emperor Saga (1)

Chapter 7: The Life and Literature of Emperor Saga (2)

Chapter 8: The Concept of "Riinkentoku" and the Villas of the Literati in the Saga Dynasty

Chapter 6 and Chapter 7 study the classical Chinese poems written by Emperor Saga. In the Saga Dynasty, the Ritsuryo System was improved by the establishment of laws by Emperor Saga. In terms of cultural history, rich and varied culture bloomed during the years of Konin-Tencyo (809-833). Saga was an emperor who truly played an active part as the central figure of the imperial court culture both in name and in practice. The two chapters look at the "initu" (intention to retire) that Emperor Saga showed in his Chinese poems, and examines the spirit of living free from worldly cares which is implied in Emperor Saga's intention to retire.

Chapter 8 considers the intentions to retire of the other literati in the Saga dynasty. Through contrast with the retirement intentions of literati in the Tang Dynasty, it can be said that the literati in the Saga dynasty transferred their retirement intention to their villas, just like the literati in the Tang Dynasty. As with the retirement intention of Emperor Saga, their retirement intention implied the spirit of living free from worldly cares.

Part 3 consists of three chapters and a supplementary chapter.

Chapter 9: Shimada-no-Tadaomi's Perspective on the Concept of BUN (1)

Chapter 10: Shimada-no-Tadaomi's Perspective on the Concept of BUN (2)

Chapter 11: An Exploration on Sugawara-no-Michizane: A Focus on the Poems Written in Sanuki

Supplementary Chapter: The Sanku in Sugawara-no-Michizane's Poems

Chapter 9 and Chapter 10 study how Shimada-no-Tadaomi used the word "BUN" in his poems. Tadaomi, who was a low to middle-ranking noble, has traditionally been recognized as a pure poet who abandoned himself to landscape and turned his back on society. However, through

the decoding of the word of “BUN” in his poems, it is understood that he harbored political ambitions.

Chapter 11 describes the classical Chinese poems Sugawara-no-Michizane wrote while in Sanuki. Through contrast with the poems written by Bai Juyi, it can be said that Michizane’s poems imply very strong family consciousness. This chapter explores why he had such a strong family consciousness.

The supplementary chapter is about Michizane’s Sanku, which have prose rhythm different from the rhythm of the zekku (quatrain) or the risshi (poem of eight syllables). Michizane seems to favor Sanku in his poems. This chapter explores why he liked to use Sanku.

The final chapter concludes the abovementioned chapters, describes the characteristics of classical Chinese literature in the Nara and early Heian periods, and investigates the thought and behavior of the Japanese literati.