

論文の英文要旨

論文題目	<p style="text-align: center;">A study of aural literature peculiar to the eastern part of Inner Mongolia —“quGurci”, “quGur-un üliger”, “qolboGa” and “üliger-tü daGuu”—</p>
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“quGurci”, “quGur-un üliger”, “qolboGa” and “üliger-tü daGuu” have been made studies for a long time. In the meantime, a large number of papers on these subjects have ever been written by the researchers at home and abroad, and one can say with assurance that a certain measure of success was obtained by these studies so far. It goes without saying that these researches have great value especially for my study.

These previous studies can be divided in two, one is on “quGurci”, the other “quGur-un üliger”, “qolboGa” and “üliger-tü daGuu”. Most of the studies on “quGurci” are just those on records of their biographies and processes of their appearances. We have still no articles in which “quGurci” are studied widely and appreciated correctly.

Meanwhile, as for traditional studies on these three types of aural literature, that is, “quGur-un üliger”, “qolboGa” and “üliger-tü daGuu”, they have ever been researched separately. There still have not been any studies in which they are associated with one another.

If these three types of aural literatures are observed just superficially, they seem to have no relations with each other, but in fact, “qolboGa” and “üliger-tü daGuu” have arisen and developed with great influences of “quGur-un üliger”. “quGurci”, in addition, are not only reciters of “quGur-un üliger” but also ones of “qolboGa”, what is more, vocalists of “üliger-tü daGuu”. Unless they are associated with one another, it is impossible for us to fully understand these three kinds of aural literature, I believe.

Therefore I made studies on aural literature peculiar to the eastern part of Inner Mongolia —“quGurci”, “quGur-un üliger”, “qolboGa” and “üliger-tü daGuu”—. In this article, however, I didn't make a study of every factor on these three kinds of aural literature, but I would place the full weight of my effort on the following; why they arose only in the eastern part of Inner Mongolia; what the cultural and social background is; how they are related with each other; what roles private entertainers called “quGurci” really played for the appearance and development of these three types of aural literature;

what kinds of private entertainers “quGurci” were; what sorts of importance “quGurci” and these three types of aural literature hold among the people in this area; and what influence these types of aural literature had on modern literature in the eastern area of Inner Mongolia and so on. I studied especially these problems, tried to show what to be done so as to study them more deeply, and I also attempted to show the positions which these aural literature or “quGur-un üliger”, “qolboGa” and “üliger-tü daGuu” should occupy in the history of the Mongolian literature.

This article consists of an introduction, five chapters and a conclusion. In an introduction, after introducing previous studies, I describe the aim, significance of this paper and some regions involved.

The first chapter; a process of the appearance of “quGurci”, their social ranks, and places for their performance.

The second chapter; the concept of “quGur-un üliger”, the essential elements, the area of the birth and its origin, and the factor of the development, the factor “quGur-un üliger” has been superior to heroic epics and its history and the like.

The third chapter; the concept of “qolboGa” and the types, its cultural background and the relationship with “quGurci” and so on.

The fourth chapter; the concept of “üliger-tü daGuu”, its social and cultural background, the relation between “üliger-tü daGuu” and “quGurci” and so on.

The fifth chapter; influences which these types of aural literature had on modern literature in the eastern area of the Inner Mongolia.

The following conclusions can be shown from the matters mentioned above.

1. “quGur-un üliger” came into existence in Tümed qosiGu(旗) in Josod ciGulGan (盟) about the end of 18 century, and for a long time has come down to the eastern part of Inner Mongolia, that is, the whole parts of Josod, Joo Oda, Jirim ciGulGan(盟) and part of Qulunbuir ciGulGan(盟) in the time of Qing 清 dynasty.

The main causes which “quGur-un üliger” has arisen and developed only in the eastern area of Inner Mongolia are the following.

- ① The ways and skills expressive of chanting the heroic epics which were recited in the eastern area made a large contribution to the compositions of those of chanting “quGur-un üliger”.
- ② The historical novels of Han people 漢族 which were, in those days, put into

Mongolian served “quGurci” as subject matters of “quGur-un üliger”.

③ At that time, a lifestyle of Mongolian who settled in the fixed place in the eastern area brought the best environments for the birth and expansion of “quGur-un üliger”.

④ The people in the eastern area have always been so fond of listening to such stories as heroic epics that they could easily accept “quGur-un üliger”.

2. With the appearance of “quGur-un üliger” and private entertainers called “quGurci” who chanted them, the aural literature named “qolboGa” has come into being. “dan qolboGa” which is a kind of “qolboGa” has appeared out of the womb of “quGur-un üliger”. Besides, “quGurci” have created another kind of “qolboGa”, that is, “dabqal qolboGa” under various influences of aural literature, such as “dan qolboGa”, “qarilca daGuu”, “qeremül” at wedding, “cur buryaldulGa”, and the like.

3. Oppression of the ethnic and class, the institution of marriage through buying and selling, persecution caused by wars and Buddhism, backwardness of Mongolian society, and so on, these were the background of “üliger-tü daGuu”, and particularly “quGur-un üliger”, together with “oyanGin daGuu” and “qarilca daGuu”, became much more important cultural background for the origin of “üliger-tü daGuu”.

4. In those days these three types of aural literature were indispensable to spiritual life of Mongolian in the eastern part. As the saying in this area says, “You may stop watering the cattle, but must not stop listening to “üliger”, when “quGurci” came in the neighborhood and chanted “quGur-un üliger” or “qolboGa”, and their performance were broadcasted on radio, people absolutely came on time or immediately stopped to listen to even on the jobs. These three kinds of aural literature were so much more attractive than any other aural literature to Mongolian living in the eastern area, that they had a large number of listeners, and that they could also expand much more. Therefore, we can regard them as one of the starting points of Mongolian aural literature in the eastern part. In an aspect of social position of aural literature in the eastern part and also the number of audiences there, we ought to give much more significant position on these three kinds of aural literature among the whole Mongolian aural literature, and also a certain measure of significance even in the history of Mongolian literature.

5. These three types of aural literature had a great influence on modern literature in the eastern area of Inner Mongolia, they played an indisputable role to the appearance of modern literary works, such as full-length poetry and written-“qolboGas”, which have features peculiar to the eastern part. If it had not been for these three kinds of aural

literature in this area, full-length poetry and written-“qolboGas” and so on couldn't have come into existence there. Not only the modern Mongolian literature in the eastern area of Inner Mongolia but also the whole modern Mongolian literature developed through the appearance of full-length poetry and written-“qolboGas”, and we should appreciate them as such.

6. “quGurci” are private entertainers who were born of “cuGurci”. They were poor people who were called “beggar” and despised by the people in those days, but they created “quGur-un üliger” and “qolboGa”, and they also played important roles for the appearance and expansion of “üliger-tü daGuu”, and, what is more, made a great contribution to the development of Mongolian aural literature. “quGurci” should occupy significant position not only in the history of the Mongolian aural literature, but also in the history of Mongolian literature.

7. “quGurci” are all-around private performers.

The first; “quGurci” are “üligerci”. The Mongolian word “üligerci” mean “reciters”. They recite “quGur-un üliger”, so they should be called “üligerci”.

The second; “quGurci” are “qolboGaci”. The Mongolian word “qolboGaci” mean persons who recite “qolboGa”. “quGurci” can well recite “qolboGa”, so they should be called “qolboGaci”.

The third; “quGurci” are “vocalists”. They sing folk ballads so well that they should be called “vocalists”.

The fourth; “quGurci” are “instrumentalists”. “quGurci” always recite “quGur-un üliger” or “qolboGa”, and sing folk ballads playing the “quGur” with four strings. They can play the “quGur” well enough to touch listeners' hearts, so they should be called “instrumentalists”.

The fifth; “quGurci” are “writers”. When they adapt “quGur-un üliger” from “bensün üliger”, they elaborate “quGur-un üliger on the assumption that they do not change the main contents of “bensün üliger”, recomposing an outline of the story, and chant it. “quGurci” chant the chants others composed, and in some time they chant ones of their own composing. They always compose and chant “qolboGas” impromptu. So they should be also called “writers”.

On the basis of these features mentioned above, we can appreciate “quGurci” as “üligerci”, “qolboGaci”, “vocalists”, “instrumentalists” and “writers”.