

## 論文の英文要旨

A study on “jisum(colors plus appearances)” of Mongolian horses  
—An introduction to the study on the Mongolian horse culture—

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When we say “mori-tai” in Mongolian, which literally means “we have horses, or riding horses”, it implies that we are happy, on the other hand, when “mori-gui”, which literally means “we have no horses, or not riding horses”, it also has a meaning for us to be unhappy. These expressions show us how indispensable horses are to us Mongolian. Horses have been so much connected with the Mongolian daily life, therefore they have been the important presence concerned not only in our happiness but in life and death to us for a long time.

Nevertheless, the study on the Mongolian horse culture has not so far been put in the significant position expected in the Mongolian study. And few people actually think so much of it even at the moment. Although some previous researchers have partially made studies on the Mongolian horse culture, these studies may not have been systematical, but most of them have still remained the level of collection of data, their evaluation and only information service.

I took another look at previous studies, and made it clear that such terms as ünge(colors), jisum(colors plus appearances), nere’edel(giving names), sinji(features) etc. had been used confusedly so far, and I concluded that jisum is extremely significant among these terms in the process of the cognition of horses to Mongolian. Additionally, from the viewpoint mentioned above, comparing and analyzing examples of jisums described in the *Mongolun niGuča tobčiyān* (the Secret History of the Mongols), then arranging the past opinions on these examples and describing my own opinion as to them, finally I made an interpretation of these jisums by the use of color photographs material.

By the way, in the Mongolian oral literature, especially in its heroic epics there quite often appears a spirited fine horse. Making a statistical analysis of jisums found in a lot of these heroic epics collected from many parts of Mongolia, we will realize that jisums of the horses the leading characters are riding are different depending on whether they are the hero or the ManGas(the Monster). I pointed out that, in the case of the hero, he obviously inclines toward riding the horse of siraGa-jisum which the Mongolian like.

The contents of each chapter are generally followings;

The introduction : the Mongolian horse culture is described from the aspects of the formation of the race, the position of the Mongolian horse in the evolutionary process of horses, and the distribution of the Mongolian and the Mongolian horse.

The first chapter; the description about the leading researchers and the results of advanced studies on the Mongolian horse culture in such areas as Japan, outer Mongol, and inner Mongol.

The second chapter; about the horseback riding, saddlery and alcoholic drink made from horse milk. In the equipments for the horse culture, 1, equipments for catching and fixing horses. 2. equipments for horse riding. 3. tools for production or festivals and so on.

No records concerning horse carts in the historical literatures such as the *Mongolun niGuča tobčiyān* , and lots of names of each part of the horse carts from words of Chinese origin, moreover, the horse culture itself in Mongolia suggest that though the Mongolian have had the tradition of making the cattle and the camel drawn carts, but perhaps the use of horse to be made to pull carts is historically not an old custom, I think.

The third chapter; concerning brands of Mongolian horses and sudur (holy scripture or material which features of horses have been written on) to keep on record of features for distinction among them.

I have arranged the brands from four aspects, that is, the conception, the nature, the style and the meaning through material of brands used in inner Mongolia, outer Mongolia and Oyrat etc. from early 20<sup>th</sup> century. In addition, I referred to tamuGa (seal impression) having been found during my looking for in Mongol and also never been collected previously. Then I pointed out the possibility of investigating them from such aspects as anthropology, history, fine art and semantics and the like. On the ways of a distinction of horses and a horse training, I made an analysis of material from such viewpoints as the sorts of sudurs, their subject matters and features, and their written ages. The analysis shows that the theoretical system had already formed in the thirteenth century when the Mongolian horse culture seemed to reach the highest stage of development.

From these matters mentioned above, I gave my own opinions on jisum or appearances of horses, which is the most significant, distinctive culture for Mongolian to distinguish horses.

First, describing the significance of the study of jisum, I put into order such concepts as ünge(colors), jisum(appearances), nere'edel(giving names), sinji(features) etc. that were confused by previous researchers. With age and sex, I made certain that jisum is the most important factor making up the way for horse distinction, and it is the scientific way to the Mongolian. Then I compared it with ünge, nere'edel, sinji and so on. I also made studies on jisums appearing in *Mongolun niGuča tobčiyān* with comparing to the three sorts of

translator's notes.

The following conclusions can be taken from the analysis mentioned above.

1. *ünge* and *jisum* were used confusedly by previous studies. According to comparing and analyzing both of them, “*jisum*” is the word for expressing horse’s coat color, its appearance and the process of changing, which is not only color, but closer to “*jisü*” expressing human’s features including color and figures to the Mongolian. Therefore both are exactly different conceptions.
2. Although previous studies have ever explained *jisum* as a kind of *nere’edel*, *jisum* is not the name of expressing the horse itself as a whole.
3. Thinking from the history of the nomad, the Mongolian tended to feel horses to be food, the game of hunting, only a chunk of meat in early time. With the advancing of domestication of wild horse, it is conceivable that man learned to be able to control the breeding artificially and use products such as milk, besides the vocabularies expressing individual variations by age and sex has increased. As the number of livestock has increased with the development of the stock farming, the terms representing *jisums* has arisen and developed from necessity for the distinction and taking horses in charge. Then the brands were made in order to distinguish own horses from other’s ones as appearing of the private properties. *sinji*(features) is a deeper cognition in the process of horse distinction. “*jisum*” is the second indexical property to distinguish horses. This is the reflection of the fact that in Mongolian the most significant basic thing is placed lastly, the modifier before that. Moreover this rule also applies to other livestock such as camel and cattle.
4. The Mongolian would decide *jisum* of the horse which he or she rode at the important ceremony on the faith of the future-telling —*jiruqai* in Mongolian—on the basis of the Buddhist calendar peculiar to the Mongols, which was combined with the influence of the traditional Chinese culture like the twelve horary signs. Therefore I mentioned that *jisum* is the essential cognition which should affect the inner space of the Mongolian.
5. The Mongolian horse culture is more than I can do because of magnificent subject. This time I put the central point of this thesis on matters of *jisum*. Consequently I could make it clear that there were some inappropriate interpretations in well-known scholars’ notes on *Mongolun niGuča tobčiyān* . For example, Professor Mangsan took *jisum* called “*oroq sinqula*” in § 24 “栗毛(chestnut)” or “赤毛(red hair)”, Professor Murakami Masatsugu interpreted it as “背黒の葦毛(gray horse with black hair on the back )”, however, I determined that “*oroq sinqula*” was the gray hair horse with black line along the back.

I couldn't accompany all kinds of jisums with photos in this thesis this time, and also not make in-depth data which show the distribution feature of tamuga. I should feel a desire to make up these defects mentioned above in the future.