

論文の英文要旨

論文題目	The Study of Mongolian Heroic Tales
氏名	Damrinjab

The collection, translation and publication of Mongolian oral literature began in the early part of the nineteenth century. In particular, the collection of folk narratives began during the 1870's, mainly in China, Russia, and Mongolia, as well as other countries. At the present time, there are more than three hundred published volumes of traditional folk tales, comprised of approximately 30,000 individual tales. Among these there are about 200 stories that can be classified as Heroic tales. In addition to these, I focused on collecting stories from the Oirat Mongolian subgroup from 1985 to 1995. During this period, I spent 22 months, in twenty different areas conducting research into Oirat oral literature and customs. In addition I compiled a corpus of approximately ten million characters of materials in the Oirat dialect. Among these materials there are many different genre, including more than one thousand folk tales, epic poems, folk songs, hymns, and praise poems. There are 97 heroic tales included in these materials. This dissertation will discuss the heroic tales contained in the materials published and collected concerning Mongolian people in Mongolia, China, and Russia.

Heroic tales are distinguished from epic poems in Mongolian oral literature due to the lack of the use of verse forms in heroic tales. These heroic tales usually cannot be classified as fantastical myths due to the lack of an emphasis on magic. They mainly focus on the actions of the hero, and the hero's quest, memories and adventures. Rather than through the use of supernatural powers or objects, the hero prevails through his own greatness and bravery. Some scholars consider these tales epic poems because of the contents of the stories, while others consider them myths, legends, or magical stories due to their structure.

Some scholars take into account both the structure and content of these stories, and consider them heroic tales. However, comprehensive research using this approach has not been performed until now. The aim of this dissertation is to illustrate through detailed analysis of both content and structure that heroic tales definitively exist within the Mongolian oral tradition.

Scholars have proposed many different ways to classify Mongolian oral literature as a whole, and concerning heroic tales in particular there has not been any consensus as to how to best classify them. Among the Altaic languages, including Mongolian, it can be said that heroic tales have a distinctive structure.

To illustrate further, during my collection of oral literature from 1985 to 1995, I recorded more than one thousand stories of the Oirat people in the Xinjiang Uygur Autonomous Region of China; of these 97 were heroic tales, roughly ten percent of the total recorded. Despite what I consider the distinctive nature of these myths, there has been virtually no systematic, specialized research focusing on these stories.

The distinctive structure of heroic tales in Mongolian folklore is important to the study

of how to classify myths in general. In addition, heroic tales are closely related to epic poems, in particular heroic tales are crucial in understanding the origin and development of epic poetry.

The structure of this dissertation is as follows: the purpose of research and research plan, the introduction, as well as three chapters, conclusion, literature, and appendices. The introduction will discuss the purpose, methodology, research environment and originality of the findings. In addition, the theoretical and practical implications of this research will be addressed.

The first chapter will discuss how heroic tales, epic poems, and other forms are related. In particular, Mongolian heroic tales, legends, magical stories, and epic poems are compared and contrasted, based on the original data collected about heroic tales, analyzing both the overall themes and specific content. To understand the specific concept of heroic tales, the relationship between heroic tales, magical stories, epic poems, and legends must be examined. Among these four forms, there are of course many similarities, and this has led to confusion among many researchers. Because of this confusion, this dissertation will address and explain the unique nature of Mongolian heroic tales.

Mongolian heroic tales are composed in prose form, similar to most myths, legends and supernatural stories. Thus, other scholars of Mongolian literature such as P. Khorloo, D. Tserensodnom, Sh. Gaadamba have labeled these heroic tales as merely supernatural stories. On the other hand, Chinese scholars have considered these heroic tales as no different than myths and legends. This dissertation will examine both the contents and structure of these heroic tales, rather than from a narrow focus. Through a comparison and contrast of heroic tales, supernatural stories, myths and legends, it will be demonstrated how Mongolian heroic tales are in fact a distinct genre.

Heroic tales and epic poems are often very similar in content. Thus, scholars from Mongolia, China, Russia and Europe have labeled Mongolian heroic tales as epic poems. This dissertation will particularly address this issue, by examining not only the structure and content, but also the artistic expressions used, the role of musical instruments and performance styles, how the stories are used in religious and other ceremonies. In addition, the distribution, scope, and nature of Mongolian heroic tales will be analyzed using fifteen different factors.

Using 300 stories collected from Mongolian people in Mongolia, China, Republic of Kalmyk and Republic of Buriat in the Russian Federation, I will examine the contents, themes, and length among other factors to show how these heroic tales have a distinct nature. Considering structure, it will be demonstrated that some heroic tales contain single plot lines, while others are more complex, multiple storylines. The simple plots of these myths consist of 1) stories relating to marriage [A], 2) stories about battles [B], 3) Stories about brothers and brother-in-law relations[C], 4) Revenge stories among families[D].

Using these four as a base, this dissertation also examines stories involving the theme of repeated abduction of wives before and after battles. The various plots are illustrated by the following chart.

### HEORIC TALES WITH SINGLE PLOT LINES

1	2	3	4
A	B	C	D

### HEORIC TALES WITH MULTIPLE PLOT LINES

1	A+A <sub>1</sub>	8	D+B	15	D+A+A <sub>1</sub>
2	A+B	9	A+A <sub>1</sub> +B	16	D+B+A
3	A+D	10	A+B+A <sub>1</sub>	17	A+B+B <sub>1</sub> +A
4	B+A	11	A+B+B <sub>1</sub>	18	A+B+D+B <sub>1</sub>
5	B+B <sub>1</sub>	12	A+B+D	19	B+A+B <sub>1</sub> +B <sub>2</sub>
6	B+D	13	B+B <sub>1</sub> +A	20	B+A+B <sub>1</sub> +D+A <sub>1</sub>
7	D+A	14	B+B <sub>1</sub> +B <sub>2</sub>	21	B+B <sub>1</sub> +B <sub>2</sub> +B <sub>3</sub> +B <sub>4</sub> +B <sub>5</sub>

In this way, heroic tales, considering their plot structure, can be divided into simple and multiple plot line types. The contents can also be divided into stories about marriage, battles, stories about brothers and brothers-in-law, revenge between brothers-in-law; in total 25 different types. It can be said that the multiple plot line myths emerged from the simpler stories. Over hundreds of years, through multiple storytellers, the heroic tales evolved into stories with more complex plot lines.

According to the analysis of stories collected, during field research of Mongolian heroic tales, 25 different types have been identified. The process of distribution and variation leads to the following conclusions: (1) heroic tales preceded epic poems and gradually evolved into epic poems. Ancient civilizations' ability to express information through language was originally more limited; as this ability improved over centuries the ability to form epic poetry emerged. In addition, prose forms often evolve into poetic forms. For example, when *Geser* was transmitted from Tibet to Mongolia, it was in prose form. When it was transmitted to Buriat, it was influenced by local poetic traditions and evolved out of prose and into epic poetry. (2) Some epic poems may have developed simultaneously with heroic tales. (3) Some heroic tales may have emerged from longer epic poems, according to the lack of ability of the storyteller. The recitation of epic poetry was a specialized role, and some performers may have been unable to memorize the verse form of the story. However, they were able to memorize the plot of the story, and thus transformed to verse form to a more simple prose form.

In the study of ancient Mongolian myths, legends, and epic poetry the customs, ideas and traditions of Mongolia are important factors in understanding the development of heroic tales. In Mongolian heroic tales many of the heroes are born from trees and flowers, as well as from light and rainbows. In Mongolian mythology there was neither sun nor moon, and people were not born from other people, but came from trees and plants. Light came from people's bodies, illuminating the world. People subsisted on a diet of fruit. Gradually, the light of human bodies weakened, so the gods created the sun and moon. Among different Mongolian ethnic groups there is a common belief that people emerged from plants and animals.

In the next section, the story of "The Worship of the Sun taken from the Ankle and the Thigh", wedding ceremonies, symbolism of bones and blood, Shamanism, the veneration of

the right side, and other themes will be examined comparatively.

The last section will discuss ancient Mongolian society as reflected in heroic tales. In both epic poetry and heroic tales, the role of clans is very important. Specifically, battles over the formation of clans, as well as revenge and reconciliation between clans are main subjects. Intermarriage between clans and the resulting conflicts are reflected in these myths.

The third chapter will discuss the role of religion in ancient Mongolian heroic tales. Ancient Mongolian religious customs such as female genital worship, the veneration of mountains, sacred stones and spirits will be discussed. These religious beliefs are closely related to the development of the content of heroic tales.

The first chapter examines the structure and contents of heroic tales, epic poems, supernatural tales, myths and legends. This chapter illustrates how heroic tales are a distinct genre. The second and third chapter discusses ancient Mongolian religious customs as expressed in heroic tales. The conclusion discusses the results of the research. In addition, endnotes and the literature list are attached at the end of the dissertation.

This dissertation is based on 300 stories collected or previously published in the areas such as Xinjiang Uygur Autonomous Region, Gansu and Qinghai Provinces, Alashan county of Inner Mongolia Autonomous Region in China; Khovd, Bayan-Ölgii, Uvs, Khövsgöl in Mongolia; Republic of Kalmyk in the Russian Federation. These stories came from various Oirat ethnic groups such as Torgut, Ölöt, Khoshut, Dörbet, Bayat, Uriankhai, Zakhachin, Khotgoit, Mingat in China, Russia and Mongolia; Khalkha, Darkhat, Buriat people in Mongolia; Ordos, Barga, Buriat, Urat, Chakhar, Üjümüchin in Inner Mongolia of China. This dissertation is the first study in academic history of Mongolian heroic tales as a distinct genre, and shows through evidence and material collected this conclusion. In addition, the special characteristics of the origin, development, structure, and contents of heroic tales will be illustrated. The close relationship between heroic tales, epic poetry, myths, legends, and supernatural stories will be examined, and the common and differing points will be established. Also, the customs, ceremonies, religious beliefs (particularly mountain worship, the nature of the soul, sacred stones, the worship of female genitalia, as well as other religious factors will be addressed, and how these factors contribute to the structure and content of heroic tales.