論　文　の　英　文　要　旨	
論文題目	The Formation of Genre in Burmese Classical Song － with Special Reference to U Sa's Creation between the 18th and the 19th Centuries －
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This paper analyses the technique employed in Burmese classical songs from the eighteenth to nineteenth century in order to examine the formation of genre. I intend to show that songs are not composed in isolation but are related to other works. By observing song composition techniques, I aim to delineate a history of 'creation' within song anthologies.

Burmese classical songs are known as *thachingyi* in the Burmese language and *mahagita* in the Pali language, which imply well-known or great songs. This is mentioned in the song anthologies. Conventional literature on Burmese classical songs has examined these in relation to themes, musical theory or political aspects; however, little comprehensive research has been conducted on how the texts and melodies of these songs were composed.

Research on musical theory has focused on analyzing renditions after the 1960s, and it has presented the scale and tuning of the *thacingyi*. Songs in the *thachingyi* have some common features. This research on musical theory suggests that the *thachingyi* is not only a list of songs, but it also consists of an organic body, and songs involved in the *thachingyi* have a common structure. However, the research does not argue as to how the commonality was created.

On the other hand, research on classical songs from the viewpoint of literature has not clarified the definition of the *thachingyi*. Instead, the research only constructed a list of songs and interpreted song texts from verse to prose. Furthermore, the research also does not provide any information regarding the technique of 'creation'. Other studies concerning the background of literary 'creation' have been conducted only on the basis of impressionism. The studies on music and songs treat the *thachingyi* as a mere list; they do not mention the manner in which the works involved in the *thachingyi* are formed historically.

In recent years, some researches have been undertaken from the political point of view. These researches reconsider the aspect of 'tradition' in Burmese literature and music or songs. These researches involve discussions concerning Hobsbawm's 'Invention of tradition.' They focus on the aspects of the military regime's censorship, conservation and fosterage, and they expose the aspects of 'tradition', which in itself is an artificially constructed concept. However, they do not delve into the contents of such a 'tradition'. They only use the list of 'traditions' that they criticize as being created under political control.

The *thachingyi* comprises some genres. Most of the anthologies edit songs within each genre separately. The four tuning systems based on the 7-tone scale, rhythm, prelude, tune and postlude define the song genres of the *thachingyi*. Thus, songs belonging to one genre have several common features, and it is sometimes difficult to distinguish a tune of one song from the other. These genres are considered to appear with time lag. The other genres appeared after extensive work was carried out in one genre. *kyo* or string song is considered to be the oldest genre. I found over 500 *song*s, and the works that we have specified were composed between the seventeenth and nineteenth century. On the other hand, *patpyo* or drum song, a genre that is considered to have appeared during the *Konbaung* period (1752–1885) includes over 200 songs. The technique employed to play these songs is more difficult than that of the *kyo*, and it is supposed to be most difficult genre in the *thachingyi*. The authors of the *patpyo* genre belonged to the eighteenth and nineteenth centuries, and most of the works are composed in the late *Konbaung* period. However, there are many works of unknown authorship whose date or period cannot be specified.

It appears that songs in anthologies were collectively considered to be a 'tradition', as is quite evident. The relationship between songs and how the song genres were formed has not been discussed. In this paper, I focus on the song-composing techniques, and examine how the song genres were formed. In my opinion, in order to reconstruct the history of songs, it is important to discuss the activities of 'creation' that were undertaken in Burma.

The data for this paper are obtained from palm-leaf manuscripts (*pe*) of songs, which I collected at the Myanmar National Library, the Universities Central Library and the Universities Library of Historical Research Center. There are nine palm-leaf manuscripts of song anthologies. I will also use the twelve types of song anthology publications. The number of songs in these anthologies is not the same; however, most of the songs are common to each anthology. Despite this, it is evident that there is considerable variation within the same work.

We are unable to confirm what the songs would sound like due to lack of any contemporary recordings. There do exist some recent recordings which as a secondary material. I use them as a reference. With regard to the recordings, I will refer to the sources accordingly.

I will begin this paper with an explanation of the song anthologies and song genres and then focus on the song-composing technique of the *kyo* and *patpyo* song genres, which constitute a large portion of the song anthologies. Further, I will conclude by showing how the *kyo* and *patpyo* song genres were formed.