

associations, and other social groups in various countries of the world and engaging in collaborative research with scholars in Japanese literature, folklore studies, and other fields.

In an era when the old order and established values were crumbling, the *ikki* emerged as people explored new forms of association to respond to the major changes taking place in their lives. Today, too, is a time of violent change where conventional forms of association are on the decline while new forms of social networking are being rapidly built via the Internet. The study of *ikki* could be of great use, I would say, in considering what connects people in modern society.

きたいと考えております。

既存の秩序や価値観が崩れ、時代の変化に対応した新しい人間関係が模索される中で、一揆は生まれました。現代もまた従来の人的結合が衰退する一方で、インターネットを介した社会的ネットワークが次々と構築されている激動の時代です。一揆を研究することは、現代社会の「人のつながり」を考えるうえでも有用だと思います。よろしくご指導ご鞭撻をお願い申し上げます。

(原文：日本語)

Research



At the 303rd Nichibunken Forum (September 13, 2016) the author gave a talk with the title: “Metamorphosing Yamato: Thinking on the ‘Emperor’ in the *Kojiki*.”

第303回 日文研フォーラムの様子 (2016年9月13日)

筆者による「変容するヤマト——『古事記』の「天皇」を考える」と題した講演が行われた。

The *Kojiki* and Kazakh Oral Literature

Maral ANDASSOVA (Visiting Research Scholar)

The title of the *Kojiki* can also be read in Japanese as *furu-koto-bumi*, or “writings about ancient matters”—a record, in other words, of ancient matters or affairs. But the Japanese word *koto* has a double meaning, referring not only to “matters” or “affairs” but also to language, as in the common word *kotoba*, meaning “language” or “words.” Often in the *Kojiki*, these two senses are blended together. For example, the deity Koto-shiro-nushi-no-kami has a name that means “the deity who speaks for language,”

『古事記』とカザフの口承文芸

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『古事記』とは「フルコトブミ」と訓読され、古い「事」、つまり、古い事柄を記していることの意味である。しかし、「コト」とは事象の「事」のみならず、言葉の「言」をも意味する。『古事記』を読んでみると、「言」と「事」を混交するような記述が少なくない。「事代主の神」とは「言葉^{こと}を代弁^しする神^{かみ}」という意味だが、言葉の「言」ではなく、事象の「事」

but the name is written not with the character for speech 言 but the character for matters 事. And when Izanagi and Izanami make a vow to break off their marriage on the Plain of Darkness (Yomo-tsu-hirasaka), the text records them as “exchanging words” (*kotodo o watasu*), but again the text uses the 事 character rather than 言 as we would expect. It is often the case that although the character for “matters, things” is used, the meaning is understood to refer to “words” or “language.”

This fusion between the two senses is interpreted as coming from the belief in *kotodama*, the idea that a mystical power exists in words. An oral tradition with a background in similar beliefs has strong roots in Kazakhstan. This is a world of language sung as ballads, recited as epic poetry, and recited as curses. Even as the original meaning of this belief in *kotodama* is being lost today, its manifestations in poetry and song retain a deep connection to daily life. The birth of a child is accompanied by song, and its first steps are marked by a ceremony called *tusau-kesu* to pray that the child will grow up strong, also accompanied by song. At weddings it is normal for a song called *zhar-zhar* to be sung, and laments known as *zhoktau* are still sung by mourning women at many funerals.

In earlier times bards (Kazakh: *jirau*) and other language professionals including epic poetry reciters and singers (*anshy*) were invited to ceremonies of this kind. People thus came into the world with language, and ritual language surrounded them as they grew up and learned about the world around them through pleasures and enjoyments. This continued until they finally left the world, once again accompanied by language. For nomadic peoples, the world created by songs and oral narratives was an essential part of daily life.

Each instance of language—song, epic, or legend—brings a world into being. I have come to believe that the worlds of Kazakh oral literature and the *Kojiki* have some things in common. But there are also differences. Unlike the Kazakh oral tradition, which was first written down only in the eighteenth century, the *Kojiki* has existed in written form since the eighth century. And “language” is present within the written title of the *Kojiki* itself. I feel confident that these worlds of language will be important topics of research in the years as cultural links between these two countries.

が用いられている。また、イザナキとイザナミが「黄泉つ比良坂」で夫婦の離縁を誓う場面を「事戸を渡す」と記し、言葉を言いわたすところの字を事象の「事」で表現している。事象の「事」を書いても、それは「言」の意に通じるのだ。

こうした「事」と「言」の混交は言霊信仰に由来するとされ、カザフスタンにもこうした信仰を背景に持つ口承文芸の伝統が強い。それは歌謡として歌われ、叙事詩として語られ、呪言として唱えられたりする「ことば」の世界である。現在は言霊信仰の意味が忘れられつつも、日常生活に深く根付いている。子供の誕生は歌を伴い、初めて歩き出すと、立派な大人に成長するようにとの願いを込めた儀式「Tusau-kesu」が歌とともに行われる。結婚式は結婚歌「Zhar-zhar」が歌われるのが通常で、葬式は泣き女による挽歌「Zhoktau」で泣かれるところが未だに多い。

昔はこうした儀式に、ジュラウ（叙事詩語り）やアンシ（歌い手）といったようなプロの「ことば」の担い手たちが招かれていた。言葉とともに誕生し、成長し、まわりの世界を学び、遊び、楽しみ、そして言葉とともに死んでいく。遊牧民にとって歌や語りが作り出す世界が日常の中での体験であり、生活していくうえで不可欠なことであった。

一つひとつの「ことば」——歌であれ、叙事詩であれ、神話であれ——が生み出す世界。私にはカザフの口承文芸と『古事記』の言葉の世界が共通しているように思えてくる。だが、異なる点もある。18世紀に記録事業がスタートしたカザフの口承文芸とは異なり、『古事記』は8世紀から文字で記されている。しかし、『古事記』の文字の中にも「ことば」がある。こうした言葉の世界は両国の文化をつなぐものとして、今後も重要な研究課題となっていくに違いないのである。

(原文：日本語)