

Title	プロレタリア演劇衰退期の『ハムレット』 : 1933年 築地小劇場改築竣成記念公演をめぐって
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On the decline of Proletarian Theatre in *Hamlet*: On the 1933 performance in the Tsukiji Little Theatre

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Hamlet was performed at the Tsukiji Little Theatre, the center of the Japanese Proletarian Theatre, in 1933. At that time its movement turned from the prosperity to predicament by oppression. The staging has hardly been criticized in the Japanese Shakespearean performance history, yet an analysis of the performance shows the Shingeki's condition at that time.

I will point out the four distinctive characteristics in the performance. First this *Hamlet* was performed without excisions. Fortinbras' first appearance in Japanese theatre was especially notable. Second the direction was spectacular, eliminating the political elements because the directors were unconcerned with the Proletarian Theatre. Third, the Tsukiji actor's method conflicted with Tsubouchi Shoyo's translation with Kabuki's tempo. Finally, Kubo Sakae, one of the directors, interpreted *Hamlet* and Shakespearean plays as Socialist Realism.

Through a discussion on the staging, I will show that the decline of Proletarian Theatre threw the Tsukiji *Hamlet* into confusion.