プロローグ

日本にシエイクスピアが紹介された時代背景には、大航海時代を経て、海外から求められた国際化の一端があっ
た。移入期から現在、そして今後の展開を時代という鏡に映してシエイクスピアを考えみると、受信型から
発信型の国際化へと変遷していることは明らかである。

佐々木
隆

国際」「国際化」「国際性」という言葉は、もともと「internationalization」との翻訳語であり、nation（国）

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ジェイクスピアと国際化（佐々木 隆）

を前提していることになる。しかし、ここでは「国」と「国」について述べるつもりはない。むしろ、時代を象徴する言葉のひとつとしてとらえ、ジェイクスピアと国際化について考察してみたい。

一、「日本のジェイクスピア」とは何か

ジェイクスピアの問題を考える前に、自文化におけるジェイクスピアについて定義が必要であろう。倉橋健編『ジェイクスピア辞典』（研究社、二〇〇〇年十一月）には「日本のジェイクスピア」の項目がある。

『ジェイクスピア辞典』では「日本のジェイクスピア」の項目があり、そのほとんどが受容史的な記述である。一方、研究社編『ジェイクスピア辞典』では、「日本のジェイクスピア」の項目があり、高橋康也が担当し、内容は単なる受容史にとどまらず、日本におけるジェイクスピアの変容について記述されている。

英語、歌手は多国籍を演出してミュンヘンで初演（九九年八月）を演じた。輪島の役で出演（九九年九月）を行うという、かつては想像もできないような「国際的」上演が出現しつつある。
The "Japanese Shakespeare was thus very well established in the commercial theatre at a time when the English "Shakespeare there was understood by a rarity."

The apparent Japanese features of their productions are nothing more than an incidental outcome, and not the goal of their creative activities.

We mean by "Japanese Shakespeare" what is being performed Shakespeare in Japan or specific "Shakespeare in performance."
Shakespeare” (The Renaissance Bulletin. 26. 1999) reports that the growing interest in cross-cultural studies and reception studies encourages the Japanese to demonstrate what their scholarship has achieved.
演劇改良会が考案した演劇改良運動は、歌舞伎などの日本の伝統演劇の西欧化は失敗に終わった。しかし、坪内が考えた脚本の改良を第一にした演劇改良の考え方は、文芸協会の設立やシェイクスピア全訳へのスタジアムとなり、坪内はさらにイプセンにも取り組み、シェイクスピアとはまったく違ったドラマツルギーを理解しようとした。坪内のシェイクスピア受容の第一人者であり、演劇改良運動で脚本の重要性を主張し、文芸協会を設立、「沙翁全集」の翻訳を果たした坪内は、日本の沙翁劇を興さんとする理由の中で、「沙翁劇を日本人の心で別に解釈を試みる」ということは世界文芸上の一つの貢献であると思う」と述べ、さらには「国訳沙翁劇の上演は可能か、不可能か？」の中で述べた。この坪内のモットーに日本人がシェイクスピアに取り組む原点を見出すことができる。明治時代
は「日本の近代化」の時代であり、坪内はシェイクスピアを通じて日本演劇の近代化に力を注いだのである。坪内の信条は一九三〇年の日本シェイクスピア協会の設立につながることは言うまでもない。日本シェイクスピア協会発足式で歳会の市河三喜は式辞の中で次のように述べている。

外国にむかっては、日本人の研究を世界に紹介した。以後、統所所謂国際的協力の実を挙げようと、特別の研究を研究して個人としては我々の生活を充実させる我々の人間性を豊かにし、国民としてはこの文豪を通じて英国人、更には進んでは一般西洋人の思想の権柄を成すものを研究し理解し、同時に又日本人のShakespeare研究で我々如何にShakespeareを解釈するか、日本人の立場としてShakespeareの書いたものどう判断し批評し得るかを世界に示して日本人の思想的特徴をひろく外国に明らかにし、国際的協力を助けて、且共其が協力に貢献したいと考へて居るのであります。明治期、特に演劇改良運動においては受伝型の文化交流であったことは言うまでもない。川上音二郎・貞奴によ
Japanese think it means the Westernization of Japanese life styles and values.

In trying to define "internationalization," we must first dispose of one serious misconception. Many
News from Japan was published for the purpose of introducing "Shakespeare in Japan".
It is obvious that further research on both the process and the product of Shakespearean translation from empirical

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Regard to Shakespeare. This volume is an attempt to address such an imbalance, even if on a small scale.

In Japan, quite contrary to the present economic situation, our imports have greatly exceeded our exports in the history of Hamlet. Although there are various Japanese studies and productions of Hamlet, not many are known on the modern era. No Hamlet (Hamlet in Japan) is nothing but an epitome of the modern era. Although there are various Japanese cultural traditions, as Toshio Kawabe maintains in his informative book, Nihon no Hamura, In less than one century, Shakespeare has become a part of Japanese cultural tradition, as Toshio Kawabe maintains in his informative book, Nihon no Hamura, seems to have become "our Shakespeare and Hamlet seems to have become "our Shakespeare and Hamlet seems to have become "our Shakespeare and Hamlet seems to have become "our Shakespeare and Hamlet seems to have become "our Shakespeare and Hamlet seems to have become "our Shakespeare and Hamlet seems to have become "our Shakespeare and Hamlet seems to have become "our Shakespeare and Hamlet seems to have become "our Shakespeare and Hamlet seems to have become "our Shakespeare and Hamlet seems to have become "our Shakespeare and Hamlet seems to have become "our Shakespeare and Hamlet seems to have become "our Shakespeare and Hamlet seems to have become "our Shakespeare and Hamlet seems to have become "our 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Shakespeare and Hamlet seems to have become "our Shakespeare and Hamlet seems to have become "our Shakespeare and Hamlet seems to have become "our Shakespeare and Hamlet seems to have become "our Shakespeare and Hamlet seems to have become "our Shakespeare and Hamlet seems to have been held in Tokyo. In 1991 the Fifth World Shakespeare Congress was held in Tokyo with the theme, Shakespeare, and Cultural Traditions. In 1990 fewer than seven different productions of Hamlet or plays based on it were staged in Tokyo. In
between Japanese and Western theatre over a longer timespan, focusing on the relationship of Shakespeare to the Japanese theatre. The book is a collaboration between leading Shakespeare scholars from Japan and the West. The first part deals with key twentieth-century moments in the assimilation of Shakespeare, including the work of world-famous Japanese directors such as Nijagawa, Suzuki and Noda. The second part considers parallels and differences between Japanese and Western theatre. This collection of papers on Shakespeare viewed from the perspective of the Oriental theatre traditions is entitled "Ezaki in Shakespeare and the Eastern Theatre." The seminar: Acting and Language in Shakespeare and the Eastern Theatre (1996).
One of the after-effects was a seminar on "Japanese Shakespeare Productions: Problems of Stylistic and Local-
という英文論文集も出版されることを含めておきたい。これらの発信の研究は、客観的・情報の提供、一日のシェイクスピアと国際化（佐々木隆）

エピローグ

「日本のシェイクスピア」は「シェイクスピアと文化的諸伝統」が統一テーマとなった第五回国際シェイクスピア学会以後、日本では一九九一年の第五回国際シェイクスピア研究が発表されているのだろう。シェイクスピア学会以後、日本人もようやく「日本のシェイクスピア」が話題にされることが多くなった。この傾向は上演や出版物を通じて客観的に見られるため、日本のシェイクスピアの国際化の時代を迎え、今後は学術研究、演劇による交流などが必要なことであろう。異文化理解では、自文化を意識し、アイデンティティを持つ海外への発信型の研究が重要である。従って、上演、研究を重要である。
（略脚写未差譯図法等画及西學翻訳）


