

Prohlášení Osanai Kaoru, které vyšlo časopisecky v srpnu 1924, přeloženo Brianem Powellem v článku:

Powell, B.: Japan's First Modern Theater. The Tsukiji Shogekijo and Its Company. *Monumenta Nipponica*, 30, no.1, 1975, pp.69- 85.

#### A. *For Drama.*<sup>28</sup>

Tsukiji Shōgekijō, like all other theaters, exists for drama. Tsukiji Shōgekijō exists for drama. It does not exist for plays.

Plays are literature. Literature has its own organs—newspapers, magazines, books—things that are printed.

Theaters do not exist for literature.

The best place to appreciate plays—literature—is a quiet study.

Theaters are organizations which present drama.

Theaters are not places where plays are introduced.

Tsukiji Shōgekijō will look for plays to benefit drama. It will not look for plays to benefit plays.

Tsukiji Shōgekijō earnestly hopes to present something that has value as drama. As regards the value of the plays which Tsukiji Shōgekijō will use, we will leave this to the literary critics to determine.

The value of Tsukiji Shōgekijō will be the value of the drama it presents. It will not be the value of the plays it uses.

#### B. *For the Future.*

Tsukiji Shōgekijō exists for the future.

For future playwrights, for future directors, for future actors—for future Japanese drama.

Tsukiji Shōgekijō does not exist for the plays it is using now, for the directors who are engaged in their work now, for the actors who are treading the boards now—it is not for us that it exists.

It exists for those who come after us. If it does exist for us, it is not us as we are now but as we shall be in the future.

The reason for Tsukiji Shōgekijō using only Western plays for a certain period is not a love of novelty. It is not adulation of the West. It is not despair of Japanese plays.

Tsukiji Shōgekijō is working hard to create a future dramatic art for future Japanese plays.

The problems of presentation involved in present-day Japanese plays—in particular, those of established playwrights—can be solved by the training in pictorial<sup>29</sup> technique associated with kabuki and *shimpa*. The proof of this is surely in the fact that kabuki and *shimpa* actors who have a smattering of the new knowledge perform [such plays] without much difficulty and are even achieving great successes.

The future Japanese plays for which we are waiting and hoping must contain problems beyond the scope of kabuki and *shimpa*.

For the sake of these future plays we must develop our new dramatic art.

Let kabuki tradition remain kabuki tradition.

Let *shimpa* tradition remain *shimpa* tradition.

Let the inheritors of their traditions remain such.

The mission of Tsukiji Shōgekijō lies completely apart from these traditions.

In order to set ourselves apart we must acquire a deep knowledge of these traditions.

In this sense we shall never neglect the study of kabuki or the investigation of *shimpa*.

This is our path at the present time.

There may be those who cannot agree with it—this is inevitable.

We will have our work observed only by those who can.

We exist for the future.

Tsukiji Shōgekijō does not exist for the Tsukiji Shōgekijō of the present.

It exists for the Tsukiji Shōgekijō of the future.

### C. *For the People.*

Tsukiji Shōgekijō does not exist for *litterateurs*. It does not exist for the 'literary world'. It does not exist for the privileged classes.

Tsukiji Shōgekijō exists for all ordinary people for whom drama is as

necessary as food. It exists to make ordinary people happy, to give them strength, to instil them with life.

Tsukiji Shōgekijō is undoubtedly a study center for us.

But this is said only in reference to us, not in reference to the general public.

(Every kind of theater serves as a study center for those who work in it. If it does not, it is no true theater.)

For the general public Tsukiji Shōgekijō will be above all a center where drama is presented and performed.

Tsukiji Shōgekijō will be a 'little theater' that welcomes all ordinary people.

Tsukiji Shōgekijō is not isolated in the Japanese theater world. It stands in opposition to the Imperial Theater, Kabuki-za, Hongō-za and Shōchiku-za.<sup>30</sup>