

Abstract

In her doctoral thesis the author would like to present the play *Yoshitsune and the Thousand Cherry trees* (*Yoshitsune senbonzakura*) as a unique piece of Japanese drama which has a great complexity and an outstanding place within the corpus of Japanese literature. Even if the play can be compared to *Chushingura mono* in its importance, *Yoshitsune senbonzakura* has not been widely translated to western languages. There are two exceptions, however: the English translation (Jones, Jr. 1993) and the German translation (Klopfenstein 1982). While comparing the two translations and using the most full original texts available (as preserved in *Takeda Izumo and Namiki Sosuke Joruri Collection* and Yuda Yoshio's *Bunraku Joruri Collection*), the author's goal is to present the play to Czech readers and its interpretation to Czech scholars.

As for the flow and structure of the interpretation of *Yoshitsune senbonzakura* the author begins with an analysis of the historical background of the legend of Minamoto Yoshitsune, capturing the life of Yoshitsune from the time of Heiji rebellion (1159) when he was born to his death in 1189. Next the author concentrates on the legend itself as it evolved within the course of Japanese literature. With a shift from the court literature of Heian period towards the battlefield stories and chronicles (gunki) there come new genres and styles, and the life of Minamoto Yoshitsune often becomes the subject-matter here. Shimazu Hisamoto (1977) divides the enormous amount of literary works shaping the legend of Yoshitsune into several great groups, based on genre. In the old literature, the legend goes back to gunki genre and continues to the texts of Noh plays (yokyoku), short comical plays (kyogen) and illustrated narratives (otogizoshi). In the literature of Edo period, the joruri and the kabuki genre prevail. The play *Yoshitsune and the Thousand Cherry trees* was adapted in both genres and the author's Czech translation adheres from the original joruri text, but the specifics of the kabuki adaptation come to question as well. Also the genre of ukiyozoshi (narratives accompanied by numerous woodprints) can be mentioned. The legend of Yoshitsune can be thus observed throughout almost all genres and is still vivid. And *Yoshitsune senbonzakura* is a model piece of literature as well as a model 18th century drama representing one unique interpretation of the legend.

As for the methodological approach, the author intends to base her conclusions on the analysis of the literary environment which gave rise to the play *Yoshitsune and the Thousand Cherry Trees* and on the related literary comparison, so that she should be able to search deep for the reasons why the play became such a strong part of the Japanese literary heritage and why the message of the play can be largely adapted even to foreign cultural environments, environments with no obvious links to Japanese mentality. In the authors opinion, the answer to the question of the „universal“ quality of the play *Yoshitsune and the Thousand Cherry Trees* might be the concept of a collective mind in the aesthetic value, analysed in the works of Jan Mukařovský.