

## 小津安二郎の映画『東京物語』にみる共存的ナラティブ — 並ぶ身体 かさねの語り

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### 要約

小津安二郎の映画『東京物語』をテキストにして、並ぶ身体配置と語り（ナラティブ）との関係を、次の3場面において詳細に分析した。1) 並ぶ関係と対面関係の語りが交互に現われる場面の比較、2) 対面関係から並ぶ関係へ移行する場面の分析、3) 並ぶ関係において語りが不調であるときから協調的になる変化プロセスの分析。対面関係の対話的語りに対し、並ぶ関係の語りを共存的語りと名づけたが、ここでは、自己と他者が相互に主体となり、類似したことばを重ねて繰り返す「かさねの語り」がみられた。これらの結果をもとに、対面関係と並ぶ関係について、自己と他者の身体配置とかさねの語りのモデル化を行い、「かさね」概念を「うつし」「むすび」概念と関連させて考察した。

### キーワード

小津安二郎, 映画, 並ぶ関係, 対面関係, ナラティブ, 自他関係

### Title

**Coexistent Narrative in Ozu Yasujiro's Film "Tokyo Story": Side-by-side Position and "Kasane (coordinate)" Conversation.**

### Abstract

In this paper the theoretical relationships of my term "Coexistent Narratives" and side-by-side narrative positions are analyzed in three scenes from Ozu Yasujiro's film "Tokyo Story": 1) The narratives of the old couple at the Onomichi home, who sit beside each other, are compared to dialogic narratives that operate from opposite positions. 2) The processes of change that narratives undergo are analyzed in the scene where three old friends, at a Tokyo bar, shift their positions from being opposite to being beside each other. 3) The transitional processes by which the old couple change their narratives from dissonant to harmonious are analyzed in the scene where they occupy side-by-side positions at the Atami hotel and at the seashore.

The following features in relation to three key concepts were identified through comparison of Coexistent Narratives and Dialogic Narratives: 1) The relationship with self and other: a common and mutual subjectivity is contrasted with the subject-object relationship. 2) The words, phrases and rhythms in the conversations: similarity and repetition are contrasted with dialogue and competition. 3) The changing process: a shift from tuning to harmony is contrasted with a shift from struggle to harmony. The concept of "Coexistent Narratives" is likened to "Kasane (coordinate) colors", which are associated with what is similar, with parallel repetition, and with coordinate matching, seasonal timing and transitional forms of movement.

### Key words

Ozu Yasujiro, Film, side-by-side position, dialogue, narrative, self and other