



Title	エティケットの修辞学：小津安二郎『麦秋』における映画の默説について
Author(s)	横道, 仁志
Citation	文芸学研究. 2022, 25, p. 60-83
Version Type	VoR
URL	https://doi.org/10.18910/103560
rights	
Note	

The University of Osaka Institutional Knowledge Archive : OUKA

<https://ir.library.osaka-u.ac.jp/>

The University of Osaka

Rhetoric of Etiquette: On Aposiopesis of Cinema in Ozu Yasujiro 's Bakushu

Hitoshi YOKOMICHI

This paper contributes to the studies of Ozu Yasujiro's movies through careful reading of his Bakushu. Previous studies agree that no serious events occur in Ozu films and the inner conflicts of the characters are never acted out. However, the inner conflicts of the characters are clearly verbalized and acted out in an appropriate manner by utilizing "suggestiveness" as an action. We clarify the elaborate scenario structure of Bakushu, by taking notice of a keyword, namely "etiquette", which rules the cinematic storytelling (Aposiopesis of Cinema). Furthermore, the fact that Ozu chose etiquette as the subject of his film has significant value in examining his thoughts since he leads the audience to face the reality of the film, through the characters' insinuating speeches, which does not match either the pictures or the story. In other words, Ozu recognized the essence of cinema neither in the scenario nor the pictures, but in the relationship between the two. When characters speak according to etiquette, the meaning of their speeches is defined by their relationships with other characters, not by their personal intention. Thus, cinematic storytelling of etiquette has the effect of bringing the audience back to perceive the characters and, by extension, the film as an occurrence of relationship, not substance. Thus, Ozu challenged the limits of the art of screenplay in Bakushu, by narrative about what cannot be narrated and, in my opinion he achieved unparalleled success.