

Le cinéma et la littérature de Murakami Haruki 村上春樹と映画：映像との親和性と乖離

14h30-15h SUKEKAWA Kôichirô (Université de la Ville de Yokohama)

« Pourquoi Murakami Haruki n'est-il pas devenu scénariste de cinéma » (anglais)

“The reason why Haruki Murakami could not become a screenwriter”

Haruki Murakami wished to be a screenwriter in his young days. He majored in film study at Waseda University and wrote his graduation thesis on New Hollywood. The paper deeply impressed his supervising professor, and he recommended that Murakami should issue it in a book form. Murakami, however, did not follow the advice of his mentor, because he never hoped to open such a type of writing to the public and in the meanwhile he felt unsure of his own ability to compose movie scripts.

In this presentation of mine, I am going to reveal the reason why Murakami made his debut as a novelist, not as a scriptwriter, by focusing on the differences between high culture and pop culture, connecting the issue to Murakami's relationship with his father.

The progress of my argument will be as follows.

Father of Murakami, the vice-principal of Koyogakuin, which is well known as one of the most distinguished high schools in western Japan, tried to force his only son since the boy's early teens, to memorize every word of *Heike Monogatari* (The Tale of the Heike), *Hojoki* (An Account of My Hut), and *Tsurezuregusa* (Essays in Idleness). The intensive training worked wrong way to instill Murakami with ill feeling towards orthodox literature of Japan. As a result, Young Murakami had been absorbed in English popular novel like detective story of Raymond Chandler and science-fiction of Kurt Vonnegut.

Murakami's father was not only a stern teacher but also a movie-goer, and preferred entertaining films, such as Western and *Chambara* (the Samurai movie), rather than art pieces shot by European masters. Murakami used to expect to watch a movie at a cinema with his father.

His father's stubbornly authoritarian posture in literary field and commonness as a cinema fan to ask for nothing more than amusement, made Murakami's complex attitude both for novel and film. I would like to make it clear from the point of view mentioned above, that it is inevitable for Murakami to be a writer of slip stream, boundary genre between serious literature and lowbrow fiction.

村上春樹はなぜ映画の脚本家になれなかったのか？

助川 幸逸郎

村上春樹は、若いころ、映画の脚本家になることを望んでいた。彼は早稲田大学で映画研究を専攻、卒業論文のテーマはアメリカン・ニューシネマについてであった。この卒論に感銘を受けた指導教授は、村上に書籍として出版することを勧めた。しかし村上は、師の意見に従わなかった。映画評論の著作を公にしたいとは考えていなかったからである。いっぽうで、シナリオを書く能力にも、当時の彼は自信を持てずにいた。

本発表では、村上が脚本家としてではなく、小説家としてデビューした理由をあきらかにしたい。それを解明する糸口として、高級文化と大衆文化のちがいに焦点を当て、さらに問題を村上と彼の父親との関係に接続させていく。

村上の父は、西日本地区で指折りの名門高校である甲陽学院の教頭であった。村上はこの父親に、まだ中学生のころから、平家物語、方丈記、徒然草などを暗記することを強要された。こうした特訓は逆効果にはたらき、村上には日本の正統派文学に嫌悪感を抱くようになった。結果、若き村上は、英語で書かれた大衆小説——レイモンド・チャンドラーの探偵小説や、カート・ヴォネガットの SF 作品——に引き寄せられた。

村上の父親は、厳格な教師であるいっぽう、熱心な映画ファンでもあった。そして彼は、ヨーロッパの巨匠が撮った芸術作品よりも、西部劇やチャンバラのような娯楽映画を好んだ。村上は、父親と映画館に行くことを楽しみにしていたと語っている。文学の領域における頑迷な権威主義者としての構えと、娯楽以上のものをもとめない映画ファンとしての庶民性。父親のこの分裂した志向が、小説と映画、双方に対する村上のかかわり方を混みいったものにした。こうした観点を足がかりに、村上がスリップストリーム——純文学と大衆小説の中間の境界的ジャンル——の書き手としてある必然性を解明できればと考えている。

15h-15h30 NAKAMURA Miharuru (Université de Hokkaidô)

« Insaisissable *Ballade de l'impossible* » (japonais)

〈見果てぬ〉『ノルウェイの森』

中村三春

映画『ノルウェイの森』（2010）において、トラン・アン・ユン監督の映像（撮影監督・李屏賓）は、さかんに動く。東京で「僕」が直子について延々と歩き続ける（原作にもある）シーンだけでなく、高原で直子が「僕」に内心を吐露する時にも、120mのレールを折り返してカメラは高速の移動撮影で二人を追い続ける。また室内ではカメラと人物との間に遮蔽物（壁、カーテン、簾など）を介在させ、それが窃視的・遮蔽的な効果をもたらす。これらの運動と障害が、可視的な現実が現実のすべてではなく、見られたものから見えないものへと見る者の思念を誘う。これは同じ監督の『青いパパイアの香り』（1993）や『シクロ』（1995）、『夏至』（2000）、『I Come With The Rain』（2009）にも通じる。高原の場面で直子は両腕で自分の体を抱えるように歩き続け、その姿態はあたかも拘束衣で自分を包むかのようだ。これと同じ体勢は、直子を失った後の「僕」が海岸で泣き叫ぶショットにも見られる。移動と遮蔽、そして自己拘束。それは多くの細部を原作から捨象したこの映画が、新たに付加した独自の表象にほかならない。

トラン監督が描いたのは〈恋愛〉なのだろうか。だが原作は〈恋愛小説〉かも知れないが、決して〈恋愛〉に重点はない。むしろそれは、〈恋愛〉を擬態的な媒介として、他者との関わりにおける自己という根拠を持たない存在のあり方を検証する物語である。その存在は他者を求めるが、同時に他者を拒絶する。その由来は原作によればことごとく過去に遡るのだが、映画はその追跡を排除し、行為のみを突出させて実存的な問いかけを希薄化した。だが、新たな表象により、それは存在が根拠を持たない様態を前面に出し、結果的に原作の特異点を描き直すのではないだろうか。〈原作の忠実な映画化〉の追究に意味はない。第二次テキストとしての映画が原作を改変して生み出される解釈の線から、飽和しないテキストの強度へと接近してみる。

The unfinished film/text: *Norwegian Wood*

In the movie *Norwegian Wood* (2010, the director Tran Anh Hung, the camera director Mark Lee Ping Bin), the image is actively moving. Not only in the scene that Watanabe ("I") continues walking with Naoko in Tokyo but also where she speaks out her mind to him in the plateau, the camera returns the 120-meter rail and moves at high speed chasing these two persons. In the interior, shielding objects (walls, curtains, shades, etc.) are interposed between the camera and the person, which bring about a voyeuristic or shielding effect. These movements and obstacles make us think that the visible things are not all of the reality, and our imagination is led from the visible to the invisible. This also leads to the same director's *The Scent of Green Papaya* (1993), *Cyclo* (1995), *The Vertical Ray of the Sun* (2000), and *I Come With The Rain* (2009). In the scene of the plateau Naoko keeps walking like holding her body with both arms, and its appearance is as if wrapping herself in restraint clothing. This same position is seen in a shot where Watanabe cries out at the beach after

losing Naoko. Movement and shielding, and self-restraint. This film abstracted many details from the original, but there are the unique representations newly added.

I wonder if Tran's plan was a love affair. However, although the original may be a *romance novel*, there is no emphasis on *love affair*. Rather, it is a story to verify the essence of human existence that does not have the grounds of self in relation to other people with *romance* only as a mimetic mediator. They seek others but at the same time reject others. According to the original novel, their problems date back to the past, but the movie eliminated that pursuit and extricated only the act and spoiled the existential question. However, due to a new representation, this movie depicts the existence without basis, putting it on the front, and as a result it will redraw the singularity of the original. There is no point in pursuing the original faithful movie conversion. According to the interpretation produced by a movie as a secondary text by modifying the original, I will try to approach the strength of unsaturated texts.

15h30-16h Aaron GEROW (Université de Yale)

« Courts métrages et nouvelles : les adaptations cinématographiques *alternatives* de Murakami Haruki » (anglais)

Short Films and Novels: Alternative Cinematic Adaptations of Murakami Haruki

Few of Murakami Haruki's full-length novels have been adapted into film, and the few that have generally have not been well received. Murakami himself has resisted such theatrical-length adaptations, and that has only augmented the sense that Murakami's fiction cannot be adapted into film. Murakami, however, has from the 1980s continued to allow student and non-commercial filmmakers to adapt his work into short films. Yamakawa Naoto's adaptations of *A Girl, She's 100%* (100% no onna no ko, 1983) and *Attack on the Bakery* (Pan'ya shūgeki, 1985) are two well-known examples of that. What is it then about short film adaptations that meets Murakami's approval and that allows them to be made? When thinking of the relationship between Murakami and cinema—which is significant, given the evident influences of film on his work—the issue should be less whether his works can be adapted into film or not, than what kind of definition of cinema is being presumed when the issue is being posed that way. The case of short film adaptations raises the issue whether an alternative definition of cinema, one perhaps held by Murakami himself, might allow us to better consider his literature's adaptability.

16h: Projection du film *A Girl, She is 100 Percent* 『100%の女の子』 (version japonaise sous-titrée anglais)

16h15-16h30 pause

16h30-17h Giorgio AMITRANO (Université de Naples - L'Orientale)

« L'écran dans le livre : références cinématographiques dans l'œuvre de Murakami Haruki » (anglais)

The Screen in the Book. Cinematic References in Murakami Haruki's Works

One of the most distinctive features of Murakami Haruki's writing is the considerable amount of references to other fields of the arts. In his books, borrowings and quotations from other writers and to music, both classical and pop, are more than passing allusions, to the point that in some cases they even shape his narrative forms. The relationship between Murakami's writing and film is not as evident, but my paper aims at showing its relevance in his work. Not only it is sometimes possible to detect cinematic influences in his novels, but in some cases references to films nourish and give depth to his characters. In my paper I discuss some examples of Murakami's interest for cinema, presenting and commenting references to directors such as Ford, Zinneman, Wise, Truffaut, Godard and others.

17h-17h30 YONEMURA Miyuki (Université Senshu)

« Images des ténébrides : à partir du script d'*Après le tremblement de terre* » (japonais)

「やみくろ」はいかに表象されるのか--『神の子どもたちはみな踊る』の映画脚色に焦点をあてて--

米村みゆき (専修大学)

発表では、村上春樹の短編小説『神の子どもたちはみな踊る』と同名タイトルの映画を比較して、主人公の **subjectivity** が脅かされる背景を考察する。両者の違いが、両者の所属する文化差に由来していることを明確化することを目的とする。

この短編は、阿佐ヶ谷のマンションで母親と暮らしている主人公・善也が、帰宅途中、生物学的な父親と思われる男性を目撃し、彼の後をつけてゆくという話である。しかしながら、その男性を見失い、辿り着いた野球場で彼は一人で踊り続ける。善也が踊っている大地の下は、不気味なものの集合であり、「地震の巣」も含まれる。「地震の巣」は、天変地異のカテゴリーではなく、主人公の **subjectivity** を揺るがす隠喩となっているようだ。

同短編は、2008 年にアメリカで映画化された。小説から映画へのアダプテーションの様相をみると、両者とも主人公の **subjectivity** がテーマとして扱われるものの、主人公の不安の由来は、共同体の文化差、もっと具体的にいえば、それぞれの文化カテゴリーにおける主人公の **subjectivity** の差となって現れていると思われる。

小説では、主人公は、阿佐ヶ谷に住む日本人の青年である。しかしながら、映画では、舞台は米国ロサンゼルスに変更される。名前は、ケンゴで日本人名だが、コリアンタウンに住む、中国系の人物とされている。多民族国家ゆえのアイデンティティの不安が強調されている。さらには代理の父(=掟)の死も強調される。一方、原作小説で「地震の巣」に表象されているのは、地下の闇にすむ邪悪な魔物の存在である。日本人の多くは、根源的な不安をナチュラルなものとして受け止めている。村上春樹はいわば「ヤミクロ」にこだわり、描き続けている作家ではないだろうか。

How does Haruki Murakami depict "Yamikuro"? : Focusing on the film "All God's Children Can Dance"

In this presentation, I will consider the background in which the subjectivity of the main character is threatened by comparing Haruki Murakami's short story "All God's Children Can Dance" and the film of the same name. The purpose is to clarify that the main difference between the two works comes from the culture to which the character belongs.

The short story is about a man named Yoshiya who lives with his mother in a condo in Asagaya. He spots a man whom he considers to be his biological father on his way home and he follows the man. However, after he loses sight of the man, he starts dancing alone at a baseball stadium. Under the earth on which he stands is a collection of ominous things, including "the lair of earthquakes." It seems to be a metaphor that shakes the subjectivity of Yoshiya, not an actual natural disaster.

This short story was made into an American film in 2008. Focusing on the adaptation, the themes of both works are similar--that is, the instability of the main character's subjectivity. However, his anxiety seems to originate from his cultural difference.

In the short story, Yoshiya is a young Japanese man living in Tokyo. However, in the film, the stage is changed to Los Angeles. The main character is a Chinese-American who has a Japanese name and lives in Koreatown. Anxiety about his identity due to his multi-ethnic state is emphasized. Furthermore, the death of his surrogate father is also emphasized. Meanwhile, in the original work, the existence of evil is represented through something like "Yamikuro." Most Japanese accept "Yamikuro" as natural things. How does Haruki Murakami continue to depict "Yamikuro"?

17h30-18h30 : discussion générale