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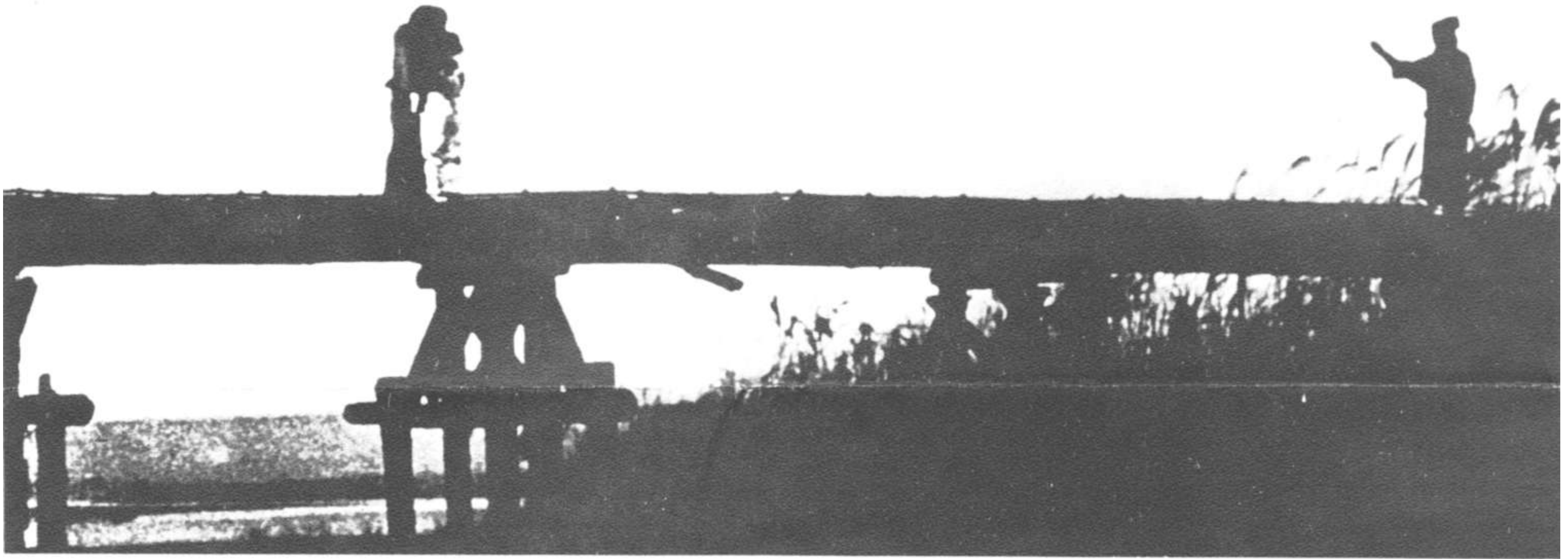
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Masahiro Shinoda's

Double Suicide

STARTS FEB. 20



**a modern version of the ancient play:
the thin line between truth and falsehood**



the story. . .

JIHEI, the owner of a paper shop in Osaka, has a wife and two children, and is in love with a courtesan named Koharu who lives in bondage at the Kinokuniya Tea House. Because of their impossible position, Jihei and Koharu have considered committing suicide together: If they cannot be together in this world, they can be together in the next.

When Jihei's elder brother Magoemon visits Koharu in the guise of a samurai to find out how she really feels and to dissuade her from an unnecessary death, he is surprised to learn she is not at all anxious to die.

Jihei eavesdrops on the conversation and, enraged by the girl's change of heart, tries to kill her by thrusting his sword through the lattice near where she is standing. Magoemon foils the attempt and ties his brother to the lattice.

Tahei, Jihei's rival, happens along and begins to torment Jihei. Magoemon gets rid of Tahei, reveals his true identity and warns his brother to control himself. Realizing his folly, Jihei throws away Koharu's love letters.

It is Jihei's turn to have a change of heart when he hears that Tahei plans to buy Koharu from her master. Jihei's wife Osan, moved by his sorrow, admits that Koharu's change of heart was the result of a letter from Osan herself. Osan urges her husband to go to Koharu and plans to sell her own clothes to get enough money to buy the girl for Jihei.

Osan's father Gozaemon, who has heard about all this, comes to force the woman to divorce Jihei and then takes her home.

Jihei and Osan go to Daicho Temple and die together.

staff. . .

directed by **MASAHIRO SHINODA**

screenplay by Taeko Tomioka • Masahiro Shinoda • Toru Takemitsu

based on an original play by Monzaemon Chikamatsu

photographed by Toichiro Narushima • music by Toru Takemitsu • art by Kiyoshi Awazu

cast. . .

KICHIEMON NAKAMURA as Jihei • SHIMA IWASHITA as Koharu and Osan
Hosei Komatsu as Tahei • Yusuke Takita as Magoemon • Kamatari Fujiwara as owner of Yamatoya
Yoshi Kato as Gozaemon • Shizue Kawarazaki as Osan's mother • Tokie Hidari as Osugi
produced by HYOGENSHA • NIPPON ART THEATRE GUILD





introduction by the director. . .

Monzaemon Chikamatsu presented his play "The Double Suicide At Ten No Amijima" near the end of the Genroku Era, in 1720. Today we are living in a similar social milieu. The social growth and prosperity that have been attained in Japan during the past 100 years, since the Meiji Restoration, are clear signs of progress. However, the terrific anti-organization student movements found in Japan now show clearly the disappointments found in an advanced civilization.

Chikamatsu's art was born at a time filled with similar despair. His father was a retainer of Hideyoshi Toyotomi and became a masterless samurai after the Battle of Sekigahara. Chikamatsu, who, as a result, found himself among the "riverbed beggars," or outcasts, regarded with unmitigated hatred the world which had forced him into his position – a hatred evident in all his works.

THE DOUBLE SUICIDE AT TEN NO AMIJIMA tells of the deaths of the owner of a paper shop and a courtesan he loved. In this example of human existence, man woman struggle with the dilemma of ethics versus eroticism, and eventually attain sublimity. The absurdity of a society built on a system of ethics which entices man to death as the "sweet" solution is presented as a sort of fantasy constructed on the *jo* (introduction), *ha* (development), *kyu* (climax) rhythm pattern of Noh dramaturgy.

Chikamatsu discovered a method of artistic expression referred to as "the philosophy of the thin line between truth and falsehood". He was the first to realize that reality is best expressed through a concentration on the thin film that lies between fantasy and reality.

The idea that truth can be approached through deformation and abstraction is essential in all forms of contemporary art. However, motion pictures of today, in their vague attitude toward fantasy and their weakness in the realm of reality, are regrettably far from any expression of truth.

In filming "The Double Suicide At Ten No Amijima", the purpose has been to realize the thin line between truth and falsehood. To further this, *kurogo* (men dressed in black who handle the puppets in Bunraku and assist in Kabuki) have been used. The *kurogo* sometimes represent the eye of the camera, sometimes the desire of the audience to force their way deeper into the story, the minds of the characters, and possibly even into the mind of Monzaemon Chikamatsu himself. The deep silence of the *kurogo* provides just one more level of expression of Chikamatsu's deep sorrow at a society which gave rise to the anti-social act of double suicide, an act which sometimes takes place even today.

一九六九年 表現社・ATG提携作品／ATG配給

心中天網島

原作 近松門左衛門

撮影監督 成島東一郎

製作 中島正幸・篠田正浩

音楽 武満 徹

脚色 富岡多恵子・武満 徹

美術 栗津 潔

篠田正浩

時代考証 林 美一

監督 篠田正浩

録音 西崎英雄 正浩

キャスト

治兵衛のおさん 岩下志麻
遊女小春 中村吉右衛門
紙屋治兵衛 小松方正
太兵衛 滝田裕介
孫右衛門 藤原釜足
大和屋の主人 加藤 嘉
五左衛門 河原崎しず江
おさんの母 左 時枝
下女お杉 日高澄子
河庄の女将 黒子頭 純
勘太郎 土屋 晋次
お末 戸沢 香織
丁稚三五郎 赤塚 真入
女中 玉 上原 運子
煮売屋主人 陶 隆
客 牧田正嗣
黒子の群 天井 雅敏

あらすじ

大阪天満お前町の紙屋治兵衛は、女房・子供のある身で、曾根崎新地紀伊国屋抱えの遊女小春と深く馴染み、情死のおそれもあった。これを案じた治兵衛の兄粉屋の孫右衛門は或る宵、武士姿に仮装し、河庄に小春を呼び治兵衛と別れる様にさすと共に、その本心を聞くと、意外にも治兵衛と死ぬ積りは無いという。

折から、この里を訪ねた治兵衛は二人の話を立聞き、女が心変わりしたものと、狂った様に脇差を突き出す、かえって孫右衛門のために両手を格子に縛られる。そこへ恋敵太兵衛が通りかゝり、さんざんに罵り辱かしめる。これを聞いた孫右衛門は表へ飛んで出て太兵衛を懲らしめ、仮装を解いて兄孫右衛門として治兵衛を誂める。治兵衛も初めて目がさめた思いで、小春からの起請文を投げ返して帰る。

数日後太兵衛が小春を身請けするとの噂を聞いた治兵衛は、悔し涙にくれるが、これを見た女房のおさんは始めて、小春の心変わりも実は自分が手紙で頼んでやったことと打明け、自害のおそれもあるからと夫をせき立て、身請けの金を用意しようとする所に、おさんの父五左衛門が来て、おさんを離別させつれ帰る。かくて治兵衛は、小春と網島の大長寺で心中する。

かいせつ

篠田正浩監督「心中天網島」はATG提携作品の五作目にあたる。監督の篠田正浩は「乾いた花」「暗殺」「処刑の島」「あかね雲」など数々の秀作を発表しており、その繊細な感覚と鋭い映像表現力は高く評価されている。

原作の「心中天網島」は、西鶴、芭蕉とともに元禄文学を代表する作家近松門左衛門が享保五年（一七二〇年）に発表したもので、近松世話物中の最高傑作といわれ、今日に至るまで人形浄瑠璃と歌舞伎とでくり返えし上演されている。遊女小春と紙屋治兵衛との切ない愛情が、徳川の封建治下、義理と人情のしがらみのなかでは、心中という形でしか遂げられなかった。この悲恋の映画化にあたって篠田監督は形式と情緒に色どられた上方歌舞伎の手法をさけ、人形浄瑠璃の世界をそのまま、拡大し、映画としての現実味をもちこむために、さまざまな新趣向をこらしている。

白と黒とに統一された紙屋内や河庄の場にみられる抽象化された背景の使用、橋渡しの道行に至って始めて舞台的制約からはなれて自然の風景のなかに二人の死の意味を浮びあがらせようとする試行、作家の目として、また、二人の生と死をつなぐ黒子の登場、岩下志麻のおさんと小春との一人二役、といった試みは、真実は実と虚との皮膜の間にある。と論じた近松の虚実皮膜論を具像化しようとするもので、より近松の世界に近づこうとする意欲の表れであるといえる。虚によつて実を表現する象徴的な手法のなかに小春と治兵衛を相対死に追いやった社会構造の不条理が、心中を謀美した近松独自の美の世界が、見事に浮きぼりされている。

脚色は篠田監督と詩人の富岡多恵子、作曲家の武満徹三人の共同。音楽は武満徹。撮影は成島東一郎。美術をデザイナー栗津潔。壁の前衛文字は篠田桃江が担当するなど異色のスタッフである。

治兵衛の女房おさんと遊女小春の二役を岩下志麻が演じ、紙屋治兵衛には歌舞伎的演技と写実的演技の必要性から中村吉右衛門を起用。黒子にはベテラン浜村純が扮した他、小松方正、滝田裕介、加藤嘉、河原崎しず江、藤原釜足などがわきをかためている。

（上映時間 1時間 45分）