

西部劇映画『レッド・サン』 における文化混濫と グローバル中世主義

リサーチマップ→

長谷川 千春（至学館大学）



西部劇映画におけるサムライ

the SILENT STRANGER DVD

Lo straniero di silenzio (1969 - Released 1974)
Directed by Luigi Vanzi
Countries: Italy, USA, Japan

A.K.A.:
The Stranger in Japan
Samurai on a Horse
Horseman and the Samurai
The Stranger Takes All
The Stranger III

Cast:
Tony Anthony (The Stranger)
Lloyd Battista (The American)
Kin Omai (Matori)
Rita Maura
Sato Kanji Ohara
Raf Baldassarre (white-eye)
Yoshio Nukano
William Conroy (gunman)

Story: Tony Anthony
Screenplay: Vincenzo Cerami, Giancarlo Ferrando,
Lloyd Battista, Tony Anthony

Cinematography: Mario Capriotti
Music: Stelvio Cipriani
Producers: Allen Klein, Tony Anthony,
Roberto Infascelli

Open Matte - Runtime 90min

When he stops talking... start running!

the SILENT STRANGER

Tony Anthony in the SILENT STRANGER



西部劇映画におけるサムライ



西部劇映画におけるサムライ



西部劇映画におけるサムライ



『レッド・サン』の受容



アメリカ新聞での作品批評

“Red Sun” is a **decent slightly dull recital of old pieties** not very greatly altered by their new dress. As the director, Young has the taste and the good sense not to fight the genre. But I don't see that he has had the inclination to discover in that genre anything very meaningful for himself. The result is a stringing together of formula devices, **often pleasant for 5 or 10 minutes at a time ultimately an empty exercise.**

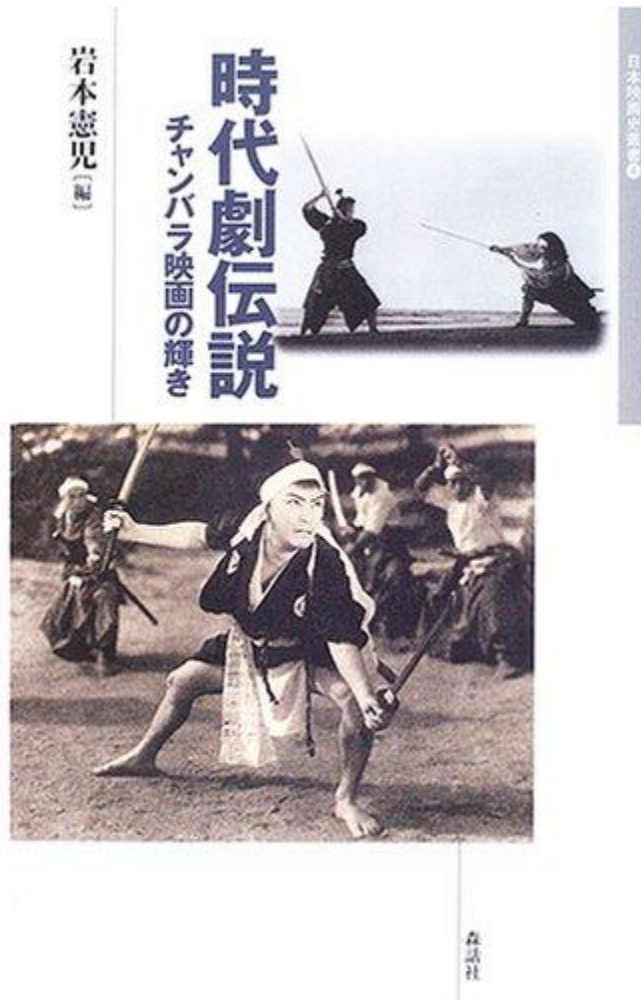
[Roger Greenspun, ‘Screen: Routine Western’ *The New York Times*, (10 June, 1972)]

映画学術誌での作品批評

‘Attempts by directors of westerns to **make use of the samurai genre result in an interesting clash of cultures.** The British Terence Young in *Red Sun*, as an interesting sidelight, deals most directly with the idea of the samurai in a western setting, **but fails completely to deal with the samurai as anything but a cliché.** The condescension displayed toward the samurai, who is viewed as some kind of simple-minded, determined and honorable man in tune with nature, is **very much akin to the early 1960’s “enlightened,” but unfeeling treatment of Blacks and Indians.**’

[Stuart M. Kaminsky, ‘The Samurai Film and the Western’ *Journal of Popular Film* 1(1972), 312-324 (p. 316).]

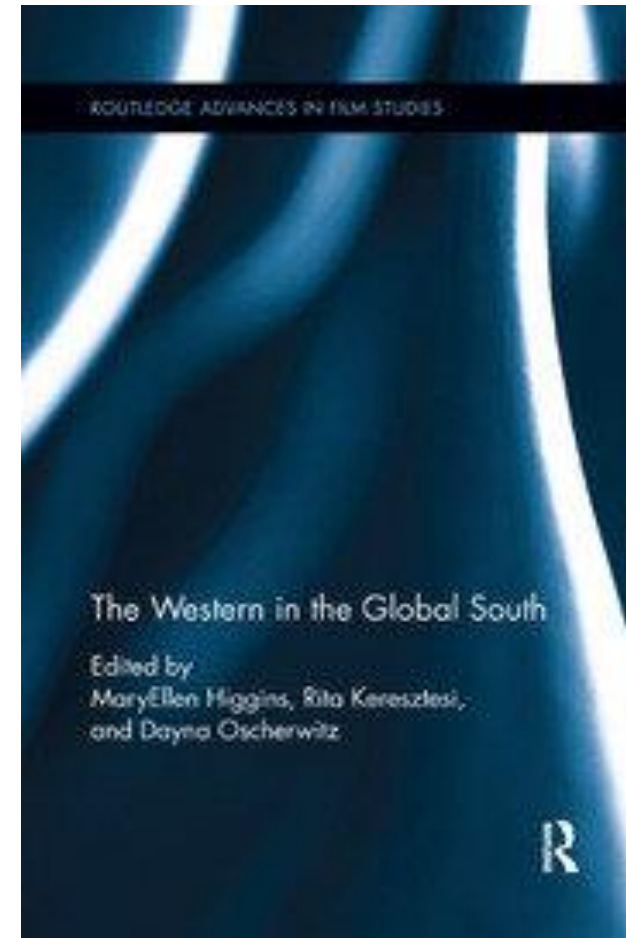
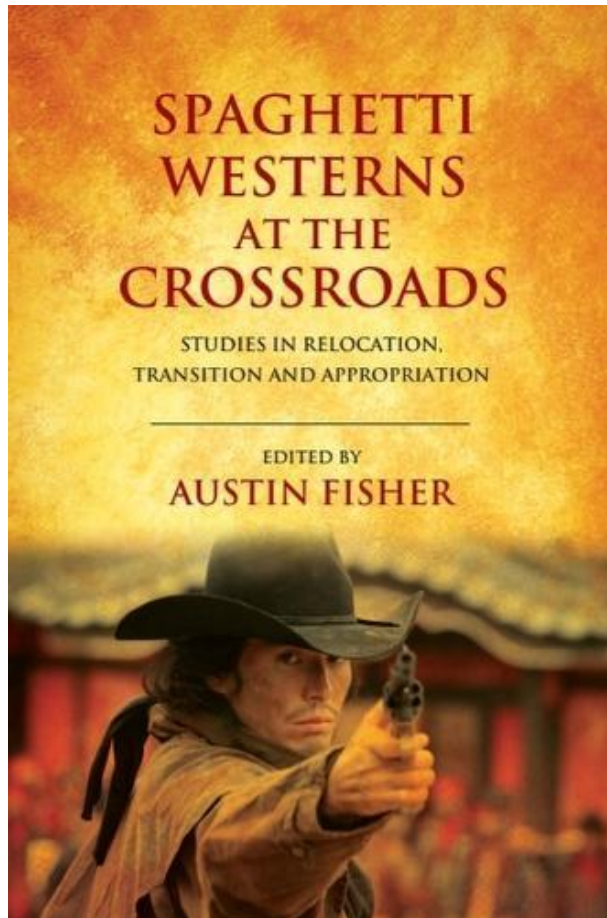
時代劇研究書での作品批評



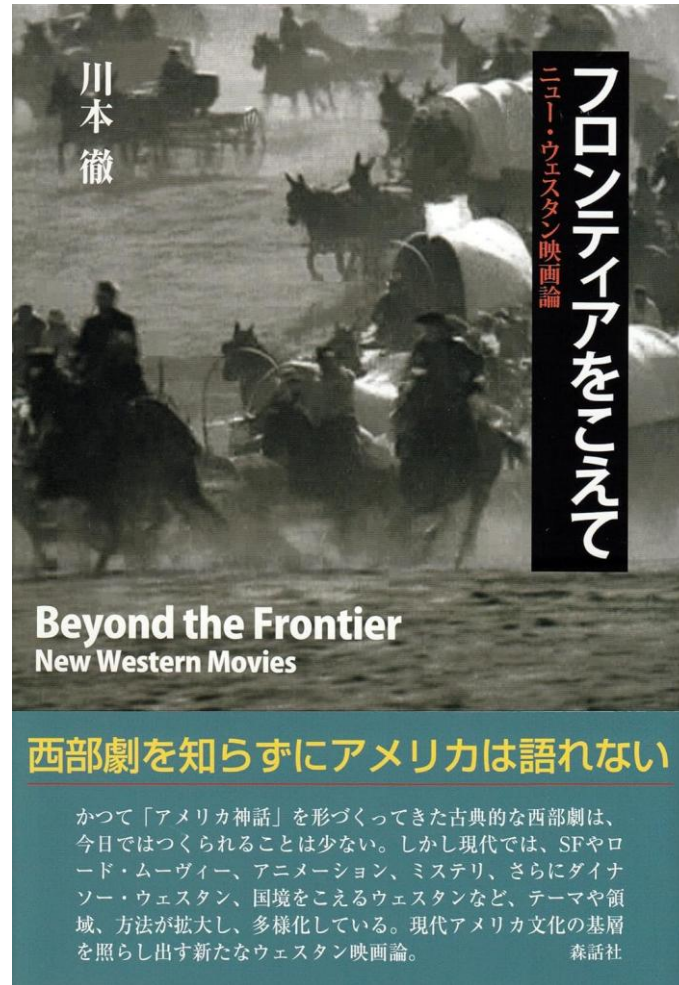
「日・米・仏の三大スターがそれぞれの俳優としての出身国を生かした役柄で共演した」

[岩本憲児「サムライ・イメージの変遷 『宮本武蔵』 から『たそがれ清兵衛』 まで」『時代劇伝説：チャンバラ映画の輝き』岩本 憲児編（森話社、2005年）pp. 269-289 (p.278).]

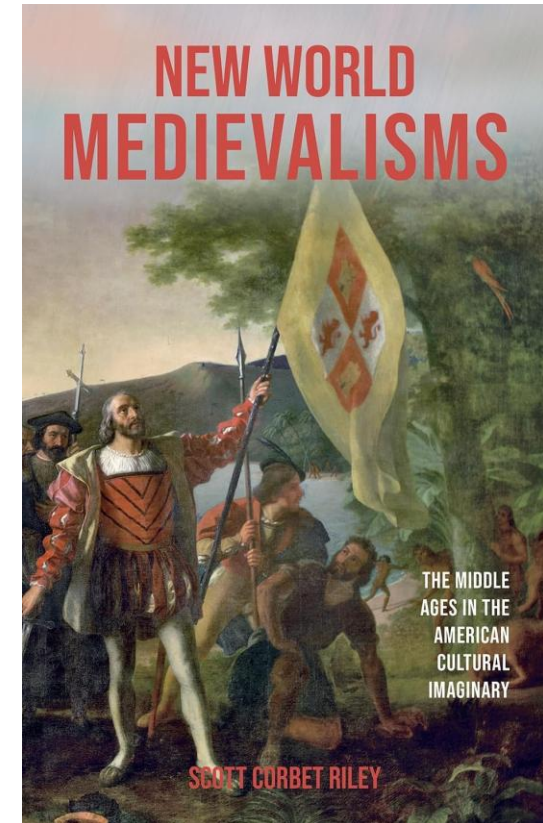
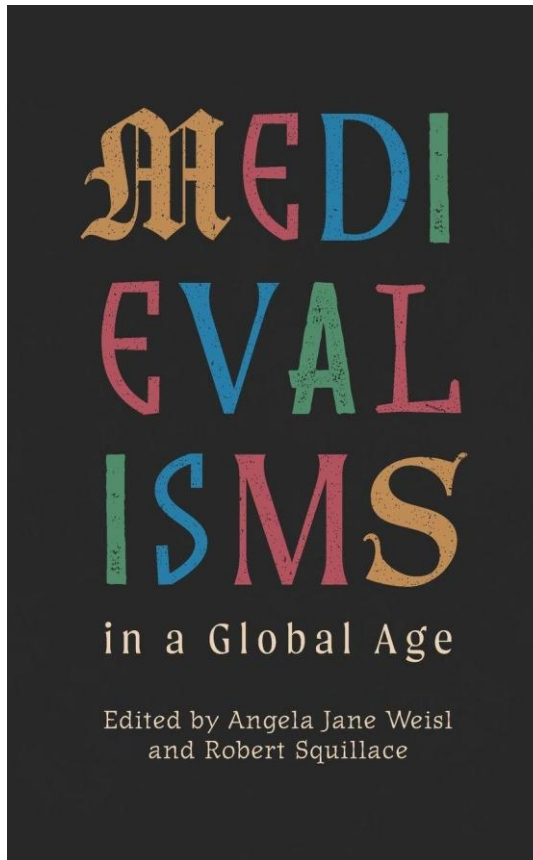
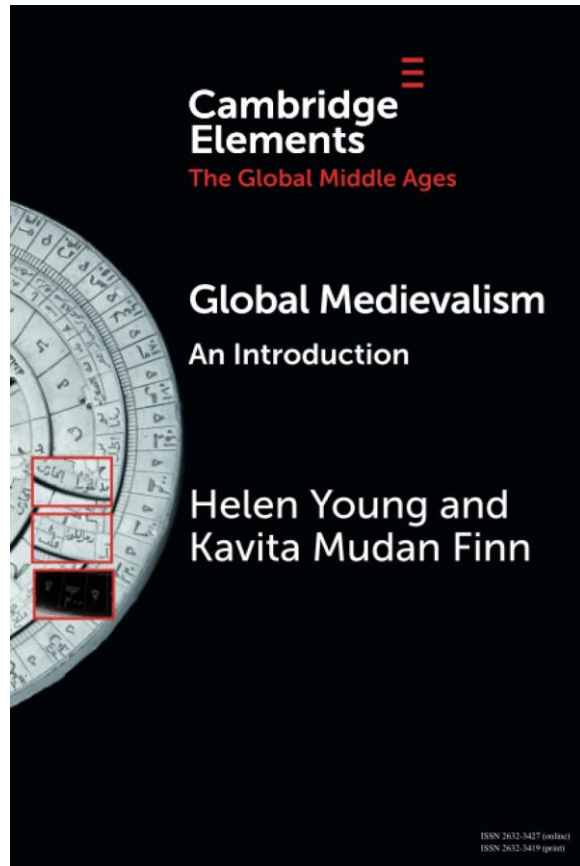
西部劇研究動向：グローバルと文化混交



西部劇研究動向：グローバルと文化混交



研究の視点：グローバル中世主義 (過去の事象を国境を越えて再構築・再創造)



抄録

テレンス・ヤング（Terence Young, 1915-1994）監督『レッド・サン』（*Red Sun*, 1971）を事例に、西部劇における武士道表象が文化混淆を通じて再構築され、Global Medievalism（グローバル中世主義）の枠組みでどのように機能するかを論じる。本作は侍を登場させ、銃撃戦と刀剣戦が併存する物語を描くことで、西部劇と日本の時代劇的価値観を交錯させていることがしばしば指摘されている。しかしながら、過去の文化や歴史を現代的視点から再解釈し、文化圏を越えて再創造される過程を扱うグローバル中世主義の視点からは、十分に検討されていない。そこで本発表では、特に作中で4回用いられる語‘bushido’に注目し、その語が観客に共有された文化的意味を前提として用いられる記号として機能している点を検討する。これにより、西洋映画における武士道表象が文化交錯の中で再創出され、グローバル映画市場において過去の価値体系を再生産する文化的装置として機能している現象を考察する。

列車強盗にあう黒田ら



大統領への贈呈品(刀)を奪われる



ゴーシュ(アランドロン)を殺すかどうか



【動画】bushido 1: 武勇と忠誠心



【動画】bushido 1: 武勇と忠誠心

Kuroda:

“Samurai life is service. Code **Bushido** says, be **strong, have courage, sacrifice yourself for your master**. My father was samurai, his father, his, his, his... 400 years, all died fighting. There's great honour in my family.”

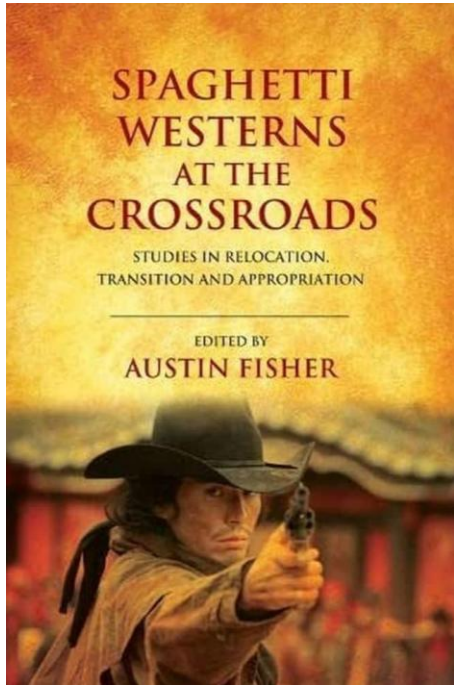
Link:

“Yeah, well, these days, a lot of people have peculiar ideas. Don't need strain yourself.”

『サムライ』冒頭の‘BUSHIDO’



西部劇と接続するbushido



‘It is often said that in understanding **the samurai film appropriately the bushido (the samurai’s code of honour)**, which its implications of Confucianism, Shinto and Buddhism, is necessary. **Many important elements of bushido, like the significance of death, the samurai’s duty to his master, and the behaviour in duels, are of course relevant for some films,** but many films integrate these elements into the narration or even leave them out, so that audiences all over the world can understand the essence of the central conflict and why the protagonists act as they do. **This has to do with the use of archetypes** that were known worldwide in the 1960s.’

[Thomas Klein, ‘7 Bounty Hunters, Yakuzas and Rōnins: Intercultural Transformations between the Italian Western and the Japanese Swordfight Film in the 1960s’ in *Spaghetti Westerns at the Crossroads: Studies in Relocation, Transition and Appropriation*, ed. By Austin Fisher, (Oxford, 2016), pp. 147–165 (p. 150)]

【動画】bushido2-3: 自己抑制と性



【動画】bushido2-3: 自己抑制と性

Kuroda:

“Code **bushido ... Man with big stomach is man with small mind.**”

Link:

“Oh, is that so?”

Kuroda:

“You have one more.”

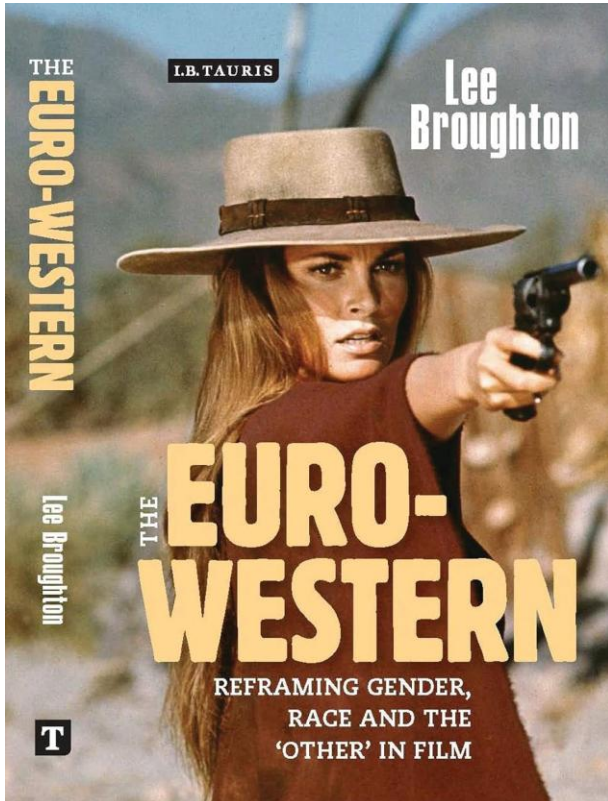
Link:

“I intend. And one more, Maria. What's it called **Bushido say about something like that?** Is he gonna handle it?”

Kuroda:

“Come.”

西部劇における他者



‘However, the Western was one Hollywood genre that was generally reluctant to take advantage of these opportunities to represent the ‘Other’ in new or progressive ways. In fact, for much of the 1960s the Hollywood Western strictly conformed to its reputation for purveying racist and sexist discourses: **its Indians regressed to being wild faceless savages, only a handful of major black characters appeared and interesting female characters were in noticeably short supply too.**’

[Lee Broughton, *The Euro-Western Reframing Gender, Race and the 'Other' in Film* (Bloomsbury, 2020), p. 10]

【動画】bushido4: 文化移転



【動画】bushido4: 文化移転

Link:

“Come back. Christina.”

Kuroda:

“We must move on.”

Link:

“What the hell are you talking about, and leave her with those.... **Bushido**....”

日米の文化流動性と移動性

The cultural mobility expressed in the film thus incorporates the American genre of the Western into samurai film conventions just as its content suggests the productive integration of Western economic processes into domestic social structures for a beneficial reformation of cultural values which can be simultaneously wistful for the past. Western influence is thus negotiated on two levels as a form of adaptation, which is founded on the flexibility and mobility of Japanese and American cultures.

[Martin Holtz, 'The Western as a Genre of Cultural Mobility' *Humanities*, 13(1), 7(2024), 1-12(p. 4).]

西部劇映画『レッド・サン』 における文化混濫と グローバル中世主義

リサーチマップ→

長谷川 千春（至学館大学）

