



Kiba: The Fangs of Fiction

騙し絵の牙

2020/113min/Colour/English Subtitles

Distributor: Shochiku

Director: YOSHIDA Daihachi

Cast: OIZUMI Yo, MATSUOKA Mayu, SATO Koichi

Exeter Phoenix screening information:

Wed 2 Mar	Kiba: The Fangs of Fiction	6.00 pm
Wed 9 Mar	Ora, Ora Be Goin' Alone	7.00 pm
Wed 16 Mar	Life: Untitled	6.00 pm
Sun 20 Mar	Aristocrats	3.00 pm
Wed 23 Mar	Iwane: Sword of Serenity	8.00 pm
Wed 30 Mar	The House of the Lost on the Cape	8.00 pm

物語や情報を文字で伝える。これはたぶん人類が文字を使い始めて以来変わっていないが、文字を載せる媒体は大きく変化してきた。インターネットが普及したこの 20 年は特に。ただそれは外枠であって中身は違う--要するに“もの作り”をする上で大切なことはさほど変わっていないのではないかな？

『騙し絵の牙』が描こうとしているのもまさにそれなのだと思う。収益につながる仕組みを作った者が覇者だと言わんばかりの時代ではあるが、それでもビジネスを担う者と商品を作る者はオープンでなければならない。

日本の出版社数はこの 20 年で約 35% 減少。それに伴い業界の総売上も下がり続けたが、この 2~3 年は下げ止まっている。新型コロナウイルスの影響で自宅滞在時間が増えたこと、AMAZON などネットでの購入者や電子書籍ユーザーの増加が貢献したからだが、電子書籍の伸び率は書籍の売上の減少を補うところまでは至っていない。

市場の縮小に伴い書店数も減少して、2020 年には 11024 店と 20 年前の約半分に。その一方で、独自で作る店頭ポップや書籍の企画販売が売上を大きく伸ばすなど、興味深い話題を提供してくれるのも書店だ。

書籍の企画販売とは何か？ それは例えば岩手県盛岡市のさわや書店が仕掛けた本の覆面販売「文庫 X」のようなもの。販売するにあたり、本を書店員の手書きの推薦文を記したカバーで覆い、値段、ジャンル、ページ数以外明かさず陳列する。客は本を推す書店員の本気度と遊び心を信じて購入する。この販売方法は、外山滋比古著「思考の整理学」（筑摩書房）を 200 万部販売へと導くなどミリオンセラーへの火付け役となり、系列外の書店にもフランチャイズした。

書店は文学賞分野でも活動する。日本の文学賞には書店員による賞「本屋大賞」がある。選ぶのは、新刊を扱う実店舗とオンラインの書店員。本をよく知る人々が選ぶ賞だけに読者の信頼も厚く、受賞作はベストセラーになる。“書店による仕掛け”は『騙し絵の牙』にも重要なポイントで登場する。

売上は、業界の 1% 未満である年間売上高 100 億円以上の大手出版社が 50% 強と出版市場を席巻。中小出版社は苦戦している。映画も大ヒットとなった「鬼滅の刃」シリーズのコミックが累計発行部数 1 億 2000 万部（2020 年 12 月時点）と業界を牽引するベストセラーになったように、コミックやゲーム攻略本、ビジネス書、実用書、ドリルや参考書などのジャンルの販売が好調だった。映画に登場する、出版社にビルを建てさせるほどの作品を書いた伝説の小説家、神座詠一（かもくら・えいいち）のような文芸作品のヒットはなかなか生まれない。

映画の舞台となる大手出版社では、会社の上層部の人間がもの作りを軽視する発言をする。媒体と収益モデルの変化、そして先行き不透明な社内政治の重圧が、彼に自分が売っている“もの”が何なのか、見失わせたのかもしれない。しかし、彼が見失ったそれこそが、ものを作る者、そしてそれを販売する者が目をそらしてはいけない重要なポイントなのだと思う。たぶんクリエイティブビジネスにかかわる全ての人間にとって。

その核となる物語を牽引するのは、大企業の派閥争いを潜り抜け、より良いポジションを勝ち得ていく速水（大泉洋）であるように見せかけて、本当に大切なテーマは新人編集者で町の書店の娘、高野（松岡茉優）に担わせている。“騙し絵”のようなこの描き方は、映画版「ゴドーを待ちながら」とも言うべき傑作『桐島、部活やめるってよ』（2012）の吉田大八監督の得意ジャンルだ。

この作品には偶然にも多くの映画監督が俳優として登場する。塚本晋也監督もその一人だ。塚本が店主を演じる高野書店のシーンで、訪れた速水が「いい本屋にいますと絶対大きいほうしたくなるよね」と発言する。トイレに行きたくなるという意味なのだが、これは『六月の蛇』（2006）の公開に際して本を上梓した塚本監督が、書店での記念トークショーで語った言葉でもある。お察しの通り、本への愛情を最大級に示した言葉だ。脚本にある台詞なのかもしれないが、もしかすると待機時間に塚本晋也と話した大泉洋が引用したアドリブなのかもしれない。

関口裕子（編集者）

Dates & Venues:

4 – 13 February
ICA, London

5 – 22 February
Phoenix, Leicester

5 February – 26 March
Firstsite, Colchester

6 – 27 February
Eden Court, Inverness

6 – 27 February
Watershed, Bristol

8 – 23 February
Depot, Lewes

9 – 27 February
Storyhouse, Chester

12 February – 1 March
Cambridge Film Trust,
Cambridge

13 February – 2 March
Aberystwyth Arts
Centre

13 February – 27 March
Hyde Park Picture
House, Leeds

13 February – 27 March
Chapter Arts Centre,
Cardiff

15 February – 3 March
HOME, Manchester

16 February – 16 March
Brewery Arts Cinema,
Kendal

21 February – 31 March
Tyneside Cinema,
Newcastle

26 February – 20 March
Queen's Film Theatre,
Belfast

28 February – 28
March

Macrobert Arts
Centre, Stirling

1 – 30 March
Warwick Arts Centre,
Coventry

2 – 15 March
Dundee
Contemporary Arts,
Dundee

2 – 30 March
Exeter Phoenix,
Exeter

4 – 6 March
QUAD, Derby

7 – 28 March
Cinema City,
Norwich

7 – 28 March
City Screen
Picturehouse, York

8 – 31 March
Showroom Cinema,
Sheffield

12 – 20 March
Belmont Filmhouse,
Aberdeen

15 – 29 March
Plymouth Arts
Cinema, Plymouth

18 – 24 March
Broadway,
Nottingham

18 – 24 March
Filmhouse,
Edinburgh

<Translation>

Stories and information are both conveyed in writing. This probably hasn't changed since the beginning of man's use of the written word, but the media in which it is used has changed drastically, especially in the last 20 years since the rise of the internet. But that's just the outer frame – The inner frame is different. Put another way, how we make things hasn't changed that much, in my opinion.

I think that is exactly what *KIBA: The Fangs of Fiction* is attempting to portray. In this day and age, if you can create a profit-making system, you are the winner. But even so, there should be an even balance between those who take charge of the business and those who create things.

The number of publishers in Japan has dropped by about 35% in the last 20 years. The industry's total sales continued to fall accordingly, but have stopped dropping in the last two to three years. This is because people are spending more time at home due to the coronavirus, and because more people are buying online, for instance through AMAZON, and reading e-books, yet the rate of adoption of e-books is not yet high enough to offset the decline in book sales.

As the market shrinks, so too do the number of bookshops, which fell to nearly 11,024 by 2020, about half the number compared to 20 years ago. On the other hand, bookshops provide an interesting topic of conversation, as their own in-store pop-ups as well as product developments have led to a significant increase in sales.

What is product development by bookshops? One example is the "Bunko X" mystery shopper sale which was organised by Sawaya Bookstore in Morioka City, Iwate Prefecture. The book's cover displays a handwritten recommendation by the bookseller, and contains no other information other than the price, genre and number of pages. Customers buy the book based on how serious yet, at the same time, playful the bookseller appears to be in their recommending of it. This method of selling books helped TOYAMA Shigehiko's *Thinking Organizers* (Chikumashobo) become a million copy seller, eventually selling two million copies, and become franchised to non-affiliate bookshops.

The bookshop is also active in the field of literary awards. One of Japan's literary prizes is the Hon'ya Taisho, an award given by booksellers. It is chosen by bookshop staff members, both in-store and online, who sell new books. Because the award is given by people who have a good knowledge of books, readers trust them, and the winning book will often become a bestseller. "Bookshop trickery" is also a key part of *KIBA: The Fangs of Fiction*.

Sales are dominated by the major publishers with annual sales of more than 10 billion yen, which account for less than 1% of the industry, and over 50% of the publishing market. Small to medium sized publishers are struggling. Sales of genres such as comics, game strategy books, business books, practical books, drills and reference books were strong, just as the comic book series *Demon Slayer: Kimetsu no Yaiba*, which was a big hit as a film too, became an industry-leading bestseller with total circulation of 120 million copies (as of December 2020). It is rare for literary hits to generate sufficient funding for a publisher to build their own corporate building, as was the case with the works created by KAMOKURA Eiichi, who appears in the film.

The film takes place at a major publishing house, where a member of the company's senior management makes comments that seem to belittle creativity. Changes in media and revenue models, and the pressures of internal politics with an uncertain future may have made him lose sight of what it is he is selling. But what he lost sight of, I believe, is an important point from which those who make and sell products must not turn away; perhaps for all those in the creative business.

The core of the story is driven by HAYAMI (OIZUMI Yo), who is trying to attain a better position in a big company by avoiding rivalry between factions, but the most important theme is carried by TAKANO (MATSUOKA Mayu), a rookie editor and the daughter of a local bookstore owner. This "deceptive" approach is the specialty of director YOSHIDA Daihachi, whose masterpiece *The Kirishima Thing* (2012) could be described as the film version of Samuel Beckett's play, *Waiting for Godot*.

It so happens that a number of film directors appear in this film as actors. Director TSUKAMOTO Shinya is one of them. In a scene at the Takano Bookshop, where TSUKAMOTO plays the owner, HAYAMI, who has just visited the shop, says: "When you're in a good bookshop, you always want to go for a big one." He's referring to going to the toilet, but this is also what TSUKAMOTO, who published a book on the occasion of the release of *A Snake of June* (2006), said at a commemorative talk show at the bookstore. These words were a kind of reference to his utmost love of books. It may have been a line from the script, or perhaps it was an ad-libbed line, which OIZUMI quoted while speaking with TSUKAMOTO as they were waiting.

SEKIGUCHI Yuko (Editor)

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