

Stylistic and Temporal Modulations in Richard Linklater's *Before* Trilogy

要旨

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This thesis provides a stylistic and thematic analysis of Richard Linklater's *Before* trilogy, *Before Sunrise* (1995), *Before Sunset* (2004), and *Before Midnight* (2013). While all three films center around the same two characters and the theme of time, through close readings of each film, this thesis finds subtle stylistic modulations within the series. Further, by incorporating an interpretive approach to the formal analysis, this thesis shows the way these stylistic modulations interact and interweave with each film's different treatment of the theme of time. In particular, while the trilogy as a whole can be seen as built on two different aspects of time, the subjective and objective time, each film approaches such a contrast differently, thereby giving a more nuanced and varied examination of the workings of time.