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Yasujiro Ozu, Director

Biography

Yasujiro Ozu was born in 1903. After entering Waseda University he quit because "it wasn't too interesting" and, at the age of twenty joined Shochiku where, four years later, he directed his first film. "If you really want to know the truth, I didn't want to be a director as quickly as all that. If I were assistant I could spend my evenings drinking. A director has to spend his working on continuity." Of his first picture he has said: "When I saw it I didn't feel it was mine at all. And, though it was my first, I've only seen it that once."

During his thirty-six years in the industry Ozu has, since then, produced fifty-four films. Among his favorites are *There Is a Father*, *The Toda Brothers*, *Tokyo Story*, and *Early Summer*, and always the film he is currently at work on. One of Japan's most honored directors he was recently awarded the Purple Ribbon Award, and the Art Academy Award, the first member of the motion picture industry to be so honored.

Unmarried, he lives with his mother the simple life celebrated in his films. His closest friend is Kogo Noda, the scenarist with whom he has worked from the beginning and who certainly is also greatly responsible for the peculiar excellence of the Ozu film. Of his personal life he once said: "I like big things — like whales. I also like to collect brass. And I collect all sort of patent medicines."

Of him Critic Shimbi Iida has said: "... this man has succeeded in instilling some of the traditional Japanese spirit of art into the new field of motion pictures. . . . This alone is sufficient to imprint the name of Yasujiro Ozu in our memories. The sight of him, huddled before a fireplace in a tiny mountain cabin with Kogo Noda as they thrash out the scenario between them gives one the feeling that one is indeed watching a true Japanese master at work."

<b>Early Spring</b>	<b>13363 f.</b>	<b>149 min.</b>
<b>Late Spring</b>	<b>10088 f.</b>	<b>112 min.</b>
<b>Tokyo Story</b>	<b>12509 f.</b>	<b>139 min.</b>
<b>Good Morning</b>	<b>8745 f.</b>	<b>97 min.</b>
<b>Late Autumn</b>	<b>11767 f.</b>	<b>131 min.</b>



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# 5 PICTURES of Yasujiro Ozu



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Yasujiro Ozu is the director the Japanese themselves call most Japanese and yet, though one of Japan's most honored and beloved, his films are relatively little known to the rest of the world. A reason for this is found in the films themselves: they are always about the Japanese family; are about the two generations, older and younger; they faithfully recreate Japanese life and the tempo of the traditional way. His pictures show the actual rather than the purposely exotic, the subtle rather than the obvious, the profound rather than the superficial. One brings oneself to an Ozu film and one returns richly rewarded. In this way, though it would seem paradoxical since his pictures concern themselves with traditional Japan, their extreme restraint—in both form and content, method and meaning—brings them very close to what the West at present considers avant-garde. Ozu's intensely circumscribed vision of the world happens to share much with, say, that of Antonioni or Resnais. With the acceptance of *L'Avventura* and *L'Année Dernière à Marienbad*, there is no longer need to fear for the acceptance of *Banshun* or *Tokyo Monogatari*.

For Ozu, the script is the most important part of the film—he insists upon having a perfect script before he begins shooting. This is one of the reasons that he makes only one film a year, and sometimes less. Working with Kogo Noda, a collaboration which has extended over the years, he slowly adds page after page. “For me there is only one way—write and correct, write and correct. Only in this way do you make progress.”

At the same time, while writing the script, Ozu casts his film. “It is impossible to write a script unless one knows who is going to act in it, just as a painter cannot paint if he does not know the color of his paints. Name stars have never been of special interest to me. What is important is the character of the actor . . . what he is as a human being.” The part of the daughter in *Late Autumn* was written with Yoko Tsukasa in mind. The mother was written for Setsuko Hara, who had played the original daughter-role in *Early Summer*. It is a rare Ozu film that does not include a part for Chishu Ryu, the fine character actor whose work has become practically synonymous with the world of Ozu.

The finished script, like the finished film, has no plot and no story. It is formal, indeed very formal, but “pictures with obvious plots bore me. Naturally, a film must have some kind of structure or else it is not a film, but I feel that a picture is no good if it has too much drama.” The “plots” of most Ozu films may be told in a line or two: *Early Summer* is about a girl who finally gets married and leaves her father; in *Late Autumn*, her mother; *Early Spring* is about an office worker and his wife parting and coming back together; the sad and necessary differences between generations are the theme of *Tokyo Story*. But how little the story has to do with the picture, how this simplification damages these rich, varied, profoundly compassionate films. The reason is that with little or no interest in action or story, Ozu concerns himself entirely with character development, a leisurely disclosure of character, the like of which is rare in the films of any director.

All of this is presented over a period of time and, since there is no action to sustain the time values, Japanese critics are always pointing out that this seemingly slow pace would prevent a foreign audience's appreciating the picture. Actually, these films are not slow. They create their own time and clock-time ceases to exist; the audience is drawn into Ozu's world, into a realm of purely psychological time. What would at first appear a world of stillness, of total inaction, is revealed as mere appearance. Beneath this lies the potential violence found in the Japanese family system, and also the quiet heroism of the Japanese faced with his own family. It is this action potential which gives the Ozu film its vigor, and which makes his use of time meaningful.

Just as Ozu has restricted his subjects, so he restricts the means through which he realizes them. His technique is of the simplest yet most

rigorous. He still considers sound something of a nuisance and was the last Japanese film director to enter into sound production, just as he was among the last to embrace color. His 1932 masterpiece, *I was Born, But . . .* a silent film with titles, is typical of his finest work, and at the same time shows the forming of his style. The theme or “anecdote” is very strong. This comedy contrasts the world of the adult with the world of the child and finds the former lacking—yet, at the same time, recognizes that innocence must have an end. The theme is in the title: one is born . . . then the trouble begins.

A typical Japanese salaried-man steps one rung up the social ladder when he moves to the suburbs. His two little boys do not adapt so well. They fight with the neighborhood children, one of whom is the son of their father's boss. They want to know why their father has to curry favor with his boss. When he tells them that if he doesn't they won't eat, the two make the heroic decision to eat no more—a situation much like that in the later *Good Morning* (also known as *Too Much Talk*). The elder, voicing a truth apparent only to the innocent, says that he makes better grades and is stronger than the boss' son, that if he has to work for him when he grows up, he might as well not go to school any more. But the boys are only children. Seduced by empty stomachs, their moment of truth over, they forget—life goes on: they are not yet ready for the problem awaiting them.

The story is told tersely and with an economy as rare in 1932 as it is today. Ozu allows himself almost none of the mechanical conveniences of the camera because, as one Japanese critic has wisely remarked: “. . . for him the camera is no machine—it is his eyes, his hands, his very intention.” As early as 1930 he gave up dissolves—“it is a handy thing but uninteresting. . . most of the time it is a form of cheating.” At the same time fades and other optical effects went out of his vocabulary—“they are only attributes of the camera.” He almost never moves the camera once it is running, and a pan or a dolly is extremely rare in his films. Continuing scenes are always shot from the same viewpoint and when he wishes to recall or remind he will often insert a scene of the set, dead as it were, the characters gone. He rarely uses but one kind of shot. It is taken from the level of a person seated in traditional fashion on tatami indoors or out, it is always about three feet from floor level. This is the traditional view in repose, commanding a very limited field of vision. It is the attitude for watching, for listening—used with consummate effect in silent scenes, pregnant with meaning: the touchingly humorous scene in *Early Spring* where the war-buddies get together for their annual meeting, leading up to that silent moment when singing the wartime songs, talking about the old days stops, and they betray the fact that they are utterly at a loss as to what to say to each other; the Noh-drama watching sequence in *Early Summer*: the long and touching final scenes of both this film and *Late Autumn*.

It is the attitude of the haiku master (with whom Ozu shares much) who sits in utter silence and with an occasionally painful accuracy observes cause and effect, reaching essence through an extreme simplification. Inextricable from Buddhist precepts, it puts the world at a distance and makes the spectator a recorder of impressions which do not personally involve him. Ozu's camera is Leonardo's mirror in the Orient.

What remains after seeing an Ozu film is the feeling that, if only for an hour or two, you have seen the goodness and beauty of everyday things and everyday people; you have had experiences indescribable because only cinema and not words can describe them; you have seen a few small, memorable, unforgettable actions, beautiful because sincere, and it is saddening too because you will see them no more, they are already gone.

Ozu's world, its stillness, its nostalgia, its hopelessness, its serenity, its beauty, is indeed very Japanese but it is because rather than despite this that his pictures are meaningful to the West. Tranquility is not happiness yet neither is it despair—limitations may limit but they also enrich.

—Donald Richie

# LATE SPRING

Später Frühling  
Fin de printemps  
Banshun . . . 1949

*Script by* . . . . . Kogo Noda and Yasujiro Ozu  
*Photographed by* . . . . . Yushun Atsuta  
*Directed by* . . . . . Yasujiro Ozu  
The father . . . . . Chishu Ryu  
The daughter . . . . . Setsuko Hara  
The aunt . . . . . Haruko Sugimura  
The daughter's friend . . . . Yumeji Tsukioka  
The young man . . . . . Jun Usami

**S**poken of as Ozu's "most typical picture," this film won the 1949 Kinema Jumbo prize, Japan's most coveted, and is still remembered by many as being "the most profoundly Japanese film ever made."

A young woman, somewhat past marriageable age, lives with her father. She is very happy being with him, taking care of him. When she hears of one of his friends marrying for a second time she is disturbed and disapproving. The father, on the other hand, feels that he is keeping her from marrying, feeling that she would be happier if she did. He introduces her to a young man but sees that she has no intention of thinking seriously of him. When she hears from her aunt that her father is thinking of marrying again, she is deeply disturbed but, believing this what he wants, says nothing. She even agrees to marry another young man. A few days before her marriage she and her father go to Kyoto on a vacation—the last days of their life together. Then she returns, is married, and leaves on the honeymoon. The father is left alone, for he had no intention of marrying. He goes home, knowing he will be lonely but not knowing until now how lonely he will be.

**S**päter Frühling — so lautet das einhellige Urteil — ist der für Ozu typischste Film. Im Jahre 1949 wurde *Später Frühling* die begehrteste japanische Auszeichnung, der Kinema Jumbo-Preis zuerkannt, und in der Erinnerung Vieler ist er der "echteste" japanische Film, der je gedreht wurde.

Eine junge Frau, an der Neige des heiratsfähigen Alters, lebt bei ihrem Vater, den sie gern umsorgt. Als sie jedoch erfährt, dass einer ihrer Freunde zum zweiten Male heiratet, vollzieht sich in ihr eine Wandlung: sie ist verstört und lehnt sich gegen ihr Geschick auf. Auch den Vater quälen Gedanken. Er merkt, dass er die Zukunft seiner Tochter verbaut und diese weit glücklicher wäre, wenn sie heiratete. Er macht sie mit einem jungen Manne bekannt, muss aber bald feststellen, dass seine Tochter keine ernsteren Absichten hat. Als ihre Tante sie wissen lässt, dass sich der Vater selbst mit Heiratsabsichten trägt, ist sie zutiefst betroffen, schweigt jedoch zu seinen Plänen. Sie selbst stimmt einer Heirat mit einem anderen jungen Manne zu. Kurz vor ihrer Hochzeit fährt sie mit ihrem Vater noch einmal nach Kyoto, um dort die letzten Tage ihres gemeinsamen Lebens zu verbringen. Nach der Rückkehr heiratet die Tochter, und geht auf Hochzeitsreise. Ihr Vater, der in Wirklichkeit nicht an eine Wiederheirat gedacht hatte, kehrt allein zurück und weiss, dass er von nun an einsam sein wird; wohl ohne die ganze Tragik der Einsamkeit schon jetzt erfassen zu können.

**C**onsidéré comme le film le plus typique d'Ozu, ce film a reçu en 1949 le prix Kinema Jumbo, le plus convoité au Japon et est encore donné en exemple par beaucoup en tant que "le film le plus profondément japonais jamais réalisé."

Une jeune femme, ayant quelque peu dépassé l'âge du mariage vit avec son père. Elle est très heureuse de vivre avec lui, s'occupant de son ménage. Lorsqu'elle entend parler d'un des amis de son père qui se remarie, elle est surprise et désapprouve. Le père, de son côté, sent qu'il empêche sa fille de se marier et pense qu'elle serait plus heureuse si elle l'était. Il lui fait rencontrer un jeune homme mais se rend compte qu'elle n'a aucune intention de penser sérieusement à lui. Apprenant par sa tante que son père songe à se remarier, elle est profondément troublée mais, croyant que c'est son désir, elle ne dit rien. Elle est même d'accord pour épouser un autre jeune homme. Quelques jours avant son mariage, elle et son père vont à Kyoto en vacances pour passer ensemble les derniers jours de leur vie commune. Puis elle revient, se marie et part en voyage de noces. Le père reste seul car il n'avait réellement eu aucune intention de se marier. Il rentre chez lui, n'ignorant pas qu'il se retrouvera seul mais ne sachant pas encore jusqu'à quel point.



# TOKYO STORY

Eine Geschichte aus Tokio  
Histoire de Tokyo  
Tokyo Monogatari ....1953

*Script by* ....Kogo Noda and Yasujiro Ozu  
*Photographed by* .....Yushun Atsuta  
*Directed by* .....Yasujiro Ozu

The old father .....Chishu Ryu  
The old mother .....Chiyeko Higashiyama  
The married son .....So Yamamura  
The married daughter ....Haruko Sugimura  
The widowed daughter-in-law..Setsuko Hara  
The younger daughter .....Kyoko Kagawa  
The younger son .....Shiro Osaka

**T**his great picture, one of the most consistently popular of all of Ozu's films, is also one of the very few to have been shown abroad. It might be said that his critical reputation abroad rests entirely upon this single beautiful film. If so, it is fitting, for this is the picture which among his many Ozu himself most prefers.

An elderly couple decide to go to Tokyo and visit their two married children. They are somewhat disappointed with their reception, however. Both the son and daughter are busy with their own lives and send their parents off to a hot-springs resort, ostensibly as a treat, actually to get them out of the way. The only one at all nice to them is the widow of a son killed in the war.

No sooner has the old couple returned than the children receive a telegram that the mother is sick. When they arrive back at the village the mother is so ill that she can no longer recognize them. After the funeral the children rush back to Tokyo but the daughter-in-law stays on. She confesses that it is difficult for her to live as a widow and the father advises her to get married again. Then—now alone—he sits in the empty house, thinking of the years yet ahead of him.

**D**ieses grossartige Werk ist zu einem der beliebtesten Filme des Regisseurs geworden und zählt auch zu jenen wenigen, die im Ausland gezeigt worden sind. Erwähnenswert in diesem Zusammenhang ist, dass Ozus Ansehen bei der ausländischen Kritik allein auf diesem ausserordentlich schönen Werk beruht, welches bezeichnenderweise der Regisseur selbst sein Lieblingswerk nennt.

Ein älteres Ehepaar besucht in Tokio seine beiden verheirateten Kinder, die ihm einen etwas befremdenden Empfang bereiten. Sohn und Tochter haben sich hinter ihrer eigenen Welt verschanzt und verstehen ihre Eltern abzuschütteln, indem sie diese unter dem Vorwand einer notwendigen Kur in ein Heilbad schicken. Der einzige Mensch, der ihnen mit Wärme begegnet, ist die Frau ihres im Kriege gefallenen Sohnes. Kurz nach der Heimkehr der Eltern erreicht die Kinder die telegraphische Nachricht, dass es der

Mutter sehr schlecht gehe. Als man sich am Krankenbett eingefunden hat, ist es schon zu spät: Die Mutter hat ihr Erinnerungsvermögen verloren und kann ihre Kinder nicht mehr erkennen. Nach dem Begräbnis hasten diese wieder zurück nach Tokio—nur die verwitwete Schwiegertochter bleibt.

Sie verheimlicht nicht, wie schwer es ihr fällt, sich mit dem Los der Witwe abfinden zu müssen, woraufhin ihr der alte Vater nahelegt, doch wiederzuheiraten. Schliesslich bleibt er allein in dem einsamen Hause zurück und versinkt im Nachsinnen über die noch vor ihm liegenden Jahre.

**C**ette grande oeuvre, l'une des plus populaires parmi tous les films d'Ozu, est aussi l'une des rares à avoir été présentée à l'étranger. On pourrait dire que la réputation de toute son oeuvre à l'étranger est fondée uniquement sur ce seul magnifique film. S'il en est ainsi, c'est juste, car ce film est celui qu'Ozu lui-même préfère entre tous.

Un couple âgé décide d'aller à Tokyo et de rendre visite à leurs deux enfants mariés. Ils sont, cependant, quelque peu déçus par leur accueil. Le fils et la fille sont tous les deux très pris par leurs occupations et envoient leurs parents dans une station thermale, en apparence comme un cadeau, mais en réalité, pour se débarrasser d'eux. La seule personne quelque peu aimable avec eux, est la veuve d'un de leurs fils tué pendant la guerre.

Tout de suite après que le vieux couple soit rentré chez lui, les enfants reçoivent un télégramme disant que leur mère est malade. Lorsqu'ils arrivent au village, la mère est si malade qu'elle ne peut plus les reconnaître. Après l'enterrement, les enfants repartent précipitamment à Tokyo mais la belle-fille reste. Elle avoue qu'il lui est très difficile de rester veuve, et le père lui conseille de se remarier. Puis—maintenant seul—il s'assoit dans la maison vide, pensant aux années qui lui restent à vivre.



# EARLY SPRING

Der Frühlingsanfang  
Dèbut de printemps  
Soshun ..... 1956

*Script by* ..... Kogo Noda and Yasujiro Ozu  
*Photographed by* ..... Yushun Atsuta  
*Directed by* ..... Yasujiro Ozu

The young office-worker ..... Ryo Ikebe  
His wife ..... Chikage Awashima  
The office girl ..... Keiko Kishi  
The family friend ..... Chishu Ryu

The life of the salaried office-worker in modern Japan is one often treated by the films but never with the devastating thoroughness of this picture. It is about a young man slightly bored with both his job and his wife who has a slight fling with the office flirt. He and his wife quarrel. He is transferred out of Tokyo to Osaka. His wife comes back to him and they agree to start over again.

The story, as such, is so very slight that its choice seems purposeful, Ozu choosing it so that he could construct a full two hours and a half of character study undistracted by irrelevant plot complications. It is about nothing at all, yet told with such subtlety, such insight into character, such compassion that the experience becomes a very moving one.

Das Leben des Angestellten im modernen Japan wurde oft als Filmthema behandelt, aber nie wurde es so tief und gründlich geschildert wie in diesem Film. Einem jungen Angestellten ist seine Arbeit und seine Frau langweilig geworden und er beginnt deshalb ein Verhältnis mit seiner Mitarbeiterin. Er zerstreitet sich mit seiner Frau und wird von Tokio nach Osaka versetzt. Anschließend kehrt seine Frau zu ihm zurück und sie versuchen, wieder ein

neues Leben anzufangen.

Regisseur Ozu hat absichtlich dieses schlichte Thema aufgegriffen, um sich zweieinhalb Stunden der Charakterentwicklung der Personen widmen zu können, ohne durch komplizierte oder unnötige Verwirrungen abgelenkt zu werden. Obgleich die Ge-

schichte äusserlich nicht dramatisch ist, wird der Zuschauer innerlich angerührt durch die subtile Einsicht in die Charaktere.



La vie de l'employé de bureau salarié au Japon moderne est un sujet souvent traité au cinéma mais

jamais avec la vérité destructrice de ce film. C'est au sujet d'un jeune homme, passablement fatigué et de son travail et de sa femme, qui a une rapide liaison avec une coquette employée. Sa femme et lui se disputent. Il est transféré de Tokyo à Osaka. Sa femme revient vers lui et ils se mettent d'accord pour reprendre la vie commune.

L'histoire, en tant que telle, est si mince que le choix du sujet semble fait exprès, Ozu la choisissant afin de pouvoir construire une étude de caractère qui sera développée pendant deux heures et demie sans être mêlée à des complications d'intrigue sans rapport avec le thème. C'est un sujet de rien du tout, cependant raconté avec une telle sensibilité, une telle pénétration des caractères, une telle compassion, que cette expérience devient réellement émouvante.

# GOOD MORNING

Guten Morgen  
Bonjour  
Ohayo....1959

*Script by*.....Kogo Nada and Yasujiro Ozu  
*Photographed by*.....Yushun Atsuta  
*Directed by*.....Yasujiro Ozu  
The elder brother.....Koji Shidara  
The younger brother.....Masahiko Shimazu  
Their father.....Chishu Ryu  
Their mother.....Kuniko Miyake  
Their aunt.....Yoshiko Kuga  
Their teacher.....Keiji Sada

**T**his film, one of Ozu's most popular, deals with the same theme as *I Was Born, But...* Two little boys live with their parents in one of modern Tokyo's many housing developments. There is a misunderstanding among the next-door neighbor ladies which the boys quite innocently compound. After an argument with their parents — they want a television set, and the father refuses to buy one — they are told to shut up. Taking their parents at their word they shut up completely, won't talk to anyone, not even the neighbors. These, finding the customary morning greeting (*Ohayo*) unanswered, at once assume that the mother is angry with them and the neighborhood quarrel begins. At its height the two little boys decide to run away but are eventually discovered by their teacher and their aunt. Finally father relents, they get television, and they answer the neighbor ladies politely. All ends happily — for the time being.

**I**n diesem Film, einem der bekanntesten Ozu-Filme, geht es um dasselbe Thema wie im Film *Ich bin geboren, aber...* Zwei kleine Jungen wohnen mit ihren Eltern in einem modernen Stadtbezirk von

Tokio. Zwischen dieser Familie und den Nachbarn gibt es ein Missverständnis, welches die zwei Buben unschuldig vertiefen. Bei einem Streit mit ihren Eltern — sie möchten einen Fernsehapparat haben, aber ihr Vater lehnt es ab, ihn zu kaufen — sagte ihnen der Vater, sie sollen ihren Mund halten. Die Kinder nehmen nun dieses Wort des Vaters so wortwörtlich, dass sie mit niemandem, nicht mal mit den Nachbarn ein Wort sprechen wollen. Da sie beim gewöhnlichen Morgengruss (*Ohayo*) der Nachbarn keine Antwort geben, nehmen die Nachbarn sofort an, dass die Mutter böse mit ihnen ist und sie fangen an, sich zu streiten. Als ihnen die Streiterei der Erwachsenen zu dumm wird, beschliessen die beiden Jungen, wegzulaufen; sie werden jedoch später durch ihren Lehrer und eine Tante gefunden. Später ändert der Vater seine Meinung und sie bekommen den Fernsehapparat. Nun grüssen die Kinder und die Nachbarinnen sich wieder sehr höflich und alle sind glücklich wie zuvor.

**C**e film, l'un des plus populaires d'Ozu, traite le même thème que *Je suis né, mais...* Deux petits garçons vivent avec leurs parents dans un des nombreux groupes d'habitation modernes de Tokyo. Un malentendu innocemment provoqué par les garçons déclenche un malentendu parmi les voisines. Après une discussion avec leurs parents — ils veulent un poste de télévision, et le père refuse d'en acheter un — on leur dit de se taire. Prenant cet ordre à la lettre, ils se taisent complètement et ne veulent parler à personne, pas même aux voisines. Celles-ci, voyant leur habituelle salutation (*Ohayo*) sans réponse, supposent que la mère est en colère contre eux et une querelle de voisinage commence. Arrivé à ce stade, les deux petits garçons décident de s'enfuir mais sont enfin découverts par leur maître et leur tante. Finalement le père fléchit, ils ont leur poste de télévision et ils répondent poliment aux voisines. Tout se termine bien — pour l'instant tout au moins.



# LATE AUTUMN

Spätherbst  
Fin d'automne  
Akibiyori....1961

Script by...Kogo Noda and Yasujiro Ozu  
Photographed by.....Yushun Atsuta  
Directed by .....Yasujiro Ozu

The mother .....Setsuko Hara  
The daughter .....Yoko Tsukasa  
The uncle .....Chishu Ryu  
The daughter's friend...Mariko Okada  
The young man .....Keiji Sada

The themes in Ozu's pictures are somewhat similar; they are usually about the Japanese family and the relations between older and younger generations. Thus, more than many directors, Ozu in various films works with similar materials and even remakes subjects which particularly appealed to him. *I Was Born, But...* was "re-made" as *Good Morning*; the 1934 *Ukigusa Monogatari* became the 1959 *Ukigusa*; and *Late Spring* was transformed into *Late Autumn*.

A young girl is living with her mother. Though she has had many opportunities to marry she refuses, preferring to stay at home. The widowed mother, however, feels that by doing so she is wasting her life and attempts to find her a suitable husband. The daughter is against this until she mistakenly believes that the reason is that the mother wants to remarry. Though this is not true the mother does not correct her until the girl's marriage is set. Then they take a trip to Nikko together, and the girl is married. The mother returns to their apartment which is now empty and the film closes with that classic Ozu image—the parent alone, the child gone.

Die Filme Ozus sind sich thematisch häufig sehr ähnlich, sie handeln vom japanischen Familienleben und den Beziehungen zwischen der älteren und der jüngeren Generation. Mehr als jeder andere Regisseur verarbeitet Ozu in seinen verschiedenen Filmen

einen ähnlichen Stoff - ja, er dreht Filme, deren Thematik ihm besonders am Herzen liegt, bisweilen ein zweites Mal. So erweist sich der im Jahre 1959 gedrehte Film *Guten Morgen* als Remake von *Ich wurde geboren, aber...*, so wird *Ukigusa Monogatari* aus dem Jahre 1934 im Jahre 1959 zu *Ukigusa* and *Später Frühling*. 1949, zu dem hier beschriebenen Film *Spätherbst*.

Ein junges Mädchen, das nach dem Tode des Vaters bei seiner Mutter lebt, lehnt alle seine Bewerber ab, weil es sich nicht von seinem Zuhause trennen möchte. Die Mutter dagegen fühlt, dass auf diese Weise das Leben an ihrer Tochter vorübergeht und sieht sich nach einem passenden Ehemann für sie um. Erst als die Tochter irrtümlich glaubt, die Mutter wünsche ihre Heirat, weil sie selbst ähnliche Absichten hege, kommt sie dem Wunsche ihrer Mutter nach. Diese beseitigt das Missverständnis jedoch erst, nachdem die Heirat so gut wie sicher ist. Vor der Hochzeit unternehmen Mutter und Tochter noch einmal eine gemeinsame Fahrt nach Nikko. Die Mutter kehrt anschließend in die leere Wohnung zurück, und der Film schliesst mit dem klassischen Ozubild: Der einsame Elternteil - das ausgeflogene Kind.



Les thèmes des films d'Ozu sont en quelque sorte similaires. Ils se rapportent le plus souvent à la famille japonaise et aux relations entre jeunes et vieilles générations. Ainsi, plus qu'aucun autre metteur en scène, Ozu, dans de nombreux films se sert de matériaux identiques, et même refait des sujets qui ont particulièrement plu. Ainsi *Je suis né, mais fut* "refait" sous le titre *Bonjour*; le film *Ukigusa Monogatari* datant de 1934 devint *Ukigusa* de 1959; et *Fin de printemps* fut changé en *Fin d'automne*.

Une jeune fille vit avec sa mère. Bien qu'elle ait eu de nombreuses occasions de se marier, elle les a refusées préférant rester chez elle. Sa mère, une veuve, cependant, sent qu'en agissant ainsi elle gâche sa vie et elle entreprend de lui trouver un mari convenable. La fille est contre cette décision jusqu'au jour où elle croit, par erreur, que sa mère veut se remarier. Bien que cela ne soit pas vrai, la mère ne la contredit pas jusqu'au moment où le mariage est décidé. Elles font ensemble alors un voyage à Nikko et la fille se marie. La mère redevient l'image d'Ozu, la mère toute seule, l'enfant parti.

**A COMPLETE FILMOGRAPHY OF YASUJIRO OZU**  
**LISTE SÄMTLICHE FILME VON YASUJIRO OZU**

ZANGE NO YAIBA (1927)	Sword of Penitence Das Schwert der Busse L'épée de pénitence La spada della penitenzia	BIJIN AISHU (1931)
WAKODO NO YUME (1928)	Dreams of Youth Jugendträume Rêve de jeunesse Sogni di gioventù	TOKYO NO GASSHO (1931)
NYOBO FUNSHITSU (1928)	Wife Lost Die verschwundene Frau Femme perdue La donna che non è più	HARU WA GOFUJIN KARA (1932)
KABOCHA (1928)	Pumpkin Der Kürbis Citrouille La zucca	UMARETE WA MITA KEREDO (1932)
HIKKOSHI FUFU (1928)	A Couple on the Move Ein Pärchen das herumkommt Un couple*déménage Una coppia che va posti	SEISHUN NO YUME IMA IZUKO (1932)
NIKUTAIBI (1928)	Body Beautiful Die Schönheit des Körpers Corps magnifique La bellezza del corpo	
TAKARA NO YAMA (1929)	Treasure Mountain Der Schatz des Berges Montagne au trésor Il tesere della montagna	
WAKAKIHI (1929)	Days of Youth Tage der Jugend Jours de jeunesse Giorni di gioventù	MATA AU HI MADE (1932)
WASEI KENKA TOMODACHI (1929)	Fighting Friends Kämpfende Freunde Les amis de combat Amici in combattimento	
DAIGAKU WA DETA KEREDO (1929)	I Graduated, But . . . Ich habe promoviert, aber J'ai été diplômé, mais . . . Mi sono laureatò, ma	TOKYO NO ONNA (1933)
KAISHAIN SEIKATSU (1930)	Life of an Office Worker Aus dem Leben eines Büroangestellten La vie d'un employé de bureau La vita di un impiegato	HIJOSEN NO ONNA (1933)
TOKKAN KOZO (1930)	A Straightforward Boy Ein ehrlicher Junge Un garçon honnête Il ragazzo onesto	DEKIGOKORO (1933)
KEKKON-GAKU NYUMON (1930)	Introduction to Marriage Einführung in die Ehe Introduction au mariage Iniziazione matrimoniale	HAHA O KOWAZUYA (1934)
HOGARAKA NI AYUME (1930)	Walk Cheerfully Gehen Sie heiter spazieren Marchez joyeusement Vada a passeggiare allegramente	UKIGUSA MONOGATARI (1934)
RAKUDAI WA SHITA- KEREDO (1930)	I Flunked, But . . . Ich bin durchgefallen, aber J'ai été recalé, mais . . . Sono stato bocciato, ma	HAKOIRI MUSUME (1935)
SONO YO NO TSUMA (1930)	That Night's Wife Die Frau einer Nacht Femme d'une nuit La donna della notte	TOKYO YOITOKO (1935)
EROGAMI NO ONRYO (1930)	The Revengeful Spirit of Eros Die Rache des Eros L'esprit vengeur d'Eros La vendetta di Cupido	TOKYO NO YADO (1935)
ASHI NI SAWATTA KOUN (1930)	Luck Touched My Legs Glück, das mir zu Füßen fiel La chance a touché mes jambes La felicità che mi venne dal nulla	DAIGAKU YOI TOKO (1936)
OJOSAN (1930)	Young Miss Junges Fräulein Jeune demoiselle La fanciulla	
SHUKUJO TO HIGE (1930)	The Lady and her Favorites Die Dame und ihre Beaux La femme et les favoris Il signore ed i suoi preferiti	HITORI MUSUKO (1936)

**UNE MONOGRAPHIE COMPLÈTE DES FILMS DE YASUJIRO OZU**  
**ELENCO COMPLETO DEI FILM DI YASUJIRO OZU**

The Beauty's Sorrows Der Kummer der Schönen Les malheurs de la beauté L'angoscia delle belle	SHUKUJO WA NANI O WASURETAKA? (1937)	What Did the Lady Forget? Was hatte die Dame vergessen? Qu'est-ce que la dame a oublié? Cosa aveva dimenticate la signora?
The Chorus of Tokyo Der Chor von Tokio Le chœur de Tokyo Il coro di Tokio	TODA-KE NO KYODAI (1941)	The Toda Brothers Die Brüder Toda Les frères Toda I fratelli della famiglia Toda
Spring comes from the Ladies Der Frühling . . . das sind die Frauen Le printemps vient des femmes Le donne, questa é la primavera	CHICHI ARIKI (1942)	There Is a Father Hier steht ein Vater Il y a un père Qui è un padre
I Was Born, But . . . Ich wurde geboren, aber Je suis né, mais . . . Sono nato, ma	NAGAYA SHINSHI- ROKU (1948)	Record of a Tenement Gentleman Aufzeichnungen eines Mietskasernenbewohners Récit d'un propriétaire Annotazioni di un inquilino
Where Are The Dreams of Youth? Wo sind die Träume der Jugend geblieben? Où sont les rêves de la jeunesse? Dove sono andati i sogni di gioventù?	KAZE NO NAKA NO MENDORI (1948)	A Hen in the Wind Huhn im Wind Une poule dans le vent Pollo nel vento
Until the Day We Meet Again Bis wir uns wiedersehen Jusqu'à notre prochaine rencontre Fino all'ora in cui ei rivedremo	BANSHUN (1949)	Late Spring Später Frühling Fin de printemps Tarda primavera
Woman of Tokyo Eine Frau aus Tokio Femme de Tokyo Una donna di Tokio	MUNAKATA SHIMAI (1950)	The Munakata Sisters Die Munakata-Schwestern Les soeurs Munakata Le sorelle Munakata
Women on the Firing Line Frauen an der Front Femmes au combat Donne al fronte	BAKUSHU (1951)	Early Summer Frühsommer Début d'été Estate incipiente
Passing Fancy Eine plötzliche Eingebung Caprice passager Un' imprevisisa ispirazione	OCHAZUKE NO AJI (1952)	The Flavor of Green Tea over Rice Wie Reis mit Tee Le goût du riz au thé vert Come té con riso
A Mother Ought to be Loved Eine Mutter sollte geliebt werden Une mère devrait être aimée Onora la madre	TOKYO MONOGATARI (1953)	Tokyo Story (Their First Trip to Tokyo) Eine Geschichte aus Tokio Histoire de Tokyo Una storia di Tokio
The Young Virgin Die behütete Lieblingstochter La jeune fille pure La figliola pura	SOSHUN (1956)	Early Spring Früher Frühling Début de printemps Primavera incipiente
An Inn in Tokyo Ein Wirtshaus in Tokio Une auberge à Tokyo Una locanda a Tokio	TOKYO BOSHOKU (1957)	Tokyo Twilight Tokio in der Dämmerung Crépuscule à Tokyo Crepuscolo su Tokio
College is a Nice Place Die Uni ist ein netter Ort Le collège est un endroit agréable Il collegio é un angoletto piacevole	HIGANBANA (1958)	Equinox Flower Blume des Äquinoktium Fleur d'équinoxe Fiore dell'equinozio
The only Son Der einzige Sohn Le seul fils Il figlio unico	OHAYO (1959)	Good Morning (Too Much Talk) Guten Morgen Bonjour Buon Giorno
	UKIGUSA (1959)	Floating Weeds Schwankendes Schilf Herbes ondoyantes Gramigna galleggiante
	AKIBIYORI (1960)	Late Autumn Spätherbst Fin d'automne Fine d'autunno
	KOHAYAGAWA-KE NO AKI (1961)	The Autumn of the Kohayagawa Family Der Herbst der Familie Kohayagawa L'automne dans la famille Kohayagawa L'autunne della famiglia Kohayagawa
	SAMMA NO AJI (1962)	The Taste of Mackerel (An Autumn Afternoon) Der Geschmack von Makrelen Le goût du poisson Il sapore del lanzardo