

Document Citation

Title	A full life: Mitasareta seikatsu
Author(s)	
Source	<i>Publisher name not available</i>
Date	
Type	book excerpt
Language	English
Pagination	25
No. of Pages	1
Subjects	
Film Subjects	Mitasareta seikatsu (A full life), Hani, Susumu, 1962

Mitasareta Seikatsu



Script: Hani Susumu, Shimizu Kunio. Based on the novel by Ishikawa Tatsuzo. Photography: Nagato Shigeichi. Lighting: Miura Rei. Editors: Hani Susumu, Tsuchimoto Suketeru. Music: Takemitsu Toru. Sound: Yasuda Tetsuo. Assistant Director: Nishikawa Kenji. Cast: Arima Ineko (Asakura Junko), I. George (Yoshioka Genichi, her husband), Harada Koshiro (Ishiguro Ichitaro), Tamura Takahiro (Uda Sadakichi), Oba Yukari (Satomura Harumi), Yamamoto Toyozo (Karashima), Nagato Miho (Tanabe Motoko), Shima Kaori (Motchin). Produced by Wakatsuki Shigeru for Shochiku. 102 mins.

Synopsis

One-time actress Asakura Junko has been married for three years, and is increasingly disillusioned. Her husband, Yoshioka, is an inveterate dreamer whose plans rarely materialise. One day, while strap-hanging on a commuter train into Tokyo, they decide to separate but remain friends. Junko sets about re-ordering her life. She rejoins her old theatre group, and is welcomed back by Uda Sadakichi and the other actors; she reanimates her friendship with the playwright Ishiguro; and she moves into a new apartment, where her neighbour is Karashima, a young student radical. Her self-awareness gradually increases, and with it comes a new self-confidence. The problems of her friend Harumi, widowed after an early marriage and now tied up in a hopeless affair with a married man, help Junko to get her own problems into perspective. Her instinctive sympathy for Karashima draws her into the AMPO protests against the renewal of the US-Japan Security Treaty. Ishiguro proposes marriage, and she turns him down. But Ishiguro, too, is becoming politically active in the AMPO demonstrations . . .

It Takes Many Individuals to Make a Crowd

I felt that I should use documentary methods to film *A Full Life* . . . It's the same urban setting throughout, but the mood of the town changes twice: it starts out rather featureless, then it's caught up in the mood of the AMPO protests, and finally it's desolate after the renewal of the Treaty. From the very outset, it interested me to render these changes in mood without sacrificing documentary veracity. I was also interested in the protagonist as an active woman. She is in many ways a victim of society, but she has shrugged off society's pressures and is now trying to find her own values as she develops. The challenge was to show her as a product of these same, urban conditions. Of course, the author of the novel expected me to follow his storyline quite closely, but I tried to be alert to changes produced by acting it out in real locations. But then, I've always been more interested in reality than in ideology. For me, the major interest in making films is the way that the circumstances of filming always destroy the preconceptions you brought to the project, and produce entirely new conceptions.

— Hani Susumu, from the essay *Gunshu no Naka no Hitotsubu Hitotsubu*, published in *Eiga Geijutsu* (March 1962). Translated by Suga Shinko and Tony Rayns.

Hani Susumu



HANI Susumu

was born in Tokyo, 10 October 1928. Son of the philosopher Hani Goro. Briefly studied in a 'free school', then began working as a reporter for the Kyodo Press Agency at the age of 18. In 1950, joined the Iwanami Company and began directing documentaries two years later. Made 18 documentary shorts, including six for a TV series on the 'secrets' of various trades and professions. Made his first (semi-documentary) feature in 1960, and his first wholly fictional feature for Shochiku in 1962. His use of non-professional actors and documentary methods in his features made him a major force in the 'new wave'. Married to the actress Hidari Sachiko until 1977.

Feature Films:

- 1960 *Furyo Shonen* (Bad Boys)
- 1962 *Mitasareta Seikatsu* (A Full Life)
- 1963 *Kanojo to Kare* (She and He); *Te o Tsunaga ko Ra* (Children Hand in Hand)
- 1965 *Bwana Toshi no Uta* (The Song of Bwana Toshi)
- 1966 *Andes no Hanayome* (Bride of the Andes)
- 1968 *Hatsukoi: Jigokuhen* (Inferno of First Love)
- 1969 *Aido* (Aido)
- 1970 *Koi no Daiboken* (Love's Great Risk)
- 1971 *Yosei no Uta* (The Fairy's Song)
- 1972 *Gozenchu no Jikkanwari* (The Morning Schedule)
- 1980 *Afurika Monogatari* (An African Story)
- 1982 *Yogen* (Prophecy)

