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| **Your article** |
| ***Tokyo Story (1953)*** |
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| [Enter an **abstract** for your article] |
| *Tokyo monogatari* (*Tokyo Story*, 1953) is a Japanese family drama co-written and directed by Ozu Yasujiro at Shochiku studios. Renowned as one of the greatest film’s ever made, *Tokyo Story* regularly tops domestic and international critic’s polls.  *tokyo\_story\_cast.jpg*  Figure : *Tokyo monogatari* (*Tokyo Story*, 1953) promotional photo, copyright Shochiku Co.m Ltd.  *Tokyo Story* portrays three generations of the Hirayama family brought together by their retired grandparents’ visit from the town of Onomichi to postwar Tokyo. However, the old couple (Ryu Chishu and Higashiyama Chieko) receive little attention from their children who are preoccupied with work and their own young children; returning home, the grandmother falls ill and dies. Their mistreatment is contrasted with the generosity of their veteran son’s widow (Hara Setsuko), who the grandfather encourages to remarry in order to live a happy life. Archetypal narratives in Ozu’s films such as this chart shifting family relations in Japanese modernity. Often ending where they begin, these stories may appear circular; however, Donald Richie describes them as actually spiral, not content to close the circle, “often beginning a new if similar film in the final minutes” (*Ozu*, 161). Fittingly, Ozu is alternately interpreted as applying traditional Japanese aesthetics to modern film form (citing narrative ellipses and negative space in composition), and noted for his emulation of early Hollywood comedies (*Tokyo Story* is itself partially inspired by Leo McCarey’s 1937 *Make Way for Tomorrow*).  *tokyo\_story\_trailer.m4v*  Figure 2: *Tokyo monogatari* (*Tokyo Story, 1953*) trailer, copyright Shochiku Co., Ltd. |
| Further reading:  Bordwell, D. (1988) *Ozu and the Poetics of Cinema.* Princeton: Princeton University Press.  Desser, D. (ed.) (1997) *Ozu’s Tokyo Story*. Cambridge: Cambridge University Press.  Nornes, A. M. (2007) “The Riddle of the Vase: Ozu Yasujiro’s *Late Spring*” in *Japanese Cinema: Texts and Contexts*, 78-89. New York: Routledge. Phillips, A. and Stringer, J. (ed.)  Ozu Y. and Noda K. (2003) *Tokyo Story: The Ozu/Noda Screenplay*. Berkeley: Stone Bridge Press. Richie, D. and Klestadt, E. (tr.)  Richie, D. (1974) *Ozu*, Berkeley: University of California Press.  Schrader, P. (1972) *Transcendental Style in Film: Ozu, Bresson, Dreyer*. Berkeley: University of California Press.  Yoshida K. (2003) *Ozu’s Anti-Cinema*. Ann Arbor: Center for Japanese Studies, The University of Michigan. Miyao D. and Hirano K. (tr.) |