

How about taking a short break?

We begin a new serialized column. We are pleased to feature an essay each month from Dr. Kayukawa, a psychiatrist who is also active as a professional film critic.

Twilight

There is a fable in Aesop's stories called "The Stomach and the Feet."

The stomach and the feet quarreled about their abilities. The feet boasted at every opportunity that they were far stronger— strong enough, in fact, to carry the entire belly wherever it wished. To this the stomach replied, "True enough, but if I did not supply you with nourishment, you would not be able to carry anything at all."

It is a story rich with insight when reflecting on relationships such as supervisor and subordinate, parent company and subsidiary, development and sales, manufacturer and maintenance, employer and employee, train operations and track maintenance, or commander and frontline soldiers. What it reveals is not hierarchy or differentiation, but the truth that these are mutually complementary relationships.

As we spend our adult lives immersed in the joys and hardships of work, we all grow older, and eventually the end of our professional journey arrives— retirement, the final station of working life. The twilight of life often carries a faint sense of emptiness. Memorable portrayals of this stage include Jessica Tandy in *Driving Miss Daisy* and *Fried Green Tomatoes*, and Henry Fonda—one of the greatest since *The Grapes of Wrath*—in *On Golden Pond*.

When it comes to depicting the psyche of an aging physician, nothing surpasses Ingmar Bergman's *Wild Strawberries*. Reconstructing half a century of memories through a road movie framework, it penetrates to the very core of an elderly man immersed ever more deeply in the world of nostalgia.

For portrayals of midlife psychology, Yoji Yamada's *The Twilight Samurai* stands out. The image of a low-ranking samurai in the feudal era— having lost his wife, raising his daughters alone— overlaps with that of a modern corporate worker who contributes to society while raising children alone after losing a spouse to cancer. He gives up mountain climbing, music, and other hobbies, devoting himself entirely to work, parenting, and housework. Clint Eastwood's *Unforgiven*, which he both directed and starred in, is likewise the story of a man who lost his wife and raises his children alone while farming. Whether with the sword or the gun, he astonishes people around him by displaying the skills he once mastered in his younger days.

For members of the "window-seat tribe"— those pushed to the sidelines in corporate life— yet secretly plotting a dramatic comeback, this film also offers courage and renewed energy.



Nice to meet you. My name is Yuhei Kayukawa, a psychiatrist, and I have been invited by your company to contribute these essays. I hope to offer a bit of relaxation from the fatigue of work by introducing various films. However, I am not fond of horror or violent movies— please forgive me. I look forward to your candid impressions and critiques.

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