

Homages to Ozu in Hou Hsiao-hsien's *Café Lumière*: Ozu's "indirect" influence on films today

Kensuke MASAKIYO

This paper sheds new light on the state of homage in film *Café Lumière* (2004) which Taiwanese film director Hou Hsiao-hsien made in tribute to Ozu Yasujiro. This article explores the characteristics of Ozu's influence over film directors today, which David Bordwell describes as "indirect".

While some "clear homages" are found in this film, there are two crucial differences between *Café Lumière* and Ozu's films besides ones of style. First, in *Café Lumière* there are a number of sequences depicting the heroine's journey by train that Ozu would have eliminated from his own films. Second, the piano music that plays during transitions is made thematic. Unlike Ozu's "bridge music", which is characterized by an "irrelevance to narrative", this piano music is semantically related to the narrative. These differences are Hou's originalities, but they can also be considered to be a result of Hou's consciousness of Ozu's films. In this film, Ozu's influence appears in such a peculiar form.