



Rude | Love



Introduction

Actress Noriko Eguchi has consistently appeared in movies, plays, and dramas. She is a talented actress who can portray both serious and comedic roles. In the film "Rude to Love," she delivers a captivating performance as Momoko, a housewife who feels broken and displaced due to a distressing event.

Momoko lives in a "detached house" on her husband's family property, and despite being married for eight years, she and her husband have no children. To cope with the stress from her mother-in-law and her husband's lack of attention, Momoko tries to live life to the fullest by dressing elegantly, preparing elaborate meals, and practicing "mindful living." However, her peaceful routine is disrupted by strange and disturbing things around her. A series of suspicious fires occur at a nearby dump, her beloved cat disappears, and she discovers an eerie account used for adultery.

Noriko Eguchi, portraying the heroine, delivers a powerful performance that rivals those of Cate Blanchett in "Blue Jasmine" and Charlize Theron in "Young Adult". This film is destined to be Noriko Eguchi's new masterpiece.

Based on the novel of the same title by Shuichi Yoshida, who has written several bestsellers that have been adapted into films, such as "Villain" (2010), "The Ravine of Goodbye" (2013), "A Story of Yonosuke" (2013), "Rage" (2016), and his latest work "The Women in the Lakes" (2024). Known for exposing complex human emotions, the author delves into violent impulses and outbursts of love in this latest work. The screenplay is a delicate adaptation of the original novel, which was initially considered challenging to adapt due to certain concealed elements within the story. It was crafted by Sahoko Yamazaki of "Goodbye, Grandpa!" (2017) and Ayako Suzuki of "Tidying Up With Love and Thanks" (2020).

Yukihiro Morigaki, who has previously won several domestic and international advertising awards as a TV commercial director, directs the film and co-writes the screenplay. He made his first feature film, "Goodbye, Grandpa!" at the 39th Yokohama Film Festival which received the Yoshimitsu Morita Memorial Rookie of the Year Award. Yukihiro has also directed other high-profile works, including "The Night Beyond the Tricornered Window"(2021), an adaptation of Tomoko Yamashita's hit manga as well as "How We Work, How We Live"(2021), a documentary on the people and their work in Japan during the pandemic and many others.

He used film cameras to follow the main character from behind on the basis of one scene and one cut. The movie vividly exposes Momoko from behind, showing her goosebumps and ragged breathing. The tension created by Noriko Eguchi's strong and supple body, along with the camera work, leads the audience to an unexpected and surprising ending. The filmmaker's sophisticated sense of visuals and superb directional skill captures the characters' inner lives in a single moment, creating a brilliant thriller film filled with breathless tension.



Story

**Contains spoilers. Not to be reproduced in full.*

Momoko Hase is a 41-year-old housewife who has been married to her husband, Mamoru, for 8 years. They live in a separate house built on the grounds of Mamoru's parents' home. Although her husband responded vaguely when she talked about a succession of suspicious fires in the neighborhood, Momoko makes the most of her days with elaborate menus, the purchase of high-end tableware she is after, and tasteful attire. They have no children together.

Momoko has been preoccupied with more than just the suspicious fire. Pi-chan, a stray cat she has been feeding and caring for, stopped coming around the house. Despite hearing her meowing, Momoko can't find her anywhere. She wonders where Pi-chan has gone.

In addition, her mother-in-law Teruko, who lives in the main house, keeps giving her more fresh fish than she can handle, insisting that "Mamoru likes fish," even though Mamoru prefers meat.

Momoko wants to remodel the house to clear her mind, but when she brings it up to Mamoru, she only receives a brief response. Even when she jokingly complains, it seems that her words don't reach her husband. Momoko wonders where Mamoru, who was supposed to love her, has gone.

Momoko worked as an instructor at a handmade soap class twice a week. The business is run by the company she worked for before her marriage. She felt rewarded by the positive response and proposed a plan to Wanibuchi, her former boss, to expand the business to a larger scale. When she made an appointment to visit him, Wanibuchi had not even opened the proposal she had submitted beforehand. She becomes a little restless by his light-hearted remark, "Why don't you come back?"

In the midst of all this, Momoko is astonished to find carefully folded clothes stuffed inside Mamoru's carry-on bag after he returns from a three-day, two-night business trip to Hong Kong. Mamoru never folds his clothes. Meanwhile, Momoko occasionally checks the social networking account of a pregnant woman. She comes across a woman with a flowery profile pic who is single, and the father of her baby is married. The woman seems to innocently believe that the man will leave his wife to be with her. Momoko had just seen a buoyant post about an infidelity trip to Hong Kong on this account.

Momoko is informed by Mamoru that he has found someone he likes and wants her to meet. When Momoko confronts Mamoru and his mistress Nao in the hotel lounge, Nao reveals that she is carrying Mamoru's child, causing Momoko to make a scene in public.

To add to her misfortunes, Momoko is told that the soap-making class will end at the end of the month. She rushes to see Wanibuchi, but learns that the termination is final and that her rehiring was just a ploy to get her back on the job. Feeling bewildered, Momoko goes to her parents' house, where her mother asks her to clean out her room as it is too cramped with her younger brother and his family living with them. There was no longer any place for her even at her parents' house.

Momoko, who has lost her love, her sense of fulfillment, and her place in the world, has become invisible. Teruko is frightened by Momoko, whose eccentricities gradually become more and more noticeable. Mamoru also stopped coming home. When something reaches a critical point inside Momoko, she goes to the home improvement store and buys a red chainsaw. She peels off the tatami mats under the floor where she hears Pi-chan's voice, and quietly places the blade to the bare floorboards.



Director and Screenplay by Yukihiro Morigaki



I remember reading the original story and feeling strongly that it would make sense to turn it into a movie at this time and age. In today's society, there are people who feel isolated and pushed into a corner due to the demand for productivity.

The main character, Momoko, struggles to live within this society. Her character is both humorous and stimulating, and it deeply moved me as I read the book.

I still vividly recall the joy and pressure I felt when I met Mr. Shuichi Yoshida, the author of the original story, and was given permission to make the film.

I believe that everything that goes too far is inevitably linked to violence. Love and violence are intertwined.

This work made me realize that everything, including humanity, is interconnected.

I directed this wonderful original work with delicacy and daring.

Under the scorching sun, Ms. Eguchi and the rest of the wonderful actors and staff worked tirelessly to create this film together. It is a culmination of miracles. I strongly believe that this film, crafted by the entire staff, will reach many people.

Biography

He was born on June 30, 1983, in Hiroshima, Japan. He began making documentaries while studying in college. After graduation, he joined a commercial production company and worked as a commercial director until 2017.

In that year, he became independent and established the creator group "Kujira." Since then, he has directed several commercials for Softbank, JRA, Shiseido, and others. In 2017, his first feature film "Goodbye, Grandpa!" won the Yoshimitsu Morita Memorial Rookie of the Year Award at the Yokohama Film Festival.

He has since directed TV dramas, documentaries, and other visual works. He won the 56th Galaxy Honors for programs recommended in the TV category for "Edogawa Rampo x Hikari Mitsushima: Soroban ga Koi wo Kataru Hanashi" (NHK, 2018), and the Japan Commercial Broadcasters Association Award for Outstanding Performance in TV Drama for "The House on the Slope" (WOWOW, 2019).

Some of his notable works include the TV drama "Time Limit Investigator 2019" (TV Asahi, 2019), "The Night Beyond the Tricornered Window" (2021), which is his first attempt at live-action manga, and "How We Work, How We Live" (2021), a documentary on the people and their work in Japan during the pandemic.



credit

Noriko Eguchi

Kotaro Koizumi Fumika Baba

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Based on the original novel Shuichi Yoshida “Rude to Love” published by Shinchosha

Directed and Screenplay by Yukihiro Morigaki

Screenplay: Sahoko Yamazaki / Ayako Suzuki Music: Taro Iwashiro

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