

## Aki Kaurismäki

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### Robert Bresson—A Wolf

As lonely as Mr. Bresson is in his damned profession, he still isn't totally isolated. He had a brother called Douglas Sirk (or Detlef Sierck) who continually challenged Bresson in the field of melodrama. However deep Bresson wants to hide behind the Catholic term of mercy, he still can't deny that he is a melodrama filmmaker. With his companions—above-mentioned Sirk—and Yasujiro Ozu (who in surface seems to be nearer to Bresson, but let us not be fooled by the surface) he has, in his calm way, continued the tradition of Lubitsch.

Only Mr. Bresson has taken his style so far that there aren't any elements (traditionally and visually) which would connect him to this style of cinema. In fact there might not be any style in any art he would like to be connected with. Here we go back to the beginning; Bresson is a lonely wolf.

Without mercy he denies everything, including life, and I couldn't agree more. Maybe James Agee would have something to say about this but he can't, not in this world. He is already and safely outside of suffering and under mercy.

What I am really trying to say is that Bresson is not only a melodrama director, but also a comedy filmmaker, who could—if needed—easily challenge any Lenny Bruce on the stage. But the man is hiding.

The very same man who wrote that music is not needed in cinema and the next day used one instrumental guitar piece in *Mouchette*. Altogether, I would never have survived in this God-forgotten world without the realistic lies of Mr. Bresson, for which I will always be thankful until I die and thereafter.