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## **Reorienting Ozu** - Jinhee Choi 2018

Considered by many film critics as the master of Japanese Cinema, director Ozu Yasujiro still inspires filmmakers both within and outside of Japan. The Cinema of Ozu presents new perspectives on Ozu's aesthetic sensibility and his influence on global art cinema directors.

## **The Oxford Handbook of Japanese Cinema** - Daisuke Miyao 2014

This book provides a multifaceted single-volume account of Japanese cinema. It addresses productive debates about what Japanese cinema is, where Japanese cinema is, as well as what and where Japanese cinema studies is, at the so-called period of crisis of national boundary under globalization and the so-called period of crisis of cinema under digitalization.

## **Myth and Masculinity in the Japanese Cinema** - Isolde Standish 2013-11-05

This study argues that in Japanese popular cinema the 'tragic hero' narrative is an archetypal plot-structure upon which male genres, such as the war-retro and yakuza films are based. Two central questions in relation to these post-war Japanese film genres and historical consciousness are addressed: What is the relationship between history, myth and memory? And how are individual subjectivities defined in relation to the past? The book examines the role of the 'tragic hero' narrative as a figurative structure through which the Japanese people could interpret the events of World War II and defeat, offering spectators an

avenue of exculpation from a foreign-imposed sense of guilt. Also considered is the fantasy world of the nagare-mono (drifter) or yakuza film. It is suggested that one of the reasons for the great popularity of these films in the 1960s and 1970s lay in their ability to offer men meanings that could help them understand the contradictions between the reality of their everyday experiences and the ideological construction of masculinity.

## Art, Cult and Commerce - Mark Schilling 2019-10-31

From popular genre films to cult avant-garde works, this book is an essential guide to Japan's vibrant cinema culture. It collects two decades of the best of Mark Schilling's film writing for Variety, Japan Times, and other publications. The book offers an in-depth look at hundreds of landmark Japanese movies as well as undeservedly neglected ones. The essays and detailed analyses are interwoven with more than sixty interviews showcasing Japan's most talented directors and stars. This book enables students, teachers, and lovers of Japanese cinema to make new discoveries while learning more about their favorite films. Mark Schilling set off for Japan in 1975 to immerse himself in the culture, learn the language, and haunt the theaters. He has been there ever since. In 1989 he became a regular film reviewer for The Japan Times, and has written on Japanese film for publications including Variety, Screen International, Premier, Newsweek, Wall Street

Journal, Japan Quarterly, Winds, Cinemaya, and Kinema Jumbo.

**The Japanese Cinema Book** - Hideaki Fujiki  
2020-05-28

The Japanese Cinema Book provides a new and comprehensive survey of one of the world's most fascinating and widely admired filmmaking regions. In terms of its historical coverage, broad thematic approach and the significant international range of its authors, it is the largest and most wide-ranging publication of its kind to date. Ranging from renowned directors such as Akira Kurosawa to neglected popular genres such as the film musical and encompassing topics such as ecology, spectatorship, home-movies, colonial history and relations with Hollywood and Europe, The Japanese Cinema Book presents a set of new, and often surprising, perspectives on Japanese film. With its plural range of interdisciplinary perspectives based on the expertise of established and emerging scholars and critics, The Japanese Cinema Book provides a groundbreaking picture of the different ways in which Japanese cinema may be understood as a local, regional, national, transnational and global phenomenon. The book's innovative structure combines general surveys of a particular historical topic or critical approach with various micro-level case studies. It argues there is no single fixed Japanese cinema, but instead a fluid and varied field of Japanese filmmaking cultures that continue to exist in a dynamic relationship with other cinemas, media and regions. The Japanese Cinema Book is divided into seven inter-related sections: · Theories and Approaches · \* Institutions and Industry · \* Film Style · \* Genre · \* Times and Spaces of Representation · \* Social Contexts · \* Flows and Interactions

**The Japanese Cinema Book** - Hideaki Fujiki  
2020-04-02

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Traditions in World Cinema - Linda Badley 2006

The core volume in the Traditions in World Cinema series, this book brings together a colourful and wide-ranging collection of world cinematic traditions - national, regional and global - all of which are in need of introduction, investigation and, in some cases, critical reassessment. Topics include: German expressionism, Italian neorealism, French New Wave, British new wave, Czech new wave, Danish Dogma, post-Communist cinema, Brazilian post-Cinema Novo, new Argentine cinema, pre-revolutionary African traditions, Israeli persecution films, new Iranian cinema, Hindi film songs, Chinese wenyi.

**Media Theory in Japan** - Marc Steinberg  
2017-02-24

Providing an overview of Japanese media theory from the 1910s to the present, this volume introduces English-language readers to Japan's rich body of theoretical and conceptual work on media for the first time. The essays address a wide range of topics, including the work of foundational Japanese thinkers; Japanese theories of mediation and the philosophy of media; the connections between early Japanese

television and consumer culture; and architecture's intersection with communications theory. Tracing the theoretical frameworks and paradigms that stem from Japan's media ecology, the contributors decenter Eurocentric media theory and demonstrate the value of the Japanese context to reassessing the parameters and definition of media theory itself. Taken together, these interdisciplinary essays expand media theory to encompass philosophy, feminist critique, literary theory, marketing discourse, and art; provide a counterbalance to the persisting universalist impulse of media studies; and emphasize the need to consider media theory situationally. Contributors. Yuriko Furuhashi, Aaron Gerow, Mark Hansen, Marilyn Ivy, Takeshi Kadobayashi, Keisuke Kitano, Akihiro Kitada, Thomas Looser, Anne McKnight, Ryoko Misono, Akira Mizuta Lippit, Miryam Sas, Fabian Schäfer, Marc Steinberg, Tomiko Yoda, Alexander Zahlten

**Hollywood Aesthetic** - Todd Berliner 2017  
"Hollywood makes the most widely successful pleasure-giving artworks the world has ever known. The industry operates under the assumption that pleasurable aesthetic experiences, among huge populations, translate into box office success. With that goal in mind, Hollywood has systematized the delivery of aesthetic pleasure, packaging and selling it on a massive scale. In *Hollywood Aesthetic*, Todd Berliner accounts for the chief attraction of Hollywood cinema worldwide: its entertainment value. Analyzing Hollywood in the areas of narrative, style, ideology, and genre, *Hollywood Aesthetic* offers a comprehensive appraisal of the aesthetic design of American commercial cinema."--Publisher's description.

[Theorizing Stupid Media](#) - Aaron Kerner 2019-11-05  
This book explores the stupid as it manifests in media—the cinema, television and streamed content, and videogames. The stupid is theorized not as a pejorative term but to address media that “fails” to conform to established narrative conventions, often surfacing at evolutionary moments. The Transformers franchise is often dismissed as being stupid because its stylistic vernacular privileges kinetic qualities over conventional narration. Similarly, the stupid is often present in genre fails like *Mother!*, or in

instances of narrative dissonance—joyously in *Adventure Time*; more controversially in *Gone Home*— where a story “feels off” It also manifests in “ludonarrative dissonance” when gameplay and narrative seemingly run counter to one another in videogames like *Undertale* and *Bioshock*. This book is addressed to those interested in media that is quirky, spectacle-driven, or generally hard to place—stupid!

**Manufacturing Modern Japanese Literature** - Edward Mack 2010-08-20

Emphasizing how modes of book production, promotion, and consumption shape ideas of literary value, Edward Mack examines the role of Japan's publishing industry in defining modern Japanese literature. In the late nineteenth century and early twentieth, as cultural and economic power consolidated in Tokyo, the city's literary and publishing elites came to dominate the dissemination and preservation of Japanese literature. As Mack explains, they conferred cultural value on particular works by creating prizes and multivolume anthologies that signaled literary merit. One such anthology, the *Complete Works of Contemporary Japanese Literature* (published between 1926 and 1931), provided many readers with their first experience of selected texts designated as modern Japanese literature. The low price of one yen per volume allowed the series to reach hundreds of thousands of readers. An early prize for modern Japanese literature, the annual Akutagawa Prize, first awarded in 1935, became the country's highest-profile literary award. Mack chronicles the history of book production and consumption in Japan, showing how advances in technology, the expansion of a market for literary commodities, and the development of an extensive reading community enabled phenomena such as the *Complete Works of Contemporary Japanese Literature* and the Akutagawa Prize to manufacture the very concept of modern Japanese literature.

*Japanese Horror Cinema* - Jay McRoy 2005  
A much-needed critical introduction to some of the most important Japanese horror films produced over the last fifty years, *Japanese Horror Cinema* provides an insightful examination of the tradition's most significant trends and themes. The book examines the

genre's dominant aesthetic, cultural, political and technological underpinnings, and individual chapters address key topics such as: the debt Japanese horror films owe to various Japanese theatrical and literary traditions; the popular 'avenging spirit' motif; the impact of atomic warfare, rapid industrialisation and apocalyptic rhetoric on Japanese visual culture; the extents to which changes in the economic and social climate inform representations of monstrosity and gender; the influence of recent shifts in audience demographics; and the developing relations (and contestations) between Japanese and 'Western' (Anglo-American and European) horror film tropes and traditions. Extensive coverage of the central thematic concerns and stylistic traits of Japanese horror cinema makes this volume an indispensable text for a myriad of film and cultural studies courses. Features: \* Includes a preface by Christopher Sharrett \* Each chapter covers a fundamental aspect of Japanese horror cinema and is written by an expert in the field \* Case studies include internationally renowned films such as Nakata Hideo's Ringu, Ishii Takashi's Freeze Me and Fukasaku Kinji's Battle Royale \* Appendices feature an interview with maverick filmmaker Miike Takashi and a filmography of Japanese horror films currently available in the UK and US.

### **Research Guide to Japanese Film Studies -**

Abé Markus Nornes 2016-02-02

Michigan Monograph Series in Japanese Studies No. 65 The Research Guide to Japanese Film Studies provides a snapshot of all the archival and bibliographic resources available to students and scholars of Japanese cinema. Among the nations of the world, Japan has enjoyed an impressively lively print culture related to cinema. The first film books and periodicals appeared shortly after the birth of cinema, proliferating wildly in the 1910s with only the slightest pause in the dark days of World War II. The numbers of publications match the enormous scale of film production, but with the lack of support for film studies in Japan, much of it remains as uncharted territory, with few maps to negotiate the maze of material. This book is the first all-embracing guide ever published for approaching the complex archive for Japanese cinema. It lists all the libraries and film archives

in the world with significant collections of film prints, still photographs, archival records, books, and periodicals. It provides a comprehensive, annotated bibliography of the core books and magazines for the field. And it supplies hints for how to find and access materials for any research project. Above and beyond that, Nornes and Gerow's Research Guide to Japanese Film Studies constitutes a comprehensive overview of the impressive dimensions and depth of the print culture surrounding Japanese film, and a guideline for future research in the field. This is an essential book for anyone seriously thinking about Japan and its cinema.

### **Western Japaneseness: Intercultural Translations of Japan in Western Media -**

Frank Jacob 2021-03-02

Our images of non-Western cultures are often based on stereotypes that are replicated over the years. These stereotypes often appear in popular media and are responsible for a pre-set image of otherness. The present book investigates these processes and the media representation of otherness, especially as an artificial construct based on stereotypes and their repetition, in the case of Japan. 'Western Japaneseness' thereby illustrates how the Western image of Japan in popular media is rather a construct that, in a way, replicated itself, instead of a more serious encounter with a foreign and different cultural context. This book will be of great value to students and academics who hold interest in media studies, Japanese studies, and cultural studies. It will also appeal to a broader audience with interests in Japan more generally.

### **Ghost in the Well -**

Michael Crandol 2021-05-20

Ghost in the Well is the first study to provide a full history of the horror genre in Japanese cinema, from the silent era to Classical period movies such as Nakagawa Nobuo's Tokaido Yotsuya kaidan (1959) to the contemporary global popularity of J-horror pictures like the Ring and Ju-on franchises. Michael Crandol draws on a wide range of Japanese language sources, including magazines, posters and interviews with directors such as Kurosawa Kiyoshi, to consider the development of kaiki eiga, the Japanese phrase meaning "weird" or "bizarre" films that most closely corresponds to Western understandings of "horror". He traces

the origins of *kaika eiga* in Japanese kabuki theatre and traditions of the monstrous feminine, showing how these traditional forms were combined with the style and conventions of Hollywood horror to produce an aesthetic that was both transnational and peculiarly Japanese. *Ghost in the Well* sheds new light on one of Japanese cinema's best-known genres, while also serving as a fascinating case study of how popular film genres are re-imagined across cultural divides.

**Routledge Handbook of Japanese Cinema** - Joanne Bernardi 2020-08-09

The Routledge Handbook of Japanese Cinema provides a timely and expansive overview of Japanese cinema today, through cutting-edge scholarship that reflects the hybridity of approaches defining the field. The volume's twenty-one chapters represent work by authors with diverse backgrounds and expertise, recasting traditional questions of authorship, genre, and industry in broad conceptual frameworks such as gender, media theory, archive studies, and neoliberalism. The volume is divided into four parts, each representing an emergent area of inquiry: "Decentering Classical Cinema" "Questions of Industry" "Intermedia as an Approach" "The Object Life of Film" This is the first anthology of Japanese cinema scholarship to span the temporal framework of 200 years, from the vibrant magic lantern culture of the nineteenth century, through to the formation of the film industry in the twentieth century, and culminating in cinema's migration to gaming, surveillance video, and other new media platforms of the twenty-first century. This handbook will prove a useful resource to students and scholars of Japanese studies, film studies, and cultural studies more broadly.

Suzuki Seijun and Postwar Japanese Cinema - William Carroll 2022-07-05

In 1968, Suzuki Seijun—a low-budget genre filmmaker known for movies including *Branded to Kill*, *Tokyo Drifter*, and *Youth of the Beast*—was unceremoniously fired by Nikkatsu Studios. Soon to be known as the "Suzuki Seijun Incident," his dismissal became a cause for leftist student protestors and a burgeoning group of cinephiles to rally around. His films rapidly emerged as central to debates over politics and aesthetics in Japanese cinema.

William Carroll offers a new account of Suzuki's career that highlights the intersections of film theory, film production, cinephile culture, and politics in 1960s Japan. Carroll places Suzuki's work between two factions that claimed him as one of their own after 1968: the New Left and its politicized theoretical practice on one hand, and the apparently apolitical cinephiles and their formalist criticism on the other. He considers how both of these strands of film theory shed light on the distinctive qualities of Suzuki's films, and he explores how both Suzuki's works and unheralded Japanese film theorists offer new ways of understanding world cinema. This book presents both a major reinterpretation of Suzuki's work—which influenced directors such as John Woo, Jim Jarmusch, and Quentin Tarantino—and a new lens on postwar Japanese film culture and industry. *Suzuki Seijun and Postwar Japanese Cinema* also includes a complete production history of Suzuki's filmography along with never-before-discussed information about his unfinished film projects.

*Japanese Horror Culture* - Fernando Gabriel Pagnoni Berns 2021-11-17

This book investigates the philosophical, socio-cultural, and artistic world of Japanese horror through a varied range of case studies, including video games (*Rule of Rose*), manga (*Uzumaki*), and anime (the classic *Devilman*). Film is represented with well-known works such as *Ringu* and overlooked filmmakers like Mari Asato.

*Ends of Cinema* - Richard Grusin 2020-12-29

At the dawn of the digital era in the final decades of the twentieth century, film and media studies scholars grappled with the prospective end of what was deemed cinema: analog celluloid production, darkened public movie theaters, festival culture. The notion of the "end of cinema" had already been broached repeatedly over the course of the twentieth century—from the introduction of sound and color to the advent of television and video—and in *Ends of Cinema*, contributors reinvigorate this debate to contemplate the ends, as well as directions and new beginnings, of cinema in the twenty-first century. In this volume, scholars at the forefront of film and media studies interrogate multiple potential "ends" of cinema: its goals and spaces, its relationship to

postcinema, its racial dynamics and environmental implications, and its theoretical and historical conclusions. Moving beyond the predictable question of digital versus analog, the scholars gathered here rely on critical theory and historical research to consider cinema alongside its media companions: television, the gallery space, digital media, and theatrical environments. *Ends of Cinema* underscores the shared project of film and media studies to open up what seems closed off, and to continually reinvent approaches that seem unresponsive. Contributors: Caetlin Benson-Allott, Georgetown U; James Leo Cahill, U of Toronto; Francesco Casetti, Yale U; Mary Ann Doane, U of California Berkeley; André Gaudreault, U de Montréal; Michael Boyce Gillespie, City College of New York; Mark Paul Meyer, EYE Filmmuseum; Jennifer Lynn Peterson, Woodbury U, Los Angeles; Amy Villarejo, Cornell U.

*The Aesthetics of Shadow* - Daisuke Miyao  
2013-03-04

By exploring the "aesthetics of shadow" in Japanese cinema in the first half of the twentieth century and treating cinematographers and lighting designers as essential collaborators in moviemaking, Daisuke Miyao reinterprets Japanese film history.

*Cinema of Actuality* - Yuriko Furuhashi  
2013-07-26

During the 1960s and early 1970s, Japanese avant-garde filmmakers intensely explored the shifting role of the image in political activism and media events. Known as the "season of politics," the era was filled with widely covered dramatic events from hijackings and hostage crises to student protests. This season of politics was, Yuriko Furuhashi argues, the season of image politics. Well-known directors, including Oshima Nagisa, Matsumoto Toshio, Wakamatsu Kōji, and Adachi Masao, appropriated the sensationalized media coverage of current events, turning news stories into material for timely critique and intermedial experimentation. *Cinema of Actuality* analyzes Japanese avant-garde filmmakers' struggle to radicalize cinema in light of the intensifying politics of spectacle and a rapidly changing media environment, one that was increasingly dominated by television. Furuhashi demonstrates how avant-garde filmmaking intersected with media history, and

how sophisticated debates about film theory emerged out of dialogues with photography, television, and other visual arts.

***Eastern Approaches to Western Film*** - Stephen Teo 2019-07-11

*Eastern Approaches to Western Film: Asian Aesthetics and Reception in Cinema* offers a renewed critical outlook on Western classic film directly from the pantheon of European and American masters, including Alfred Hitchcock, George Lucas, Robert Bresson, Carl Dreyer, Jean-Pierre Melville, John Ford, Leo McCarey, Sam Peckinpah, and Orson Welles. The book contributes an "Eastern Approach" into the critical studies of Western films by reappraising selected films of these masters, matching and comparing their visions, themes, and ideas with the philosophical and paradigmatic principles of the East. It traces Eastern inscriptions and signs embedded within these films as well as their social lifestyle values and other concepts that are also inherently Eastern. As such, the book represents an effort to reformulate established discourses on Western cinema that are overwhelmingly Eurocentric. Although it seeks to inject an alternative perspective, the ultimate aim is to reach a balance of East and West. By focusing on Eastern aesthetic and philosophical influences in Western films, the book suggests that there is a much more thorough integration of East and West than previously thought or imagined.

*The End of Japanese Cinema* - Alexander Zahlten  
2017

In *The End of Japanese Cinema* Alexander Zahlten traces the evolution of a new form of holistic media studies--media ecology--through historical overview and analysis of Japanese film and industry from the 1960s to the 2000s.

*Visions of Japanese Modernity* - Aaron Andrew Gerow 2010

In this study, Aaron Gerow focuses on the early period in which the institutional and narrational structure of Japanese cinema was in flux, arguing that the transnational intertext is less important than the power-laden operations by which the meaning of cinema itself was discursively defined. Both progressive critics of the 'pure film' movement and the more conservative Japanese cultural bureaucrats demanded a unitary text that suppressed the

hybrid and unpredictable meanings attendant on early Japanese cinema's informal exhibition contexts. Gerow points out the irony that the progressive and individualist pure film movement critics worked in concert with the Japanese state to undo the 'theft' of Japanese cinema, proposing to replace representations of Japan in Western films by exporting a Japanese cinema 'reformed' to emulate the international norm.

*What Is Japanese Cinema?* - Yomota Inuhiko  
2019-04-16

What might Godzilla and Kurosawa have in common? What, if anything, links Ozu's sparse portraits of domestic life and the colorful worlds of anime? In *What Is Japanese Cinema?* Yomota Inuhiko provides a concise and lively history of Japanese film that shows how cinema tells the story of Japan's modern age. Discussing popular works alongside auteurist masterpieces, Yomota considers films in light of both Japanese cultural particularities and cinema as a worldwide art form. He covers the history of Japanese film from the silent era to the rise of J-Horror in its historical, technological, and global contexts. Yomota shows how Japanese film has been shaped by traditional art forms such as kabuki theater as well as foreign influences spanning Hollywood and Italian neorealism. Along the way, he considers the first golden age of Japanese film; colonial filmmaking in Korea, Manchuria, and Taiwan; the impact of World War II and the U.S. occupation; the Japanese film industry's rise to international prominence during the 1950s and 1960s; and the challenges and technological shifts of recent decades. Alongside a larger thematic discussion of what defines and characterizes Japanese film, Yomota provides insightful readings of canonical directors including Kurosawa, Ozu, Suzuki, and Miyazaki as well as genre movies, documentaries, indie film, and pornography. An incisive and opinionated history, *What Is Japanese Cinema?* is essential reading for admirers and students of Japan's contributions to the world of film.

**A Dictionary of Film Studies** - Annette Kuhn  
2020-04-28

A Dictionary of Film Studies covers all aspects of its discipline as it is currently taught at undergraduate level. Offering exhaustive and

authoritative coverage, this A-Z is written by experts in the field, and covers terms, concepts, debates, and movements in film theory and criticism; national, international, and transnational cinemas; film history, movements, and genres; film industry organizations and practices; and key technical terms and concepts. Since its first publication in 2012, the dictionary has been updated to incorporate over 40 new entries, including computer games and film, disability, ecocinema, identity, portmanteau film, Practice as Research, and film in Vietnam. Moreover, numerous revisions have been made to existing entries to account for developments in the discipline, and changes to film institutions more generally. Indices of films and filmmakers mentioned in the text are included for easy access to relevant entries. The dictionary also has 13 feature articles on popular topics and terms, revised and informative bibliographies for most entries, and more than 100 web links to supplement the text.

**A Companion to Japanese Cinema** - David Desser  
2022-03-09

Go beyond Kurosawa and discover an up-to-date and rigorous examination of historical and modern Japanese cinema. In *A Companion to Japanese Cinema*, distinguished cinematic researcher David Desser delivers insightful new material on a fascinating subject, ranging from the introduction and exploration of under-appreciated directors, like Uchida Tomu and Yoshimura Kozaburo, to an appreciation of the Golden Age of Japanese cinema from the point of view of little-known stars and genres of the 1950s. This Companion includes new resources that deal in-depth with the issue of gender in Japanese cinema, including a sustained analysis of Kawase Naomi, arguably the most important female director in Japanese film history. Readers will appreciate the astute material on the connections and relationships that tie together Japanese television and cinema, with implications for understanding the modern state of Japanese film. The Companion concludes with a discussion of the Japanese media's response to the 3/11 earthquake and tsunami that devastated the nation. The book also includes: A thorough introduction to the History, Ideology, and Aesthetics of Japanese cinema, including discussions of Kyoto as the cinematic center of

Japan and the Pure Film Movement and modern Japanese film style An exploration of the background to the famous story of Taki no Shiraito and the significant and underappreciated contributions of directors Uchida Tomu, as well as Yoshimura Kozaburo A rigorous comparison of old and new Japanese cinema, including treatments of Ainu in documentary films and modernity in film exhibition Practical discussions of intermediality, including treatments of scriptwriting in the 1930s and the influence of film on Japanese television Perfect for upper-level undergraduate and graduate students studying Japanese and Asian cinema, A Companion to Japanese Cinema is a must-read reference for anyone seeking an insightful and contemporary discussion of modern scholarship in Japanese cinema in the 20th and 21st centuries.

**The History of Cinema** - Geoffrey Nowell-Smith 2017

Geoffrey Nowell-Smith defines the field of cinema, and explores its fascinating history within the cultural and aesthetic sphere. Considering the influences of the other art forms from which it arose, he looks at how technological advances have opened up new horizons for the cinema industry.

**Dialectics without Synthesis** - Naoki Yamamoto 2020-08-25

Dialectics without Synthesis explores Japan's active but previously unrecognized participation in the global circulation of film theory during the first half of the twentieth century. Examining a variety of Japanese theorists working in the fields of film, literature, avant-garde art, Marxism, and philosophy, Naoki Yamamoto offers a new approach to cinematic realism as culturally conditioned articulations of the shifting relationship of film to the experience of modernity. In this study, long-held oppositions between realism and modernism, universalism and particularism, and most notably, the West and the non-West are challenged through a radical reconfiguration of the geopolitics of knowledge production and consumption.

**Tracing Pathways** □□ - Diego Cucinelli 2021-03-20

This volume collects contributions written by eight authors interested in different research areas in East Asian Studies. Divided into a

Japanese and a Chinese section, it explores topics ranging from East Asian literatures to contact linguistics and sociology. The Japanese section contains four essays about contemporary Japanese cinema and different aspects of Japanese modern and contemporary literature (i.e. the literary motif of kame naku, 'crying turtle', yuri manga, and tenkō bungaku, the 'literature of conversion'). The Chinese section concerns two main macro-topics: on the one hand, it focuses on issues related to cultural contacts between Italy and China; on the other hand, it deals with Chinese migration to Italy, highlighting socio-historical aspects and cultural production.

**The End of Japanese Cinema** - Alexander Zahlten 2017-09-15

In The End of Japanese Cinema Alexander Zahlten moves film theory beyond the confines of film itself, attending to the emergence of new kinds of aesthetics, politics, temporalities, and understandings of film and media. He traces the evolution of a new media ecology through deep historical analyses of the Japanese film industry from the 1960s to the 2000s. Zahlten focuses on three popular industrial genres: Pink Film (independently distributed softcore pornographic films), Kadokawa (big-budget productions as part of a transmedia strategy), and V-Cinema (direct-to-video films). He examines the conditions of these films' production to demonstrate how the media industry itself becomes part of the politics of the media text and to highlight the complex negotiation between media and politics, culture, and identity in Japan. Zahlten points to a different history of film, one in which a once-powerful film industry transformed into becoming only one component within a complex media-mix ecology. In so doing, Zahlten opens new paths for uncovering similar broad processes in other large media societies. A Study of the Weatherhead East Asian Institute, Columbia University

**Japan, 1972** - Yoshikuni Igarashi 2021-05-04

By the early 1970s, Japan had become an affluent consumer society, riding a growing economy to widely shared prosperity. In the aftermath of the fiery political activism of 1968, the country settled down to the realization that consumer culture had taken a firm grip on

Japanese society. Japan, 1972 takes an early-seventies year as a vantage point for understanding how Japanese society came to terms with cultural change. Yoshikuni Igarashi examines a broad selection of popular film, television, manga, and other media in order to analyze the ways Japanese culture grappled with this economic shift. He exposes the political underpinnings of mass culture and investigates deeper anxieties over questions of agency and masculinity. Igarashi underscores how the male-dominated culture industry strove to defend masculine identity by looking for an escape from the high-growth economy. He reads a range of cultural works that reveal perceptions of imperiled Japanese masculinity through depictions of heroes' doomed struggles against what were seen as the stifling and feminizing effects of consumerism. Ranging from manga travelogues to war stories, yakuza films to New Left radicalism, Japan, 1972 sheds new light on a period of profound socioeconomic change and the counternarratives of masculinity that emerged to manage it.

*Anime* - Rayna Denison 2015-10-22

*Anime: A Critical Introduction* maps the genres that have thrived within Japanese animation culture, and shows how a wide range of commentators have made sense of anime through discussions of its generic landscape. From the battling robots that define the mecha genre through to Studio Ghibli's dominant genre-brand of plucky shojo (young girl) characters, this book charts the rise of anime as a globally significant category of animation. It further thinks through the differences between anime's local and global genres: from the less-considered niches like *nichijo-kei* (everyday style anime) through to the global popularity of science fiction anime, this book tackles the tensions between the markets and audiences for anime texts. Anime is consequently understood in this book as a complex cultural phenomenon: not simply a "genre," but as an always shifting and changing set of texts. Its inherent changeability makes anime an ideal contender for global dissemination, as it can be easily re-edited, translated and then newly understood as it moves through the world's animation markets. As such, *Anime: A Critical Introduction* explores anime through a range of debates that have

emerged around its key film texts, through discussions of animation and violence, through debates about the cyborg and through the differences between local and global understandings of anime products. *Anime: A Critical Introduction* uses these debates to frame a different kind of understanding of anime, one rooted in contexts, rather than just texts. In this way, *Anime: A Critical Introduction* works to create a space in which we can rethink the meanings of anime as it travels around the world.

*Behind the Pink Curtain* - Jasper Sharp 2008

Takes the reader on a wild joy ride deep into the hinterlands of Japanese culture, society and radical politics by way of the weird and wonderful world of the country's distinctive sex film movements. Focusing on one of the most notorious secrets of Japanese filmmaking, the erotic Pink Film (or pinku eiga) genre, *Behind the Pink Curtain* features numerous interviews with leading figures in the field and offers an exhaustive, yet colourful, trawl through Japan's most vibrant and prolific film sector.

*Japanese Cinema* - Alastair Phillips 2007-12-18

*Japanese Cinema* includes twenty-four chapters on key films of Japanese cinema, from the silent era to the present day, providing a comprehensive introduction to Japanese cinema history and Japanese culture and society. Studying a range of important films, from *Late Spring*, *Seven Samurai* and *In the Realm of the Senses* to *Godzilla*, *Hana-Bi* and *Ring*, the collection includes discussion of all the major directors of Japanese cinema including Ozu, Mizoguchi, Kurosawa, Oshima, Suzuki, Kitano and Miyazaki. Each chapter discusses the film in relation to aesthetic, industrial or critical issues and ends with a complete filmography for each director. The book also includes a full glossary of terms and a comprehensive bibliography of readings on Japanese cinema. Bringing together leading international scholars and showcasing pioneering new research, this book is essential reading for all students and general readers interested in one of the world's most important film industries.

**Japanese Animation in Asia** - Marco Pellitteri 2021-09-29

Anime is a quintessentially Japanese form of animation consisting of both hand drawn and

computer-generated imagery, and is often characterised by colourful graphics, vibrant characters, and fantastical themes. As an increasingly globalising expression of popular art and entertainment, and distributed through cinema, television, and over the internet, anime series and films have an enormous following, not only in Japan but also in Asia. This book provides a comprehensive survey of the historical development, industrial structure, and technical features of Japanese animation and of the overall dynamics of its globalisation in key contexts of the Asian region. Specific chapters cover anime's production logics, its features as an 'emotion industry', and the involvement of a range of Asian countries in the production, consumption, and cultural impact of Japanese animation.

**Animated Encounters** - Daisy Yan Du

2019-02-28

China's role in the history of world animation has been trivialized or largely forgotten. In *Animated Encounters* Daisy Yan Du addresses this omission in her study of Chinese animation and its engagement with international forces during its formative period, the 1940s-1970s. She introduces readers to transnational movements in early Chinese animation, tracing the involvement of Japanese, Soviet, American, Taiwanese, and China's ethnic minorities, at socio-historical or representational levels, in animated filmmaking in China. Du argues that Chinese animation was international almost from its inception and that such border-crossing exchanges helped make it "Chinese" and subsequently transform the history of world animation. She highlights animated encounters and entanglements to provide an alternative to current studies of the subject characterized by a preoccupation with essentialist ideas of "Chineseness" and further questions the long-held belief that the forty-year-period in question was a time of cultural isolationism for China due to constant wars and revolutions. China's socialist era, known for the pervasiveness of its political propaganda and suppression of the arts, unexpectedly witnessed a golden age of animation. Socialist collectivism, reinforced by totalitarian politics and centralized state control, allowed Chinese animation to prosper and flourish artistically. In addition, the double

marginality of animation—a minor art form for children—coupled with its disarming qualities and intrinsic malleability and mobility, granted animators and producers the double power to play with politics and transgress ideological and geographical borders while surviving censorship, both at home and abroad. A captivating and enlightening history, *Animated Encounters* will attract scholars and students of world film and animation studies, children's culture, and modern Chinese history.

*A Page of Madness* - Aaron Gerow 2008

Kinugasa Teinosuke's 1926 film *A Page of Madness* (Kurutta ichipeiji) is celebrated as one of the masterpieces of silent cinema. It was an independently produced, experimental, avant-garde work from Japan whose brilliant use of cinematic technique was equal to if not superior to that of contemporary European cinema. Those studying Japan, focusing on the central involvement of such writers as Yokomitsu Riichi and the Nobel Prize winner Kawabata Yasunari, have seen it as a pillar of the close relationship in the Taisho era between film and artistic modernism, as well as a marker of the uniqueness of prewar Japanese film culture. But is this film really what it seems to be? Aaron Gerow brings meticulous research to the film's production, distribution, exhibition, and reception and closely analyzes the film's shooting script and shooting notes, which were recently made available. He draws a new picture of this complex work, revealing a film divided between experiment and convention, modernism and melodrama, the image and the word, cinema and literature, conflicts that play out in the story and structure of the film and its context. *A Page of Madness*, a film fundamentally about differing perceptions and conflicting worlds, was received at the time in different versions and with varying interpretations, and ironically, the film that exists today is not in fact the one originally released. Including a detailed analysis of the film and translations of contemporary reviews and shooting notes for scenes missing from the current print, Gerow's book offers provocative insight into the fascinating film *A Page of Madness* was—and still is—and into the struggles over this work that tried to articulate the place of cinema in Japanese society and modernity.

Eros Plus Massacre - David Desser 1988

The decade of the 1960s encompassed a "New Wave" of films whose makers were rebels, challenging cinematic traditions and the culture at large. The films of the New Wave in Japan have, until now, been largely overlooked. *Eros plus Massacre* (taking its title from a 1969 Yoshida Yoshishige film) is the first major study devoted to the examination and explanation of Japanese New Wave film. Desser organizes his volume around the defining motifs of the New Wave. Chapters examine in depth such themes as youth, identity, sexuality, and women, as they are revealed in the Japanese film of the sixties. Desser's research in Japanese film archives, his interviews with major figures of the movement, and his keen insight into Japanese culture combine to offer a solid and balanced analysis of films by Oshima, Shinoda, Imamura, Yoshida, Suzuki, and others.

The Process Genre - Salomé Aguilera Skvirsky  
2020-03-20

From IKEA assembly guides and “hands and

pan” cooking videos on social media to Mister Rogers's classic factory tours, representations of the step-by-step fabrication of objects and food are ubiquitous in popular media. In *The Process Genre* Salomé Aguilera Skvirsky introduces and theorizes the process genre—a heretofore unacknowledged and untheorized transmedial genre characterized by its representation of chronologically ordered steps in which some form of labor results in a finished product. Originating in the fifteenth century with machine drawings, and now including everything from cookbooks to instructional videos and art cinema, the process genre achieves its most powerful affective and ideological results in film. By visualizing technique and absorbing viewers into the actions of social actors and machines, industrial, educational, ethnographic, and other process films stake out diverse ideological positions on the meaning of labor and on a society's level of technological development. In systematically theorizing a genre familiar to anyone with access to a screen, Skvirsky opens up new possibilities for film theory.