

# Free reading A hundred years of japanese film a concise history with a selective guide to dvds and videos Copy

Reading a Japanese Film A Hundred Years of Japanese Film Japanese Films The Japanese Film A New History of Japanese Cinema Word and Image in Japanese Cinema Japanese Film A Hundred Years of Japanese Film Research Guide to Japanese Film Studies To the Distant Observer The Crisis of Identity in Contemporary Japanese Film Archetypes in Japanese Film Japanese Classical Theater in Films Contemporary Japanese Film The Japanese Film A Companion to Japanese Cinema The Japanese Film The Japanese Movie The Japanese Cinema Book Routledge Handbook of Japanese Cinema Cinema East The Japanese Period Film Japanese Film Directors Japanese Mythology in Film The Imperial Screen The Attractive Empire Japanese Cinema Re-Viewing the Past The Cinema of Japan & Korea Japanese Film and the Floating Mind A Critical Handbook of Japanese Film Directors A Page of Madness My Life as a Filmmaker Seven Samurai MR SMITH GOES TO TOKYO Nippon Modern Kurosawa Japanese Cinema in the Digital Age Japanese Cinema The Japanese Movie

## Reading a Japanese Film

2005-11-30

reading a japanese film written by a pioneer of japanese film studies in the united states provides viewers new to japanese cinema with the necessary tools to construct a deeper understanding of some of the most critically acclaimed and thoroughly entertaining films ever made in her introduction keiko mcdonald presents a historical overview and outlines a unified approach to film analysis sixteen readings of films currently available on dvd with english subtitles put theory into practice as she considers a wide range of work from familiar classics by ozu and kurosawa to the films of a younger generation of directors

## *A Hundred Years of Japanese Film*

2005-05-27

richie offers movie buffs and serious film students a lively comprehensive overview of japanese cinema from the end of the 19th century to the present updated dvd and vhs listings feature new releases classic films and reviews

## Japanese Films

1990

tracing the development of the japanese cinema from 1896 when the first kinetoscope was imported through the golden ages of film in japan up to today this work reveals the once flourishing film industry and the continuing unique art of the japanese film now back in print with updated sections major revaluations a comprehensive international bibliography and an exceptional collection of 168 stills ranging over eight decades this book remains the unchallenged reference for all who seek a broad understanding of the aesthetic historical and economic elements of motion pictures from japan

## *The Japanese Film*

2018-06-05

in a new history of japanese cinema iselde standish focuses on the historical development of japanese film she details an industry and an art form shaped by the competing and merging forces of traditional culture and of economic and technological innovation adopting a thematic exploratory approach standish links the concept of japanese cinema as a system of communication with some of the central discourses of the twentieth century modernism nationalism humanism resistance and gender after an introduction outlining the earliest years of cinema in japan standish demonstrates cinema s symbolic position in japanese society in the 1930s as both a metaphor and a motor of modernity moving into the late thirties and early forties standish analyses cinema s relationship with the state focusing in particular on the war and occupation periods the book s coverage of the post occupation period looks at romance films in particular avant garde directors came to the fore during the 1960s and early seventies and their work is discussed in depth the book concludes with an investigation of genre and gender in mainstream films of recent years in grappling with japanese film history and criticism most western commentators have concentrated on offering interpretations of what have come to be considered classic films a new history of japanese cinema takes a genuinely innovative approach to the subject and should prove an essential resource for many years to come

2023-01-03

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and confidence

## *A New History of Japanese Cinema*

2006-05-08

word and image in japanese cinema examines the complex relationship between the temporal order of linguistic narrative and the spatiality of visual spectacle a dynamic that has played an important role in much of japanese film the tension between the controlling order of words and the liberating fragmentation of images has been an important force that has shaped modern culture in japan and that has also determined the evolution of its cinema in exploring the rift between word and image the essays in this volume clarify the cultural imperatives that japanese cinema reflects as well as the ways in which the dialectic of word and image has informed the understanding and critical reception of japanese cinema in the west

## *Word and Image in Japanese Cinema*

2001

in this book donald richie offers an insider s look at the achievements of japanese filmmakers he begins in the late 1800 when the incipient industry took its inspiration from the traditional stories of kabuki and noh theater and finishes with the latest award winning dramas showcased at cannes in between richie explores the roots and uniqueness of japan s contribution to world cinema illuminates the careers of japan s rising stars and celebrated directors and offers a fascinating view of the strategies and politics of the movie studios themselves a selective guide in part two provides capsule reviews of the major japanese films available in vhs and dvd formats as well as those televised on standard and cable channels

## *Japanese Film*

1996

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 comprehensive 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 full 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 norne 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

## *A Hundred Years of Japanese Film*

2001

this study from a variety of analytical approaches examines ways in which contemporary japanese film presents a critical engagement with japan s project of modernity to demonstrate the crisis in conceptions of identity the work discusses gender the family travel the everyday as horror and ways in which animated films can offer an ideal space in which an ideal conception of identity

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may emerge and thrive it presents close theoretically informed textual analyses of the thematic issues contemporary japanese films raise through a wide range of genres from comedy family drama and animation to science fiction and horror by directors such as kurosawa kiyoshi morita yoshimitsu miike takashi oshii mamoru kon satoshi and miyazaki hayao in language that is accessible but precise

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

2009-01-09

this study examines the significance of the archetypal heroes and heroines of japanese cinema and traces both their prior development in literature drama and folklore and their subsequent variations in popular culture

## **To the Distant Observer**

1979-01-01

noh kabuki and bunraku are the three distinct genres of classical theater that have made japan s dramatic art unique the audience steeped in these traditional theatrical forms sees many aspects of stage conventions in japanese cinema this intimacy makes the aesthetic intellectual experience of films more enriching japanese classical theater in films aims at heightening such awareness in the west the awareness of the influence that these three major dramatic genres have had on japan s cinematic tradition using an eclectic critical framework a solid combination of historical and cultural approaches reinforced with formalist and auteurist perspectives keiko i mcdonald undertakes this much needed ambitious task

## **The Crisis of Identity in Contemporary Japanese Film**

2008

this comprehensive look at japanese cinema in the 1990s includes nearly four hundred reviews of individual films and a dozen interviews and profiles of leading directors and producers interpretive essays provide an overview of some of the key issues and themes of the decade and provide background and context for the treatment of individual films and artists in mark schilling s view japanese film is presently in a period of creative ferment with a lively independent sector challenging the conventions of the industry mainstream younger filmmakers are rejecting the stale formulas that have long characterized major studio releases reaching out to new influences from other media television comics music videos and even computer games and from both the west and other asian cultures in the process they are creating fresh and exciting films that range from the meditative to the manic offering hope that japanese film will not only survive but thrive as it enters the new millennium

## **Archetypes in Japanese Film**

1989

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

## Japanese Classical Theater in Films

1994

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

## **Contemporary Japanese Film**

1999-11-01

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 decentring 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

## *The Japanese Film*

1982

this study examines the history of the japanese period film and proposes that a powerful relationship exists between the past and present in japan s narrative tradition the first section of the book analyzes the form and function of the japanese period film describing the unique iconography and characteristics of films set in the past the author also examines how the period film has allowed japanese filmmakers to circumvent government censorship by serving as a rhetorical device with which they can explore contemporary concerns through a criticism of the past the final section of the book contains chapters that focus on the narrative in japanese epic religion theater and modern popular literature a complete filmography and bibliography are included

## *A Companion to Japanese Cinema*

2022-04-22

taking ten filmmakers such as oshima and kurosawa and following their caree chronologically has resulted in a history of japanese film as well as a stud of each master

## **The Japanese Film**

1976

a cyborg detective hunts for a malfunctioning sex doll that turns itself into a killing machine a heian era taoist slays evil spirits with magic spells from yin yang philosophy a young mortician carefully prepares bodies for their journey to the afterlife a teenage girl drinks a cup of life giving sake not knowing its irreversible transformative power these are scenes from the visually enticing spiritually eclectic media of japanese movies and anime the narratives of courageous heroes and heroines and the myths and legends of deities and their abodes are not just recurring motifs of the cinematic fantasy world they are pop culture s representations of sacred subtexts in japan japanese mythology in film takes a semiotic approach to uncovering such religious and folkloric tropes and subtexts embedded in popular japanese movies and anime part i introduces film semiotics with plain definitions of terminology through familiar cinematic examples it emphasizes the myth making nature of modern day film and argues that semiotics can be used as a theoretical tool for reading film part ii presents case studies of eight popular japanese films as models of semiotic analysis while discussing each film s use of common mythological motifs such as death and rebirth its case study also unveils more covert cultural signifiers and folktale motifs including jizo a savior of sentient beings and kori bewitching foxes and raccoon dogs hidden in the japanese filmic text

## *The Japanese Movie*

1966

from the late 1920s through world war ii film became a crucial tool in the state of japan detailing the way japanese directors scriptwriters company officials and bureaucrats colluded to produce films that supported the war effort imperial screen is a highly readable account of the realities of cultural life in wartime japan high s treatment of the japanese film world as a microcosm of the entire sphere of japanese wartime culture demonstrates what happens when conscientious artists and intellectuals become enmeshed in a totalitarian regime this english language edition is revised and expanded from the original japanese edition

## The Japanese Cinema Book

2020-04-02

because imperialism has had such an appalling ideological reputation we've lost sight of its excitement the breathless anticipation of adventures in far off lands the attractive empire is a tour de force of enthralling historical scholarship that puts the appeal and seductions of imperialism on display without underestimating its ugly consequences like its chosen subject the book covers an astonishing array of texts events people and issues the clarity and vividness of the writing make it work effortlessly baskett's organizational skills narrative and rhetoric deftly orchestrate a complex subject darrell william davis university of new south wales michael baskett removes imperial japanese film from its solitary confinement and commandingly analyzes how it functioned internationally he commits a depth of research rarely found in english language studies of japanese cinema and his mastery of the primary and secondary sources from beyond japan's borders distinctly set his book apart from previous scholarship on the subject not only is this a work that historians and film scholars will appreciate but also one that i look forward to assigning to undergraduates barak kushner cambridge university japanese film crews were shooting feature length movies in china nearly three decades before akira kurosawa's *Rashomon* 1950 reputedly put japan on the international film map although few would readily associate japan's film industry with either imperialism or the domination of world markets the country's film culture developed in lock step with its empire which at its peak in 1943 included territories from the aleutians to australia and from midway island to india with each military victory japanese film culture's sphere of influence expanded deeper into asia first clashing with and ultimately replacing hollywood as the main source of news education and entertainment for millions the attractive empire is the first comprehensive examination of the attitudes ideals and myths of japanese imperialism as represented in its film culture in this stimulating new study michael baskett traces the development of japanese film culture from its unapologetically colonial roots in taiwan and korea to less obvious manifestations of empire such as the semicolonial markets of manchuria and shanghai and occupied territories in southeast asia drawing on a wide range of previously untapped primary sources from public and private archives across asia europe and the united states baskett provides close readings of individual films and trenchant analyses of japanese assumptions about asian ethnic and cultural differences finally he highlights the place of empire in the struggle at legislative distribution and exhibition levels to wrest the hearts and minds of asian film audiences from hollywood in the 1930s as well as in japan's attempts to maintain that hegemony during its alliance with nazi germany and fascist italy

## *Routledge Handbook of Japanese Cinema*

2020-08-09

donald richie whose earlier works have done so much to introduce japanese cinema to the west has here written the first introduction to japanese film written in a highly accessible style this up to date history offers a study of those qualities which make a film distinctly japanese it will be an invaluable resource to students of film appreciation as well as to readers with an interest in japan

## *Cinema East*

1983

re-viewing the past the uses of history in the cinema of imperial japan analyzes the complicated relationship between history films audiences reviewers and censors in japan for the critically important years from 1925-1945 first contextualizing the history of the popular bakumatsu period 1853-1868 the moment of japan's emergence as a modern nation sean o'reilly paves the way for a reinterpretation of japanese pre and postwar cinema setting a film in the bakumatsu period offered cultural breathing room to both filmmakers and viewers offering a cinematic space where apolitical entertainment and now forbidden themes like romance still reigned some filmmakers and viewers even conceived of these films as being a form of resistance against japan's growing

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militarism as comparisons between the popularity of such films versus that of state sponsored propaganda films show audiences responded enthusiastically to these glimmers of resistance o reilly argues that we should turn our attention to the much more popular films of the time that were major hits with audiences in order to understand what resonated with wartime spectators and to speculate about why this might have been the case including clips of these rare films a so far neglected area of japanese film history is now firmly situated in context to offer a thought provoking multidisciplinary approach

## The Japanese Period Film

2015-03-26

the cinema of japan and korea is the fourth volume in the new 24 frames series of studies of national and regional cinema and focuses on the continuing vibrancy of japanese and korean film the 24 concise and informative essays each approach an individual film or documentary together offering a unique introduction to the cinematic output of the two countries with a range that spans from silent cinema to the present day from films that have achieved classic status to underground masterpieces the book provides an insight into the breadth of the japanese and korean cinematic landscapes among the directors covered are akira kurosawa takeshi kitano kim ki duk kenji mizoguchi kinji fukusaku kim ki young nagisa oshima and takashi miike included are in depth studies of films such as battle royale killer butterfly audition violent cop in the realm of the senses tetsuo 2 body hammer teenage hooker becomes a killing machine stray dog a page of madness and godzilla

## Japanese Film Directors

1985

japanese film is enduringly fascinating challenging and rewarding this book provides a cultural historical and philosophical study of japanese film from the silent era to the present day focusing on its expansive consciousness the author examines masterpieces by ozu mizoguchi oshima and many other directors discussing their influence on the japanese culture of esoteric zen buddhism and relating them to recent neuroscientific theories of brain trauma

## Japanese Mythology in Film

2015-04-09

for film lovers and scholars an essential resource and reference guide

## The Imperial Screen

2003

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

## The Attractive Empire

2008-03-19

a riveting autobiography of yamamoto satsuo 1910-83 one of the most important and critically acclaimed postwar japanese film directors

## Japanese Cinema

1990

in the film seven samurai 1954 a whole society is on the verge of irrevocable change many people consider this film a major achievement in japanese cinema an epic that evokes the cultural upheaval brought on by the collapse of japanese militarism in the 16th century echoing the sweeping changes occurring in the aftermath of the american occupation the plot is deceptively simple a village of farmers is beset by a horde of bandits and in desperation the village hires itinerant samurai to protect their crops and their village in the end the samurai see off the bandits together the samurai reflect the ideals and values of a noble class near the point of extinction the film may be a technical masterpiece and despite its movement and violence it appears to be a lament for a lost nobility in this book mellen contextualizes seven samurai marking its place in japanese cinema and in director akira kurosawa's career mellen explores the film's roots in mediaeval history and the film's visual language

## Re-Viewing the Past

2018-08-23

nippon modern is the first intensive study of japanese cinema in the 1920s and 1930s a period in which the country's film industry was at its most prolific and a time when cinema played a singular role in shaping japanese modernity during the interwar period the signs of modernity were ubiquitous in japan's urban architecture literature fashion advertising popular music and cinema the reconstruction of tokyo following the disastrous earthquake of 1923 highlighted the extent of this cultural transformation and the film industry embraced the reconfigured space as an expression of the modern shochiku kamata film studios 1920-1936 the focus of this study was the only studio that continued filmmaking in tokyo following the city's complete destruction mitsuyo wada marciano points to the influence of the new urban culture in shochiku's interwar films acclaimed as modan na eiga or modern films by and for japanese wada marciano's thought provoking examinations illustrate the reciprocal relationship between cinema and japan's vernacular modernity what japanese modernity actually meant to japanese her thorough and thoughtful analyses of dozens of films within the cultural contexts of japan contribute to the current inquiry into non-western vernacular modernities

## ***The Cinema of Japan & Korea***

2004

this work will become not only the newly definitive study of kurosawa but will redefine the field of japanese cinema studies particularly as the field exists in the west

## ***Japanese Film and the Floating Mind***

2016-05-31

digital technology has transformed cinema's production distribution and consumption patterns and pushed contemporary cinema toward increasingly global markets in the case of japanese cinema a once moribund industry has been revitalized as regional genres such as anime and japanese horror now challenge hollywood's preeminence in global cinema in her rigorous investigations of j horror personal documentary anime and ethnic cinema mitsuyo wada marciano deliberates on the role of the transnational in bringing to the mainstream what were formerly marginal b movie genres she argues persuasively that convergence culture which these films represent constitutes japan's response to the variegated flows of global economics and culture with its timely analysis of new modes of production emerging from the struggles of japanese filmmakers and animators to finance and market their work in a post studio era this book holds critical implications for the future of other national cinemas fighting to remain viable in a global marketplace as academics in film and media studies prepare a wholesale shift toward a transnational perspective of film wada marciano cautions against jettisoning the entire national cinema paradigm discussing the technological advances and the new cinematic flows of consumption she demonstrates that while contemporary japanese film on the one hand expresses the transnational as an object of desire i e a form of total cosmopolitanism on the other hand that desire is indeed inseparable from japan's national identity drawing on a substantial number of interviews with auteur directors such as kore eda hirokazu kurosawa kiyoshi and kawase naomi and incisive analysis of select film texts this compelling original work challenges the presumption that hollywood is the only authentically global cinema

## **A Critical Handbook of Japanese Film Directors**

2013-02-10

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

## ***A Page of Madness***

2008

## ***My Life as a Filmmaker***

2017-01-03

## **Seven Samurai**

2019-07-25

## **MR SMITH GOES TO TOKYO**

1992-09-17

## ***Nippon Modern***

2008-01-01

## **Kurosawa**

2000

## **Japanese Cinema in the Digital Age**

2012-05-31

## **Japanese Cinema**

2007-12-18

The Japanese Movie

1982

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