Picturing Japaneseness

Monumental Style,



Japanese Film



Darrell William Davis

<u>Picturing Japaneseness Monumental Style National</u> <u>Identity Japanese Film</u>

John Berra

Picturing Japaneseness Monumental Style National Identity Japanese Film:

Picturing Japaneseness Darrell William Davis, 1996 Explores the role of 1930s Japanese cinema in the construction of a national identity and in the larger context of Japan s encounter and struggle with the West and modernity Davis lends a new perspective to such celebrated films as Gate of Hell Kagemusha and Ran **Picturing Japaneseness: Monumental Style** and National Identity in Prewar Japanese Film Darrell William Davis,1990 Picturing Japaneseness Darrell William Picturing Japaneseness Darrell William Davis, 1996 Explores the role of 1930s Japanese cinema in the Davis,1990 construction of a national identity and in the larger context of Japan's encounter and struggle with the West and modernity Davis lends a new perspective to such celebrated films as Gate of Hell Kagemusha and Ran **Reading a Japanese Film** Keiko I. McDonald, 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 A Hundred Years of Japanese Film [],2005-05-27 Donald Richie is films of a vounger generation of directors one of the foremost authorities on Japanese cinema and has produced several classic works including books on the world renowned directors Kurosawa and Ozu Richie here offers a highly readable insider s look at the achievements of Japanese filmmakers Donald Richie is one of the foremost authorities on Japanese cinema and has produced several classic works including books on the world renowned directors Kurosawa and Ozu Richie here offers a highly readable insider s look at the achievements of Japanese filmmakers He begins in the late 1800s **Cinema of Ozu Yasujiro** Woojeong Joo, 2017-05-18 A re interpretation of the master of Japanese cinema from a socio historical perspectiveOne of the most well regarded of non Western film directors responsible for acknowledged classics like Tokyo Story 1953 Ozu Yasujiro worked during a period of immense turbulence for Japan and its population This book offers a new interpretation of Ozus career from his earliest work in the 1920s up to his death in 1963 focusing on Ozus depiction of the everyday life and experiences of ordinary Japanese people during a time of depression war and economic resurgence Firmly situating him within the context of the Japanese film industry Woojeong Joo examines Ozus work as a studio director and his relation to sound cinema and looks in depth at his wartime experiences and his adaptation to post war Japanese society Drawing on Japanese materials not previously examined in western scholarship this is a ground breaking new study of a master of cinema Case studies include Ozus shAshimin films Ozus wartime films including the script of The Flavour of Green Tea over RicePostwar script of The Moon Has RisenTokyo Japanese Cinema Alastair Phillips, Julian Stringer, 2007-12-18 Japanese Cinema includes twenty four chapters on Story 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 Directory of World Cinema: Japan John Berra, 2010-06-01 From the revered classics of Akira Kurosawa to the modern marvels of Takeshi Kitano the films that have emerged from Japan represent a national cinema that has gained worldwide admiration and appreciation Directory of World Cinema Japan provides an insight into the cinema of Japan through reviews of significant titles and case studies of leading directors alongside explorations of the cultural and industrial origins of key genres As the inaugural volume of an ambitious series from Intellect documenting world cinema the directory aims to play a part in moving intelligent scholarly criticism beyond the academy by building a forum for the study of film that relies on a disciplined theoretical base It takes the form of an A Z collection of reviews longer essays and research resources accompanied by fifty full colour film stills highlighting significant films and players The cinematic lineage of samurai warriors yakuza enforcers and atomic monsters take their place alongside the politically charged works of the Japanese New Wave making this a truly comprehensive volume The Asian Cinema Experience Stephen Teo, 2013-05-07 This book explores the range and dynamism of contemporary Asian cinemas covering East Asia China Japan South Korea Hong Kong Taiwan Southeast Asia Thailand Singapore Malaysia South Asia Bollywood and West Asia Iran in order to discover what is common about them and to engender a theory or concept of Asian Cinema It goes beyond existing work which provides a field survey of Asian cinema probing more deeply into the field of Asian Cinema arguing that Asian Cinema constitutes a separate pedagogical subject and putting forward an alternative cinematic paradigm The book covers styles including the works of classical Asian Cinema masters and specific genres such as horror films and Bollywood and Anime two very popular modes of Asian Cinema spaces including artistic use of space and perspective in Chinese cinema geographic and personal space in Iranian cinema the private erotic space of films from South Korea and Thailand and the persistence of the family unit in the urban spaces of Asian big cities in many Asian films and concepts such as Pan Asianism Orientalism Nationalism and Third Cinema The rise of Asian nations on the world stage has been coupled with a growing interest both inside and outside Asia of Asian culture of which film is increasingly an indispensable component this book provides a rich insightful overview of what exactly constitutes Asian Cinema Iapanese Horror Films and their American Remakes Valerie Wee, 2013-10-23 The Ring 2002 Hollywood s remake of the Japanese cult success Ringu 1998 marked the beginning of a significant trend in the late 1990s and early 2000s of American adaptations of Asian horror

films This book explores this complex process of adaptation paying particular attention to the various transformations that occur when texts cross cultural boundaries Through close readings of a range of Japanese horror films and their Hollywood remakes this study addresses the social cultural aesthetic and generic features of each national cinema s approach to and representation of horror within the subgenre of the ghost story tracing convergences and divergences in the films narrative trajectories aesthetic style thematic focus and ideological content In comparing contemporary Japanese horror films with their American adaptations this book advances existing studies of both the Japanese and American cinematic traditions by illustrating the ways in which each tradition responds to developments in its social cultural and ideological milieu and examining Japanese horror films and their American remakes through a lens that highlights cross cultural exchange and bilateral influence The book will be of interest to scholars of film media and cultural studies Modern Japan, Student **Economy Edition** Mikiso Hane, 2018-04-27 This book presents the essential facts of modern Japanese history It covers a variety of important developments through the 1990s giving special consideration to how traditional Japanese modes of thought and behavior have affected the recent developments Making Personas Hideaki Fujiki,2020-10-26 The film star is not simply an actor but a historical phenomenon that derives from the production of an actor's attractiveness the circulation of his or her name and likeness and the support of media consumers This book analyzes the establishment and transformation of the transnational film star system and the formations of historically important film stars Japanese and non Japanese and casts new light on Japanese modernity as it unfolded between the 1910s and 1930s Hideaki Fujiki illustrates how film stardom and the star system emerged and evolved touching on such facets as the production representation circulation and reception of performers images in films and other media Examining several individual performers particularly benshi narrators Onoe Matsunosuke Tachibana Teijir Kurishima Sumiko Clara Bow and Natsukawa Shizue as well as certain aspects of different star systems that bolstered individual stardom this study foregrounds the associations of contradictory multivalent social factors that constituted modernity in Japan such as industrialization capitalism colonialism nationalism and consumerism Through its nuanced treatment of the production and consumption of film stars this book shows that modernity is not a simple concept but an intricate contested and paradoxical nexus of diverse social elements emerging in their *Classical Japanese Cinema Revisited* Catherine Russell, 2011-06-16 Catherine Russell s highly historical contexts accessible book approaches Japanese cinema as an industry closely modeled on Hollywood focusing on the classical period those years in which the studio system dominated all film production in Japan from roughly 1930 to 1960 Respectful and thoroughly informed about the aesthetics and critical values of the Japanese canon Russell is also critical of some of its ideological tendencies and her analyses provide new insights on class and gender dynamics Russell locates Japanese cinema within a global system of reception and she highlights the importance of the industrial production context of these films Including studies of landmark films by Ozu Kurosawa and other directors this book provides a perfect introduction to a

crucial and often misunderstood area of Japanese cultural output With a critical approach that highlights the everydayness of Japanese studio era cinema Catherine Russell demystifies the canon of great Japanese cinema treating it with fewer auteurist and Orientalist assumptions than many other scholars and critics The Ideologies of Japanese Tea Tim Cross, 2009-09-01 This provoking new study of the Japanese tea ceremony chanoyu examines the ideological foundation of its place in history and the broader context of Japanese cultural values where it has emerged as a so called guintessential component of the culture It was in fact Sen Soshitsu XI grandmaster of Urasenke today the most globally prominent tea school who argued in 1872 that tea should be viewed as the expression of the moral universe of the nation A practising teamaster himself the author argues however that tea was many other things it was privilege politics power and the lever for passion and commitment in the theatre of war Through a methodological framework rooted in current approaches he demonstrates how the iconic images as supposedly timeless examples of Japanese tradition have been the subject of manipulation as ideological tools and speaks to presentations of cultural identity in Japanese society today Traditions in World Cinema Linda Badley, R. Barton Palmer, Steven Jay Schneider, 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 Directory of World Cinema: Japan 3 John Berra, 2015-01-01 Like its predecessors Hindi film songs Chinese wenyi Directory of World Cinema Japan 3 endeavours to move scholarly criticism of Japanese film out of the academy and into the hands of cinephiles the world over This volume will be warmly welcomed by those with an interest in Japanese cinema that extends beyond its established names to equally remarkable filmmakers who have yet to receive such rigorous attention

The Manchurian Crisis and Japanese Society, 1931-33 Sandra Wilson,2003-08-27 This book explores the reactions to the Manchurian crisis of different sections of the state and of a number of different groups in Japanese society particularly rural groups women s organizations and business associations It thus seeks to avoid a generalized account of public relations to the military and diplomatic events of the early 1930s offering instead a nuanced account of the shifts in public and popular opinion in this crucial period *Nightmare Japan* Jay McRoy,2008-01-01 Over the last two decades Japanese filmmakers have produced some of the most important and innovative works of cinematic horror At once visually arresting philosophically complex and politically charged films by directors like Tsukamoto Shinya Tetsuo The Iron Man 1988 and Tetsuo II Body Hammer 1992 Sato Hisayasu Muscle 1988 and Naked Blood 1995 Kurosawa Kiyoshi Cure 1997 S ance 2000 and Ka ro 2001 Nakata Hideo Ringu 1998 Ringu II 1999 and Dark Water 2002 and Miike Takashi Audition 1999 and Ichi the Killer 2001 continually revisit and redefine the horror genre in both its Japanese and global contexts In the process these and

other directors of contemporary Japanese horror film consistently contribute exciting and important new visions from postmodern reworkings of traditional avenging spirit narratives to groundbreaking works of cinematic terror that position depictions of radical or monstrous alterity hybridity as metaphors for larger socio political concerns including shifting gender roles reconsiderations of the importance of the extended family as a social institution and reconceptualisations of the very notion of cultural and national boundaries *The Oxford Handbook of World Philosophy* Jay L. Garfield,William Edelglass,2011-06-09 This volume provides the advanced student or scholar a set of introductions to each of the world s major non European philosophical traditions Sections on Chinese philosophy Indian philosophy Buddhist philosophy East Asian philosophy African philosophy and trends in global philosophy are all edited by an expert

This book delves into Picturing Japaneseness Monumental Style National Identity Japanese Film. Picturing Japaneseness Monumental Style National Identity Japanese Film is a vital topic that must be grasped by everyone, ranging from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Picturing Japaneseness Monumental Style National Identity Japanese Film, encompassing both the fundamentals and more intricate discussions.

- 1. The book is structured into several chapters, namely:
 - Chapter 1: Introduction to Picturing Japaneseness Monumental Style National Identity Japanese Film
 - Chapter 2: Essential Elements of Picturing Japaneseness Monumental Style National Identity Japanese Film
 - Chapter 3: Picturing Japaneseness Monumental Style National Identity Japanese Film in Everyday Life
 - Chapter 4: Picturing Japaneseness Monumental Style National Identity Japanese Film in Specific Contexts
 - $\circ~$ Chapter 5: Conclusion
- 2. In chapter 1, the author will provide an overview of Picturing Japaneseness Monumental Style National Identity Japanese Film. The first chapter will explore what Picturing Japaneseness Monumental Style National Identity Japanese Film is, why Picturing Japaneseness Monumental Style National Identity Japanese Film is vital, and how to effectively learn about Picturing Japaneseness Monumental Style National Identity Japanese Film.
- 3. In chapter 2, this book will delve into the foundational concepts of Picturing Japaneseness Monumental Style National Identity Japanese Film. This chapter will elucidate the essential principles that must be understood to grasp Picturing Japaneseness Monumental Style National Identity Japanese Film in its entirety.
- 4. In chapter 3, this book will examine the practical applications of Picturing Japaneseness Monumental Style National Identity Japanese Film in daily life. This chapter will showcase real-world examples of how Picturing Japaneseness Monumental Style National Identity Japanese Film can be effectively utilized in everyday scenarios.
- 5. In chapter 4, the author will scrutinize the relevance of Picturing Japaneseness Monumental Style National Identity Japanese Film in specific contexts. The fourth chapter will explore how Picturing Japaneseness Monumental Style National Identity Japanese Film is applied in specialized fields, such as education, business, and technology.
- 6. In chapter 5, the author will draw a conclusion about Picturing Japaneseness Monumental Style National Identity Japanese Film. This chapter will summarize the key points that have been discussed throughout the book. This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Picturing Japaneseness Monumental Style National Identity Japanese Film.

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