

A NEW HISTORY OF

JAPANESE CINEMA

A CENTURY OF
NARRATIVE FILM

ISOLDE STANDISH



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New History Of Japanese Cinema A Century Of Narrative Film

Isolde Standish



New History Of Japanese Cinema A Century Of Narrative Film:

A New History of Japanese Cinema Isolde Standish, 2006-05-08 In *A New History of Japanese Cinema* Isolde 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.

A New History of Japanese Cinema

Isolde Standish, 2005-01-01 Cinema which first arrived in Japan in 1896 with the Kinetoscope prototype came at the very time that Japan was transforming its economic base and society into that of a major international power. The first cinema, the Asakusa Denkikan, was opened in Tokyo in 1903 and within thirteen years three hundred cinemas had sprung up throughout the country. In *A New History of Japanese Cinema: A Century of Narrative Film*, Isolde 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. Includes an 8 page color plate section and an 8 page black and white

plate section **Historical Dictionary of Japanese Cinema** Jasper Sharp, 2011-10-13 The cinema of Japan predates that of Russia China and India and it has been able to sustain itself without outside assistance for over a century Japanese cinema's long history of production and considerable output has seen films made in a variety of genres including melodramas romances gangster movies samurai movies musicals horror films and monster films It has also produced some of the most famous names in the history of cinema Akira Kurosawa Hayao Miyazaki Beat Takeshi Toshir Mifune Godzilla The Ring Akira Rashomon and Seven Samurai The Historical Dictionary of Japanese Cinema is an introduction to and overview of the long history of Japanese cinema It aims to provide an entry point for those with little or no familiarity with the subject while it is organized so that scholars in the field will also be able to use it to find specific information This is done through a detailed chronology an introductory essay and appendixes of films film studios directors and performers The cross referenced dictionary entries cover key films genres studios directors performers and other individuals This book is an excellent access point for students researchers and anyone wanting to know more about Japanese cinema **Japanese Cinema** Alastair Phillips, Julian Stringer, 2007-12-18 From the Seven Samurai and Godzilla to the Ring this is an outstanding collection of twenty four articles on key films of Japanese cinema from the silent era to the present day that presents a full introduction to Japanese cinema history culture and society Sanjuro, Jidaigeki's New Hero: His Goals, His Ordeals and His Salvation ,

Japanese Idols Go to China Xiaofei Tu, Wendy Xie, 2022-10-25 This book situates the Chinese acceptance of Japanese popular culture specifically the intriguing and sometimes awkward relationship between the idol groups AKB48 and SNH48 within the broad context of nationalist ideology and international relations in East Asia It aims to enhance the knowledge and understanding of the reader about contemporary East Asian cultural exchanges and nationalist expressions in concrete forms Additionally this book attempts to discover heretofore overlooked aspects of nationalism's metamorphosis in both China and Japan and challenge the existing scholarly and popular understandings of nationalism By interrogating the nationalism factor in popular culture in Chinese and Japanese contexts this book concludes that popular culture fandom can both be a culprit in promoting hegemonic political ideologies and serve as a potential antidote **Divided Lenses** Michael Berry, Chiho Sawada, 2017-12-31 Divided Lenses Screen Memories of War in East Asia is the first attempt to explore how the tumultuous years between 1931 and 1953 have been recreated and renegotiated in cinema This period saw traumatic conflicts such as the Sino Japanese War the Pacific War and the Korean War and pivotal events such as the Rape of Nanjing Pearl Harbor the Battle of Iwo Jima and the bombings of Hiroshima and Nagasaki all of which left a lasting imprint on East Asia and the world By bringing together a variety of specialists in the cinemas of East Asia and offering divergent yet complementary perspectives the book explores how the legacies of war have been reimagined through the lens of film This turbulent era opened with the Mukden Incident of 1931 which signaled a new page in Japanese militaristic aggression in East Asia and culminated with the Korean War 1950-1953 a protracted conflict that broke out in the wake of Japan's post World War II

withdrawal from Korea *Divided Lenses* explores the ways in which events of the intervening decades have continued to shape politics and popular culture throughout East Asia and the world The essays in part I examine historical trends at work in various national cinemas including China Taiwan Japan Korea and the United States Those in part 2 focus on specific themes present in the cinema portraying this period such as comfort women in Chinese film the Nanjing Massacre or nationalism and how they have been depicted or renegotiated in contemporary films Of particular interest are contributions drawing from other forms of screen culture such as television and video games *Divided Lenses* builds on the growing interest in East Asian cinema by examining how these historic conflicts have been imagined framed and revisited through the lens of cinema and screen culture It will interest later generations living in the shadow of these events as well as students and scholars in the fields of cinema studies cultural studies cold war studies and World War II history

Japanese Media at the Beginning of the 21st Century Katsuyuki Hidaka, 2016-12-01 Hailed by Japanese critics as a milestone in the study of contemporary Japanese media this book explores the contemporary boom in Japanese media representations of the recent past Recent years have seen the production of an unprecedented number of films animation manga and television programmes representing a deeply nostalgic longing for the Japanese heyday of high economic growth in the 1960s and occasionally the 1970s known in Japan as the *Shwa* 30s and 40s Hidaka provides a comprehensive account of an under researched contemporary Japanese media phenomenon by exploring why this nostalgia has been sparked at this particular historical juncture and how that period is represented in the Japanese media today The book accomplishes this through a detailed textual and narrative analysis of representative films and television programmes in relation to their social and cultural context While these nostalgic media renderings are seen by many critics as innocuous this study demonstrates that they do not show a simple yearning for the period but reflects a growing discontent with Japanese post war society In this regard this book concludes that the current nostalgia wave is a critical reaction to the recent past as it seeks to revise historiography through a processes of introspection within popular conceptions of the meta narrative of nostalgia Winner of the Japan Communication Association 2015 Outstanding Book Award

Tanaka Kinuyo Irene Gonzalez-Lopez, 2018-03-07 Explores the experiences spectators have when they watch a film collectively in a cinema

Contesting the Myths of Samurai Baseball Christopher T. Keaveney, 2018-03-19 Almost right from the introduction of baseball to Japan the sport was regarded as qualitatively different from the original American model This vision of Japanese baseball associates the sport with steadfast devotion *magokoro* and the values of the samurai class in the code of Bushid in which greatness is achieved through hard work under the tutelage of a selfless master In *Contesting the Myths of Samurai Baseball* Keaveney analyzes the persistent appeal of such mythologizing arguing that the sport has been serving as a repository for traditional values to which the Japanese have returned time and again in epochs of uncertainty and change Baseball and modern culture emerged and developed side by side in Japan giving cultural representations of this national pastime special insights into Japanese

values and their contortions from the late nineteenth century to the present day Keaveney explains the origins of the cultural construct Samurai baseball and reflects on the recurrences of these essentialist discourses at critical junctures in Japan's modern history Since the early modern period writers filmmakers and manga artists have alternately affirmed and debunked these popular myths of baseball This study presents an overview of these cultural products beginning with Masaoka Shiki's pioneering baseball writings then moves on to the long history of baseball films and the venerable tradition of baseball fiction and finally considers the substantial body of baseball manga and anime Perhaps what is most striking is the continuous relevance of baseball and its values as a point of cultural reference for the Japanese people their engagement with baseball is a genuine national love affair A fascinating study of samurai baseball and the culture it represents viewed through historical and contemporary literature poetry manga and movies An important original work that is full of insights Christopher Keaveney has put enormous effort into researching this book and he is to be congratulated I learned a lot by reading it

Robert Whiting author of *You Gotta Have Wa* and *The Meaning of Ichiro* Keaveney's book offers a nuanced introduction to the Japanese model of samurai baseball along with an analysis of many of the works that treat the guiding principles of that model A fresh look at Japan's national pastime Bobby Valentine former MLB player and manager and former manager of the Chiba Lotte Marines of Nippon Professional Baseball Christopher Keaveney effortlessly combines a thorough knowledge of Japanese baseball its players managers fans with the cultural productions surrounding it The result is a nostalgic trip through history and an edifying survey of literature film and manga David Desser professor emeritus University of Illinois at Urbana Champaign *Early Film Culture in Hong Kong, Taiwan, and Republican China* Emilie Yueh-yu Yeh, 2018-02-14 A pathbreaking collection of essays on early Chinese language cinema [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 kaiki 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 reimagined across cultural divides **Renegotiating Film Genres in East Asian Cinemas and Beyond** Lin Feng, James Aston, 2020-11-16 This book brings together nine original chapters to examine genre agency in East Asian cinema within the transnational context It addresses several urgent and pertinent issues such as the distribution and exhibition practices of East Asian genre films intra regional creative flow of

screen culture and genre's creative response to censorship The volume expands the scholarly discussion of the rich heritage and fast changing landscape of filmmaking in East Asian cinemas Confronting the complex interaction between genres filmic narrative and aesthetics film history and politics and cross cultural translation this book not only reevaluates genre's role in film production distribution and consumption but also tackles several under explored areas in film studies and transnational cinema such as the history of East Asian commercial cinema the East Asian film industry and cross media and cross market film dissemination

Anime Jonathan Clements, 2017-10-07 This comprehensive history of Japanese animation draws on Japanese primary sources and testimony from industry professionals to explore the production and reception of anime from its origins in Japanese cartoons of the 1920s and 30s to the international successes of companies such as Studio Ghibli and Nintendo films such as Spirited Away and video game characters such as Pok mon

East Asian Cinema David Carter, 2007-05-15 Film directors from East Asia frequently win top prizes at international film festivals but few books have been published about them The films of these countries reflect periods of great political turmoil rapid modernization in the 20th century and the conflicts between modern lifestyles and traditional values Covering films and filmmakers from China Hong Kong Taiwan Japan and North and South Korea this is an ideal reference work on all the major directors including Akira Kurosawa Won Kar Wai Takeshi Kitano Zhang Yimou Shohei Imamura Tsui Hark and Takeshi Miike Providing individual analyses on more than 100 key East Asian films and with checklists for the films of each country this guide to an incredibly rich and diverse body of work is useful for both ardent fans and serious students

The Concise New Makers of Modern Culture Justin Wintle, 2008-11-28 A Who's Who of Western culture from Woody Allen to Emile Zola Containing four hundred essay style entries and covering the period from 1850 to the present The Concise New Makers of Modern Culture includes artists writers dramatists architects philosophers anthropologists scientists sociologists major political figures composers film makers and many other culturally significant individuals and is thoroughly international in its purview Next to Karl Marx is Bob Marley with John Ruskin is Salman Rushdie alongside Darwin is Luigi Dallapiccola Deng Xiaoping rubs shoulders with Jacques Derrida as do Julia Kristeva and Kropotkin With its global reach The Concise New Makers of Modern Culture provides a multi voiced witness of the contemporary thinking world The entries carry short bibliographies and there is thorough cross referencing as well as an index of names and key terms

Lexicon of Global Melodrama Heike Paul, Sarah Marak, Katharina Gerund, Marius Henderson, 2022-05-02 This new go to reference book for global melodrama assembles contributions by experts from a wide range of disciplines including cultural studies film and media studies gender and queer studies political science and postcolonial studies The melodramas covered in this volume range from early 20th century silent movies to contemporary films from independent arthouse productions to Hollywood blockbusters The comprehensive overview of global melodramatic film in the Lexicon constitutes a valuable resource for scholars and practitioners of film teachers film critics and anyone who is interested in the past and present of melodramatic film on a

global scale The Lexicon of Global Melodrama includes essays on All That Heaven Allows Bombay Casablanca Die B chse der Pandora In the Mood for Love Nosotros los Pobres Terra Son mbula and Tokyo Story Under Foreign Eyes James King, 2012-02-24 This book is about the perception of Japan in the sixty films set there by gaijin foreigners outsiders who almost always do not speak or read Japanese My area of attention is directed to films depicting post World War II Japan and the Japanese and in many cases films showing how foreigners in the same time frame respond to Japan Why have a substantial number of films been set there by strangers As a body of work what do they tell us about contemporary Japan and about cinema These films certainly provide a new cultural history of the West s reaction to Japan but even more they are constructions that demonstrate how the West gazes at Japan As such more information can often be derived about the onlookers as on those looked upon *The Art of Movies* Nicolae Sfetcu, 2014-05-06 Movie is considered to be an important art form films entertain educate enlighten and inspire audiences Film is a term that encompasses motion pictures as individual projects as well as in metonymy the field in general The origin of the name comes from the fact that photographic film also called filmstock has historically been the primary medium for recording and displaying motion pictures Many other terms exist motion pictures or just pictures or picture the silver screen photoplays the cinema picture shows flicks and commonly movies **Rediscovered Classics of Japanese Animation** Maria Chiara Oltolini, 2024-01-25 Rediscovered Classics of Japanese Animation is the first academic work to examine World Masterpiece Theater Sekai Meisaku Gekij 1969 2009 which popularized the practice of adapting foreign children s books into long running animated series and laid the groundwork for powerhouses like Studio Ghibli World Masterpiece Theater Sekai Meisaku Gekij 1969 2009 is a TV staple created by the Japanese studio Nippon Animation which popularized the practice of adapting foreign children s books into long running animated series Once generally dismissed by critics the series is now frequently investigated as a key early work of legendary animators Isao Takahata and Hayao Miyazaki In the first book length examination of the series Maria Chiara Oltolini analyzes cultural significance of World Masterpiece Theater and the ways in which the series pioneered the importance of children s fiction for Japanese animation studios and laid the groundwork for powerhouses like Studio Ghibli Adapting a novel for animation also means decoding and re coding socio cultural patterns embedded in a narrative World Masterpiece Theater stands as a unique example of this linguistic medial and cultural hybridisation Popular children s classics such as Little Women Peter Pan and Anne of Green Gables became the starting point of a full fledged negotiation process in which Japanese animators retold a whole range of narratives that have one basic formula in common archetypal stories with an educational purpose In particular the series played a role in shaping the pop culture image of a young girl sh jo Examining the series through the lens of animation studies as well as adaptation studies Oltolini sheds new light on this long neglected staple of Japanese animation history

New History Of Japanese Cinema A Century Of Narrative Film Book Review: Unveiling the Power of Words

In a global driven by information and connectivity, the power of words has are more evident than ever. They have the capacity to inspire, provoke, and ignite change. Such may be the essence of the book **New History Of Japanese Cinema A Century Of Narrative Film**, a literary masterpiece that delves deep into the significance of words and their impact on our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book is key themes, examine its writing style, and analyze its overall affect readers.

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