

A NEW HISTORY OF

JAPANESE CINEMA

A CENTURY OF
NARRATIVE FILM

ISOLDE STANDISH



New History Of Japanese Cinema A Century Of Narrative Film

Alastair Phillips, Julian Stringer



New History Of Japanese Cinema A Century Of Narrative Film:

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

The Oxford Handbook of Japanese Cinema

Daisuke Miyao, 2014 The reality of transnational innovation and dissemination of new technologies including digital media has yet to make a dent in the deep seated culturalism that insists on reinscribing a divide between the West and Japan The *Oxford Handbook of Japanese Cinema* aims to counter this trend toward dichotomizing the West and Japan and to challenge the pervasive culturalism of today's film and media studies Featuring twenty essays each authored by a leading researcher in the field this volume addresses productive debates about where Japanese cinema is and where Japanese cinema is going at the period of crisis of national boundary under globalization It reevaluates the position of Japanese cinema within the discipline of cinema and media studies and beyond and situates Japanese cinema within the broader fields of transnational film history Likewise it examines the materiality of Japanese cinema scrutinizes cinema's relationship to other media and identifies the specific practices of film production and reception As a whole the volume fosters a dialogue between Japanese scholars of Japanese cinema film scholars of Japanese cinema based in Anglo American and European countries film scholars of non Japanese cinema film archivists film critics and filmmakers familiar with film scholarship A comprehensive volume that grasps Japanese cinema under the rubric of the global and also fills the gap between Japanese and non Japanese film studies

and between theories and practices The Oxford Handbook of Japanese Cinema challenges and responds to the major developments underfoot in this rapidly changing field Sanjuro, Jidaigeki's New Hero: His Goals, His Ordeals and His Salvation , **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 **Tanaka Kinuyo** Irene Gonzalez-Lopez, 2018-03-07 Explores the experiences spectators have when they watch a film collectively in a cinema

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 Cinema and Otherness** Mika Ko, 2013-05-13 Over the last 20 years ethnic minority groups have been increasingly featured in Japanese Films However the way these groups are presented has not been a subject of investigation This study examines the representation of so called Others foreigners ethnic minorities and Okinawans in Japanese cinema By combining textual and contextual analysis this book analyses the narrative and visual style of films of contemporary Japanese cinema in relation to their social and historical context of production and reception Mika Ko considers the ways in which multicultural sentiments have emerged in contemporary Japanese cinema In this respect Japanese films may be seen not simply to have reflected more general trends within Japanese society but to have played an

active role in constructing and communicating different versions of multiculturalism In particular the book is concerned with how representations of otherness in contemporary Japanese cinema may be identified as reinforcing or subverting dominant discourses of Japaneseness the author book also illuminates the ways in which Japanese films have engaged in the dramatisation and elaboration of ideas and attitudes surrounding contemporary Japanese nationalism and multiculturalism By locating contemporary Japanese cinema in a social and political context Japanese Cinema and Otherness makes an original contribution to scholarship on Japanese film study but also to bridging the gap between Japanese studies and film studies

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

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

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

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