



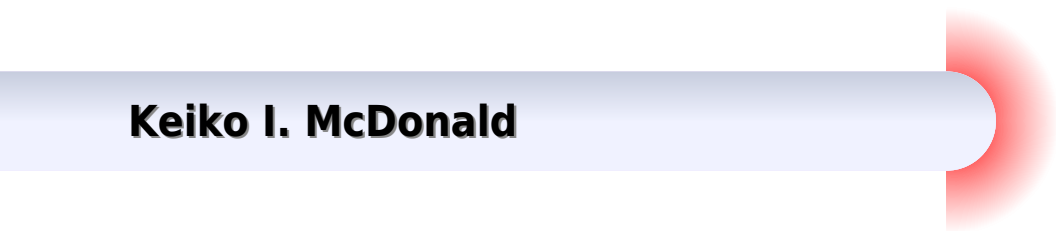
CLASSICAL JAPANESE CINEMA

REVISITED

CATHERINE RUSSELL

Classical Japanese Cinema Revisited Author Catherine
Russell Aug 2011

Keiko I. McDonald



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Classical Japanese Cinema Revisited Catherine Russell, 2011-06-16 Catherine Russell's highly 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 **ReFocus: The Films of Lawrence Kasdan** Brett Davies, 2024-03-05 Acknowledgements Introduction Part I e I m making this up as I go e Lawrence Kasdan and *Raiders of the Lost Ark* Chapter 1 Smith and Jones Discourse Analysis of the *Raiders of the Lost Ark* Story Conference Chapter 2 Visual Language in the *Raiders of the Lost Ark* Screenplay Part II Kasdan the Director Developing Style s Chapter 3 Body Heat Heightened Style in the Neo Noir Chapter 4 Classical Structure in the e Perfect Ensemble of *The Big Chill* Part III Voice of the Largest Generation Chapter 5 Altruism and Otherness in *The Big Chill* *The Accidental Tourist* and *Grand Canyon* Chapter 6 *Cowboys Aliens* and *Sixty-somethings* Age and Nostalgia in Kasdan's Later Films Part IV Influences Without and Within Chapter 7 From Noir to Kurosawa Allusion and Homage in Lawrence Kasdan's Films Chapter 8 Kasdan's Collaborations Creation and Performance Part V A Long Time in a Galaxy Far Far Away Chapter 9 From *Star Wars* to *Saga* Lawrence Kasdan and *The Empire Strikes Back* Chapter 10 *Revenge of the Monomyth* Reclaiming the Hero's Journey in *Return of the Jedi* Chapter 11 A New Hope in *The Force Awakens* Chapter 12 A Changed Man *Solo* and Beyond Chapter 13 An Interview with Lawrence Kasdan Lawrence Kasdan Writing and Directing Credits Filmography Bibliography *Routledge Handbook of Trauma in East Asia* Tina Burrett, Jeff Kingston, 2023-04-03 This handbook explores trauma in East Asia from the nineteenth to the twenty-first century assessing how victims perpetrators and societies have responded to such experiences and to what extent the legacies still resonate today Mapping the trauma scape of East Asia from an interdisciplinary perspective including anthropologists historians film and literary critics scholars of law media and education political scientists and sociologists this book significantly enhances understandings of the region's traumatic pasts and how those memories have since been suppressed exhumed represented and disputed In Asia's contested memory scape there is much at stake for perpetrators their victims and heirs to their respective traumas The scholarly research in this volume examines the silencing and distortion of traumatic pasts and sustained efforts to interrogate denial and impunity in the search for accountability

Addressing collective traumas from across East Asia China Hong Kong Japan Russia Singapore South Korea Taiwan and Vietnam this book is a valuable resource for students and scholars of Trauma and Memory Studies Asian Studies and Contemporary Asian History more broadly *When a Woman Ascends the Stairs (Onna ga kaidan o agaru toki)* Catherine Russell,2025-03-27 Mikio Naruse's *When A Woman Ascends The Stairs* 1960 combines high melodrama with modernist film language telling the story of Keiko a bar hostess struggling to succeed in Tokyo's Ginza district Catherine Russell's study of the film provides an in depth analysis of Naruse's distinctive filmmaking from his use of two shots in confined spaces unique lighting techniques and his invisible and rhythmic editing style She analyses the recurring motif of a woman's white stockinged feet climbing stairs considering how this symbolizes the social dynamics of the high class Japanese sex industry that sustains hostess bar culture Russell goes on to argue that the film is a late woman's film which engages with the institutional barriers to woman's success in postwar Japan She situates the film within the trajectory of Naruse's career and analyses how his social critique is balanced with an aestheticization of a harsh and brutally gendered world creating an affective tension that is symptomatic of Naruse's own position as an industrial worker **The Cinema of Naruse Mikio**

Catherine Russell,2008-09-08 The first English language book dedicated to an analysis of Naruse Mikio one of Japan's most prolific directors whose films provide unique insight into the representation of female subjectivity and modernity in Japan

Nippon Modern Mitsuyo Wada-Marciano,2008-01-01 *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 Japanese Cinema Book Hideaki Fujiki,Alastair Phillips,2020-04-02 *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

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

[Japanese Classical Theater in Films](#) Keiko I. McDonald, 1994 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. *Japanese Cinema Between Frames* (Laura Lee, 2017-11-08). This book explores the rich complexity of Japan's film history by tracing how cinema has been continually reshaped through its dynamic engagement within a shifting media ecology. Focusing on techniques that draw attention to the interval between frames on the filmstrip—something that is generally obscured in narrative film—Lee uncovers a chief mechanism by which, from its earliest period, the medium has capitalized on its materiality to instantiate its contemporaneity. In doing so, cinema has bound itself tightly with adjacent visual forms such as anime and manga to redefine itself across its history of interaction with new media, including television, video, and digital formats. *Japanese Cinema Between Frames* is a bold examination of Japanese film aesthetics that reframes the nation's cinema history, illuminating processes that have both contributed to the unique texture of Japanese films and yoked the nation's cinema to the global sphere of film history.

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