

# NIPPON

JAPANESE CINEMA OF THE 1920S AND 1930S

# MODERN



MITSUYO WADA-MARCIANO

# Nippon Modern Japanese Cinema Of The 1920s And 1930s

**KJ Lindholm-Leary**



### **Nippon Modern Japanese Cinema Of The 1920s And 1930s:**

**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 interrelated sections: Theories and Approaches; Institutions and Industry; Film Style; Genre; Times and Spaces of Representation; Social Contexts; Flows and Interactions.

*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

#### **Contemporary Japanese Cinema Since Hana-Bi** Adam

Bingham,2015-06-23 This book studies the key genres in contemporary Japanese cinema through analysis of their key representative films It considers both those films whose generic lineage is clearly definable samurai yakuza horror as well as the singularity of several recent trends in the country's filmmaking such as magic realist filmmaking *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

#### **Visions of Japanese Modernity** Aaron Andrew Gerow,2010

In this study Aaron Gerow focuses on the early period in which the institutional and narrational structure of Japanese cinema was in flux arguing that the transnational intertext is less important than the power laden operations by which the meaning of cinema itself was discursively defined Both progressive critics of the pure film movement and the more conservative Japanese cultural bureaucrats demanded a unitary text that suppressed the hybrid and unpredictable meanings attendant on early Japanese cinema's informal exhibition contexts Gerow points out the irony that the progressive and individualist pure film movement critics worked in concert with the Japanese state to undo the theft of Japanese cinema proposing to replace

representations of Japan in Western films by exporting a Japanese cinema reformed to emulate the international norm

**Horror to the Extreme** Jinhee Choi, Mitsuyo Wada-Marciano, 2009-06-01 This book compares production and consumption of Asian horror cinemas in different national contexts and their multidirectional dialogues with Hollywood and neighboring Asian cultures Individual essays highlight common themes including technology digital media adolescent audience sensibilities transnational co productions pan Asian marketing techniques and variations on good vs evil evident in many Asian horror films Contributors include Kevin Heffernan Adam Knee Chi Yun Shin Chika Kinoshita Robert Cagle Emilie Yeh Yueh yu Neda Ng Hei tung Hyun suk Seo Kyung Hyun Kim and Robert Hyland

**Magazines and the Making of Mass Culture in Japan** Amy Bliss Marshall, 2019-03-14 Magazines and the Making of Mass Culture in Japan provides a detailed yet approachable analysis of the mechanisms central to the birth of mass culture in Japan by tracing the creation production and circulation of two critically important family magazines Kingu King and Ie no hikari Light of the Home These magazines served to embed new instruments of mass communication and socialization within Japanese society and created mechanisms to facilitate the dissemination of hegemonic forms of discourse in the first half of the twentieth century The amazing success of Kingu and Ie no hikari during the 1920s and 1930s not only established and normalized participation in a Japanese mass national audience a community which had previously not existed but also facilitated the rise of Japanese mass consumer culture in the postwar years Amy Bliss Marshall argues that the postwar mass national consumer in Japan is foreshadowed by the mass national audience created by family magazines of the interwar era This book narrates the development of such publications one explicitly capitalist and one outwardly agrarian based on missions with an overarching desire to create a mass audience Magazines and the Making of Mass Culture in Japan highlights the importance of the seemingly innocuous acts of mass leisure consumption of magazines and the goods advertised therein aiding our understanding of the creation and direction of a new form of social participation and understanding an essential part of not only the culture but also the politics of the interwar period

**International Noir** Homer B. Pettet, 2014-11-11 Ranging from Japanese silent films and women s films to French Hong Kong and Nordic New Waves this book explores the influence of noir on international cinematic traditions and challenges prevailing film scholarship It includes extensive bibliography and filmographies for recommended reading and viewing

**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 historical contexts

**Crossroads and Cultures, Volume C: Since 1750** Bonnie G. Smith, Marc Van De Mierop, Richard von Glahn, Kris Lane, 2012-01-30 *Crossroads and Cultures A History of the World's Peoples* incorporates the best current cultural history into a fresh and original narrative that connects global patterns of development with life on the ground As the title *Crossroads* suggests this new synthesis highlights the places and times where people exchanged goods and commodities shared innovations and ideas waged war and spread disease and in doing so joined their lives to the broad sweep of global history Students benefit from a strong pedagogical design abundant maps and images and special features that heighten the narrative's attention to the lives and voices of the world's peoples Test drive a chapter today Find out how *Crossroads and Cultures, Combined Volume* Bonnie G. Smith, Marc Van De Mierop, Richard von Glahn, 2012-01-30 *Crossroads and Cultures A History of the World's Peoples* incorporates the best current cultural history into a fresh and original narrative that connects global patterns of development with life on the ground As the title *Crossroads* suggests this new synthesis highlights the places and times where people exchanged goods and commodities shared innovations and ideas waged war and spread disease and in doing so joined their lives to the broad sweep of global history Students benefit from a strong pedagogical design abundant maps and images and special features that heighten the narrative's attention to the lives and voices of the world's peoples Test drive a chapter today Find out how **Ozu** Kathe Geist, 2022-06-28 Based on a close reading of Japanese director Yasujiro Ozu's extant films this book provides insights into the ways the director created narrative structures and used symbolism to construct meaning in his films Against critics' insistence that Ozu was indifferent to plot and unlikely to use symbols Geist demonstrates otherwise revealing the director's subtle iconographic paradigms Her incisive understanding of the historical and cultural context in which the films were conceived amplifies her analysis of the films' structure and meaning *Ozu A Closer Look* guides the reader through Ozu's early silent films and his sound films made during Japan's wars in Asia and the subsequent American Occupation then takes up specific themes relevant to his later better known films These themes include religion gender and the influence of traditional Japanese painting Geist also examines the impact that Ozu's films had on specific directors in Europe America and Japan Intended for film scholars students and fans of the director this book provides fresh insights into the director's films and new challenges for those who study him Kathe Geist has woven an elegantly textured tapestry in this illuminating survey of Ozu's films and their endless sense of pattern rhythm and cultural renewal Melding form narrative iconography and context the book traces old and new

patterns of meaning and critical debate Alastair Phillips University of Warwick author of the BFI Film Classic on Tokyo Story 2022 Ozu A Closer Look provides one of the most comprehensive and meticulous analyses so far on Ozu Yasujiro With her great attention to small textual details along with intertextual and contextual comparisons Geist achieves a significant reinterpretation of the director s work opening up new possibilities in future Ozu studies Woojeong Joo Nagoya University author of The Cinema of Ozu Yasujiro Histories of the Everyday

**Reorienting Ozu** Jinhee Choi,2018 Considered by many film critics and scholars as a master of Japanese Cinema director Ozu Yasujiro still inspires filmmakers both within and outside of Japan With fifteen never before published chapters in English by contributors from North America Europe and Japan Reorienting Ozu explores the Japanese director s oeuvre and his lasting impact on global art cinema Exploring major theoretical frameworks that characterize Ozu studies chapters consider the various cultural factors that influenced the director s cinematic output such as the anxiety of middleclass Japan in the 1930s the censorship imposed by the US occupation after World War II and women s rights in Ozu s late work such as Tokyo Twilight 1957 Ultimately chapters illuminate Ozu s influence on the directors of Japan and beyond With the recent restoration and re release of Ozu s early and late films this volume provides an opportunity to examine not only the auteur s major works but also the relationships both cultural and aesthetic that are forged among directors across the world

*Anime* Jonathan Clements,2023-08-24 Japanese animation is at the nexus of an international multimedia industry worth over 23.6 billion a year linked to everything from manga to computer games Pok mon and plushies In this comprehensive guide Jonathan Clements chronicles the production and reception history of the entire medium from a handful of hobbyists in the 1910s to the Oscar winning Spirited Away and beyond Exploring the cultural and technological developments of the past century Clements addresses how anime s history has been written by Japanese scholars and covers previously neglected topics such as wartime instructional animation and work for hire for American clients Founded on the testimonies of industry professionals and drawing on a myriad of Japanese language documents memoirs and books *Anime A History* illuminates the anime business from the inside investigating its innovators its unsung heroes and its controversies This new edition has been updated and revised throughout with full colour illustrations and three new chapters on anime s fortunes among Chinese audiences and subcontractors 21st century trends in otaku economics and the huge transformations brought about by the rise of global streaming technology

*Japanese Cinema* Alastair Phillips,Julian Stringer,2007-12-18 From the Seven Samurais 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

*A History of Popular Culture in Japan* E. Taylor Atkins,2022-09-08 The phenomenon of Cool Japan is one of the distinctive features of global popular culture of the millennial age *A History of Popular Culture in Japan* provides the first historical and analytical overview of popular culture in Japan from its origins in the 17th century to the present day using it to explore broader themes of conflict power and meaning in

Japanese history E Taylor Atkins shows how Japan was one of the earliest sites for the development of mass produced market oriented cultural products consumed by urban middle and working classes From traditional monochrome ink painting court literature and poetry to anime manga and J Pop popular culture was pivotal in the rise of Japanese nationalism imperialism militarism and economic development and to the present day plays a central role in Japanese identity With updated historiography throughout this fully revised second edition features A new chapter on popular culture in the Edo period An expanded section on pre Tokugawa culture More discussion on recent pop culture phenomena such as TV game shows cuteness and J Pop 10 new images A new glossary of terms including kanji This improved edition is a vital resource for students of Japanese cultural history wishing to gain a deeper understanding of Japan s contributions to global cultural heritage

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

**Transcultural Montage** Christian Suhr,Rane Willerslev,2013-10-01 The disruptive power of montage has often been regarded as a threat to scholarly representations of the social world This volume asserts the opposite that the destabilization of commonsense perception is the very precondition for transcending social and cultural categories The contributors anthropologists filmmakers photographers and curators explore the use of montage as a heuristic tool for comparative analysis in anthropological writing film and exhibition making Exploring phenomena such as human perception memory visuality ritual time and globalization they apply montage to restructure our basic understanding of social reality Furthermore as George E Marcus suggests in the afterword the power of montage that this volume exposes lies in its ability to open the very combustion chamber of social theory by juxtaposing one s claims to knowledge with the path undertaken to arrive at those claims

Paradoxical Japaneseness Andrew Dorman,2016-11-22 This book offers insightful analysis of cultural representation in Japanese cinema of the early 21st century The impact of transnational production practices on films such as Dolls 2002 Sukiyaki Western Django 2007 Tetsuo The Bullet Man 2009 and 13 Assassins 2010 is considered through textual and empirical analysis The author discusses contradictory forms of cultural representation cultural concealment and cultural performance and their relationship to both changing practices in the Japanese film industry and the global film market Case studies take into account popular genres such as J Horror and jidaigeki period films as well as the work of renowned filmmakers Takeshi Kitano Takashi Miike Shinya Tsukamoto and Kiyoshi Kurosawa



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