



CLASSICAL JAPANESE CINEMA

REVISITED

CATHERINE RUSSELL

Classical Japanese Cinema Revisited Paperback 2011
Author Catherine Russell

Donald Richie



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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 *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 *The Writers Directory*, 2013 **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 *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 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 **Japanese Cinema** Alastair Phillips, Julian Stringer, 2007-12-18 Japanese Cinema includes twenty four chapters on 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 **Japanese cinema** Stuart Galbraith,2009

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