

# The Japanese Cinema Book



[The Japanese Cinema Book\\_下载链接1](#)

著者:Hideaki Fujiki

出版者:British Film Inst

出版时间:2020-5-28

装帧:Paperback

isbn:9781844576784

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

作者介绍:

Hideaki Fujiki is Professor of Cinema Studies and Japanese Studies at Nagoya University, Japan. He is the author of *Making Personas: Transnational Film Stardom in Modern Japan* and his essays have appeared in *Stephanie Dennison and Song Hwee Lim (eds.) Remapping World Cinema: Identity, Culture and Politics in Film*, *Cinema Journal*, *Japan Forum*, *Review of Japanese Culture and Society*, and *Iconics*, and he has contributed to the *Oxford Handbook of Japanese Cinema*.

Alastair Phillips is Professor of Film Studies at the University of Warwick, UK. He is the author of *City of Darkness, City of Light: Émigré Filmmakers in Paris 1929-1939* and *Rififi: A French Film Guide*. He is the co-author of *100 Film Noirs* (BFI Screen Guides) and the co-editor of *Journeys of Desire: European Actors in Hollywood*; *Japanese Cinema: Texts and Contexts* and *A Companion to Jean Renoir*. His articles on international film history and aesthetics have appeared in numerous journals and books. He is an editor of the journal *Screen* and serves on the Editorial Advisory Boards of *The Journal of Japanese and Korean Cinema* and the BFI Film Classics series.

## 目录: Introduction

### Japanese Cinema and Its Multiple Perspectives

Hideaki Fujiki (Nagoya University, Japan) and Alastair Phillips (University of Warwick, UK)

## Part One: Theories and Approaches

### 1. Early Cinema

#### Difference, Definition and Japanese Film Studies

Aaron Gerow (Yale University, USA)

### 2. Authorship

#### Author, Sakka, Auteur

Alex Jacoby (Oxford Brookes University, UK)

### 3. Spectatorship

#### The Spectator as Subject and Agent

Hideaki Fujiki (Nagoya University, Japan)

### 4. Film Criticism

#### Soviet Montage Theory and Japanese Film Criticism

Naoki Yamamoto (University of California, Santa Barbara, USA)

### 5. Narrative

#### Multi-viewpoint Narrative: From Rashomon (1950) to Confessions (2010)

Kosuke Kinoshita (Gunma Prefectural Women's University, Japan)

### 6. Gender and Sexuality

#### Feminist Film Scholarships: Dialogue and Diversification

Hikari Hori (Toyo University, Japan)

## Part Two: Institutions and Industry

### 7. The Studio System

#### The Japanese Studio System Revisited

Hiroiyuki Kitaura (Kaichi International University, Japan)

### 8. Exhibition

#### Screening Spaces: A History of Japanese Film Exhibition

Manabu Ueda (Kobe Gakuin University, Japan)

### 9. Censorship

#### Censorship as Education: Film Violence and Ideology

Rachael Hutchinson (University of Delaware, USA)

### 10. Technology

#### Sound and Intermediality in 1930s Japanese Cinema

Johan Nordström (Tsuru University, Japan)

### 11. Film Festivals

#### Engasai Inside Out: Japanese Cinema and Film Festival Programming

Ran Ma (Nagoya University, Japan)

### 12. Stardom

#### Queer Resonance: The Stardom of Miwa Akihiro

Yuka Kanno (Doshisha University, Japan)

### 13. Experimental Cinema

#### Forms, Spaces and Networks: A History of Japanese Experimental Film

Julian Ross (Leiden University, The Netherlands)

### 14. Transmedial Relations

#### Manga at the Movies: Adaptation and Intertextuality

Rayna Denison (University of East Anglia, UK)

### 15. The Archive

#### Screening Locality: Japanese Home Movies and the Politics of Place

Oliver Dew (UK)

## Part Three: Film Style

### 16. Cinematography

The Trans-pacific Work of Japanese Cinematographers  
Daisuke Miyao (University of California, San Diego, USA)

17. Acting

Spectral Bodies: Matsui Sumako and Tanaka Kinuyo in *The Love of Sumako the Actress* (1947)

Chika Kinoshita (Kyoto University, Japan)

18. Set Design

Colour and Excess in *Undercurrent* (1956)

Fumiaki Itakura (Kobe University, Japan)

19. Music

When the Music Exits the Screen: Sound and Image in Japanese Sword Fight Films

Yuna Tasaka (Belgium)

Part Four: Genre

20. Period Drama

The Duplicitous Topos of Jidaigeki

Philip Kaffen (The University of North Carolina at Charlotte, USA)

21. The Horror Film

The Ghosts of Kaiki Eiga

Michael E. Crandol (Leiden University, The Netherlands)

22. Anime

Compositing and Switching: An Intermedial History of Japanese Anime

Thomas Lamarre (McGill University, Canada)

23. Melodrama

Melodrama, Modernity and Displacement: *That Night's Wife* (1930)

Ryoko Misono (with Hideaki Fujiki and Alastair Phillips)

24. The Musical

Heibon and the Popular Song Film

Michael Raine (Western University, Canada)

25. The Yakuza Film

The Yakuza Film: A Genre 'Endorsed by the People'

Jennifer Coates (University of Sheffield, UK)

26. Documentary

'Filling Our Empty Hands': Ogawa Productions and the Politics of Subjectivity

Ayumi Hata (Japan)

Part Five: Time and Spaces of Representation

27. Ecology

Toxic Interdependencies: 3/11 Cinema

Rachel DiNitto (University of Oregon, USA)

28. Rural Landscape

The Cinematic Countryside in Japanese Wartime Filmmaking

Sharon Hayashi (York University, Canada)

29. The Home

Separations and Connections: The Cinematic Homes of the Showa 30s

Woojeong Joo (Nagoya University, Japan)

30. The City

Tokyo 1958

Alastair Phillips (University of Warwick, UK)

Part Six: Social Contexts

31. Empire

Cinematic Dualities: Shanghai Filmmaking in the Era of the Japanese Occupation

Ni Yan (Japan Institute of Moving Image, Japan)

32. The Occupation

Pedagogies of Modernity: CIE and USIS Films about the United Nations

Yuka Tsuchiya (Kyoto University, Japan)

### 33. Social Protest

Japanese Student Movement Cinema: A Dialogic Approach

Masato Dogase (Nagoya University, Japan)

### 34. Minority Cultures

Whose Song Is It? Korean and Women's Voice in Oshima Nagisa's Sing a Song of Sex (1967)

Mika Ko (Hosei University, Japan)

### 35. Globalisation

Japanese Cultural Globalisation at the Margins

Cobus van Staden (South African Institute of International Affairs, South Africa)

Part Seven: Flows and Interactions

### 36. Japanese Cinema and its Post-Colonial Histories

Technologies of Co-production: Japan in Asia and the Cold War Production of Regional Place

Stephanie DeBoer (Indiana University, USA)

### 37. Japanese Cinema and Hollywood

Frontiers of Nostalgia: The Japanese Western in the Postwar Era

Hiroshi Kitamura (College of William and Mary, USA)

### 38. Japanese Cinema and its Peripheries

Japan and Okinawa and the Politics of Exchange

Andrew Dorman (UK)

### 39. Japanese Cinema and Europe

A Constellation of Gazes: Europe and the Japanese Film Industry

Yoshiharu Tezuka (Komazawa University, Japan)

### 40. Transnational Remakes and Adaptations

Casablanca Karaoke: The Program Picture as Marginal Art in 1960s Japan

Ryan Cook (Emory University, USA)

Select Bibliography

• • • • • ([收起](#))

[The Japanese Cinema Book\\_下载链接1](#)

## 标签

日本电影

## 评论

-----  
[The Japanese Cinema Book\\_下载链接1](#)

书评

-----  
[The Japanese Cinema Book\\_下载链接1](#)