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## Contemporary Japanese Film Series

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# Contemporary Japanese Film

**Mika Ko**



## **Contemporary Japanese Film:**

Contemporary Japanese Film Mark Schilling, 1999-11-01 This comprehensive look at Japanese cinema in the 1990s includes nearly four hundred reviews of individual films and a dozen interviews and profiles of leading directors and producers Interpretive essays provide an overview of some of the key issues and themes of the decade and provide background and context for the treatment of individual films and artists In Mark Schilling's view Japanese film is presently in a period of creative ferment with a lively independent sector challenging the conventions of the industry mainstream Younger filmmakers are rejecting the stale formulas that have long characterized major studio releases reaching out to new influences from other media television comics music videos and even computer games and from both the West and other Asian cultures In the process they are creating fresh and exciting films that range from the meditative to the manic offering hope that Japanese film will not only survive but thrive as it enters the new millennium The Crisis of Identity in Contemporary Japanese Film Timothy Iles, 2008 This study from a variety of analytical approaches examines ways in which contemporary Japanese film presents a critical engagement with Japan's project of modernity to demonstrate the crisis in conceptions of identity The work discusses gender the family travel the everyday as horror and ways in which animated films can offer an ideal space in which an ideal conception of identity may emerge and thrive It presents close theoretically informed textual analyses of the thematic issues contemporary Japanese films raise through a wide range of genres from comedy family drama and animation to science fiction and horror by directors such as Kurosawa Kiyoshi Morita Yoshimitsu Miike Takashi Oshii Mamoru Kon Satoshi and Miyazaki Hayao in language that is accessible but precise 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 r Nightmare Japan Jay McRoy, 2008 Over the last two decades Japanese filmmakers have produced some of the most important and innovative works of cinematic horror At once visually arresting philosophically complex and politically charged films by directors like Tsukamoto Shinya Tetsuo The Iron Man 1988 and Tetsuo II Body Hammer 1992 Sato Hisayasu Muscle 1988 and Naked Blood 1995 Kurosawa Kiyoshi Cure 1997 Since 2000 and Ka ro 2001 Nakata Hideo Ringu 1998 Ringu II 1999 and Dark Water 2002 and Miike Takashi Audition 1999 and Ichi the Killer 2001 continually revisit and redefine the horror genre in both its Japanese and global contexts In the process these and other directors of contemporary Japanese horror film consistently contribute exciting and important new visions from postmodern reworkings of traditional avenging spirit narratives to groundbreaking works of cinematic terror that position depictions of radical or monstrous alterity hybridity as metaphors for larger socio political concerns including shifting gender roles reconsiderations of the importance of the extended family as a social institution and reconceptualisations of the very notion of cultural and national boundaries **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

**The Contemporary Japanese Film, Museum of Fine Arts, Boston** Donald Richie, Museum of Fine Arts, Boston, 1970

Japanese Cinema in the Digital Age Mitsuyo Wada-Marciano, 2012-05-31 Digital technology has transformed cinema's production distribution and consumption patterns and pushed contemporary cinema toward increasingly global markets In the case of Japanese cinema a once moribund industry has been revitalized as regional genres such as anime and Japanese horror now challenge Hollywood's preeminence in global cinema In her rigorous investigations of J horror personal documentary anime and ethnic cinema Mitsuyo Wada Marciano deliberates on the role of the transnational in bringing to the mainstream what were formerly marginal B movie genres She argues persuasively that convergence culture which these films represent constitutes Japan's response to the variegated flows of global economics and culture With its timely analysis of new modes of production emerging from the struggles of Japanese filmmakers and animators to finance and market their work in a post studio era this book holds critical implications for the future of other national cinemas fighting to remain viable in a global marketplace As academics in film and media studies prepare a wholesale shift toward a transnational perspective of film Wada Marciano cautions against jettisoning the entire national cinema paradigm Discussing the technological advances and the new cinematic flows of consumption she demonstrates that while contemporary Japanese film on the one hand expresses the transnational as an object of desire i e a form of total cosmopolitanism on the other hand that desire is indeed inseparable from Japan's national identity Drawing on a substantial number of interviews with auteur directors such as Koreeda Hirokazu Kurosawa Kiyoshi and Kawase Naomi and incisive analysis of select film texts this compelling original work challenges the presumption that Hollywood is the only authentically global cinema

*Contemporary Japanese Seishun Eiga Cinema* Amanda Landa, 2017 Contemporary Japanese Seishun Eiga

Cinema examines Japanese popular films of the last 30 years that focus on youth protagonists analyzes new generic modes and how Japanese film history and tradition informs and influences them This project tracks thematic trends in the films themselves particularly those trends that intersect with current youth movements in Japan Four chapters include New Japanese Cinema Seishun Eiga Death Game films Yankii films and Near Disaster films The scope of this project comprises youth representation not as a genre but as a set of limitations such as films that cast young adult actors and address social issues typical of young adulthood in Japan such as enjo kosai ijime bullying class conflicts social media technologies and global cinema cultures I follow thematic patterns as cycles and thus also analyze how the previously stated new genre categories intersect and overlap Each chapter analyzes three to six films as a sampling of the group The chapters do not write a historical overview of the entire movement but instead investigate the relationships around youth themes and historical context and input them into generic modes Cultural categories such as the socioeconomic classifications freeter NEET hikikomori and yankii are discussed throughout each chapter This project is a delineation of these sub genres of Japanese youth films their narrative tropes and commercial impact The sampling includes studio genre films independent films as well as selections from film festivals in order to discuss aspects of genre film theory as intersectional with industry and to track a cultural moment in contemporary Japanese film

*The Crisis of Identity in Contemporary Japanese Film* Timothy Iles, 2008-10-31 This study from a variety of analytical approaches examines ways in which contemporary Japanese film presents a critical engagement with Japan's project of modernity to demonstrate the crisis in conceptions of identity The work discusses gender the family travel the everyday as horror and ways in which animated films can offer an ideal space in which an ideal conception of identity may emerge and thrive It presents close theoretically informed textual analyses of the thematic issues contemporary Japanese films raise through a wide range of genres from comedy family drama and animation to science fiction and horror by directors such as Kurosawa Kiyoshi Morita Yoshimitsu Miike Takashi Oshii Mamoru Kon Satoshi and Miyazaki Hayao in language that is accessible but precise

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*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

**Traditional Japanese Cultural Concepts as Expressed Through Contemporary Japanese Film** Samuel Flescher, 2010 The portrayal of psychological stability in contemporary Japanese film : bend, blend or break Timothy Iles, 2007 This study explores the ways in which contemporary Japanese films present and treat the problem of identity The author analyzes a wide range of films produced in the past twenty years to demonstrate the various ways in which filmmakers have conceptualized this problem and have presented either social critiques or solutions

**Looking Outside** Joel Van Loon, 2011 This thesis examines a body of contemporary Japanese films in order to unpack the various portrayals of some of Japan's socially marginalized groups including women alienated and rebellious youth mentally unstable and socially withdrawn individuals immigrants and others who don't adhere to the rigorous standards of social hierarchies and cultural traditions Postmodernism provides the theoretical framework for the analysis of these films I argue that Japanese postmodern films and their celebrations of the periphery are essential to contemporary Japan for three related reasons These postmodern films represent sites of renewal a positive view of the periphery a neutral definition of the periphery as part of everyday life and lastly as a negative critique of an illusory meta Japan The intended outcome of this paper will be to find contrasting contradictory representations of the periphery as portrayed by Japanese filmmakers Japan's filmic representations of the complex social difficulties faced by the peripheral groups that exist within contemporary Japanese society can provide valuable social awareness and commentaries that are not readily found in other facets of Japanese society

**Contemporary Japanese Literature** Howard Hibbett, 1978 **Form, Content, Body Parts** Yuki Ohsawa, 2011 This thesis will investigate contemporary Japanese film as a reflection of and commentary on gender relations in Japan This thesis will discuss two contemporary Japanese films *Love and Pop* 1998 and *Swing Girls* 2004 By employing feminist perspectives we will illustrate that form and content work together in these films to offer both positive and negative critiques of gender relations Because this thesis examines how these films illustrate high school girls and what kinds of messages they provide it will apply Mulvey's 1975 feminist film theory and Morohashi's 2009 research which is about visual images of contemporary Japanese women This thesis will pay attention to specific camera techniques lighting and settings which directly connect with the films content We will analyze the form and content of these two Japanese films to show how the interpretation of a work of art specifically a feminist interpretation emerges from the relationship between form and content

The Encyclopedia of Contemporary Japanese Culture Sandra Buckley, 2009 This encyclopedia covers culture from the end of the Imperialist period in 1945 right up to date to reflect the vibrant nature of contemporary Japanese society and culture

*Reading a Japanese Film* Keiko I. McDonald, 2005-11-30 *Reading a Japanese Film* written by a pioneer of Japanese film studies in the United

States provides viewers new to Japanese cinema with the necessary tools to construct a deeper understanding of some of the most critically acclaimed and thoroughly entertaining films ever made In her introduction Keiko McDonald presents a historical overview and outlines a unified approach to film analysis Sixteen readings of films currently available on DVD with English subtitles put theory into practice as she considers a wide range of work from familiar classics by Ozu and Kurosawa to the films of a younger generation of directors

**Circulating Fear** Lindsay Nelson, 2021-10-11 *Circulating Fear* Japanese Horror Fractured Realities and New Media explores the changing role of screens new media objects and social media in Japanese horror films from the 2010s to present day Lindsay Nelson places these films and their paratexts in the context of changes in the new media landscape that have occurred since J horror s peak in the early 2000s in particular the rise of social media and the ease of user remediation through platforms like YouTube and Niconico This book demonstrates how Japanese horror film narratives have shifted their focus from old media video cassettes TV and cell phones to new media social media online video sharing and smart phones In these films media devices and new media objects exist both inside and outside the frame they are central to the films narratives but they are also the means through which the films are consumed and disseminated Across a multitude of screens platforms devices and perspectives Nelson argues contemporary Japanese horror films are circulated as an ever shifting series of images and fragments creating a sense of fractured reality in the films narratives and the media landscape that surrounds them Scholars of film studies horror studies media studies and Japanese studies will find this book particularly useful

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