

# Contemporary Japanese Film

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Contemporary Japanese Seishun Eiga Cinema  
Japanese Cinema in the Digital Age  
Traditional Japanese Cultural Concepts as Expressed Through Contemporary Japanese Film  
A Lateral View  
The Contemporary Japanese Film  
The portrayal of psychological stability in contemporary Japanese film : bend, blend or break  
Contemporary Japanese Film  
Looking Outside  
The Contemporary Japanese Film, Museum of Fine Arts, Boston  
Form, Content, Body Parts  
The Encyclopedia of Contemporary Japanese Culture  
Contemporary Japanese Literature  
The Cinema of Kore-eda Hirokazu  
Contemporary Japan  
Japanese High School Films  
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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

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

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

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 s□ance 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

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

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

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 kore eda hirosaka 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

a revealing look at the japanese through the window of their contemporary culture

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

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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

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

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

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