

Ozu His Life And Films

This volume provides the advanced student or scholar a set of introductions to each of the world's major non-European philosophical traditions. Sections on Chinese philosophy, Indian philosophy, Buddhist philosophy, East Asian philosophy, African philosophy, and trends in global philosophy are all edited by an expert.

A re-interpretation of the master of Japanese cinema from a socio-historical perspective One of the most well regarded of non-Western film directors, responsible for acknowledged classics like *Tokyo Story* (1953), Ozu Yasujiro worked during a period of immense turbulence for Japan and its population. This book offers a new interpretation of Ozus career, from his earliest work in the 1920s up to his death in 1963, focusing on Ozus depiction of the everyday life and experiences of ordinary Japanese people during a time of depression, war and economic resurgence. Firmly situating him within the context of the Japanese film industry, Woojeong Joo examines Ozus work as a studio director and his relation to sound cinema, and looks in-depth at his wartime experiences and his adaptation to post-war Japanese society. Drawing on Japanese materials not previously examined in western scholarship, this is a ground-breaking new study of a master of cinema. Case studies include: Ozus *shAshimin* films Ozus wartime films, including the script of *The Flavour of Green Tea over Rice* Postwar script of *The Moon Has Risen* *Tokyo Story*

Chinese cinema has a long history of engagement with China's art traditions, and literati (wenren) landscape painting has been an enduring source of inspiration. *Literati Lenses* explores this interplay during the Mao era, a time when cinema, at the forefront of ideological campaigns and purges, was held to strict political guidelines. Through four films—*Li Shizhen* (1956), *Stage Sisters* (1964), *Early Spring in February* (1963), and *Legend of Tianyun Mountain* (1979)—Mia Liu reveals how landscape offered an alternative text that could operate beyond political constraints and provide a portal for smuggling interesting discourses into the film. While allusions to pictorial traditions associated with a bygone era inevitably took on different meanings in the context of Mao-era cinema, cinematic engagement with literati landscape endowed films with creative and critical space as well as political poignancy. Liu not only identifies how the conventions and aesthetics of traditional literati landscape art were reinvented and mediated on multiple levels in cinema, but also explores how post-1949 Chinese filmmakers configured themselves as modern intellectuals in the spaces forged among the vestiges of the old. In the process, she deepens her analysis, suggesting that landscape be seen as an allegory of human life, a mirror of the age, and a commentary on national affairs.

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“A tour de force that both challenges and expands our understanding of the very practice of philosophy . . . and comparative philosophy in particular” (Joseph Markowski, *Reading Religion*). In *Nietzsche and Other Buddhas*, author Jason M. Wirth brings major East Asian Buddhist thinkers into radical dialogue with key Continental philosophers through a series of exercises that pursue what is traditionally called comparative or intercultural philosophy. In the process, he reflects on what makes such exercises possible and intelligible. The primary questions Wirth asks are: How does this particular engagement and confrontation challenge and radicalize what is sometimes

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called comparative or intercultural philosophy? How does this task reconsider what is meant by philosophy? The confrontations that Wirth sets up between Dogen, Hakuin, Linji, Shinran, Nietzsche, Schopenhauer, James, and Deleuze consider the nature of philosophy—and especially comparative philosophy—from a global perspective. This global perspective in turn opens up a new and challenging space of thought within and between the cutting edges of Western Continental philosophy and East Asian Buddhist practice.

This collection offers new approaches to theorizing Asian film in relation to the history, culture, geopolitics and economics of the continent. Bringing together original essays written by established and emerging scholars, this anthology transcends the limitations of national borders to do justice to the diverse ways in which the cinema shapes Asia geographically and imaginatively in the world today. From the revival of the Silk Road as the “belt and road” of a rising China to historical ruminations on the legacy of colonialism across the continent, the authors argue that the category of “Asian cinema” from Turkey to the edges of the Pacific continues to play a vital role in cutting-edge film research. This handbook will serve as an essential guide for committed scholars, students, and all those interested in the past, present, and possible future of Asian cinema in the 21st century.

This book defends an account of ambiguity which illuminates the aesthetic possibilities of film and the nature of film criticism. Ambiguity typically describes the condition of multiple meanings. But we can find multiple meanings in what appears unambiguous to us. So, what makes ambiguity ambiguous? This study argues that a sense of uncertainty is vital to the concept. Ambiguity is what presses us to inquire into our puzzlement over a movie, to persistently ask “why is it as it is?” Notably, this account of the concept is also an account of its criticism. It recognises that a satisfying assessment of what is ambiguous involves both our reason and doubt; that is, reason and doubt can work together in our practice of reading. This book, then, considers ambiguity as a form of reasonable doubt, one that invites us to reflect on our critical efforts, rethinking the operation of film criticism.

This book reveals how Spielberg utilises stylistic strategies that are both unique and innovative when considered within the context of the classical Hollywood system. James Mairata identifies two distinct systems at work in Spielberg's application of style. One is the use of deep space compositions and staging, a form that was commonly seen in Hollywood cinema until the rise of the 'New Hollywood' in the early 1970s. The other system is based on the ubiquitous shot, reverse shot arrangement most commonly used for dialogue scenes, and which Spielberg has modified into what the author describes as wide reverses. Through the integration of both systems, Spielberg is able to create a more complete visual sense of scenographic space and a more comprehensive world of the narrative, while still remaining within the conventional boundaries of classical style. The wide reverse system also permits him to present a more highly developed version of Hollywood's conventional practice of rendering style as transparent or unnoticed. This volume shows that this, together with the wide reverse further enables Spielberg to create a narrative that offers the spectator both a more immersive and more affective experience.

Presents in chronological order the themes and ideas of his twenty-three feature films, and the complexity of their cinematic style.

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Post-war Cinema and Modernity explores the relationship between film and modernity in the second half of the twentieth century. Its distinguishing feature is the focus on the close connections between history, theory and textual criticism. The first section, on Film Theory and Film Form, begins with a sustained group of theory readings. Bazin and Telotte critique new post-war forms of film narrative, while Metz and Birch respond to the filmic innovations of the 1960s and the question of modernism. Pasolini's landmark polemic on the cinema of poetry is a vital springboard for the later critiques by Deleuze and Tarkovsky of time and the image, and for Kawin and De Lauretis of subjectivities and their narrative transformation, while Jameson deals with the topical question of film and postmodernity. There follows a series of essays grouped around different aspects of film form. General discussion of changes in film technology and cinematic perception can be seen in the essays by Virilio, Wollen, Aumont and Bukatman, and is extended to a discussion of film documentary. Finally, there is a focus on cinematographers and their filmic collaboration, with a specially commissioned essay on post-war British cinematography, and readings featuring the work of Michael Chapman with Martin Scorsese and Nestor Almendros with Terrence Malick. The second section looks at International Cinema, placing filmmaking and filmmakers in a social and a national context, as well as taking up many aspects of film theory. It brings together landmark essays which contextualise feature films historically, yet also highlight their aesthetic power and their wider cultural importance. Filmmakers discussed include Ozu, Bresson, Hitchcock, Godard, Fassbinder and Zhang Yimou. There is a new translation of Kieslowski's essay on Bergman's *The Silence* and an essay specially commissioned for the volume on the work of Theo

Angelopoulos. Features* Filmmaking and filmmakers are placed in social, nat
The Cinema Book is widely recognised as the ultimate guide to cinema. Authoritative and comprehensive, the third edition has been extensively revised, updated and expanded in response to developments in cinema and cinema studies. Lavishly illustrated in colour, this edition features a wealth of exciting new sections and in-depth case studies. Sections address Hollywood and other World cinema histories, key genres in both fiction and non-fiction film, issues such as stars, technology and authorship, and major theoretical approaches to understanding film.

Explores the experiences spectators have when they watch a film collectively in a cinema.

Discusses the nature of film acting, looks at performances in specific films, and describes various acting styles

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

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in one of the world's most important film industries.

The authoritative guide to Japanese film, completely revised and updated. Now available in paperback for the first time, *A Hundred Years of Japanese Film* by Donald Richie, the foremost Western expert on Japanese film, gives us an incisive, detailed, and fully illustrated history of the country's cinema. Called "the dean of Japan's arts critics" by Time magazine, Richie takes us from the inception of Japanese cinema at the end of the nineteenth century, through the achievements of Kurosawa, Mizoguchi, and Ozu, then on to the notable works of contemporary filmmakers. This revised edition includes analyses of the latest trends in Japanese cinema, such as the revival of the horror genre, and introduces today's up-and-coming directors and their works. As Paul Schrader writes in his perceptive foreword, Richie's accounting of the Japanese film "retains his sensitivity to the actual circumstances of film production (something filmmakers know very well but historians often overlook) . . . and shows the interweave of filmmaking—the contributions of directors, writers, cinematographers, actors, musicians, art directors, as well as financiers." Of primary interest to those who would like to watch the works introduced in these pages, Richie has provided capsule reviews of the major subtitled Japanese films commercially available in DVD and VHS formats. This guide has been updated to include not only the best new movie releases, but also classic films available in these formats for the first time.

Introduction / Jinhee Choi -- Branding ozu. Watch again! look well! look! / David Bordwell -- Ozu, the ineffable? / Darrell W Davis -- Ozu to Asia via Hasumi / Aaron Gerow -- A dialogue with "memory" in Hou Hsiao Hsien's *Café lumière* / Mitsuyo Wada-Marciano -- Ozuesque as a sensibility: or on the notion of influence / Jinhee Choi -- Historicizing Ozu. A new form of silent cinema: intertitles and interlocutions in Ozu Yasujiro's late silent films / Michael Raine -- Ozu and the aesthetics of shadow: lighting and cinematography in *There was a father* (Chichi ariki, 1942) / Daisuke Miyao -- Modernity, shoshimin films and the proletarian-film movement: Ozu in dialogue with Vertov / Yuki Takinami -- Laughing in the shadows of empire: humor in Ozu's *Brothers and sisters of the Toda family* / Junji Yoshida -- Tracing ozu. Autumn afternoons: negotiating the ghost of Ozu in Iguchi Nami's *Dogs and cats* / Adam Bingham -- Playing the holes: notes on the Ozuesque gags / Manuel Garin & Albert Elduque -- Rhythm, texture, moods: Ozu Yasujiro, Claire Denis and a vision of a post-colonial aesthetic / Kate Taylor-Jones -- Wenders travels with Ozu / Mark Betz -- Look? optical / Sound Situations and Interpretation: Ozu (Deleuze) Kiarostami / David Deamer -- Sparse or slow: Ozu and Joanna Hogg / William Brown

Asian cinema is an area of increasing interest in Anglo-US film studies while Asian films are now widely distributed and popular with western audiences. The fascination with Asian cinema must be examined in the context of a complex and often problematic relationship between western scholars, students, viewers and Asian films. This book, therefore, examines a number of detailed case studies (such as the films of Ozu, Bruce Lee, Hong Kong and Turkish cinema, Hindi melodramas, Godzilla films, Taiwanese directors and Fifth Generation Chinese cinema) and uses them in order to investigate the limitations of Anglo-US theoretical models and critical paradigms. By engaging the readers with familiar areas of critical discourse (such as postcolonial criticism, 'national cinema', 'genre', 'authorship' and 'stardom') the book aims to introduce within such contexts the 'unfamiliar' case studies which will be explored in depth and detail. The advantage of such an approach is that it works with the dynamics of familiarity/unfamiliarity and resists the temptation to construct Asian cinemas as a gallery of

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exotic objects that might be particularly fascinating but remain deeply distant and foreign. Book jacket.

Why do we think of clusters of films as 'national cinema'? Why has the relationship between the nation and film become so widely and uncritically accepted? 'Theorising National Cinema' is a major contribution to work on national cinema, by many of the leading scholars in the field. It addresses the knotty and complex relationship between cinema and national identity, showing that the nationality of a cinema production company, and the films that its made, have not always been seen as pertinent. The volume begins by reviewing and rethinking the concept of national cinema in an age of globalisation, and it goes on to chart the parallel developments of national film industries and the idea of a nation state in countries as diverse as Japan, South Korea, Russia, France and Italy. The issues of a 'national cinema' for nation states of contested status, with disputed borders or displaced peoples, is discussed in relation to film-making in Taiwan, Ireland and Palestine. The contributors also consider the future of national cinema in an age of trans-national cultural flows, exploring issues of national identity and cinema in Latin America, Asia, the Middle-East, India, Africa and Europe. 'Theorising National Cinema' also includes a valuable bibliography of works on national cinema.

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.

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, Toshirô 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.

The cinema has been the pre-eminent popular art form of the 20th century. In Cinemas of the World, James Chapman examines the relationship between film and society in the modern world: film as entertainment medium, film as a reflection of national cultures and preoccupations, film as an instrument of propaganda. He also explores two interrelated issues that have recurred throughout the history of cinema: the economic and cultural hegemony of Hollywood on the one hand, and, on the other, the attempts of film-makers elsewhere to establish indigenous national cinemas drawing on their own cultures and societies. Chapman examines the rise to dominance of Hollywood cinema in the silent and early sound periods. He discusses the characteristic themes of American movies from the Depression to the end of the Cold War especially those found in the western and film noir – genres that are often used as vehicles for exploring issues central to us society and politics. He looks at national cinemas in various European countries in the period between the end of the First World War and the end of the Second, which all exhibit the formal and aesthetic properties of modernism. The

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emergence of the so-called "new cinemas" of Europe and the wider world since 1960 are also explored. "Chapman is a tough-thinking, original writer . . . an engaging, excellent piece of work."—David Lancaster, *Film and History*

"Beginning in 1993 with *Artaud: Blows and Bombs*, Stephen Barber has quietly, independently forged one of the most singular and enriching bodies of work in contemporary writing." -David Peace
Over the three decades since 1990, Stephen Barber has written many essays and experimental writings around film and digital arts. For the first time, this collection in two parts assembles all of those writings, many otherwise unavailable, over seventy in all. Many of those writings explore unknown elements of vital bodies of work that remain inspirational for contemporary art, writing and film. Others interrogate the transmutations of cities - especially those of Europe and of Japan - across those three decades, anatomizing their urban futures. These writings are often residues from, or accompaniments to, Stephen Barber's thirty books, short writings which possess their own distinctive and accumulating presence, and can display the interrogative resilience to explore preoccupations with greater intensity and pointedness than an entire book. *THE RESIDUES, PART TWO* collects 30 writings on subjects including JG Ballard, Pier Paolo Pasolini, Donald Richie, and much more.

"Substantially the book that devotees of the director have been waiting for: a full-length critical work about Ozu's life, career and working methods, buttressed with reproductions of pages from his notebooks and shooting scripts, numerous quotes from co-workers and Japanese critics, a great many stills and an unusually detailed filmography."--Sight and Sound
Yasujiro Ozu, the man whom his kinsmen consider the most Japanese for all film directors, had but one major subject, the Japanese family, and but one major theme, its dissolution. The Japanese family in dissolution figures in every one of his fifty-three films. In his later pictures, the whole world exists in one family, the characters are family members rather than members of a society, and the ends of the earth seem no more distant than the outside of the house. In Japan and much of Europe, Ozu is widely considered to be one of the finest film directors who ever lived. While Ozu has a strong reputation in the West, his films are not as well-known or widely appreciated in the U.S. as they are elsewhere. A notable exception to this trend is film critic Roger Ebert, who recently wrote that Ozu is one of his "three or four" favorite directors. Also, moving beyond the view that *Tokyo Story* is a masterful exception in the Ozu canon, Ebert sees Ozu's films as "nearly always of the same high quality." Ozu International will reflect on Ebert's view of Ozu by arguing that this director deserves broader recognition in the U.S., and that his entire canon is worthy of serious study. With the recent release of more than 15 Ozu DVDs in the Criterion Collection, covering every phase of his career at least in part (including silent films, black-and-white talkies, and color films), Ozu International helps to fill a lingering gap in English-language scholarship on Ozu by giving this new generation of scholars a book-length forum to explore new critical perspectives on an unfairly neglected director. Contributions include specialists in Japanese culture, academics from a range of disciplines, and professional film critics.

In early 1936, a German film team arrived in Japan to participate in a film coproduction, intended to show the 'real' Japan to the world and to launch Japanese films into international markets. The two directors, one Japanese and the other German, clashed over the authenticity of the represented Japan and eventually directed two versions, *The Samurai's Daughter* and *New Earth*, based on a common script. The resulting films hold a firm place in film history as an exercise in - or reaction against - politically motivated propaganda, respectively. A *Foreigner's Cinematic Dream of Japan* contests the resulting oversimplification into nationalised and politicised dichotomies. Drawing on a wide range of Japanese and German original sources, as well as a comparative analysis of the 'German-Japanese version' and the elusive 'Japanese-English version', Iris Haukamp reveals the complexities of this international co-production. This exclusive research sheds light not only on the films themselves, but also

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on the timeframe of its production, with both countries at the brink of war.

On Chinese and Japanese art and cinema.

This volume can rightfully be called "a film school in a single book." Investigating and analyzing the elements and concepts of the creation of films, this book looks closely at 25 films that represent a wide range of styles and subjects • Examines films for both content and aesthetics, showing readers how to analyze film with a critical eye • Arms readers with an understanding of how films interact with other aspects of cinema and related disciplines and fields • Shows how filmmaking techniques are used to both tell stories and invoke reactions from viewers • Explains how great directors have revolutionized the art of filmmaking

Across the academy, scholars are debating the question of what bearing scientific inquiry has upon the humanities. The latest addition to the AFI Film Readers series, *Cognitive Media Theory* takes up this question in the context of film and media studies. This collection of essays by internationally recognized researchers in film and media studies, psychology, and philosophy offers film and media scholars and advanced students an introduction to contemporary cognitive media theory—an approach to the study of diverse media forms and content that draws upon both the methods and explanations of the sciences and the humanities. Exploring topics that range from color perception to the moral appraisal of characters to our interactive engagement with videogames, *Cognitive Media Theory* showcases the richness and diversity of cognitivist research. This volume will be of interest not only to students and scholars of film and media, but to anyone interested in the possibility of a productive relationship between the sciences and humanities.

The *Routledge Companion to Film History* is an indispensable guide for anyone studying film history for the first time. The approach taken presents a substantial and readable overview of the field and provides students with a tool of reference that will be valuable throughout their studies. The volume is divided into two parts. The first is a set of eleven essays that approaches film history around the following themes: History of the moving image Film as art and popular culture Production process Evolution of sound Alternative modes: experimental, documentary, animation Cultural difference Film's relationship to history The second is a critical dictionary that explains concepts, summarizes debates in film studies, defines technical terms, describes major periods and movements, and discusses historical situations and the film industry. The volume as a whole is designed as an active system of cross-references: readers of the essays are referred to dictionary entries (and vice versa) and both provide short bibliographies that encourage readers to investigate topics.

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

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Representation · * Social Contexts · * Flows and Interactions

Catherine Russell's highly accessible book approaches Japanese cinema as an industry closely modeled on Hollywood, focusing on the classical period - those years in which the studio system dominated all film production in Japan, from roughly 1930 to 1960. Respectful and thoroughly informed about the aesthetics and critical values of the Japanese canon, Russell is also critical of some of its ideological tendencies, and her analyses provide new insights on class and gender dynamics. Russell locates Japanese cinema within a global system of reception, and she highlights the importance of the industrial production context of these films. Including studies of landmark films by Ozu, Kurosawa and other directors, this book provides a perfect introduction to a crucial and often misunderstood area of Japanese cultural output. With a critical approach that highlights the "everydayness" of Japanese studio-era cinema, Catherine Russell demystifies the canon of great Japanese cinema, treating it with fewer auteurist and Orientalist assumptions than many other scholars and critics.

The Cinema of Japan and Korea is the fourth volume in the new 24 Frames series of studies of national and regional cinema, and focuses on the continuing vibrancy of Japanese and Korean film. The 24 concise and informative essays each approach an individual film or documentary, together offering a unique introduction to the cinematic output of the two countries. With a range that spans from silent cinema to the present day, from films that have achieved classic status to underground masterpieces, the book provides an insight into the breadth of the Japanese and Korean cinematic landscapes. Among the directors covered are Akira Kurosawa, Takeshi Kitano, Kim Ki-duk, Kenji Mizoguchi, Kinji Fukusaku, Kim Ki-young, Nagisa Oshima and Takashi Miike. Included are in-depth studies of films such as Battle Royale, Killer Butterfly, Audition, Violent Cop, In the Realm of the Senses, Tetsuo 2: Body Hammer, Teenage Hooker Becomes a Killing Machine, Stray Dog, A Page of Madness and Godzilla. Kommentierte Bibliografie. Sie gibt Wissenschaftlern, Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien. Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen, Video, Multimedia.

This volume surveys transnational encounters and entanglements between Germany and East Asia since 1945, a period that has witnessed unprecedented global connections between the two regions. It examines their sociopolitical and cultural connections through a variety of media. Since 1945, cultural flow between Germany and East Asia has increasingly become bidirectional, spurred by East Asian economies' unprecedented growth. In exploring their dynamic and evolving relations, this volume emphasizes how they have negotiated their differences and have frequently cooperated toward common goals in meeting the challenges of the contemporary world. Given their long-standing historical differences, their post-1945 relations reveal a surprisingly high degree of affinity in many areas. To show how they have deeply shaped each other's views, this volume presents 12 chapters by scholars from the fields of history, sinology, sociology, literature, music, and film. Topics include cultural topics, such as German and Swiss writers on East Asia (Enzensberg, Muschg, and Kreitz), Japanese writer on Germany (Tezuka and Tawada), German commemorative culture in Korea, Beethoven in China, metal music in Germany and Japan, diary films on Japan (Wenders), as well as sociopolitical topics, such as Sino– East German diplomacy, Germans and Korean democracy, and Japanese and Korean communities in Germany.

A collection of essays about Ozu's Tokyo Story.

"Substantially the book that devotees of the director have been waiting for: a full-length

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critical work about Ozu's life, career and working methods, buttressed with reproductions of pages from his notebooks and shooting scripts, numerous quotes from co-workers and Japanese critics, a great many stills and an unusually detailed filmography."—Sight and Sound Yasujiro Ozu, the man whom his kinsmen consider the most Japanese for all film directors, had but one major subject, the Japanese family, and but one major theme, its dissolution. The Japanese family in dissolution figures in every one of his fifty-three films. In his later pictures, the whole world exists in one family, the characters are family members rather than members of a society, and the ends of the earth seem no more distant than the outside of the house.

This study examines the significance of the archetypal heroes and heroines of Japanese cinema and traces both their prior development in literature, drama, and folklore, and their subsequent variations in popular culture.

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