

# CONTENTS

<i>Note on Names and Film Titles</i>	xiii
<i>Preface to the English Translation</i>	xv
Introduction	1
The Characteristics of Japanese Cinema	2
Cinema as a Liminal Art	5
Masumura Yasuzō's Critique of Japanese Film	7
Mixing with Neighboring Genres	9
Connections with Traditional Theater	12
The Origins of the <i>Benshi</i>	14
Cultural Hybridity	16
More Than One Wave	19
The Reappearance of Forgotten Memories	22
1. Motion Pictures: 1896–1918	24
The Arrival of Cinema	24
The First Footage Shot by a Japanese Person	26
Connections with Mass Theater	27
Issues of Nationalism	29

## VIII CONTENTS

Makino Shōzō: The First Director	31
The Establishment of Nikkatsu	34
The Significance of <i>Benshi</i>	35
<b>2. The Rise of Silent Film: 1917–1930</b>	<b>38</b>
The Pure Film Movement	38
The Birth of Film Journalism	39
The Arrival of Actresses	41
The Self-Consciousness of Japanese Cinema	45
Shōchiku's <i>Shōshimin</i> Films	46
Reforms at Nikkatsu	47
Kinugasa Teinosuke Thrives	48
Constructing <i>Jidaigeki</i>	50
Tendency Films and Their Aftermath	54
<b>3. The First Golden Age: 1927–1940</b>	<b>57</b>
Initial Attempts at Talkies	57
Making Real Talkies	59
<i>Gendaigeki</i> with Topknots	61
Cosmopolitan Shōchiku and Nativist Nikkatsu	64
The Expanding World of Mizoguchi Kenji	67
From PCL to Tōhō	69
Coproduction with Nazi Germany	70
<b>4. Japanese Cinema During Wartime</b>	<b>72</b>
Setting Up the Wartime System	72
The Characteristics of Japanese War Films	74
Cinema and the “Overcoming Modernity” Debate	77
The Disguise of Kamei Fumio	78
How Film Directors Responded to Wartime	79
<b>5. Film Production in the Colonies and Occupied Lands</b>	<b>82</b>
The Film Industry in Taiwan	82
Films to Enlighten the Taiwanese Natives	84
Taiwanese Cinema After Liberation	85



12	The Film Industry in Korea	86
	Korean Cinema's Golden Age	87
	The Decline and Revival of Korean Film	88
	Establishing Manchurian Cinema	90
	The Emergence of Ri Kōran	92
	The End of Man'ei	94
	Chinese Film Studios in Shanghai	95
	Film Production in Southeast Asia	96
6.	Japanese Cinema Under American Occupation: 1945-1952	98
	Filmmakers at the End of the War	98
	What Were Japanese Filmmakers Doing When the War Ended?	99
	Censorship Under the Occupation	99
	Idea Films	102
	The Problem of War Responsibility	104
	What Kind of Films Did Individual Directors Shoot During This Period?	105
	The Rise of Kurosawa Akira	106
7.	Toward a Second Golden Age: 1952-1960	109
	The End of the Occupation System	109
	Shifts in War Films	110
	The Advance into International Film Festivals	112
	A Boom in Independent Productions	114
	Samurai and <i>Kaiju</i> at Tōhō	115
	Daiei Mother Films and Mizoguchi Kenji	119
	Shōchiku Melodrama: Kinoshita and Ozu	121
	Period Films at Tōei	122
	Nikkatsu's Steady Advance	123
8.	Upheaval Amid Steady Decline: 1961-1970	127
	The Peak of the Studio System	127
	A Colorful Variety of Films at Tōhō	129
	Daiei's Star System	131



## X CONTENTS

Ichikawa Kon and Masumura Yasuzō	132
The Shōchiku Nouvelle Vague	134
Shōchiku Turns Reactionary	136
Tōei's Idealized Gangsters	137
Nikkatsu Borderless Action Film	139
Nikkatsu's Eccentric Geniuses	141
Independent Production and ATG	143
The King of Pink Film	144
<b>9. Decline and Torpor: 1971–1980</b>	<b>148</b>
Japanese Cinema During the Years of Lead	148
Nikkatsu Roman Porno	150
Youth Films at Nikkatsu	152
Tōei: Without Honor or Humanity	153
Shōchiku: The Empire of Yamada Yōji	155
Veteran Directors Depict Women	156
ATG as a Base for Protest	158
Two Documentary Filmmakers	160
<b>10. The Collapse of the Studio System: 1981–1990</b>	<b>163</b>
Major Studios in Distress	163
Changes to the System of Production, Distribution, and Exhibition	165
New Directors with No Connection to the Studio System	166
Return of the Directors of the 1960s	168
A Flood of New Directors	170
<b>11. The Indies Start to Flourish: 1991–2000</b>	<b>174</b>
The Collapse of the Cinematic Bubble	174
Increasing Internationalism	176
Fragmenting Production Companies	178
Encountering the Ethnic Other	179
Memory and Nostalgia	181
The Phenomenon of Kitano Takeshi	183

## 12. Within a Production Bubble: 2001–2011 186

Japanese Cinema Sinks	186
Changes in the Mode of Production	188
Melodrama and Historical Consciousness	190
Woman Directors Appear on a Mass Scale	191
The Rise of J-Horror	194
Exposing Hidden History	196

Notes 201

Index 215