

## Kurslitteratur/ Course literature

### The Cultural History of Japanese Film/ Den japanska filmens kulturhistoria

Kuransvarig: Ian Conrich <ian.conrich@ims.su.se>

Co-teaching with Trond Lundemo <trond.lundemo@ims.su.se>

#### Course book (available as an E-text from Stockholm University library)

Yomota Inuhiko (2014), *What is Japanese Cinema? A History*, New York: Columbia University Press [note: the course will work its way through all 12 chapters]

#### Primary texts

##### **E-texts (that can be borrowed from Stockholm University library)**

- Carroll, William (2022), *Suzuki Seijun and Postwar Japanese Cinema*, New York: Columbia University Press, pp. 91-124.
- Martinez, D.P. (2010), *Remaking Kurosawa: Translations and Permutations in Global Cinema*, London: Palgrave Macmillan, pp. 1-8, 141-60.
- Napier, Susan J. (2001), *Anime: From Akira to Princess Mononoke. Experiencing Contemporary Japanese Animation*, London: Palgrave, pp. 3-34.
- Noriega, Chon A. (1996), 'Godzilla and the Japanese Nightmare: When *Them!* is U.S.', in Mick Broderick (ed.), *Hibakusha Cinema: Hiroshima, Nagasaki and the Nuclear Image in Japanese Film*, London: Kegan Paul, pp. 54-74. [also in Dimitris Eleftheriotis and Gary Needham (eds), *Asian Cinemas: A Reader and Guide*, Edinburgh: Edinburgh University Press, 2006, pp. 41-54].
- Wada-Marciano, Mitsuyo (2011), 'J-horror: New Media's Impact on Contemporary Japanese Horror Cinema', in Jinhee Choi and Mitsuyo Wada-Marciano (eds), *Horror to the Extreme: Changing Boundaries in Asian Cinema*, Hong Kong: Hong Kong University Press, pp. 15-37.

##### **E-texts (that can be borrowed from the Swedish Film Institute library)**

- Bordwell, David (1988), *Ozu and the Poetics of Cinema*, London: BFI, pp. 237-43.
- Crandol, Michael (2021), *Ghost in the Well: The Hidden History of Horror Films in Japan*, London: Bloomsbury, pp. 189-217.
- Standish, Isolde (2005), *A New History of Japanese Cinema: A Century of Narrative Film*, London: Continuum, pp. 152-165.

##### **Books (that can only be borrowed from the Swedish Film Institute library)**

- Desser, David (1992), 'Toward a Structural Analysis of the Postwar Samurai Film', in Arthur Nalletti Jr., and David Desser (eds), *Reframing Japanese Cinema: Authorship, Genre, History*, Bloomington, Indiana: Indiana University Press, pp. 145-64.
- Komatsu, Hiroshi (1992), 'Some Characteristics of Japanese Cinema Before World War I', in Arthur Nalletti, Jr. and David Desser (eds), *Reframing Japanese Cinema: Authorship, Genre, History*, Bloomington: Indiana University Press, pp. 229-258.
- McDonald, Keiko Iwai (1992), 'The Yakuza Film: An Introduction', in Arthur Nalletti Jr. and David Desser (eds), *Reframing Japanese Cinema: Authorship, Genre, History*, Bloomington, Indiana: Indiana University Press, 1992, pp. 165-92.

### Texts available on Athena

- Bordwell, David (1995), 'Visual Style in Japanese Cinema, 1925-1945, *Film History* 7:1, pp. 5-31.
- Burch, Noël (1979), *To the Distant Observer: Form and Meaning in the Japanese Cinema*, London: Scholar Press, pp. 151-185.
- Conrich, Ian and Laura Sedgwick (2017), *Gothic Dissections in Film and Literature: The Body in Parts*, London: Palgrave Macmillan, pp. 111-17.
- Komatsu, Hiroshi (2005), 'The Foundation of Modernism: Japanese Cinema in the Year 1927', *Film History* 17: 2-3, pp.363-75.
- Wada-Marciano, Mitsuyo (2005), 'Imaging Modern Girls in the Japanese Woman's Film', *Camera Obscura* 60, pp.14-55.

### Secondary texts

#### E-texts (that can be borrowed from Stockholm University library)

- Conrich, Ian (2005), 'Metal-Morphosis: Post-Industrial Crisis and the Tormented Body in the *Tetsuo* Films', in Jay McRoy (ed.), *Japanese Horror Cinema*, Edinburgh: Edinburgh University, pp. 95-106.
- Conrich, Ian (1998), 'Trashing London: The British Colossal Creature Film and Fantasies of Mass Destruction', in I.Q. Hunter (ed.), *British Science Fiction Cinema*, London: Routledge, pp. 88-98.
- Hammond, J.E. (2016), 'A Sensitivity to Things: *Mono no aware* in *Late Spring* and *Equinox Flower*', in Wayne Stein and Marc DiPaolo (eds), *Ozu International: Essays on the Global Influences of a Japanese Auteur*, London: Bloomsbury, pp. 77-89.
- Hosokawa, Shuhei (2019), 'Sketches of Silent Film Sound in Japan: Theatrical Functions of Ballyhoo, Orchestras, and *Kabuki* Ensembles', in Daisuke Miyao (ed.), *The Oxford Handbook of Japanese Cinema*, Oxford: Oxford University Press, pp. 288-305.
- Joo, Woojeong (2018), *The Cinema of Ozu Yusujiro: Histories of the Everyday*, Edinburgh: Edinburgh University Press, pp. 141-185.
- McRoy, Jay (2008), *Nightmare Japan: Contemporary Japanese Horror Cinema*, Amsterdam: Rodopi, pp. 74-102.
- Napier, Susan (2006), 'When Godzilla Speaks', in William M. Tsutsui and Michiko Ito (eds), *In Godzilla's Footsteps: Japanese Pop Culture Icons on the Global Stage* (New York: Palgrave Macmillan, 2006): pp. 9-19.
- Needham, Gary (2006), 'Japanese Cinema and Orientalism', in Dimitris Eleftheriotis and Gary Needham (eds), *Asian Cinemas: A Reader and Guide*, Edinburgh: Edinburgh University Press, pp. 8-16.
- Omori, Kyoko (2021), '"Inter-mediating" Global Modernity: Benshi Film Narrators, Multisensory Performance, and Fan Culture', in Joanne Bernardi and Shota T. Ogawa (eds), *Routledge Handbook of Japanese Cinema*, London: Routledge, pp. 198-212.
- Prince, Stephen (1991), *The Warrior's Camera: The Cinema of Akira Kurosawa*, Princeton, New Jersey: Princeton University Press, 1991, pp. 200-249 (especially 220-235).
- Russell, Catherine (2008), *The Cinema of Naruse Mikio: Women and Japanese Modernity*, Durham, NC: Duke University Press, pp. 75-80.
- Zahlten, Alexander (2017), *The End of Japanese Cinema: Industrial Genres, National Times and Media Ecologies*, Durham, NC: Duke University Press, pp. 25-62.

**Books (that can be borrowed from Stockholm University library)**

- Coates, Jennifer (2020), 'The Yakuza Film: A Genre "Endorsed by the People"', in Hideaki Fujiki and Alastair Phillips (eds), *The Japanese Cinema Book*, London: BFI, pp. 348-360.
- Gerow, Aaron (2020), 'Early Cinema: Difference, Definition and Japanese Film Studies', in Hideaki Fujiki and Alastair Phillips (eds), *The Japanese Cinema Book*, London: BFI, pp. 25-37.
- Kaffen Philip (2020), 'The Duplicitous Topos of *Jidaigeki*', in Hideaki Fujiki and Alastair Phillips (eds), *The Japanese Cinema Book*, London: BFI, pp. 285-97.
- Lamarre, Thomas (2020), 'Compositing and Switching: An Intermedial History of Japanese Anime', in Hideaki Fujiki and Alastair Phillips (eds), *The Japanese Cinema Book*, London: BFI, pp. 310-324.
- Napier, Susan J. (1996), 'Panic Sites: The Japanese Imagination of Disaster from *Godzilla* to *Akira*', in John Whittier Treat (ed.), *Contemporary Japan and Popular Culture*, Richmond: Curzon, pp. 235-262.

**Books (that can only be borrowed from the Swedish Film Institute library)**

- Bernardi, Joanne (2001), *Writing in Light: The Silent Scenario and the Japanese Pure Film Movement*, Detroit, MI: Wayne State University Press, pp. 21-66.
- Field, Simon and Tony Rayns (1994) (eds), *Branded to Thrill: The Delirious Cinema of Suzuki Seijun*, London: ICA, passim.

**Texts available on Athena**

- Bock, Audie (1985), *Japanese Film Directors*, Tokyo: Kodansha, pp. 101-20.
- Geist, Kathe (1994), 'Playing with Space: Ozu and Two-Dimensional Design in Japan', in Linda C. Ehrlich and David Desser (eds), *Cinematic Landscapes: Observations on the Visual Arts and Cinema of China and Japan*, Austin: University of Texas Press, pp. 283-298.
- Hutchinson, Rachael (2007), 'A Fistful of *Yojimbo*: Appropriation and Dialogue in Japanese Cinema', in Paul Cooke (ed.), *World Cinema's 'Dialogues' with Hollywood*, New York: Palgrave Macmillan: 2007, pp. 172-87.
- Mellen, Joan (1976), *The Waves at Genji's Door: Japan Through Its Cinema*, New York: Pantheon, 1976, pp. 113-133, 270-89.
- Nornes, Abé Mark (2007), 'The Riddle of the Vase: Ozu Yasujiro's *Late Spring* (1949)', in Alastair Phillips and Julian Stringer (eds), *Japanese Cinema: Texts and Contexts*, London: Routledge, pp. 78-89.
- Schilling, Mark (2003), *The Yakuza Movie Book: A Guide to Japanese Gangster Films*, Berkeley, CA: Stone Bridge Press, pp. 19-40.
- Silver, Alain (1983), *The Samurai Film*, Bromley: Columbus, 1983, pp. 33-54.
- Tsutsui, William (2004), *Godzilla on My Mind: Fifty Years of the King of Monsters*, New York: Palgrave Macmillan, pp. 81-111.
- Vick, Tom (2015), *Time and Place are Nonsense: The Films of Seijun Suzuki*, Washington D.C.: Smithsonian Institution, pp. 55-62.