

# Sinking Of Japan Film

JG Myers

**Ecological Film Theory and Psychoanalysis** Robert Geal, 2021-07-12 This book applies ecolinguistics and psychoanalysis to explore how films fictionalising environmental disasters provide spectacular warnings against the dangers of environmental apocalypse, while highlighting that even these apparently environmentally friendly films can still facilitate problematic real-world changes in how people treat the environment. Ecological Film Theory and Psychoanalysis argues that these films exploit cinema's inherent Cartesian grammar to construct texts in which not only small groups of protagonist survivors, but also vicarious spectators, pleasurably transcend the fictionalised destruction. The ideological nature of the 'lifeboats' on which these survivors escape, moreover, is accompanied by additional elements that constitute contemporary Cartesian subjectivity, such as class and gender binaries, restored nuclear families, individual as opposed to social responsibilities for disasters, and so on. The book conducts extensive analyses of these processes, before considering alternative forms of filmmaking that might avoid the dangers of this existing form of storytelling. The book's new ecosophy and film theory establishes that Cartesian subjectivity is an environmentally destructive 'symptom' that everyday linguistic activities like watching films reinforce. This book will be of great interest to students and scholars of film studies, literary studies (specifically ecocriticism), cultural studies, ecolinguistics, and ecosophy.

*The Atomic Bomb in Japanese Cinema* Matthew Edwards, 2018-07-24 Seventy years after the nuclear attacks on Hiroshima and Nagasaki, Japan is still dealing with the effects of the bombings on the national psyche. From the Occupation Period to the present, Japanese cinema had offered a means of coming to terms with one of the most controversial events of the 20th century. From the monster movies *Gojira* (1954) and *Mothra* (1961) to experimental works like Go Shibata's *NN-891102* (1999), atomic bomb imagery features in all genres of Japanese film. This collection of new essays explores the cultural aftermath of the bombings and its expression in Japanese cinema. The contributors take on a number of complex issues, including the suffering of the survivors (*hibakusha*), the fear of future holocausts and the danger of nuclear warfare. Exclusive interviews with Go Shibata and critically acclaimed directors Roger Spottiswoode (*Hiroshima*) and Steven Okazaki (*White Light/Black Rain*) are included.

**Routledge Handbook of Japanese Culture and Society** Victoria Bestor, Theodore C. Bestor, Akiko Yamagata, 2011-04-13 This Handbook is an interdisciplinary resource that focuses on contemporary Japan and the social and

cultural trends that are important at the beginning of the twenty-first century.

**Global Perspectives on the United States** Virginia Dominguez, Jane C Desmond, 2017-04-15 This daring collaborative effort showcases dialogues between international scholars engaged with the United States from abroad. The writers investigate the analytic methods and choices that label certain talk, images, behaviors, and allusions as American and how to read the data on such material. The editors present the essays in pairs that overlap in theme or region. Each author subsequently comments on the other's work. A third scholar or team of scholars from a different discipline or geographic location then provides another level of analysis. Contributors: Andrzej Antoszek, Sophia Balakian, Zsófia Bán, Sabine Bröck, Ian Condry, Kate Delaney, Jane C. Desmond, Virginia R. Dominguez, Ira Dworkin, Richard Ellis, Guillermo Ibarra, Seyed Mohammad Marandi, Giorgio Mariani, Ana Mauad, Loes Nas, Edward Schatz, Manar Shorbagy, Kristin Solli, Amy Spellacy, and Michael Titlestad.

**Tsunami** Richard Hamblyn, 2014-08-15 When the earthquake that struck the Solomon Islands in 2013 produced tsunami waves that damaged the country's infrastructure, it was one in a recent string of reminders of the devastating effects these ferocious waves can have. From the 2011 tsunami in Japan to the giant waves that killed people near the Indian Ocean in 2004, these destructive events can utterly overwhelm an area not just with water but economic, social, and political devastations. But as Richard Hamblyn demonstrates in this cultural, historical, and scientific engagement with these spectacular natural phenomena, tsunamis remain misunderstood—their triggers, from undersea earthquakes to nuclear weapons testing, have only begun to be studied scientifically in the last fifty years. *Tsunami* explores how these treacherous sea-surges happen, what makes them so powerful, and what can be done to safeguard vulnerable coastlines. Hamblyn details their cultural significance in tsunami-prone places such as Japan, Hawaii, and Chile, while also considering their importance in the more seismically stable West, where their appearances are limited to popular culture and blockbuster films. From the legend of Atlantis to the present day, this book casts new light on these deadly waves.

**The Japanese Film** Joseph L. Anderson, Donald Richie, 1982 Tracing the development of the Japanese cinema from 1896 (when the first Kinetoscope was imported) through the golden ages of film in Japan up to today, this work reveals the once flourishing film industry and the continuing unique art of the Japanese film. Now back in print with updated sections, major revaluations, a comprehensive international bibliography, and an exceptional collection of 168 stills ranging over eight decades, this book remains the unchallenged reference for all who seek a broad understanding of the aesthetic, historical, and economic elements of motion pictures from Japan.

*Japan Spotlight*, 2007

*Japanese Documentary Film* Markus Nornes, 2003 Among Asian countries--where until recently documentary filmmaking was largely the domain of central governments--Japan was exceptional for the vigor of its nonfiction film industry. And yet,

for all its aesthetic, historical, and political interest, the Japanese documentary remains little known and largely unstudied outside of Japan. This is the first English-language study of the subject, an enlightening close look at the first fifty years of documentary film theory and practice in Japan. Beginning with films made by foreigners in the nineteenth century and concluding with the first two films made after Japan's surrender in 1945, Abe Mark Nornes moves from a prehistory of the documentary, through innovations of the proletarian film movement, to the hardening of style and conventions that started with the Manchurian Incident films and continued through the Pacific War. Nornes draws on a wide variety of archival sources—including Japanese studio records, secret police reports, government memos, letters, military tribunal testimonies, and more—to chart shifts in documentary style against developments in the history of modern Japan.

**Imperial Japan on Screen, 1931-2022** Bob Herzberg, 2023-08-07 This book deals with film depictions of Imperial Japan from the time it was a totalitarian power to the productions of recent years. It especially covers wartime depictions, as well as the historical events that inspire the stories behind these productions. In the 1930s, Hollywood gave us the likeable Mr. Moto at the same time Japan was set on its expansionist course. When war broke out, both the Allies and the Axis produced propaganda films that increased hatred for the enemy. In the postwar years as the Cold War took hold, the U.S. government encouraged friendship with their former wartime enemy. This book details correspondence between studio personnel and the Production Code office, as well as the critiques of film reviewers, historians and military figures from both sides of the conflict. Also examined are behind-the-scenes machinations from both the Japanese and American governments in the censorship of controversial film content.

**Chinese and Japanese Films on the Second World War** King-fai Tam, Timothy Y. Tsu, Sandra Wilson, 2014-10-24 This book examines representations of the Second World War in postwar Chinese and Japanese cinema. Drawing on a wide range of scholarly disciplines, and analysing a wide range of films, it demonstrates the potential of war movies for understanding contemporary China and Japan. It shows how the war is remembered in both countries, including the demonisation of Japanese soldiers in postwar socialist-era Chinese movies, and the pervasive sense of victimhood in Japanese memories of the war. However, it also shows how some Chinese directors were experimenting with alternative interpretations of the war from as early as the 1950s, and how, despite the resurgence of nationalism in Japan since the 1980s, the production of Japanese movies critical of the war has continued.

*Fukushima Fiction* Rachel DiNitto, 2019-05-31 *Fukushima Fiction* introduces readers to the powerful literary works that have emerged out of Japan's triple disaster, now known as 3/11. The book provides a broad and nuanced picture of the varied literary responses to this ongoing tragedy, focusing on "serious fiction" (*junbungaku*), the one area of Japanese cultural production that has consistently addressed the disaster and its aftermath. Examining short stories and novels by both new and established writers, author Rachel DiNitto effectively captures this literary tide and names it after the nuclear accident

that turned a natural disaster into an environmental and political catastrophe. The book takes a spatial approach to a new literary landscape, tracing Fukushima fiction thematically from depictions of the local experience of victims on the ground, through the regional and national conceptualizations of the disaster, to considerations of the disaster as history, and last to the global concerns common to nuclear incidents worldwide. Throughout, DiNitto shows how fiction writers played an important role in turning the disaster into a narrative of trauma that speaks to a broad readership within and outside Japan. Although the book examines fiction about all three of the disasters—earthquake, tsunami, and nuclear meltdowns—DiNitto contends that Fukushima fiction reaches its critical potential as a literature of nuclear resistance. She articulates the stakes involved, arguing that serious fiction provides the critical voice necessary to combat the government and nuclear industry's attempts to move the disaster off the headlines as the 2020 Olympics approach and Japan restarts its idle nuclear power plants. Rigorous and sophisticated yet highly readable and relevant for a broad audience, *Fukushima Fiction* is a critical intervention of humanities scholarship into the growing field of Fukushima studies. The work pushes readers to understand the disaster as a global crisis and to see the importance of literature as a critical medium in a media-saturated world. By engaging with other disasters—from 9/11 to Chernobyl to Hurricane Katrina—DiNitto brings Japan's local and national tragedy to the attention of a global audience, evocatively conveying fiction's power to imagine the unimaginable and the unforeseen.

*The Overlook Film Encyclopedia* Phil Hardy, 1995 Coverage: 1895-1994.

**World War II on Film** David Lührssen, 2020-11-09 *World War II on Film* examines the war through the lens of 12 films. The movies selected include productions made during World War II and in each succeeding decade, providing a sense of how different generations perceive the war. *World War II on Film* provides a succinct yet well-grounded appraisal of that war as seen through 12 representative films. The book separates fact from fiction, showing where the movies were accurate and where they departed from reality, and places them in the larger context of historical and social events. Each movie chosen represents a particular aspect of the conflict, including the air war over Europe, the condition of prisoners of war, Nazi atrocities, and the British evacuation at Dunkirk. Unlike most histories of Hollywood during World War II or the genre of war movies, *World War II on Film* examines in depth the relation between the depictions of events, beliefs, attitudes, and ways of life as seen on film with reality as documented by historians or recorded by journalists or eyewitnesses to the war. The volume will appeal to high school and college readers, as well as general interest readers and film buffs.

**Japanese Science Fiction, Fantasy and Horror Films** Stuart Galbraith IV, 2025-03-05 This is a detailed analysis of 103 Japanese science fiction, horror and fantasy feature films released theatrically or directly to television in the United States from 1950 through 1992. Each entry provides a plot synopsis, critique, background on the production, contemporary review quotes, and a comparison between the U.S. and Japanese versions. The filmography is arranged by studio and includes

American and Japanese titles, release dates and releasing studios; comprehensive production and cast credits; running time; U.S. rating (when appropriate); and alternate titles.

New Korean Cinema Chi-Yun Shin, Julian Stringer, 2005-09 Korean film has been heralded as the “newest tiger” of Asian cinema. In the past year, South Korea became one of the only countries in the world in which local films outsold Hollywood films, and Korean director Park Chan-wook was awarded the Grand Prix at Cannes. *New Korean Cinema* provides a comprehensive overview of the production, circulation, and reception of this vibrant cinema, which has begun to flourish again in the past decade, following the lifting of repressive government policies. In addition to providing a cultural, historical, and social context for understanding this burgeoning cinema, the book considers the political economy of South Korea's film industry, strategies of domestic and international distribution and marketing, and the consumption of Korean films throughout the world. The volume also includes a glossary of key terms and a bibliography of works on Korean cinema. *New Korean Cinema* gathers prominent critics from North America, Asia, and Europe to make sense of this exploding film industry. This book is essential reading for anyone seeking to understand the complex roles played by national and regional cinemas in a global age.

**Apocalypse in Contemporary Japanese Science Fiction** M. Tanaka, 2014-01-29 Starting with the history of apocalyptic tradition in the West and focusing on modern Japanese apocalyptic science fiction in manga, anime, and novels, Motoko Tanaka shows how science fiction reflected and coped with the devastation in Japanese national identity after 1945.

*Historical Dictionary of Japanese Cinema* Jasper Sharp, 2011-10-13 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, Toshiro 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.

**Speaking of Japan**, 1987

Armageddon Films FAQ Dale Sherman, 2013-10-01 (FAQ). Mankind has been predicting its own demise through various methods, from fables and religious scriptures to hard-core scientific studies since the dawn of time. And if there is one thing

Hollywood knows how to exploit, it is the fears of Things to Come. Movies about the end of the world have been around since the early days of cinema, and Armageddon Film FAQ is a look into the various methods we have destroyed ourselves over the years: zombies, mad computers, uptight aliens, plunging objects from space, crazed animals, Satan, God, Contagions, the ever-popular atomic bomb, sometimes even a combination of these in the same movie! Armageddon Films FAQ goes from the silent days of filmmaking to the most recent (literally) earth-shattering epics, from cinema to television and even the novels, from comedies to dramas, from supernatural to scientific. It also explores other aspects of the genre, such as iconic but unfilmable apocalyptic novels, postnuclear car-racing flicks, domestic dramas disguised as end-of-the-world actioners, and more from the most depressing to the happiest Armageddons ever!

*Provincial Life and the Military in Imperial Japan* Stewart Lone, 2009-10-23 The book challenges the long-standing view of prewar Japan as a 'militaristic' society. Instead of relying on the usual accounts about senior commanders and politics at the heart of government, it shows the realities of provincial society's relations with the military in Japan at ground level.

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