

Movie On Hiroshima And Nagasaki

Holliston Perni

Hibakusha Cinema Mick Broderick, 2013-11-05 First Published in 1996. This collection of works is in response to American film scholar and long-term resident of Japan, Donald Richie, words: 'The Japanese failure to come to terms with Hiroshima is one which is shared by everybody in the world today,' from over thirty years ago, when responding to the Japanese subgenre of cinema which had dealt with the atom bombings of Hiroshima and Nagasaki. Three decades on, the question lingers, does this appraisal remain valid? Hibakusha Cinema is an attempt - perhaps momentarily - to reorient critical focus upon a rarely discussed, yet important feature of Japanese cinema. The essays collected here represent a mix of Japanese and western (pan-Pacific) scholarship harnessing multidisciplinary methodologies, ranging from close textual analysis, archival and historical argument, anthropological assessment, literary and film comparative analyses to psychological and ideological hermeneutics.

The Atomic Bomb in Japanese Cinema Matthew Edwards, 2015-07-03 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.

Atomic Cover-Up Greg Mitchell, 2012-01-05 In his new book, which has gained national attention, award-winning author Greg Mitchell probes a turning point in U.S. history: the suppression of film footage, for decades, shot by a U.S. Army unit in Hiroshima and Nagasaki -- with staggering consequences even today. This is a detective story, and one of the last untold stories of World War II, and it has far-reaching impact. The shocking cover-up even extended to Hollywood -- with President Truman censoring an MGM film. Mitchell, co-author of the classic *Hiroshima in America* and eleven other books, now reveals the full story, based on new research, from the Truman Library to Nagasaki. Along the way the book tells the story of our

nuclear entrapment -- from Hiroshima to Fukushima. David Friend of Vanity Fair calls it a new work of revelatory scholarship and insight by Greg Mitchell that will speak to all of those concerned about the lessons of the nuclear age. Atomic Cover-up is also now available in an e-book edition here at Amazon. How did this cover-up happen? Why? And what did the two military officers, Daniel McGovern and Herbert Sussan, try to do about it, for decades? There was no WikiLeaks then to air the film. Atomic Cover-up answers all of these questions in a quick-paced but often surprising narrative. You can watch a trailer for the book, including some of the suppressed footage, here: <http://bit.ly/r0AlZL> Mitchell's classic Random House book The Campaign of the Century won the Goldsmith Book Prize and has just been published for the first time as an e-book. Robert Jay Lifton, author of Death in Life (winner of the National Book Award) and numerous other acclaimed books, writes: Greg Mitchell has been a leading chronicler for many years of Hiroshima and Nagasaki, and American behavior toward them. Now he has written the first book devoted to the suppression of historic film footage shot by Japanese and Americans in the atomic cities in 1945 and 1946. He makes use of key interviews and documents to record an extremely important part of atomic bomb history that deserves far more attention today.

America's Wars in Asia , Even though the cultural approach concerns itself with the local and the particular rather than with the abstract and universal, it is inherently comparative. Moreover, it also relocates each war in the historical and cultural experiences of Asian countries themselves rather than seeing the war as merely a conflict between the United States and Asian nations.

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.

Film and the Nuclear Age Toni A. Perrine, 2019-01-22 Just as we generally pay scant attention to the potential dangers of nuclear power and nuclear war, until quite recently, scholars have made limited critical attempts to understand the cultural manifestations of the nuclear status quo. Films that feature nuclear issues most often simplify and trivialize the subject. They also convey a sense of the ambivalence and anxiety that pervades cultural responses to our nuclear capability. The production of popular narrative films with nuclear topics largely conforms to periods of heightened nuclear awareness or

fear, such as the fear of fallout from nuclear testing manifested in the atomic creatures in science fiction movies of the late 1950s. By their very numbers, and through a set of recurring stylistic and narrative conventions, nuclear films reflect a deep-seated cultural anxiety. This study includes detailed textual analysis of films that depict nuclear issues including the development and use of the first atomic bombs, nuclear testing and the fear of fallout, nuclear power, the Cold War arms race, loose nukes, and future nuclear war and its aftermath. (Includes bibliographic references, index, filmography, chronology; Illustrated)

Producing Hiroshima and Nagasaki Yuko Shibata, 2018-08-31 National, disciplinary, and linguistic boundaries all play a role in academic study and nowhere is this more apparent than in traditional humanities scholarship surrounding the atomic bombing of Hiroshima and Nagasaki. How would our understanding of this seminal event change if we read Japanese and Euro-American texts together and across disciplines? In *Producing Hiroshima and Nagasaki*, Yuko Shibata juxtaposes literary and cinematic texts usually considered separately to highlight the “connected divides” in the production of knowledge on Hiroshima and Nagasaki, shedding new light on both texts and contexts in the process. Shibata takes up two canonical works—American journalist John Hersey’s account, *Hiroshima*, and French director Alain Resnais’ avant-garde film, *Hiroshima Mon Amour*—that are traditionally excluded from study in Japanese literature and cinema. By examining Hersey’s *Hiroshima* in conjunction with *The Bells of Nagasaki* (Nagai Takashi) and *Children of the A-Bomb* (Osada Arata), both Japanese bestsellers, Shibata demonstrates how influential Hersey’s *Hiroshima* has been in forging the normative narrative of the hibakusha experience in Japan. She also compares *Hiroshima Mon Amour* with Kamei Fumio’s documentary, *Still It’s Good to Live*, whose footage Resnais borrowed to depict atomic bomb victimhood. Resnais’ avant-garde masterpiece, she contends, is the palimpsest of Kamei’s surrealist documentary; both blur the binaries between realist and avant-garde representations. Reading *Hiroshima Mon Amour* in its historical context enables Shibata to offer an entirely new analysis of Resnais’ work. She also delineates how Japanese films came to produce the martyrdom narrative of the hibakusha in the early postwar period. *Producing Hiroshima and Nagasaki* allows us to trace the complex and entangled political threads that link representations of Hiroshima and Nagasaki, reminding us that narratives and images deploy different effects in different places and times. This highly original approach establishes a new kind of transnational and transpacific studies on Hiroshima and Nagasaki and raises the possibility of a comparative area studies to match the age of world literature.

Apocalypse Then Mike Bogue, 2017-08-11 The United States, the only country to have dropped the bomb, and Japan, the only one to have suffered its devastation, understandably portray the nuclear threat differently on film. American science fiction movies of the 1950s and 1960s generally proclaim that it is possible to put the nuclear genie back in the bottle. Japanese films of the same period assert that once freed the nuclear genie can never again be imprisoned. This book examines genre films from the two countries released between 1951 and 1967—including *Godzilla* (1954), *The Mysterians*

(1957), *The Incredible Shrinking Man* (1957), *On the Beach* (1959), *The Last War* (1961) and *Dr. Strangelove* (1964)--to show the view from both sides of the Pacific.

United States and Asia at War: A Cultural Approach Philip West, Steven I. Levine, Jackie Hiltz, 2015-06-03 This text examines the Pacific War, the Korean War and the Vietnam War, from the perspective of those who fought the wars and lived through them. The relationship between history and memory informs the book, and each war is relocated in the historical and cultural experiences of Asian countries.

The Manhattan Project Cynthia C. Kelly, 2020-07-07 On the seventy-fifth anniversary of the first atomic bomb, discover new reflections on the Manhattan Project from President Barack Obama, hibakusha (survivors), and the modern-day mayors of Hiroshima and Nagasaki. The creation of the atomic bomb during World War II, codenamed the Manhattan Project, was one of the most significant and clandestine scientific undertakings of the 20th century. It forever changed the nature of war and cast a shadow over civilization. Born out of a small research program that began in 1939, the Manhattan Project would eventually employ nearly 600,000 people and cost about \$2 billion (\$28.5 billion in 2020) -- all while operating under a shroud of complete secrecy. On the 75th anniversary of this profoundly crucial moment in history, this newest edition of *The Manhattan Project* is updated with writings and reflections from the past decade and a half. This groundbreaking collection of essays, articles, documents, and excerpts from histories, biographies, plays, novels, letters, and oral histories remains the most comprehensive collection of primary source material of the atomic bomb.

The Japan/America Film Wars Abé Mark Nornes, Fukushima Yukio, 2021-11-21 With contributions from noted critics and film historians from both countries, this book, first published in 1994, examines some of the most innovative and disturbing propaganda ever created. It analyses the conflicting images of these films and their effectiveness in defining public perception of the enemy. It also offers pointed commentary on the power of visual imagery to enhance racial tensions and enforce both positive and negative stereotypes of the Other.

Deleuze, Japanese Cinema, and the Atom Bomb David Deamer, 2014-07-31 David Deamer establishes the first ever sustained encounter between Gilles Deleuze's Cinema books and post-war Japanese cinema, exploring how Japanese films responded to the atomic bombings of Hiroshima and Nagasaki. From the early days of occupation political censorship to the social and cultural freedoms of the 1960s and beyond, the book examines how images of the nuclear event appear in post-war Japanese cinema. Each chapter begins by focusing upon one or more of three key Deleuzian themes – image, history and thought – before going on to look at a selection of films from 1945 to the present day. These include movies by well-known directors Kurosawa Akira, Shindo Kaneto, Oshima Nagisa and Imamura Shohei; popular and cult classics – *Godzilla* (1954), *Akira* (1988) and *Tetsuo* (1989); contemporary genre flicks – *Ring* (1998), *Dead or Alive* (1999) and *Casshern* (2004); the avant-garde and rarely seen documentaries. The author provides a series of tables to clarify the conceptual components

deployed within the text, establishing a unique addition to Deleuze and cinema studies.

The United States of Fear Tom Engelhardt, 2011-12-13 The creator of TomDispatch.com “focuses on the specific absurdities of American wars . . . strident, passionate, and problem-solving” (Mother Jones). In 2008, when the US National Intelligence Council issued its latest report meant for the administration of newly elected president Barack Obama, it predicted that the planet’s “sole superpower” would suffer a modest decline and a soft landing fifteen years hence. In his new book, *The United States of Fear*, Tom Engelhardt makes clear that Americans should don their crash helmets and buckle their seat belts, because the United States is on the path to a major decline at a startling speed. Engelhardt offers a savage anatomy of how successive administrations in Washington took the “Soviet path”—pouring American treasure into the military, war, and national security—and so helped drive their country off the nearest cliff. This is the startling tale of how fear was profitably shot into the national bloodstream, how the country—gripped by terror fantasies—was locked down, and how a brain-dead Washington elite fiddled (and profited) while America quietly burned. Praise for Tom Engelhardt and *The United States of Fear* “Engelhardt is absorbing and provocative. Everything he writes is of a satisfyingly congruent piece.” —The New York Times “A politician’s worst nightmare.” —Mother Jones “Tom Engelhardt is the I. F. Stone of the post-9/11 age.” —Andrew J. Bacevich, New York Times–bestselling author “Tom Engelhardt, as always, focuses his laser-like intelligence on a core problem that the media avoid . . . A stunning polemic.” —Mike Davis, author of *Ecology of Fear* and *The Monster at Our Door*

Avant-Garde Film Scott MacDonald, 1993-02-26 The past thirty years have seen the proliferation of forms of independent cinema that challenge the conventions of mass-market commercial movies from within the movie theatre. *Avant-Garde Film* examines fifteen of the most suggestive and useful films from this film tradition. The films discussed include *No. 4 (Bottoms)* by Yoko Ono, *Wavelength* by Michael Snow, *Serene Velocity* by Ernie Gehr, *Print Generation* by J. J. Murphy, *Standard Gauge* by Morgan Fisher, *Zorns Lemma* by Hollis Frampton, *The Ties that Bind* by Su Friedrich, *From the Pole to the Equator* by Yervant Gianikian and *The Carriage Trade* by Warren Sonbert. Through in-depth readings of these works, Scott MacDonald takes viewers on a critical circumnavigation of the conventions of movie going as seen by filmmakers who have rebelled against the conventions. MacDonald’s discussions do not merely analyse the films; they provide a useful, accessible, jargon-free critical apparatus for viewing avant-garde film and communicate the author’s pleasure in exploring ‘impenetrable’ works.

A Heritage of Hypocrisy Holliston Perni, 2005-10 In the dark says since the attack on the World Trade Center, the question that many Americans have asked is: Why? Why do ‘they’ hate us as they do? Is it, as our leaders would have us believe, because they hate our freedom? To understand what others find objectionable in us, we must take a long and brutally honest view of how we act, versus what we like to say about ourselves. The facts, as this book demonstrates, are

incontrovertible: Our history is an unbroken progression of atrocities, betrayals of trust, and abuses of the rule of law, both to our global neighbors as well as our own citizens. Since the arrival of the first settlers, we have cheated and swindled, committed the most sweeping genocide in history (100,000,000 members of the indigenous populations), attacked civilian populations with nuclear weapons, promoted conflicts at home and abroad, supported brutal right-wing regimes, bullied those weaker than us, and performed gruesome experiments on the most defenseless of our own citizens: poor southern blacks, retarded teens, and pregnant women. These, sadly, are the facts, and are what others see when we say our proud slogans about peace and promoting democracy. But who among us is actually responsible for this ignominious state of affairs? As Perni argues, all of these iniquities can be traced to three sources: big business, fundamentalist, right-wing Christians, whom he characterizes as our own domestic Taliban, and a corrupt government that serves the corporations while manipulating the easily swayed voters.

Cinema Studies Susan Hayward, 2017-08-18 Cinema Studies: The Key Concepts is essential reading for anyone interested in film. Providing accessible coverage of a comprehensive range of genres, movements, theories and production terms, this is a must-have guide to a fascinating area of study and arguably the greatest art form of modern times. Now fully revised and updated for its fifth edition, the book includes entries on topics such as: Acting Audience CGI Convergence Cult cinema Digitisation and globalization Distribution Experimental film Transnational cinema World cinemas

Deleuze and History Jeffrey A. Bell, 2009-03-12 This book aims to open up Deleuze's relevance to those working in history, the history of ideas, science studies, evolutionary psychology, history of philosophy and interdisciplinary projects inflected by historical problems.

Nuclear War Raymond G. Wilson, 2014 Nuclear War: Hiroshima, Nagasaki, and A Workable Moral Strategy for Achieving and Preserving World Peace Raymond G. Wilson The real truth of the matter is, as you and I know, that a financial element in the large centers has owned the government of the United States since the days of Andrew Jackson. [Franklin D. Roosevelt There is considerable reason to believe President Roosevelt's statement is quite true, thus the financial element in the large centers shares responsibility and blame for the tens, if not hundreds, of thousands of war deaths in the last two decades. The people of the world need protection from those responsible for provoking nations to war. In the United States this responsibility lies with all elements in the highest levels of government, the decision makers. It lies with those who tinker with political and economic machinations, most likely for the advantage of a financial element in the large centers. These are probably people young enough and sufficiently uninformed to have no conception of the atrocity of the nuclear confrontations and conflagrations to which they are quite possibly leading the world. This group of people may include most people serving in the U.S. Congress and from personal experience many in the U.S. Military. I have my doubts whether Presidents have seen all of the results of the world's first nuclear war; they are probably shielded from this. Photographs of the victims were

confiscated and held confidential for more than 22 years after 1945. There were well more than 210,000 victims; not many photographs were made and survived. You can learn from this book a tiny fraction of the truth about what happens to people caught in nuclear war. (Although the truth from more than 210,000 will never be heard.) In a future war there would be hundreds of thousands, more likely hundreds of millions, of victims. The United States government has not revealed this kind of truth about its first nuclear war. As of early 2014 no sitting president has ever visited Hiroshima or Nagasaki. In Chapter 5 a solution is suggested to save us all from our nuclear madness. I hate war as only a soldier who has lived it can, only as one who has seen its brutality, its futility, its stupidity. --Dwight D. Eisenhower, ...we also possess the seeds of goodness and justice that humankind was given by nature and has fostered over the ages. We have the ability to cultivate self-control and consideration for others and to strive to live together in a humane and harmonious manner with others. The revival of such true humanity--not only between individuals, but also between nations--is an absolute necessity today, for the age has come when one nation's self-centered behavior could lead all humanity to annihilation. --Naomi Shohno, 1986 America can do whatever we set our mind to. —Barack Obama

Japan's Favorite Mon-star Steve Ryfle, 1998 More than 40 years after he emerged from the mushroom cloud of an H-Bomb test, Godzilla reigns as the king of monsters. The book dispels the myths and illuminates the mysteries surrounding the enigmatic mon-star, and is loaded with background information and trivia about the people who created Japan's favorite monster. 50 illustrations.

Godzilla FAQ Brian Solomon, 2000-01-01 He is the Lizard King - well, the King of the Monsters - he can do anything. Since he first romped onto the silver screen in 1954, no other character in all of international cinema has been as beloved by American audiences as Godzilla. Despite the modern film industry's affinity for franchises and cinematic universes, he remains one of its most enduring and popular characters, with a total of twenty-eight motion pictures (not even including two American reboots!) under his massive belt. From his home base in Japan, where the legendary Toho Pictures first put him on the map, Godzilla has gone on to become an international phenomenon, a pop culture avatar, a movie monster unrivaled in both size and appeal. The latest installment in Applause Theatre and Cinema Books' FAQ series, Brian Solomon's Godzilla FAQ is a broad and varied exploration of the monumental, fire-breathing radioactive lizard that has roared his way into our hearts over a sixty-year reign of terror. By pairing a colloquial text with a wide array of illustrations and visual media, this 400-page survey encourages readers to drop in and out of the book, as every chapter serves as a self-supporting article on a given subject. Written by a lifelong Godzilla fan and pop culture critic, Godzilla FAQ offers a comprehensive rundown of every Godzilla film ever made, in-depth biographies of major players in the franchise's history, and enough raw information to rebuild a ravaged Tokyo. Don't miss out on this ideal gift for cinema fans, lizard lovers, and pop culture fiends of all ages!

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