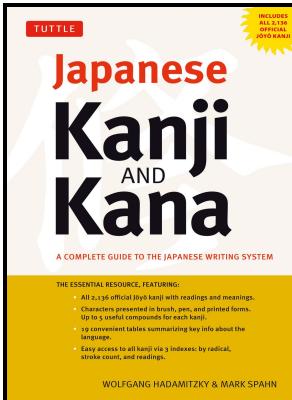


# 68-nen no onna o sagashite - shisetsu Nihon eiga no 60-nendai

Ronsōsha - 68



Description: -

-  
 Excavations (Archaeology) -- England -- Torquay.  
 Prehistoric peoples -- England -- Torquay.  
 Cave dwellers -- England -- Torquay.  
 Caves -- England -- Torquay.  
 Music -- History and criticism  
 Motion pictures -- Japan -- History -- 20th century.  
 Women in motion pictures.68-nen no onna o sagashite - shisetsu Nihon eiga no 60-nendai  
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 Notes: Originally written as lecture notes for the 2nd semester of 2003 (Sept. 22, 2003-Jan. 5, 2004), Rokkyō Diagaku.  
 This edition was published in 2004



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Tags: #160 #results #in #SearchWorks #catalog

**68**

The Image of the Modern Talkie Film Studio: Aesthetics and Technology at P. 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. In that vibrant sound culture, the talkie was introduced on the radio before it could be heard in the cinema, and pop music adaptations substituted for musicals even as cinema musicians and live narrators resisted the introduction of recorded sound.

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Putting the cinema at the center of a 'culture of the sound image', it restores complexity to a media transition that is often described simply as slow and reluctant. 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. Taken together, the essays show that the development of sound technology shaped the economic structure of the film industry and its labour practices, the intermedial relation between cinema, radio, and popular music, as well as the architecture of cinemas and the visual style of individual Japanese films and filmmakers.

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Remembering the War: Three Postwar War Films Conclusion Filmography Bibliography Glossary.

**68**

These repetitions are important, Jennifer Coates asserts, because sentiments and behaviors forbidden during the war and post-war social and political changes were often articulated by or through the female image.

**160 results in SearchWorks catalog**

Making Icons draws on an art-historical iconographic analysis to explain how viewers derive meanings from images during this peak period of film

production and attendance in Japan. An examination of 600 films produced and distributed between 1945 and 1964, as well as numerous Japanese-language sources, forms the basis of this rigorous study.

## 68

Moving across major character types, from mothers to daughters, and schoolteachers to streetwalkers, *Making Icons* studies the role of the media in shaping the attitudes of the general public. Japanese cinema after the defeat is shown to be an important ground where social experiences were explored, reworked, and eventually accepted or rejected by the audience emotionally invested in these repetitive materials.

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