

# Contents

List of Illustrations	page vii
Contributors	ix
Foreword: Outside Views of the Japanese Film Donald Richie	xiii
Introduction Carole Cavanaugh and Dennis Washburn	xix

## PART ONE. WORDING THE IMAGE/IMAGING THE WORD

1 The Word before the Image: Criticism, the Screenplay, and the Regulation of Meaning in Prewar Japanese Film Culture Aaron Gerow	3
2 The Cinematic Art of Higuchi Ichiyô's <i>Takekurabe</i> (Comparing Heights, 1895–1896) Janet A. Walker	36
3 <i>Once More</i> and Goshô's Romanticism in the Early Occupation Period Arthur Nolletti, Jr.	59
4 The Taunt of the Gods: Reflections on <i>Woman In The Dunes</i> Linda C. Ehrlich and Antonio Santos	89
5 Adapting <i>The Makioka Sisters</i> Kathe Geist	108

- 6 In the Show House of Modernity: Exhaustive Listing  
in Itami Jûzô's *Tanpopo* 126  
Charles Shirô Inouye

## PART TWO. REFLECTIONS OF IDENTITY

- 7 Where's Mama? The Sobbing Yakuza of Hasegawa Shin 149  
Alan Tansman
- 8 Saving the Children: Films by the Most "Casual" of  
Directors, Shimizu Hiroshi 174  
Keiko I. McDonald
- 9 Ishihara Yûjirô: Youth, Celebrity, and the Male Body  
in late-1950s Japan 202  
Michael Raine
- 10 *Otoko wa tsurai yo*: Nostalgia or Parodic Realism? 226  
Richard Torrance
- 11 A Working Ideology for Hiroshima: Imamura Shôhei's  
*Black Rain* 250  
Carole Cavanaugh

## PART THREE. OUTSIDE THE FRAME OF CULTURE

- 12 Piss and Run: Or How Ozu Does a Number on SCAP 273  
Edward Fowler
- 13 In the Realm of the Censors: Cultural Boundaries  
and the Poetics of the Forbidden 293  
Leger Grindon
- 14 The Arrest of Time: The Mythic Transgressions  
of *Vengeance Is Mine* 318  
Dennis Washburn
- 15 The Frenzy of Metamorphosis: The Body in Japanese  
Pornographic Animation 342  
Susan J. Napier
- Selected Bibliography of Articles and Books in English 367
- Index 373

# Illustrations

1. Akiko's dressing room; Goshō Heinosuke, <i>Once More</i> (1947).	page 78
2. Nogami watches Akiko onstage; Goshō Heinosuke, <i>Once More</i> (1947).	79
3. Akiko as Ophelia; Goshō Heinosuke, <i>Once More</i> (1947).	80
4. A staged rape; Teshigahara Hiroshi, <i>Woman in the Dunes</i> (1964).	97
5. Masked villager; Teshigahara Hiroshi, <i>Woman in the Dunes</i> (1964).	98
6. Junpei discovers water; Teshigahara Hiroshi, <i>Woman in the Dunes</i> (1964).	102
7. Viewing the viewer; Itami Jūzō, <i>Tanpopo</i> (1986).	133
8. Tanpopo's single-minded dedication to success; Itami Jūzō, <i>Tanpopo</i> (1986).	135
9. Food heightens pleasure; Itami Jūzō, <i>Tanpopo</i> (1986).	136
10. Chūtarō of Banba; Inagi Hiroshi, <i>Mother under the Eyelids</i> (1931).	162
11. Battling in the quest for Mother; Inagi Hiroshi, <i>Mother under the Eyelids</i> (1931).	165
12. Chūtarō unites with Mother at last; Inagi Hiroshi, <i>Mother under the Eyelids</i> (1931).	166
13. A slice of life on the village bus; Shimizu Hiroshi, <i>Mr. Thank-you</i> (1936).	178
14. The post-war struggle for survival; Shimizu Hiroshi, <i>Children of the Beehive</i> (1948).	185
15. War orphans in Nara; Shimizu Hiroshi, <i>The Children and the Great Buddha</i> (1953).	191
16. Growing up with two mothers; Shimizu Hiroshi, <i>Tales of Jirō</i> (1955).	196
17. Ishihara Yūjirō, younger and older, on the first celebrity stamps in Japan.	204
18. Female and "foreign," <i>Taiyō no kisetsu</i> (1956).	207
19. An advertisement in <i>Heibon</i> for an eyelid treatment.	208

20. Yûjirô's sexual gaze.	209
21. Portrayal of sexual mores in a poster for Nakahira Ko's <i>Kurutta kajitsu</i> (1956).	210
22. Yûjirô's prominence in entertainment magazines soared by 1958.	213
23. Yûjirô carries a shrine in <i>Ashita wa ashita no kaze ga fuku</i> (1958).	214
24. Yûjirô "wet" in <i>Arashi o yobu otoko</i> .	215
25. No longer the beautiful male, Yûjirô as man-animal.	217
26. Mishima Yukio buff in <i>Karakkaze yarô</i> .	218
27. Yûjirô's 32-inch inseam.	218
28. Domesticated cowboy.	220
29. Atsumi Kiyoshi, as Tora-san, parodies a gangster in the <i>Otoko wa tsurai yo</i> series.	229
30. Tora-san as <i>tekiya</i> , street vendor and performer.	230
31. Tora-san dreams he is an astronaut; <i>Torajirô with love from Shibamata</i> (1985).	238
32. Lily, played by Asaoka Ruriko, matches Tora-san's verbal dexterity.	244
33. Pelted by nuclear debris; Imamura Shôhei, <i>Black Rain</i> (1989).	258
34. Yasuko's body violated by radiation; Imamura Shôhei, <i>Black Rain</i> (1989).	263
35. Yûichi bears the burden of his love for Yasuko; Imamura Shôhei, <i>Black Rain</i> (1989).	267
36. Futon or flag?; Ozu Yasujirô, <i>Record of a Tenement Gentleman</i> (1947).	284
37. A prominent symbol invisibly defies Occupation censors; Ozu Yasujirô, <i>Record of a Tenement Gentleman</i> (1947).	284
38. Sada strikes the maid; Oshima Nagisa, <i>In the Realm of the Senses</i> (1976).	301
39. Sada threatens Keichi with a knife; Oshima Nagisa, <i>In the Realm of the Senses</i> (1976).	304
40. Keichi and Sada before aged geisha; Oshima Nagisa, <i>In the Realm of the Senses</i> (1976).	306
41. Sada on platform with a girl and Keichi in background; Oshima Nagisa, <i>In the Realm of the Senses</i> (1976).	308
42. Sada and Keichi in sexual embrace; Oshima Nagisa, <i>In the Realm of the Senses</i> (1976).	310
43. Confrontation between father and son; Imamura Shôhei, <i>Vengeance is Mine</i> (1979).	321
44. Violence and aesthetic vision; Imamura Shôhei, <i>Vengeance is Mine</i> (1979).	337
45. Arrest of time; Imamura Shôhei, <i>Vengeance is Mine</i> (1979).	339
46. Metamorphosis of the fantastic female body; Kawajiri Yoshiaki, <i>Wicked City</i> (1987).	349
47. Honey Flash; <i>Cutey Honey</i> (1984).	353