

Foreword	ix
Acknowledgments	xi
List of Illustrations	xv
Introduction	xxv

## PART 1. AT GENJI'S DOOR 1

1. The Feudal and the Modern 3
2. The Warriors of Meiji 16
3. The Japanese Woman 27
4. Kurosawa's Women 41

## PART 2. BEING JAPANESE: THE QUEST THROUGH HISTORY 57

5. Ryoma 61
6. Mere Anarchy: *The Nihilist Period Film* 78
7. Celluloid Samurai: *The Protest Film in Disguise* 85
8. The Samurai Film Without Samurai 100
9. From *Chambara* to *Yakuza* 113

## PART 3. THE SECOND WORLD WAR AND ITS AFTERMATH 135

10. The Japanese Film During the Second World War 137
11. The Anti-war Film in Japan 167
12. The Devastated Homeland 201

## PART 4. WOMAN IN JAPAN 245

13. The Husbandless Patriarchy 247
14. Mizoguchi: *Woman as Slave* 252

- 15. The Two Naruses 270
- 16. Tadashi Imai: *Woman Under Feudalism* 290
- 17. Hani's Awakened Women 294
- 18. Shohei Imamura: *Woman as Survivor* 301

### PART 5. THE FAMILY UNDER SIEGE 311

- 19. Ozu: *The Family Upheld* 316
- 20. Ichikawa's Wholesome and Unwholesome Families 331
- 21. Susumu Hani: *The Family as Betrayer* 343
- 22. The Structures of Oshima 353
- 23. The Family Anatomized: *Imamura's The Pornographer* 371

### PART 6. ALTERNATIVES 377

- 24. The Civilized and the "Primitive" 379
- 25. The Political Cinema in Japan 396
- 26. Japan's Revolutionary Documentarists 427

Index 451

About the Author 465