

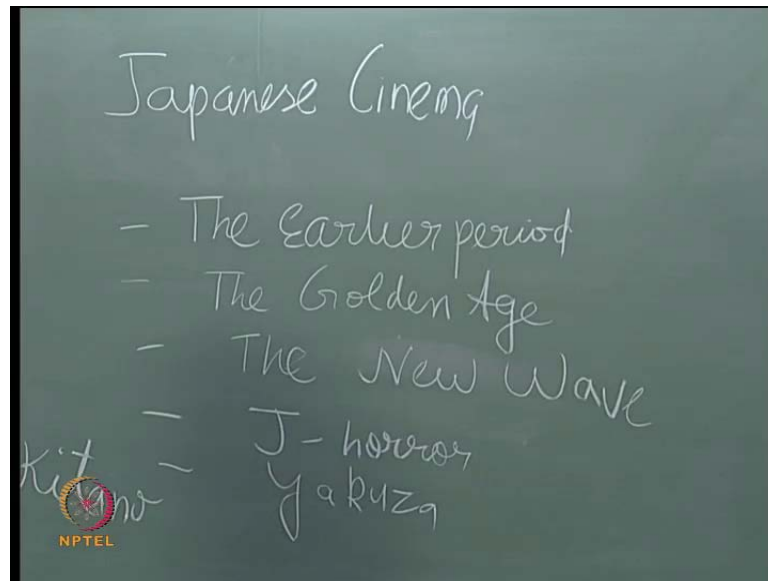
Introduction to Film Studies
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Lecture No. # 29
Japanese Cinema
- Major Filmmakers
- Major Trends

Good morning. What were we talking about yesterday? Counterculture movement in hollywood. We have already done stardom and done the case study of James Deen. We have also seen what was classic hollywood – the golden age of hollywood. Now, we are at a point when we are slowly moving towards the new hollywood movement.

Now, a new wave hollywood or more Arteur-based Hollywood cinema; now, before we go to that particular point and since we have already done counterculture, I thought let us take a break from Hollywood, and look at some international cinema. So, we have already done as part of this and divert to consider cinemas from various parts of the world. We have already seen French cinema. We have did French new wave, and we have already done cinemas of Max of ills. We also know something about cahier du cinema critics and Bresson particularly. So, we have done French cinema, German expressionism; we know something about Italian new realism also. Japanese cinema, which has at such a strong influence on several cinemas of the world, especially Hollywood; and, we will see how.

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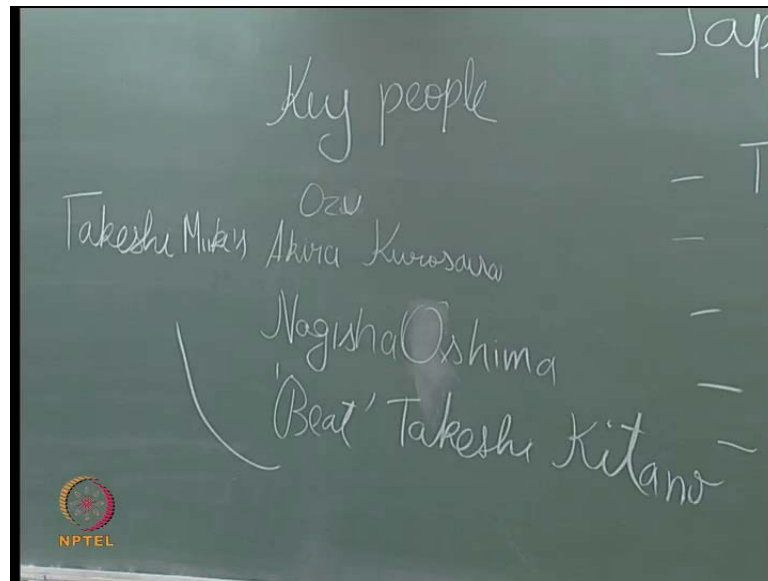


Today, I thought that we should be looking at Japanese cinema. A brief overview is history, and then the key people and the key movements. We did have something called Japanese new wave as well; that was in the sixties and the sense. So, we should not consider just, because we do not know much about our own continent – agent continent that new wave did not happen here. We did have a particular movement called the Japanese new wave. However, while considering the Japanese cinema in its overview, we are going to look at some of the films from the earlier period, is also the silent era; the goldens – the so-called golden age of Japanese cinema. After the new wave, we will also look it J-horror. It is such a popular category; and the yakuza movies – anyone who is familiar with yakuza movies? What is Wuxia – W u x i a – are you aware of wuxia movies?

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Wuxia is Chinese. It is all those action - martial arts movies. Yakuza movies are gangster - Japanese gangster film. And we also have Korean cinema, which is so influential, so strong. We did xserve from Korean cinema; we were talking about montage, and we did old boy. Remember?

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So, the key people now: one is going to be a Kenji Mizoguchi, who was also known as the Shakespeare of Japanese cinema. Ozu; Akira Kurosawa and Ozu – they belong to the golden age of Japanese cinema. Nagisha Oshima – are you aware of his films? Are you aware of a movie called *In the Realm of the Senses*? Note down the name; note down the title. These are very important films, and you should be aware of this category also – Nagisha Oshima. And then, we had some one very, very influential filmmaker – if you look him up you will find any number of works on him. Takeshi Kitano – he is also known as Beat. You can imagine how cool he must be. And then we have Takeshi Miike, who has made the popular series of *Ichi the Killer*. I do not know how many of you follow these films, but very influential and very popular.

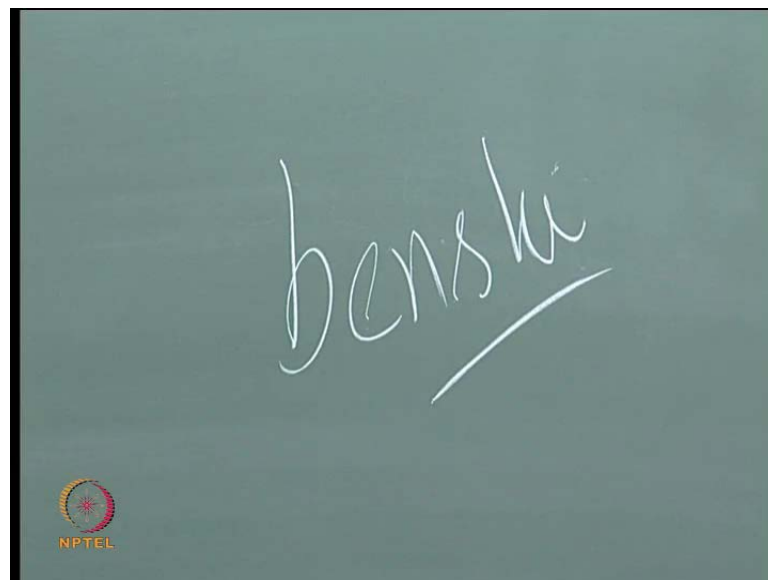
Meiji period – I am taking you back to the earlier cinema. And, what is a Meiji period? Emperor Meiji in Japan; his dates are 1868 to 1912. And, this was a period when Japan came under the influence of western arts and theaters and also visual arts. So, if you look at the particular painting, just take a minute; look at this painting. It is Japanese. But, do not you find echoes from the European art as well? No? In what way?

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The attire.

The attire of course. The complete setup – it looks like a very one of those Mone or Renovo paintings set in the country side and depicting the world of the Elides in Japan. And, look the way they are dressed up. It is very modern, very western. Now, taking you back to the silent cinema, early Japanese film audiences – they were because they were the generation, which was the direct descendent of the Meiji period. So, they were familiar with western art and theater. So, do not think that Japan is a very insular island and they are not aware of. Unfortunately, we are not aware much of these countries – Japan and... China of course, we know Ang Lee. Ang Lee has made it so big. John Woo – we will be talking about John Woo; he made Mission Impossible; do not forget that. So, we know John Woo, we know Ang Lee; we also know Zhang Yimou, the director of Hero. But, Japan needs to be understood in a much better way.

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So, early Japanese silence were intentionally vague as all thinks Japanese – they were vague; they were never over the top. However, there was one particular characteristics of Japanese cinema of silent movies – the narrator called Benshi. He was not just a narrator; he would not just tell the story; but, he would also add his own touches to the story. So, we talk about folk theatre in our country; we talk about telling a story – the oral tradition. So, Benshi belong to that tradition, where he would add his own personal, he would often make up the story. So, it was not necessarily what was going on on the screen. But, he would also bring in his own elements to the story. So, that is the major feature of the silent cinema. And the Japanese were always extremely interested in cinema; they would

throng to the theaters. And it is important to notice that they were not just interested in seeing, watching the screen; but, they also wanted people to tell you what is happening. Therefore, Benshi is important. This never happened anywhere else; not in Hollywood. Chaplin cinema – silent movie – they would... Arrival of the train at the station – remember all those movies, silent cinemas? No one would tell them what is happening. But, here they were expected to be told what is happening. So, they were always extremely interested in cinema.

Now, when cinema went talkies in Japan, we had Kenji Mizoguchi, often referred to as Shakespeare of Japanese films. *The Story of the Late Chrysanthemums* is often regarded as his best work although like all early grades, he was a event unnoticed for a very long period till Kurosawa brought attention to Japanese cinema. And, that happened only in the 50s. But Mizoguchi made his films during the 30s and 40s. And, his another great movie is *Tales of Ugetsu*. He got some attention from the international critics, because it was already the 50s. And, in this film, he combines real with the super natural to explore issues of love, honor, guilt, responsibility, family. And, this movie because of its innovative aspects, is often compared with *Citizen Kane*. So, *Ugetsu* is also known as *Citizen Kane of Japan*.

Ozu is of course, at the center as important as Kurosawa. So, Ozu – if you remember, they were talking about Paul Schrader, who was written book on Dreyer, Ozu and Bresson. So, this is that Ozu. And, his films... Basically, he is known for his gentle home dramas. So, families dramas, but very gentle; never melodramatic; never over the top. That is his beauty. Very gentle, very sensitive movies; not that mushy sentimentality for Ozu. So, Ozu's films are known for attention paid to the everyday cares of domestic life. And I will show you certain stills from Ozu's films and you will understand what I mean. So, some of the recurring motives in his works are trains, empty streets, washing on a clothes line and telegraph wires. And what to these images convey? Everyday life; nothing is spectacular; it is not like he is showing you enormous castles or mansions; and he is not going over the talkies, you know (()) He is just... So, he is known for his home dramas.

A standard theme in his films is the breakdown of the family structure in Japan as a consequence of modernization and urbanization and also the change in gender roles. What happens when women start going out to work, and then what are the repercussions

of this change? He is often well-known for his pillow shots. I will tell you what are pillow shots? And his evocative images remain separate from his scenes. So, images are extremely important. He is basically a poet and the poetic imagery on his screen is more important than individual scenes. He is often known for poetic restraint. As I was just talking about, never goes over the top, never over the top melodramatic.

Now, we will come to a term called low angle shot and high angle shot. High angle shot is something shot from the top; a low angle shot is shot from below. In our popular cinema, what does low angle shot denote when you place the camera below?

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The person, the actor seems taller, larger than life. We often use this to mark our heroes – especially hero's entry. So, we see the shoes in the low angle shots. Some of you smiling; so, you know what I mean. And, why do we do that? They are larger than live characters. So, make them appear extremely significant and important. This is not the case in Ozu. He uses low angle shot to... Do you know something else? But, what does he do? How does he do this? He would often place his static camera – his camera – we were talking about handheld camera and moving camera and all that, panning camera; he does not resort to those techniques at all. What he does is, uses a static camera and places it a few inches above the floor giving the audience an impression that they are sitting on the tatami mat.

Do you know Japanese mats? And, they are called tatamis. So, as if we are sitting on mats, is the same eye line matching; as if we are on the floor. In movies, if you watch them very carefully you will find often film makers do not show, do not expose the ceilings and the floor. They are taken for granted that they are there. What happens when filmmakers start showing ceilings or floor? Citizen Kane was one of the first movies to expose ceilings. Sidney Lumet does it in Dog day afternoon. The entire movie is shot with ceilings exposed. You know Dog day afternoon? The highest movie with Al Pacino in Brooklyn. It gives an impression of claustrophobia, closeness when the spaces are closing in on you. That is the impression it gives.

Now, Tokyo story is Ozu's most popular and most well-known movie. You must watch Tokyo story. I recommend that you watch it. It is one of the most simply constructed, but also, one of the forcefully told story of breakdown of family relationship. The story is

that there is an old couple and they make a journey to Tokyo to visit their children and grand children. But then, what happens? As it often happens in most nuclear families, the daughter-in-law and the son – they do not have enough time; children go to school; daughter-in-law goes out for work and so does the son. And, what does the old couple do? They just stay back; they have come here to interact with their children and their grand children, but it does not happen and they go back home. So now, shortly after the old couple returns home to their small town life, the mother dies and then the children take a journey, because they have to participate in the last rituals of the dead mother. So, this is the still from Tokyo story – the old couple and then when the daughter-in-law joins the father-in-law.

In Ozu, we were talking about wires, (()) is urbanization and modernization. He would not tell you; he will just show you we were talking about showing directors, telling directors. He does not over the top with his background music almost like Bresson; as austere, as acetic as Bresson and Dreyer, a window shot. Ozu's other well-known works include Floating Weeds, The Flavor of Green Tea over Rice, and Late Autumn. And, this is very painful to bear that his own grey stone; it bears just a character, the Japanese character, which means nothingness; life is nothingness. So, think of the existential philosophy in Ozu. And, that is very much implicit in his works. Since most of you are not aware of Japanese cinemas especially of that period, so, no point in asking you questions. But, do go and follow up with these films especially Tales of Ugetsu by Mizoguchi and Tokyo story by Ozu. So, that... You must be aware of J-horror; before you arrived, we were just talking about J-horror; are you?

Is it about this like horror movies like this Japanese...

J-horror is Japanese horror.

And, the examples like the Ring, Ringu movies.

Ring – The Ring is the good example. I am sure you have heard of The Ring. In Japanese, it was called the Ringu. So, now, the most well-known, most popular director from Japan – at least, I am sure you are aware of Kurosawa – 1910 to 1988 – influenced the generation of filmmakers. Any number of his films have been adapted and reworked in several Hollywood films also. So, one of the most respected filmmakers in Hollywood. And, as it happens, he in his home country, he attracted a lot of jealousy, because he was

the one of the most... It always happens. It is human nature, because he was one of the first... Not just one of the first, but he was the first to garner that kind of the attention and that kind of reception from the western world. And, that people at home were extremely dismissive of him; they never gave him his due back home in Japan. But, Kurosawa as we all know is the master. So, the first Japanese filmmaker to gain international recognition; he is known for a very long and distinguished career; he made films still 19's. I am sure you are aware of a movie called Dreams.

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Yes. And he acted alongside Martinus Scorsese as well. We will talk about that. So, Kurosawa was familiar with western literature and arts, and was deeply interested in painting. So, if you watch his movies like Ran; are you aware of Ran? Yes, it is painterly; every shot is like a painting. You have to watch it to believe it. Yes, his first film was Sugata Sanshiro, and who did you work with the famous actor...

Good. Toshiro Mifune We will talk about him. Then, The Quiet Duel, Stray Dog, the Drunken Angel – all these movies of the 40s. He also employed the experimented techniques of the Soviet montage and followed the classical hollywood narrative. You are no strangers to classical hollywood narrative now. So, Kurosawa is recognized as the master technician and the stylist and reflects a deep sense of humanity for his characters. Now, he awakened the west and we are talking about most popular film now – Rashomon, which won the top prize in the Venice film festival of 1951 and also a special Oscar for the best foreign film. So, that is Toshiro Mifune.

And, together they worked on several films. It was like one of those De Niro and Martinus Scorsese relationship – actor/director. And, Jean-Pierre Leaud and Truffaut – they always acted together. If you remember Jean-Pierre Leaud, the child actor from 400 Blows; and then, he went on to act in several other films with Truffaut. Remember? I am sure that you have shoot the Piano Player, etcetera when you were grown up kid. And he had a nerves breakdown when Truffaut died of brain hemorrhage at a very young age. Truffaut was just in his early 50s – 52 or 54. And, the actor he had been working on all those movies; he had a nerves breakdown. We are often told that when Martinus Scorsese was going through the drug period of his. Remember, he fell into this substance of use period and he was not able to make any more films. And, De Niro would often go

and throw his scripts on him and come back to work. That is the only way you can get his Scorsese out of that period. And, his Scorsese – believe it or not, before Raging Bull was so ill that the doctors told him that you have now just a few months to live. And De Niro sort of when he gave him the script of Raging Bull, brought him back from here that. So, that is the kind of relationships and collaborations you use to have; and therefore, these kinds of films.

Rashomon – I am sure most of you or at least aware of. If you have not watched it, please do watch it and it really opens new horizons for you, because see it was one of the first movies to explore the concept of multiple perspectives. Today, every second movie has multiple perspectives, multiple parallel stories running; you have Bay Bill, you have all these inarrative movies and all.

It also tells you the same thing – multiple narrations. And, some of them I think in Tamil, they say...

Preceded Rashomon?

Exactly, it stars Shivaji Ganesan and the screenplay was written the Anna Durai. And, it has the same kind of narration, dad is killed and three different people saying three different ways. It has certain contemporary (())

Virumandi does it again. So, that is another popular movie. So, thank you for bringing that my attention. So, those of you who are not familiar with Rashomon's plot is an anecdote presented four times; there is a nobleman travelling through the thick forest with his beautiful wife. They are attacked by a bandit played by Toshiro Mifune. The wife is raped and the nobleman indulges in a dual with the bandit and the husband is killed as well. This episode is narrated through the perspectives of the wife – the bandit witness, a silent witness, the wood cutter, who has been watching the entire event while he was hiding in the woods. And then, the spirit of the dead man; he finds a medium. And, through that particular medium, he narrates his version of the story. Rashomon is based on two stories by Ryunosuke Akutagawa: Rashomon and In a Grove. So, there are two short stories: Rashomon and In a Grove. So, Kurosawa uses the description of the ruined gate and the atmosphere of the alienation and desolation from the Rashomon story. And, various testimonies, multiple perspectives before the police in a rape case

from *In a Grove*. So, he combines, collapses two stories and makes them into one master piece.

Toshiro Mifune from *Rashomon*; the wife telling her perspective. And now, the word has become so popular that it has come to become a part of our popular lexicon, the *Rashomon* effect; that means, there is no single?

Truth.

Truth. So, there is no point in the so-called Quest for Truth. Going for a quest for truth, there are no grand narratives. But, there are several multiple tales, stories. That is the idea. So, there is no truth, but everything depends on perception. And, this idea has been reworked and revised in several movies particularly *Courage Under Fire* – it is a hollywood movie, 96; *Hero* – Chinese movie by Zhang Yimou, 2002; *Vantage Point* – we all know that movie, 2008; and, *Virumandi* of course. *Rashomon* was made in hollywood by Martin Ritz as *Outrage* in 1964. Kurosawa was also inspired by the westerns. Remember, we were talking about how interested Kurosawa has always been in western arts and culture and theater. And, he was influenced and inspired by John Fords, westerns and particularly *Seven Samurai* – that is his movie – Kurosawa's movie, is a departure from the typical *Jidaigeki*. *Jidaigeki* are those samurai movies of Japan. So, he was more influenced by John Ford and wanted to venture away from the typical samurai movies, which were traditionally made in Japan. So, the *Seven Samurai* is packed with magnificent action, great acting, comedy and adventures. Please to watch it. It was reworked and remade in hollywood as?

A magnificent seven. Good. So, *Seven Samurai* again – the plot; and, I will ask you – if you know any popular movie from our own culture that has been influenced by this plot; a poor village is harassed by a group of bandits, who regularly attack, rape, kill and vandalize. The villagers ask a ronin; you know what is ronin? Masterless samurai wandering from place to place in search of food and shelter. This ronin character is played by Takashi Shimura. He is an honorable man and the villagers ask him to save them in exchange for a meager portion of rice. The ronin is moved by their condition and recruits a team of fighters to combat the evil elements. Which movie?

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Sholay. So, remember, Sholay is not one movie, but several movies particularly, once upon a time in the west. Sir joleanis how? See here the villagers attacked by bandits. So, the villages employ a wandering ronin. There you have Jai and Veeru characters and they are hired by the villagers; they are offered a little amount of money; that is OK. And, they are drifters; they have nothing else to do. So, they take it up as another adventure that they can indulge and take the money leave. That is the plot. Then, they get sort of attached to the villagers, their way of life and decide to stay back, fight back for honor, for love; that is one part of the plot. But then, Sholay also has another plot – subplot of Thakur Baldev Singh. And, what is he after? Their personal revenge, their personal vandalized family has been gun down very ruthlessly by this bandit. So, now, what? This is the total lift from once upon a time in the west, yes, because that is our popular culture; we need to have more emotional connect with the story. The villagers are being looted and robbed and raped; fine; that is one thing. But then, for the human connection, we also need a story of Thakur Baldev Singh; otherwise, the plot would not hold; otherwise, that will just become one of those action adventure movies. What make Sholay is because it has several things, several movies.

Remember, Umberto Eco saying (()) is several... And, of course, attention to detail. Every character is meticulously given, differentiates and traits. So, all seven samurai – each samurai has a different trait and a different skill. Rajkumar Santoshi had made an honorable flop called China Gate. Are you aware of China Gate? Not Chinatown; Chinatown is another movie by Polanski. China Gate – Urmila Matondkar doing Chamma Chamma. You remember the song? That is from China Gate – Rajkumar Santoshi's. It is 98 or 99; it is an adaptation; it is a reworking of Seven Samurai. So, in the end, what happens in Seven Samurai? The bandits are vanquished; villagers are finally free. However, three of the warriors are dead out of seven. And, as the villagers celebrate their harvest ritual, the remaining fighters survey the graves of their friends. So, (()).

Yojimbo – thoroughly entertaining, 1961 – again, it is about a wondering samurai played by Toshiro Mifune. He goes from place to place earning his living with his sword skills and comes to this particular village, where there are two business clans – both fighting each other. And what happens later is that after all he is a mercenary. So, he plays the two gang against each other. We have already watched several classic westerns like

Shane – George Stevens'; and, High Noon – Fred Zinnemanns'. So, this is a (()) to those films. A still from Yojimbo.

How did Kurosawa influence international filmmaking? Seven Samurai was made into magnificent seven and lone samurai character as in Yojimbo. That has become a very popular character. So, you have Clint Eastwood in Dirty Harry; and also, in A Fistful of Dollars – reprising the same role. Bruce Willis in Last Man Standing – are you aware of the movie Last Man Standing? Please do watch it. So, Yojimbo reworked in Bruce Willis's Last Man Standing; same story set in a different period – 1930s America – America of the prohibition era. Kurosawa is also known for his Shakespearean adaptation and he has reworked Macbeth and King Lear into Throne of Blood and Ran respectively again with his favorite actor Toshiro Mifune. And, as we were already talking about, he was never considered Japanese enough; he was considered too western for the Japanese audience. So, in spite of all his international recognition, he was never really considered as one of them.

No traditions and Kurosawa – you are aware of I believe what is no theater known for his minimalism, is closed and artificial and especially Throne of Blood, it is referred to throughout the film. So, you can look up on the no tradition and understand how it influences Kurosawa's works especially in Throne of Blood. Kurosawa remained active till the end of his life. In Dreams, it is a series of (()) He made Martinus Scorsese act as one go. Martinus Scorsese – another follower of Kurosawa – In the Groves episode. And, he continued his collaboration with Toshiro Mifune's son when he cast Toshiro Mifune in his last film After the Rain, 1998. That is the year of his death.

Coming to Japanese new wave; what was Japanese new wave? You already know French new wave; you know Italian new realism; and, we have been talking about hollywood new wave. So, there was something called Japanese new wave, a very self conscious movement. And, this is the closest they come to so-called the Japanese modernism. And, at the center, you have Nagisa Oshima, who made cruel story of youth. Nagisa Oshima is also a famous for his In the Realm of Senses – one of the most erotic films of its times; and, Yoshida's Eros Plus Massacre. Those are the films of the Japanese new wave movement; immensely popular and very well-received internationally.

70s onwards, Japanese cinema saw a proliferation of Anime, highly stylized animated cartoons and the most popular names Miyazaki's Princess Mononoke and Spirited Away – some of the best known works of this category. Have you watched Spirited Away?

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Anime grew out of Manga comics, which relies on whimsical drawings – those round faces, extra large eyes and an extra small mouth. So, those Manga comics drawings combine great visual beauty with fairy tale like narratives with great philosophy. All these tales are of philosophical depth. Perfect Blue and Millennium Actress – they are also very well-known Animes; Tokyo Godfathers, 2003 and Papurika in 2006 – all these films by Satoshi Kon. So, Anime as a category. J-horror – Japanese horror – this is Japan's contribution to world cinema. Why do not we have I-horror – Indian horror? Do we have horrors except Ramgopal Verma's horrors, what he makes?

(()) recently coming in Hindi cinemas.

What movies?

Horror movies like Raaz (())

1920 and Raaz – they are also reworking; they are not terribly original works. I mean Raaz as far as I can remember is a reworking of What Lies Beneath Michelle Pfeiffer and Harrison Ford if you remember; it is a 2000 movie except that super natural... But, What Lies Beneath also has super natural element in it. But, why do not we have Italian horror – I-horror or anything else? Why do not we have US-horror. But, J-horror is unique category of its own; it is Japan's greatest contribution to world cinema especially in re-contemporary times; extremely violent and builds up a mood of a mounting dread and suspense; nothing scares you as a standard J-horror.

Famous names, most well-known director of this (()) – Hideo Nakata, who made the Ring or in Japanese it is called the Ringu. And, Takashi Miike's Audition and One Missed Call. And, that also has been remade in Hollywood – One Missed Call. Takashi Miike's Blood Drenched – extremely go ray series of films. Ichi the Killer – it is a Yakuza gangsters genre adapted from Yamamoto's Skult Manga (()) How many of you have watched Ichi the Killer? I am surprised; I was just under the assumption that in this

class, people may not know Kurosawa and of course, they would not know Mizoguchi, who is Shakespeare – poor fellow of Japanese cinema. But, everyone would be familiar with Ichi the Killer. Do watch excerpts on the youtube at least. Fukasaku – master of B-movies.

What are B-movies? In one of my earlier classes, film studies, one of our M.A. boys did an excellent presentation on B-movies and he made a comparative study of bollywood and Tamil cinema B-movies. So, what are B-movies? You have list A-movies; you have B-movies. A-movies usually star A-grade, A-list actors, A-list technicians, A-list directors. B-movies usually are cultish; they will be there... There was a spate of movies starring Mithun Chakraborty. And, they had their own fan following; all the standard rituals are there; all the strops are there. An item song, a martial art scene – something that would appeal to a particular section of society; all the leading critics will never give it 5 star ratings – those kinds of movie. They will give it perhaps poor rating or 0 rating – those kinds of movies – enormous fan following. So, Fukasaku , a master of B-movies, Japanese Yakuza gangster movies.

Now, since you have attended this course, remember – Wuxia is Chinese martial arts films – all those wire action movies – Matrix, Crouching Tiger, Hidden Dragon, Heroes. So, that is Wuxia. And, Yakuza – Japanese gangster. So, he has made movies like Battle Royale part 1 and part 2. And, Tarantino dedicates Kill Bill Volume 1 to Fukasaku's memory. It is there; it appears the beginning. Beat – Takeshi Kitano – beat is his nick name, because he is the ultimate in cool. So, he is an actor, screenwriter and director. One of his most famous films – Violent Cop, 1989. So, Beat Takeshi often feted and celebrated at Cannes film festival. He has enormous fan following among the western audience. He is not just another B-maker of violent gangster films. But, he is also celebrated for his aesthetics. So, known for violent gangster films; has a cult following. But, now also, he is very-well received. His most famous films – Violent Cop, Sonatine in 1993, Hana-bi in 97, and Zatoichi in 2003.

And, films are extremely moody; very atmospheric; swing between humor to graphic violence and (()) introspection. So, there is a philosophy. But, there is plenty of violence, but almost always done very aesthetically. Violence is often played out in Kitano as a kind of ritual. And, ritualistic themes, the ritualistic violence often brings you to one conclusion, one theme that there is always a conflict between duty and personal

feelings. So, that is the main theme in Kitano's films. Kitano's brother, 2000; and, Takeshi Miike's Ichi the Killer; look at the still for a moment; look at the scars on his face; almost like Heath Ledger from The Dark Knight; yes, a shock of blonde hair.

What do we witness for the past 20 years or so? We in Japanese cinema, there has been a nostalgia for the golden age. Golden age has symbolized by Ozu and Kurosawa. So, now, we have Muddy River, an 81 movie, which was shot in black and white almost like a homage for Ozu's films. Masayuki's Shall We Dance has been remade in Hollywood, 1996 movie. And, it is a re-invented Ozu's home dramas. And, these films mediate between Japanese and western forms and traditions. So, now, we have that period in Japanese cinema, which is... They are looking back to their classics, the traditional arts; and also, trying to build a bridge between east and the west; still quite nostalgic about the past traditions. So, that is a Japanese cinema for you.

I recommend that you watch Kitano's films for their very individualistic take on violence; Ichi the Killer – if you have the stomach for that kind of cinema. You watch Tarantino; perhaps you would appreciate that; it should not shock you all that much. And, go to classics – do watch... I am just assuming that you aware of Rashomon. But, watch Throne of Blood as well. We are talking about no traditions and Kurosawa. So, Throne of Blood and Ozu's Tokyo Story.

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What are Pillow shots?



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<http://cracknell.blogspot.in/2009/04/pillow-shot.html>

- In his *To the Distant Observer: Form and Meaning in Japanese Cinema* (Berkeley, 1979), Noel Burch talks about 'pillow shots' or 'cutaway still-lives.' 'The particularity of these shots,' he writes, 'is that they suspend the diegetic flow [...] while they never contribute to the progress of the narrative proper, they often refer to a character or a set, presenting or re-presenting it out of a narrative context. Pillow shots (the term is derived from Japanese poetry) most often achieve their uniquely de-centering effect by lingering unexpectedly on an inanimate object. 'People are perhaps known to be near, but for the moment they are not visible, and a rooftop, a street-light, laundry drying on a line, a lampshade or a tea-kettle is offered as centre of attention. The essence of the pillow shot, then, lies in the tension between the suspension of human presence and its potential return.'



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<http://kafka-on-the-shore.tumblr.com/post/314878139/yasujiro-ozus-pillow-shots>

- Between scenes, Ozu would often insert carefully framed shots of the surroundings to signal changes in setting. These silent shots, also known as "curtain shots", are often of empty scenery. The term "pillow shot" was not coined by Ozu himself, but several years after his death by a Japanese journalist who was trying to draw a comparison of these intermediate scenes to "pillow words" found in traditional Japanese poetry.
- These short poetic pauses that appear between the acting segments in Ozu's films are a very Japanese thing: they allow for reflection and contemplation. In Japanese animés, you'll often find pillow shots focusing on the fluffy clouds hovering sleepily up in the sky.



So, thank you very much. And, we meet tomorrow.