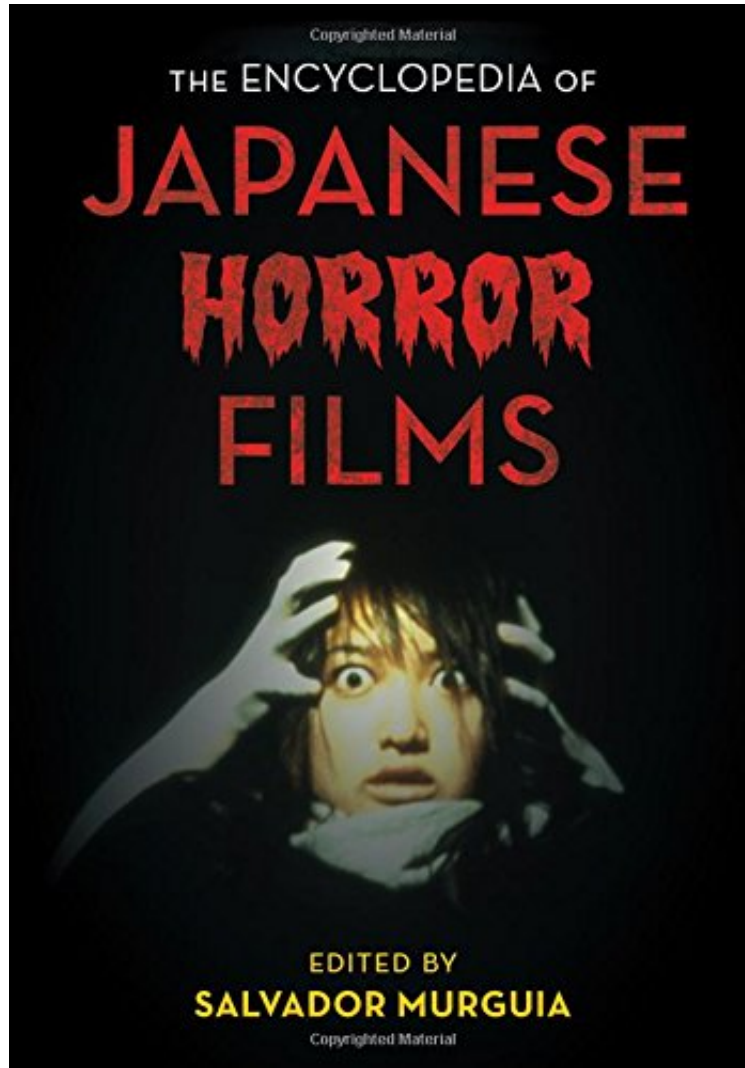


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The Encyclopedia of Japanese Horror Films (National Cinemas)

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From Rowman Littlefield Publishers : The Encyclopedia of Japanese Horror Films (National Cinemas) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Encyclopedia of Japanese Horror Films (National Cinemas):

0 of 1 people found the following review helpful. A MAJOR DISAPPOINTMENT By deinocat Upon ordering I had very high expectations for this volume. Unfortunately it did not come close to matching my hopes. There are no graphics of any nature in this book (i.e. photos, poster reproductions, etc.), which in a quite expensive "Encyclopedia" is a severe disappointment. Nor is it very reader friendly. Example: I am seeking information on the somewhat obscure late 1950s title VAMPIRE MOTH. No such title is listed in the index, but there are a few sentences contained in one

of the entries. However, you must plow through all of them to locate this (very skimpy) bit of information on this particular title. Each author (there are multiple writers for the different entries) provides their own "bibliography" at the conclusion of their article. Fair enough, except for many of the entries the "bibliography" consists of repeating the title of the particular film, along with a director date credit. And this information is headed by the caption "bibliography." Maybe the term has developed a new meaning in the 21st century? Writing quality varies widely, from the densest of convoluted "academic" babble to some insightful intelligently penned essays. Numerous films which a follower of the Japanese horror/science-fiction/fantasy genre might expect to find as individual entries, or at least in an extended discussion in a related piece, are not to be found at all. For example, such a title as *BATTLE GIRL: LIVING DEAD IN TOKYO BAY* appears not to be mentioned at all - if it is I have thus far been unable to locate any mention of the film. Other examples, including entire series of films, could be mentioned. There is interesting information contained in *ENCYCLOPEDIA OF JAPANESE HORROR FILMS*, but be prepared to struggle in ferreting out the wheat from the chaff.

Although the horror genre has been embraced by filmmakers around the world, Japan has been one of the most prolific and successful purveyors of such films. From science fiction terrors of the 1950s like *Godzilla* to violent films like *Suicide Circle* and *Ichi the Killer*, Japanese horror film has a diverse history. While the quality of some of these films has varied, others have been major hits in Japan and beyond, frightening moviegoers around the globe. Many of these films such as the *Ringu* movies have influenced other horror productions in both Asia and the United States. The *Encyclopedia of Japanese Horror Films* covers virtually every horror film made in Japan from the past century to date. In addition to major and modest productions, this encyclopedia also features entries on notable directors, producers, and actors. Each film entry includes comprehensive details, situates the film in the context and history of Japanese horror cinema, and provides brief suggestions for further reading. Although emphasizing horror as a general theme, this encyclopedia also encompasses other genres that are associated with this theme, including Comedy Horror, Science Fiction Horror, Cyber-punk Horror, Ero Guru (Erotic Grotesque), and Anime Horror. The *Encyclopedia of Japanese Horror Films* is a comprehensive reference volume that will appeal to both cinema scholars as well as to the many fans of this popular genre.

Murguia, along with more than 50 international academic contributors, presents an AZ reference guide highlighting Japanese horror (J-horror) cinema. Various aspects of the genre are considered, such as ero guru nansensu (erotic grotesque nonsense), tokusatsu (live-action special effects), and anime. This encyclopedia seeks to provide a 'perspective on the intersection between popular culture and the commercial production of horror' that is 'accessible for general audiences and academics alike.' Films (*Ringu*; *Tokyo Gore Police*), directors (Takashi Miike, Kiyoshi Kurosawa), and series ('*Ju-on*,' '*Tetsuo*,' '*Daimajin*') are examined. Entries on films include information such as date, director, and screenwriter along with graphically detailed synopses and brief analysis, in order to give scholarly credence to these works. Many of the movies are disturbing in theme and involve scenes of rape, mutilation, and torture. Splatter, slasher, and 'pink' films (those with sex or nudity) are discussed. This comprehensive source will benefit those looking for material on these films in a single volume and be of value to film students researching the topic. Some articles offer helpful bibliographies for further exploration. VERDICT: For J-horror enthusiasts and academic libraries with film collections. (Library Journal) For film aficionados, Japanese horror is a well-known genre, influencing horror productions in the U.S. as well as in other Asian countries. Varying widely from monster films, like the iconic *Godzilla*, to violence-and death-obsessed works, science-fiction-influenced tales, and ghost stories, these films appeal to differing demographics. Designed for both general readers and those in academic venues, this alphabetically organized work covers most of the Japanese horror films made in the past 100 years, both in film-specific entries and those for notable writers, actors, directors, and producers as well as film festivals. Articles, written by approximately 45 international contributors, most with academic affiliations, are accessibly written essays. . . . [T]he essays are generally interesting reading, and many are followed by cross-reference notations and short bibliographies. The contents give film titles and names in both English and Japanese, and the index is comprehensive and accurate. . . . [T]his volume is a sound inclusion for collections at colleges and universities supporting film studies. (Booklist) This offbeat encyclopedia edited by Murguia seeks to fill a niche as the only English-language work on J-horror. More than 50 international contributors mainly scholars provide write-ups, treating horror broadly, including genres such as hyper-violence, erotic grotesque, or anime horror. The bulk of the work focuses on an admirably wide range of specific films; it also offers entries on important directors, actors, and general themes. [T]his volume belongs on the bookshelves of aficionados and libraries collecting comprehensively in film. Upper-level undergraduates through researchers/faculty; general readers. (CHOICE) Once opened, *The Encyclopedia of Japanese Horror Movies* unleashed wriggly, rubbery tentacles of film analysis and biography and historical context and cultural insight onto the hapless reviewers' initial cursory interest of the topic and infused it with an irradiated concoction of well-written essays, until the reviewer found himself morphing and transforming and mutating into...an ardent appreciator of J-Horror. . . . According to Murguia, in his two-page introduction, *The Encyclopedia of Japanese Horror Movies* stands

alone as the only encyclopedia in the English-speaking market focusing on J-Horror. . . .While the essays about the movies provide the reader with the expected summary and analysis of the film or film series, the contributors expertise add unexpected textures to the content. . . .Does Godzilla lurk within these pages? Yes. Will your librarys patronsJ-Horror connoisseur or curious novicefind themselves ensnared by the content of The Encyclopedia of Japanese Horror Movies? Place the book on your shelves and walk away. (American Reference Books Annual)About the AuthorSalvador Jimenez Murguia is associate professor of Sociology at Miyazaki International College and Paul Orfalea Center Fellow in Global Studies at the University of California at Santa Barbara. He is the author of the forthcoming Failure to Launch: Crystal Pepsi, Mulletts, and the Other Doomed Trends of Popular Culture.