

UNROLLING A FILM

GENJI MONOGATARI BY YOSHMURA KÔSABURÔ AND THE PICTORIAL TRADITION

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1. Introduction

Murasaki Shikibu's novel *Genji monogatari*, dated around 1004 AD, not only has a long tradition of literary commentaries starting in the Muromachi-period, but also a long pictorial tradition in picture scrolls (*emaki*), screen paintings (*byôbu-e*), and fan paintings (*senmen-e*).¹ *Genji monogatari* themes are also found on utensils such as ceramic bowls, sword guards (*tsuba*) or small knives (*kozuka*), which are mostly decorated with a single image that has come to be connected with certain episodes of the novel.² Apart from the "official" *Genji* depictions also erotic depiction (*osokutsu-e*) of the *Genji monogatari* already existed in the Heian period.³ From the 17th century on parodistic depictions of the *Genji* theme, which were also erotic, were becoming popular. In 1829 a literary parody of Murasaki Shikibu's famous novel was published. This book, called *Nise murasaki inaka genji (The Rustic Genji)*, was also soon illustrated.⁴ The two traditions of parodistic and serious *Genji* pictures ended in the Meiji period (1868-1912). Japanese art historians like Akiyama Terukazu are interpreting *Genji monogatari* as the embodiment of a feminine *miyabi* (courtly elegance) and never mention the erotic aspect.

¹ One assumes that the first illustrations were done shortly after the novel was written. The earliest *Genji monogatari emaki* is from the beginning of the 12th century. Only 20 segments of the scroll paintings survived. The segments are found in the Gotô Museum, the Tokugawa Reimeikai Foundation and the Tôkyô National Museum. Cf.: Murase (1983) p. 16

² Murase (1983) p.16

³ In her lecture on "Höfische Eleganz, *Genji monogatari* Darstellungen in der Edo Zeit" Prof. Dorris Ledderose-Croissant mentioned that Tachibana no Narisue reports in his *Kokon jômonjû* a conversation between the famous Toba Sôjô and another painter. Toba Sôjô, famous for his scroll *Chojû jinbutsu giga (Caricatures of Animals and People)*, is praising caricatures and especially the erotic pictures (*osokutsu-e*) for being more convincing.

⁴ The novel was a political satire on the *shôgun* Tokugawa Ienari. Utagawa Kunisada started to illustrate the *Inaka Genji* from 1835.

The new media of the 20th century, film and comics (*manga*) have not ignored the *Genji*-subject, although in comparison with other themes it has a rather exceptional status. Although I have not heard about a *Genji*-topic in photography, it would not be surprising to find this very popular theme also in this medium since even a music group can call itself *Genji*.⁵ In *manga Genji monogatari* is presented in various ways. Apart from the so called educational publication (*kyôiku manga*) for school children, there are also publications stressing the historical aspect. The most popular are the so called *shôjo manga* (*manga* for girls).⁶ A very prominent version is the *Genji monogatari asakiyumemishi* by Yamoto Waki who's *manga* was also translated into German.⁷

While in *manga* the *Genji monogatari*-theme is relatively frequent, it is less customary in films. It has been filmed five times. The first film was made in 1951, by Yoshimura Kôsaburô, on occasion to commemorate Daiei's (the film production company) 10th anniversary.⁸ The next film was produced again by Daiei in 1957, by Kinugasa Teinosuke, and was called *Genji monogatari - Ukifune* and was meant to be a continuation; the story of Kaoru, Genji's son, and his love for Ukifune. The third film version was a TV drama series, where each chapter was one segment of the series. A fifth version by Mori Kazuo was distributed by Daiei in the year 1961.⁹ The last film was made by *Genji eigasha*¹⁰ and distributed by the Nikkatsu film

⁵ I was told that the singer calls himself "*Hikaru Genji*". The group still existed in the late 1980.

⁶ *Shôjo manga* have a typical shiny smooth style, one of the characteristics of their figures is the huge glittering eyes.

⁷ Yamoto (1992)

⁸ All films mentioned in the text are listed in "Glossary: films cited in the text".

⁹ I found this fifth version in the *Kinema junpo zensakuhinhen*. I could, however, not find any other references.

¹⁰ A company name which probably was used only for this single film.

production company. It belonged to the *pinku eiga* productions¹¹ and was also called *Genji monogatari*. It was produced in 1966 and directed by Takechi Tetsuji. In the book *Eiga hattatsu shi* the film is mentioned in the chapter on *pinku* production and it says "...although it had a flavor of *nozoki* (peeping) the pictures were so offensively ugly that the film was a real flop and the entertainment industry had to suffer an overwhelming defeat".¹²

I will, however, concentrate on the black and white film version, the *Genji monogatari* filmed by Yoshimura Kôsaburô, omit the TV version, since it belongs to a different medium, and the other films which are of poorer quality. The production by Yoshimura was the only film that was not only successful in Japan but also abroad (it won the camera prize - *prix de la photographie et de la composition plastique* -¹³ in Cannes in 1952). This was also the very first film version of Murasaki's novel. While I could find some comments on Yoshimura's *Genji monogatari* in Western literature, I did not find even one comment on the film produced by Kinugasa Teinosuke, although he himself is much more known in the West than Yoshimura.¹⁴ From the present point of view, Yoshimura's film sometimes seems rather comic and slow,¹⁵ but the pictures are impressive in their composition and contrast.

¹¹ *Pinku eiga*, also *pinku puro* are soft porno films, mainly produced by Nikkatsu. Especially during the 1960 there was a real boom of *pinku eiga*.

¹² Tanaka (1976) vol. 5, p. 85

¹³ <http://www.cannes-fest.com/pr1952.htm>

¹⁴ He is especially known for his avant-garde film *A Crazy Page* (*Kururutta ippeiji*, 1926), and for *Gate of Hell* (*Jigokumon*, 1953).

¹⁵ This impression is especially due to the fact that I watched the film on a video tape. Due to the smaller format of the TV monitor, movements that would seem appropriate on a screen, appear to be quite slow. I would like to thank Mr. Helmut Färber who reminded me of this fact saying: "To watch a film on a video tape is like listening to a bad recording of a symphony through a telephone."

When one thinks of Japan's period films (*jidaigeki*), one usually has *samurai* films on one's mind, especially those by Kurosawa Akira like *Seven Samurai* (*Shichinin no samurai*, 1954) or *Yojinbô* (1961). The *Genji monogatari* novel lacks violence and manliness. It seemed interesting to me to find out why such a film was produced, what meaning it had in its time, and whether this film is a typical period film. Thus, in my first chapter, the stress lies upon the genre aspect; on the economic and political background. The chapters 3.1 and 3.2 concentrate on Yoshimura's biography and his statements about his film, and finally chapter 4 sums up the reviews of the film. The main point, that is, the art historical view and the relations between film and painting, is treated in chapters 5 and 6.

Since there is a pictorial tradition, and since *emaki* (picture scrolls) have a time factor, similar to films (see chapter 6.2.), a comparison which is often found in literature, I wanted to analyse the treatment of time and space in these two media, and to illustrate that the film has indeed some approaches similar to the *emaki*. The fact that people can understand patterns of behavior because they already know them, and thus recognize these patterns, is documented.¹⁶ Therefore, one can suggest that some of the pictorial *emaki* patterns such as the adoption of certain perspectives similar to the *fuki nuki yatai*, the "blown off roof", an important stylistic element in Japanese art beginning in the 11th century, which allows a view into the rooms as if through a transparent roof,¹⁷ can be found in the film version. I could find scarcely articles on films which were written with an art historical view. I think, nevertheless, that films should be regarded as a part of history of art.

¹⁶ van Appeldorn (1984) p. 8.

¹⁷ Manson (1993) p. 127

Before I turn to the analysis of the film, it is important to outline the historical, political and economic background of the period or costume play, the *jidaigeki*.

2. JIDAIGEKI

2. 1. *Etymological difficulties*

The word *jidaigeki*, literally a period play, means any plot in film or TV drama that is placed before the Meiji period (before 1868).¹⁸ The most popular historical period for plots to be placed was the Edo period (1600-1868), followed by the *senjoku* period (1482-1558). The dramas that were placed in the Meiji era (1868-1912) are counted as *gendai-geki* (present day drama) and are called *meiji-mono*, the ones placed in the Taishô era (1912-1925) are accordingly called *taishô-mono*. Thus, a kind of a linguistic gap exists between feudal Japan and modern Japan. One lies in the past, while the other belongs to the present (*gendai*).

Sometimes in Western books on Japanese film the word *jidaigeki* is the equivalent of *chanbara*, as in Anderson and Richie's book.¹⁹ Others perceive a difference in the assessment of the quality. Nolletti and Desser point out this aspect and stress that to them there is no clear-cut distinction between both terms: "Basically, it seems that any period or costume film a particular critic likes is a *jidaigeki*; any film a critic doesn't like, or which appears overly formulaic, is a *chanbara*."²⁰ However, in the Japanese encyclopedias such as *Kôjien* these two words are never considered equal. According to the encyclopedia *chanbara* is: "*tôken de kiriau koto*" which means "fighting with swords". Another definition is *chanchanbarabara* which means "exchanging blows with naked swords" (*shiraha*),

¹⁸ Satô (1970) p. 64

¹⁹ Anderson / Richie (1982) p. 317; Anderson's and Richie's book "The Japanese film" is the standard work concerning Japanese films and is, for this reason, cited very often.

²⁰ Nolletti / Desser (1992) p. 155

or simply "sword fighting play" (*kengeki*). According to Satô Tadao, a film critic who is also well known in the West, *chanbara* was a theater genre invention of ca. 1920, when a kind of fighting drama was developed.²¹ Keiko I. Mc Donald specifies the quality of *chanbara* as being swashbuckling.²²

Thus, *chanbara* (also called *kengeki*) should be considered the sub-genre of *jidaigeki*.

2. 2. Depiction of former times in jidaigeki

According to Satô Tadao the earliest event which was presented in *jidaigeki* more than once was the *genpei* civil war (1180-1185). It was not very common to deal with the very old periods, although there are some examples such as *The Birth of Japan* (*Nihon tanjô*, of 1959) which was inspired mainly by the *Kojiki* (*Records of ancient matters* of 712 A.D.), or *Dedication to the Great Buddha* (*Daibutsu kaigen* of 1952 by Kinugasa Teinosuke) of the Nara period (646-794 A.D.), and finally also *Genji monogatari*. Thus, although *Genji monogatari* is still counted as a *jidaigeki* or period film, it belongs to the exceptions. In this chapter my interest is therefore focused on the general development of *jidaigeki*, the different genres, and finally the position of *Genji monogatari* in this context.

In the beginning of his chapter on *jidaigeki* Satô Tadao compared the Western period film with the Japanese *jidaigeki*.²³ He noticed several differences that I would like to point out. One of the important elements in Western costume films was that kings and emperors were shown in luxury, which was often set in contrast to the poor

²¹ Satô (1982) p. 40

²² McDonald (1989) p. 102

²³ Satô (1970) p. 64

masses (*Ben Hur* of 1923 by Fred Niblo). This was not common in Japanese films. Satô Tadao also perceives a combination of warfare and patriotism in Western films, for instance the theme of Carthage defeated by the Romans was popular during the Mussolini era. In Britain Laurence Olivier filmed Shakespeare's *Richard III* during the Second World war II. Such an approach was not usual in Japanese *jidaigeki*, except for aberrations such as *The Opium War* (*Ahen sensô* of 1943 by Makino Masahiro). This was a propaganda film about the British making the Chinese dependent on opium, drugging them and finally dividing the country. On the other hand, Anderson and Richie, in contrast to Satô, note that the Japanese "enemy-hate campaign" films during the war were more historical in comparison with the Western ones.²⁴

The reason why Japanese films avoided stories about kings and emperors, Satô continues, was primarily due to the fact that the emperor and his family were under taboo and therefore it was not possible to depict them, their palace, or even film a story about them. When Kinugasa Teinosuke finished *The Sun* (*Nichiren*) in 1939, which is a drama about a powerful family in the very old days (during the so called "age of the gods"²⁵), right wing groups protested and the film ran into censorship and could be released only 25 years later. In fact, the first time that an emperor was shown in a movie was in *Genji monogatari* of 1951, and there only as a silhouette seen through a bamboo blind (*sudare*) and saying only one or two words. In addition, a further taboo in the thirties marked a substantial difference to the Western period films: it became difficult and finally it was forbidden to refer to class divisions and to the rebellion of poor people.

²⁴ Anderson / Richie (1982) p. 134

²⁵ Anderson / Richie (1982) p. 271

This verdict was, however, a result of the reaction to leftwing tendency films which also had their roots in the *jidaigeki*, which initially also used such themes as peasant revolts. One of the prominent films of this kind was Itô Daisuke's *Horse-piercing Horse* (*Zanjin zanbaken* of 1929), a film about a nihilist *rônin* (masterless samurai) hero who in order to revenge his father entered into an alliance with the peasants and fought the local government. Yet this kind of film was not developed further and it remained one of the exceptions. It also did not touch the distant past.

National heroes like Jeanne d'Arc in France during the Pétain-regime, or El Cid in Spain under Franco, were also transformed into film heroes. In Japan a similar role was given to Minamoto no Yoshitsune (1159-1189), a war hero of the early Kamakura period (1185-1382) and to Toyotomi Hideyoshi (1536-1598). He was another warlord of the Momoyama era (1568-1603) whose story was filmed by the NHK²⁶ and was called *Taikôki* after Hideyoshi's biography which was written in 1625.²⁷ There were no restrictions or problems about filming a story about these men since they did not belong to the emperor's family but to the old *bakufu* (Japanese feudal) system.

2. 3. Satô Tadao's chronology

Satô Tadao divides the development of the period film, *jidaigeki*, into 7 stages and because his pattern is quite useful, I will introduce it in somewhat greater detail.

- 1) The first stage which started in 1909, and lasted until approximately 1923, was influenced by *ninja* stories, inspired by stories known from *kabuki* and popular literature, especially the tradition of reciting stories (*kôdan*). Satô calls it the

²⁶ NHK is a Japanese television program.

²⁷ Aston (1972) p.223

early period (*sôsôki*). The most popular and representative figures of this era were the director Makino Shozô and the actor Onoue Matsunosuke, the only real of the star in the beginning 20ies. It was Makino and Onoue who made the film (*Goban chûshin*) in 1909, the first *jidaigeki*.

2) The second stage, which lasted from 1923 until 1932, Satô calls "the period of the rebels" (*hangyaku no jidai*). The films are inspired by American action films, by their speedy acting and fast editing. The film's heroes are nihilistic, and the main theme is treason. They are usually placed in the troublesome times of the *bakumatsu* (late Edo period). This time of decreasing central power is the frame for stories about *rônin* who either fight against each other or the police, in any case against existing structures. The first film of this kind was Susukita Rokuhei's *Woodcut artist (Ukiyoe-shi murasaki zokin)*. The *yakuza* (gangster) stories were similar and mostly about a "lone wolf" who wanders about and finally unites with other *yakuza*. It is the theme of *oyabun-kobun*, the relationship between gangster boss and his follower. Something usually disrupts the tradition of strict loyalty and the follower has to act against the boss.²⁸ This again is already close to the well known *giri-ninjô* conflict, the conflict between loyalty and feelings, known from *kabuki* and *kôdan* stories. Satô Tadao argues that these themes about rebellion and loners also reflected the position of the film people, who did not have a very high status and whose behavior sometimes had something of the "villain spirit"(Satô) just like a *rônin*. In addition to the influence of American action films, the new theater form of *shinkokugeki* ("new national drama")²⁹ and its adaptations of popular novels like *The great bodhisattva pass (Daibosatsu toge* by Kaizan Nakazatao) which were called

²⁸ Especially in Mimura Shintarô's scripts. Cf.: Satô (1982) p. 39

²⁹ Satô (1982) p. 39

chanbara, or *kengeki*, also had an impact on films. The representative director at this time was Kanamori Banshō. It was a very fruitful era, for the left wing tendency film as well.

- 3) The third period, which Satō puts between 1932 and 1939, he calls *jiyūshugi jidai*, the time of liberalism (humanism).³⁰ The reason for this name is the increased interest towards people and away from rebel heroes. The so called *bushidō* (ethics of the warrior) is ridiculed, and because of tightened censorship and the increased difficulties for the left it is also the end of the tendency film and the nihilist *jidaigeki*. Two of the most important films of this period were Yamanaka Sadao 's *Sleeping with a Long Sword* (*Dakine no nagadosu* of 1932) and *Peerless Muso* (*Kokushi Muso* of 1932) by Itami Mansaku. "Both intelligent works full with satiric humor, irony and poetic moments".³¹ Davis characterizes the period more clearly as a change from a rather comic or even parody mode to a rather melodramatic sometimes even monumental mode.³²
- 4) The fourth section is one of militarism, and war propaganda, from 1940-1945. In the course of the national policy program a new term was invented, the *rekishi eiga*, or historical film, which claims to be historically accurate.³³ Although Satō does not say so, I would argue that this new term was necessary in order to discredit the former nihilistic, or liberalistic films and the mass of apolitical *jidaigeki*, saying they were historically wrong and thus not acceptable. The historical film was made to glorify Japan's past and its unique nature. Due to the militarist influence, the themes of the *jidaigeki* had to change. The destiny and the mystical-nationalistic "one-bodyness" (*ittaikan*) of the nation were the

³⁰ Gregory Barrett translated the term as: "The free spirit hero". Cf.: Satō (1982) p. 40

³¹ Satō (1982) p. 39

³² Davis (1996) pp. 74-75

essential messages of the *rekishi eiga*. The result was innumerable simplistic hero-films. There were few alternatives and some directors turned for instance to *chanbara*, mysterious revenge stories, or stories about vagabond gamblers. Most popular was the *bakumatsu* era again, this time, however, under a different aspect: the stories now tell of an imperial patriot hero in a rather nationalistic frame fighting against the *shogunate* loyals.

Satô Tadao notes an interesting change in interpreting the so called Meiji restoration over the various periods and this is also reflected in *jidaigeki*. Initially, the most important aspect was the imperial restoration. Later it was stressed that the West had forced Japan to open itself and this, it was argued, was the reason why *bakufu* and empire had to suffer. Satô then focuses on history school books of the primary schools and describes the development of the representation of the *Meiji isshin* (Meiji restoration). During the Meiji period the school books presented the most important men of the political and cultural movements, but some scientists and officials were forgotten during the Taishô period. Instead, the myth of the loyal 47 *rônin* (*Chûshingura*) came increasingly in the foreground. Satô claims this to be a reaction against the "spiritual degeneration" in the course of economic progress. His argument was that people were longing for such myths. Finally, this trend also changed the schoolbooks, where the story about the 47 *rônin* is gradually told in more detail and more emotionally. This story tells about 47 *samurai* who lost their master Asano who, after being provoked by a man called Kira, attacks Kira in the Edo castle. For this crime he had to commit *harakiri* (*seppuku*). The 47 *rônin* decided to revenge their master and, in the end, after killing Kira, they are allowed by the *shôgun* to commit *seppuku* themselves. This was considered

³³ Satô (1970) p. 72

noble. Of course, the story also became popular in film production,³⁴ and it was even produced in the post war period. Anderson and Richie say that, since the 50ies, one or two film versions have been produced every year.³⁵ In order to avoid complications of censorship, some directors, such as Mizoguchi Kenji (*Story of the last Chrysanthemums* [*Zangiku monogatari*] of 1939) or Inagaki Hiroshi (*The Life of Matsu the Untamed* [*Muho Matsu no issho*] of 1943) switched to the *meiji-mono*. It seemed that the *jidaigeki* were thus pushed into the background: "Inagaki has said that after 1941 it [*jidaigeki*-v. Kopp] lost its true feeling and soon separated into three different parts: the historical, film, the classical adaptation, and the simple costume picture."³⁶ Finally, the general content of these films ended by transmitting the fascist message about the strong one winning over the weak one, while the strong one was automatically also the good one.

5) The following fifth stage lasted from 1945 till 1949 and was characterized by very few *jidaigeki*, due to the censorship of the American army. Their argumentation was that the feudal thinking together with ideas of revenge were the basic philosophy behind most of the *jidaigeki* and this opposed the idea of democracy. This seems very interesting since the *jidaigeki* were not considered adequate for propaganda by the Japanese militarists during the fascist period, and, as mentioned above, that is why a new genre, the *rekishi eiga* was

³⁴ *The Loyal forty seven Rônin of the Genroku Era (Genroku chûshingura)* by Mizoguchi Kenji, 1942. Anderson / Richie (1982) p. 142: "The government was quite prepared to destroy Shôchiku unless they brought forth a version of *The Loyal forty-seven Rônin* which stressed the military's conception of *bushidô*, and it was that Kenji Mizoguchi volunteered, to save the company, and made his unsuccessful *The Loyal forty-seven Rônin of the Genroku Era (Genroku Chûshingura)*"

³⁵ Anderson / Richie, 1982, p. 316

³⁶ Anderson / Richie (1982) p. 139

invented.³⁷ During the occupation period some non-fighting *jidaigeki* were produced but, according to Satô, most of them are considered trivial and uninteresting. One of the few exceptions was Itô Daisuke 's *The Paltry Rônin Forces his Way Through* (*Suronin makaritoru* from 1947) which, instead of having its climax in a sword fight, had it in a scene of pursuit. The scriptwriters were meanwhile looking for a way out of this situation by searching for new acceptable patterns. Of course one way was to produce *jidaigeki* that had a negative attitude toward feudalism. In such films a *bushi* (warrior), for instance, could doubt his social role and become a townsman, or a *yakuza* would preach about morals. Another way was to move to the *meiji-mono* as during the war, thus avoiding feudal connotations. The last possibility finally was the filming of foreign stories. This happened for instance with Gorky's *The Inspector General* which was placed in the Edo period and was called *The beaten Lord* (*Nagurareta o-tono-sama*).³⁸

6) The fifth stage sketched above, however, has to be regarded as something like a period of preparation for the 6th stage, the most important for this genre, the so called golden age (*ôgon jidai*), which lasted from 1949 till 1954. The trend to film "superman"- like stories known from popular literature arose again. They were very popular, and were thus produced en masse. Their plots had, however, the simplicity of the *jidaigeki* of the first stage and could not be compared with the "rebel" *jidaigeki*, or the "liberalist" *jidaigeki*, and they were also produced on low budgets as by-products of larger projects. Another interesting point is that the film production company Tôei developed a *jidaigeki* with boy-heroes that was mainly oriented toward child audiences. This was due in particular to

³⁷ Anderson / Richie (1982) p. 174

³⁸ Anderson / Richie (1982) p. 175

the great popularity of two young actors, Nakamura Kinnosuke and Azuma Chiyonosuke.³⁹

The "series pictures" were also produced again, but in contrast to the ones from before the war the segments of the new series lasted for about one hour and were thus much longer. At the same time, the film production companies invested much more money into films like Kurosawa's *Rashômon* (1950), or Mizoguchi's *The Life of a Woman by Saikaku* (*Saikaku ichidai onna*, 1952) and *Ugetsu monogatari* (1953), or Yoshimura's *Genji monogatari* and Yamamoto's *Storm Clouds over Hakone* (*Hakone fuun roku*, 1953), which was a film about a peasant revolt. Satô called it the birth of the *hi-chanbara* ("non-*chanbara*-films") and stressed that the interest lay rather in stories from classical literature.⁴⁰ The era ended with the famous *Seven Samurai* (*Shichinin no samurai*) by Kurosawa Akira.

7) Satô calls the following 7th stage the time of the "merry *chanbara*", starting from 1954 and ending with the 50ies. The films were becoming more spectacular and had more fighting scenes. Much more money was evidently spent on them.

Due to the success of television, cinema began to face hard times. The all star cast as was the case for instance in *Genji monogatari* and other films, was not possible any longer. Cheap productions of *samurai* or the *yakuza* genre took over and appeared increasingly (since the 60ies) as series on the TV screens. By 1970, however, the production of *jidaigeki* decreased gradually. The audience's interest was apparently turned toward different genres.

³⁹ Anderson / Richie (1982) p. 227

⁴⁰ Satô (1970) p. 77

2. 4. Political and economic background in the postwar film industry

With the end of World War II and the occupation of Japan by Americans a "slow dissolve" of old censorship and distribution practices began.⁴¹ In October 1945 the wartime censorship organization was disbanded and two months later some distribution restrictions had also been removed. Parallel to this, in November the SCAP (The Supreme Commander for the Allied Powers) announced a list of recommended and prohibited themes. The forbidden subjects were: anti-foreignism, militarism, the war-times, revenge, religious and racial discrimination, the approval of suicide, positive expression of feudal loyalty, cruelty, violence toward children and women, degradation of women, anti-democratic opinions and, finally, opposition to the Potsdam Declaration.⁴² Thus, among the forbidden film genres were also *jidaigeki* and the historical films (*rekishi eiga*) but it seems that the occupation army did not distinguish these two anyway. In December of 1945 the SCAP decided to prohibit some of a total of 554 films. Among these were Kurosawa's *Sugata Sanshirô* (1943), Kinoshita's *The Blossoming Port* (*Hana saku minato*), and Inagaki's *Miyamoto Musashi*.

Most of these, as well as other films were apparently destroyed. During the spring of 1946 a colonel of the Eight Army headquarters supervised the burning of films.⁴³ In March a "Civil Information and Education Section" (CI&E) was formed and was from now on responsible for censorship. It had also initialized censorship of scripts, and according to Anderson and Richie some critics claimed that the CI&E caused many scripts to be rewritten because they showed Japanese customs, such as

⁴¹ Hirano (1992) p. 227

⁴² Hirano (1992) p. 45

⁴³ Anderson / Richie (1982) p. 161

bowing for instance, which would be natural in the existing situation.⁴⁴ To the CI&E they presented signs of undemocratic behavior. The prohibition of *jidaigeki* is thus much more understandable. Even if it were an unpolitical sword fighting play (*chanbara*) it would, according to the CI&E, transmit unreasonable cruelty and glorify fighting for revenge, which again was one of the feudal virtues. Indeed, when sword play scenes were prohibited and Japanese film makers protested, pointing out that there was no difference between gunfighting in American westerns and sword play, the CI&E did not give way.⁴⁵

It seems a paradox, however, that the Americans allowed gunfights in Japanese films which had a contemporary background. Hirano believes that the Americans were suspicious of and afraid of the sword as a symbol of evil. She substantiates this by analyzing a propaganda film produced by the US Department of War in 1944 called *Know Your Enemy: Japan* which uses many parts of Japanese *jidaigeki* and documentary films and demonstrates "Japanese cruelties" with the help of the sword image. In the same film the "bloodthirsty" Japanese were juxtaposed with various Western images of martyrdom, wisdom and other virtues. This explanation seems quite reasonable since the censors had also forbidden foreign films with sword play such as the American film *The Mask of Zorro* (1949).⁴⁶

In spite of the severe censorship during this period, Japan's film industry produced many films with enthusiasm. There was a kind of a visible "quickening of the spirit"⁴⁷ and an urge to be as well represented in the West as possible. Japan's film production companies tried hard to present Japan abroad as a cultural country by

⁴⁴ Anderson / Richie (1982) p. 162

⁴⁵ Hirano (1992) p. 66

⁴⁶ Hirano (1992) p. 66

⁴⁷ Anderson / Richie (1982) p. 180

sending contributions to film festivals. Perhaps they were trying to follow the advice of the emperor, expressed in his radio speech on the 15th of August 1945. Japan's new interest and mission should be the preservation of peace and culture. The films which were sent were mostly produced for export with the idea at the back of one's mind that foreigners would not understand the films produced for Japanese. Chosen from the genre repertoire at home, producers decided to send present-day dramas to the film festivals in the West. The reason for this decision was the assumption that films about the present were neither political nor nostalgic as period films were assumed to be. These thoughts were probably due to experiences with the American censors during the occupation. The situation changed after the first Japanese film that won a prize was - contrary to expectations - a *jidaigeki*. It was Kurosawa's *Rashômon* in 1951. The film came to Venice thanks to a foreigner, Ms. Giulliana Stramigioli, head of the "Italifilm" branch in Japan. She saw several Japanese films, among them *Rashômon*, and decided that it would be the right one to show at the festival because of its strangeness.⁴⁸ After this Daiei sent its *jidaigeki* to festivals abroad with much better results than before. In 1952 *Genji monogatari* won the photography prize in Cannes, in 1953 *Ugetsu monogatari* by Mizoguchi won the silver lion in Venice, and *Gate of Hell (Jigokumon)* by Kinugasa won in 1954 the Grand Prize at Cannes and one year later the American Academy Award.

Japanese critics were suspicious of the sudden Western interest in Japanese film and assigned this success to Western curiosity in orientalism and exoticism. This was certainly true to some degree, but if the films had no well-known behavior patterns or *zeitgeist* atmosphere, then I would argue, the films would not have been as successful as they were. *Rashômon*'s theme is the relativity of truth, which was particularly popular after the war, and of current interest in the context of

⁴⁸ Anderson / Richie (1982) p. 231

existentialism (as in *Citizen Kane* by Orson Welles of 1941, or *Woman in Question* by Anthony Asquith of 1949) and thus provided a comprehensible access to the classical Japanese world. By these means then, the spectator was involved in a strange world where one could nevertheless orient and recognize oneself.

Films produced for the home market had a wider range. They were mainly gangster films, family dramas, present day films, later period films and even anti-American films, in which the lost war continued on as a "screen war".⁴⁹ The *jidaigeki* became very popular and had finally their boom in the 50ies.⁵⁰ While the heroes in the *jidaigeki* of the 20ies and 30ies were loners who fought against the system and helped individuals, in the postwar period the interest of *rōnin* or *yakuza* in films changed; supporting the system and fighting dangerous individuals. McDonald notes that the political atmosphere required a kind of solidarity and the emphasis on loyalty to the group.⁵¹ While the Japanese critics mistrusted the Western audience, the Western critics did so too. Anderson and Richie ascribed the great success of *Rashōmon* in Japan (it was one of the film hits in 1950 in Japan) to a misunderstanding, because this film was regarded in Japan as an ordinary period film, in which the "villain" and the "good one" are clearly distinguishable.⁵² But some Japanese reviewers criticized in particular the relativity of truth, while others wondered who was the villain in the end, others even objected that the film was influenced too much by the West.⁵³ Anderson and Richie neglect other Japanese

⁴⁹ Anderson / Richie (1982) p. 220 : Films such as *Red-Light Bases* (*Akasen kichi*), or *Mixed-Blood Children* (*Konketsuji* by Sekigawa Hideo). Many of the films were about Americans having relationships with Japanese girls. But films like *Mixed-Blood Children*, or *Orgy* (*Kyoen*) by the same director were genuinely anti-American pictures.

⁵⁰ The newly formed company Tōei started by adapting radio *jidaigeki* for films. McDonald (1989) p. 113.

⁵¹ McDonald (1989) p. 114

⁵² Anderson / Richie (1982) pp. 224-226

⁵³ Anderson / Richie (1982) p. 224

interpretations which notice that the story which originally dates back to the rather peaceful late-mid Heian period,⁵⁴ is here transferred to the *ankoku jidai* (dark ages, end of the Heian period). This switch to a chaotic time is interpreted by Satô as a parallel to the post-war situation.⁵⁵

2 . 5. Daiei

Genji monogatari was produced by the Daiei company. Daiei's founding in 1942 was not a very heroic one. Due to "national economic factors" the government decided to push further for a consolidation of film companies for greater control. The government then announced to the ten existing companies⁵⁶ that they would have to merge into two companies, Shôchiku and Tôhô, and to produce only two films a month each. However, Nagata, the director of the Shinko Kinema company and the head of a counter-measures committee, came up with another plan, namely to form three major companies. The Office of Public Information agreed, since the third company composed of companies with weak management would never mean a threat of opposition to the government. This third company called itself Dai Nihon Eiga, in short Daiei, and Nagata became its director.⁵⁷

Daiei had financial difficulties from the very beginning because it had several studios but no theaters, and also because Shôchiku and Tôhô already had tied up the women's and urban audience. Thus Daiei had to concentrate on farmers and

⁵⁴ Kurosawa was himself inspired by Akutagawa Ryonosuke's story *In the Thicket* (*Yabu no naka*). The novel's topic itself is not typically Japanese, but the story is based on different stories from the *Konjaku monogatari*, a Heian-time compilation of short stories.

⁵⁵ Satô (1996) II, p. 12

⁵⁶ Nikkatsu, Shôchiku, Tôhô, Shinko, Daito, Tôkyô Hasei, Nan-o, Takarazuka, Otaguro, and Koa

⁵⁷ Anderson / Richie (1982) pp. 143-144

children.⁵⁸ Daiei specialized, as the former Shinko Kinema Company had done, on girlie shows and fantasy ghost mystery films.⁵⁹ But surprisingly during the 50ies Daiei produced many famous and successful films such as *Rashômon*, *Ugetsu monogatari*, or *Jigokumon*. After this success Daiei, like other film production companies, got into trouble and by 1971 it was bankrupt. Now it is a video rental service company.⁶⁰

In 1951 Daiei made preparations for the celebration of its 10th anniversary. In the same year a change of control and influence in the company occurred, thanks to an inquiry commission of the producers. A shift from a very centralized organization towards a more decentralized one followed. Also new managers and heads of the Kyôto and Tôkyô studios were hired.⁶¹ In the course of the anniversary celebration it was planned to give Daiei a "new face", with new programs. A "History of the company" was published, and important members of the company were awarded. Of course the old stars like Hasegawa Kazuo and new stars such as Kyo Machiko and Otowa Nobuko were also honored.⁶² Yoshimura, who had established the *Kindai eiga* Association (Present Motion Picture Association), the year before, had the aura of a rising young director. He was therefore asked to film Murasaki Shikibu's novel with an all star cast.

⁵⁸ Anderson / Richie (1982) p. 144

⁵⁹ McDonald (1989) p. 110

⁶⁰ Yamane (1985) p. 224

⁶¹ Tôkyô: Soga Masashi, Kyôto: Kawaguchi Matsutarô

⁶² Tanaka (1976) p. 325

3. Yoshimura Kôsaburô

3. 1. *Biography*

Yoshimura Kôsaburô was born in the Shiga prefecture in 1911. Yoshimura was far more interested in literature, poems, and film than in practical learning and was not very successful at school. In 1928 Yoshimura was expelled from school and when he also failed the entrance examination in the Senior High School (*kôtôgakkô*) he decided to become a film director.⁶³ Thanks to the influence of a relative he entered the Shôchiku company and started as assistant director under Shimazu Yasujiro for a qualifying period (although he had hoped to be under Goshô Heinosuke whom he admired for his refreshing style).

During the 30ies, Yoshimura and the leftist painter Kisu Takashi became friends and Yoshimura who had been interested in and sympathized with socialist thinking became more familiar with it. He became acquainted with some *puroretaria* writers, like Kobayashi Takiji and Tateno Nobuyuki, also helped at the Tsukiji theater (a *shingeki* theater), and even participated at demonstrations.⁶⁴

Yoshimura's film career was until the end of the war not a very lucky one. After being a director for a short while (in 1934) he was ranked back to assistant director in the same year because he fell out of favor with Kido Shirô, the head of the Shôchiku studios. The reason was because, during his qualifying period, while finishing his first film (*Nuki ashisashi hijôji shôbai*),⁶⁵ Yoshimura transformed the

⁶³ Kinema junpo (1976) p. 450

⁶⁴ Kinema junpo (1976) p. 451

⁶⁵ Kinema junpo (1976) p. 451

commissioned film into something completely different. "Given a slapstick programmer, Yoshimura would turn it into a light comedy. Given a melodrama, he would insert what he had understood of Pudovkin's montage ideas..."⁶⁶ He was not the only one, however, Toyoda Shirô was also demoted back.⁶⁷

Yoshimura became a director once again in 1939 and was now fond of experimenting. In *Tomorrow's Dancers (Ashita no odoriko)*, for instance he used a moving camera excessively. His ambitions were not very fruitful, however, and it is said that the audience that watched this picture became almost sea-sick.⁶⁸

Despite Yoshimura's misfortune, his unsuccessful early pictures revealed his non-conformity and braveness. His later films show that he had learned from his earlier mistakes. One of these mistakes was that his films were too long due to his enthusiasm for the subject. In 1944 he was drafted and sent to Southeast Asia. In Bangkok he had the opportunity to see captured Western films. It was here that he began to admire the films of William Wyler,⁶⁹ as *Wuthering Heights*, in place of the so far favored films by F. M. Murnau⁷⁰ (*Nosferatu* 1922 and *Faust* 1925 in Weimar, *Sunrise* 1927 and *Tabu* 1929 in Hollywood). Together with Max Ophüls, Murnau had played a very important role in the history of the moving camera.⁷¹

Yoshimura's second movie after the war, *A Ball at the Anjo House (Anjôka no butôkai)*, was a film about the decline of the old Japanese aristocracy. It revealed his maturity and surpassed his earlier films. This was also the time when he met Shindô

⁶⁶ Anderson / Richie (1982) pp. 381-382

⁶⁷ Kinema junpo (1976) p. 451

⁶⁸ Anderson / Richie (1982) p. 382

⁶⁹ William Wyler was born in 1902, came to Hollywood in 1920 where he started a career as a director.

⁷⁰ Anderson / Richie (1982) p. 382

⁷¹ Monaco (1996) p. 208, p. 294

Kaneto the script writer with whom he would work together on most of his films. The script on *Genji monogatari* was also written by Shindô. After some trouble at the Shôchiku company Yoshimura and Shindô left. They were criticized mainly because of their "dark outlook" on life.⁷² After leaving Shôchiku they founded the "Kindai Motion Picture Association", which cooperated with Daiei in the beginning and, from 1953, they were able to produce independently.⁷³ At the same time they worked out a scenario for a new film called *Clothes of Deception (Itsuwareru seiso)*, which was supposed to be a film about women in the Gion district of Kyôto. The Daiei film production company was interested in making films in short time because Kurosawa had been directing *Rashômon* for far too long and nobody knew when he would complete his film. Therefore Daiei agreed to produce Yoshimura's film which, in fact, took even longer than *Rashômon*. It was, however, praised for its realism and critics compared him to Mizoguchi who was a specialist in films about women. Some critics even saw in Yoshimura the heir to Mizoguchi's style. He himself did not think that his films could be classified and even said that such classification made no sense.⁷⁴

Yoshimura was a rather unusual Japanese film director. Unlike Ozu for instance, he did not stick to one topic but devoted himself to a wide range of subjects. His *jidaigeki* were already very diverse. *Genji monogatari* was itself an exception in the *jidaigeki* genre, but he also filmed *Ishimatsu of the Forest (Mori no ishimatsu, 1949)* a kind of satire on contemporary society. Anderson and Richie write about him that he was perhaps the only Japanese director who looked for and offered new ways of developing Japanese cinema. Due to his experiments with

⁷² Anderson / Richie (1982) p. 383

⁷³ Tanaka (1976) vol. IV, pp. 91-92

⁷⁴ Anderson / Richie (1982) p. 384

editing he offered a new way of lightness and speed in the Japanese film.⁷⁵ He did not, as most Japanese directors did, use the scenes fully (arising from a mistaken understanding of naturalism; "just like life") but made his cuts directly after the climax of a scene, going into a new scene from there.⁷⁶

Yoshimura's opinion of Japanese films was not very flattering: "We've got a poor tradition for making films. Japanese fiction after a thousand years still lacks dramatic construction. It's all superficial prettiness. And this reflects over into films....and the dramatic structure of film scenarios has no tradition in Japan...Foreign pictures are powerful in structure because they arise from a strong tradition in fiction. If you make a Japanese picture with strong dramatic elements, it is very dangerous, even revolutionary. Our whole trouble in Japan is that, despite a surface affection, Japanese just don't like new things ... Another problem is the Japanese respect for authority resulting in blind mother-love, blind respect for the male. Such things are thoroughly Japanese. In films such themes are always sure to win the picture the special endorsement of the Education Ministry."⁷⁷

3. 2. Yoshimura's statements about his film *Genji monogatari*

In his book, written in 1976, *Eiga no inochi - Watashi no sengoshi* ("The life of film - my postwar history book") Yoshimura also wrote about the creation of *Genji monogatari* and about the currents of those days. In the beginning of the chapter (*Genji monogatari no nen*) he mentions the Korean war that preceded the film and influenced the political landscape of East Asia. In Korea the young democratic republic went through a collapse. At the frontier of North Korea people permanently

⁷⁵ Anderson / Richie (1982) p. 385

⁷⁶ Anderson / Richie (1982) p. 385

⁷⁷ Anderson / Richie (1982) p. 384

experienced death struggles. Japan, which was not far away, was meanwhile recovering and approaching an extraordinary economic boom. People were going to the cinema and the theater again.

1950 was also a year when the novel *Genji monogatari* became very popular. Tanizaki Junichirô had continued since the war with the translation of *Genji monogatari* into modern Japanese and was about to publish the whole work. Yosano Akiko's translation was published for the second time in the same year. It was, however, Funakoshi Seiichi's famous drama in *kabuki* style which marked the beginning of this trend. This trend was, according to Yoshimura, partly a reaction to the attitude toward *Genji monogatari* during the war. Although the novel was considered a precious piece of work of old literature it had been so to speak, a "forbidden book".⁷⁸ There were many people who thought that this book exposes the all too illicit love-making at the Fujiwara court. But the real reason was much more political. The presentation of the *tennô* (emperor) in Murasaki Shikibu's book does not support the myth of the continuous lineage of the *tennô*-system. The *tennô* often seems rather to be a puppet of political powers. Of course the book could not be officially forbidden but it was silently passed over. Only one part of the *Genji monogatari* was published during the war in schoolbooks for girls schools, where it was presented as an example of classical literature, but nobody really understood any longer the circumstances under which the *Genji monogatari* had been created. Tanizaki Junichirô did not value the political aspects of the novel all too highly and Yosano Akiko's translation does not consider this aspect either.⁷⁹

⁷⁸ A good example for the difficult position of the novel at this time was an attempt by Bandô Minosuke in 1935 to produce the play *Gikyoku genji monogatari* (inspired by the novel) on stage. He did not get the permission to perform. Cf.: *Engeki hyakka daijiten* (1960) p. 409.

⁷⁹ Yoshimura (1976) p. 74

Yoshimura assumes that after the postwar desolation people retained their tranquillity which, together with a feeling of curiosity, helped to make *Genji monogatari* popular. Finally, there was also a longing to contrast the now propagated American habits and cultural influence, and to shed a positive light on Japanese cultural heritage. The "Genji- boom" triggered off a real movement. Not only were many scholars busy with research from now on, but many magazines were also selling well with the *Genji monogatari* topic.⁸⁰ *Genji* was performed in theaters⁸¹ and even in the strip bars of Asakusa. This kind of strip was shown under the designation *geijutsusai fusanka sakuhin* ("the artwork that was not shown at the art festival"). The idea to turn the novel into a film was of course an effect of the boom and could be realized thanks to the commercial spirit of Daiei, which was following the motto: "take it and make a film out of it".⁸²

Yoshimura hesitated when he was chosen to direct *Genji monogatari* because he did not feel sufficiently self-confident for such a project, but then such an opportunity does not come every day and he decided to meet the challenge.⁸³ He asked Tanizaki Junichirô to supervise the production and the *Genji monogatari* expert Ikeda Kikan⁸⁴ for guidance. Yoshimura writes further that he had to read the novel first of all. Together with Shindô they started to read Tanizaki's translation because the original text was impossible to understand. Somehow Tanizaki's style seemed too "sticky" to them and it was slow reading, so they switched to Yosano

⁸⁰ In the 50ies a modern novel based on the *Genji monogatari* was published as a series in the *Fujin zasshi* (Womans magazine).

⁸¹ In 1951 two plays inspired by the Genji novel are registered (*Genji monogatari* and *Nyôgô kôron*) Cf.: *Kabuki jiten* (1987) p. 170. and *Engeki hyakka daijiten* (1960) p. 409.

⁸² Yoshimura (1976) p. 74

⁸³ In the publication *Eiga de miru nihon bungakushi* Yoshimura says that Shindô actually encouraged him.

⁸⁴ Ikeda (1896-1956) was a scholar of Japanese classical literature. Two of his major works are the 8 volume *Genji monogatari taisei*, and the encyclopedia *Genji monogatari jiten*.

Akiko's translation, which seemed very free but because the sentences were clear it was easy to read. Ikeda doubted, however, that the true meaning of the novel was reproduced in this translation and Yoshimura and Shindô therefore switched this time to Ikeda's *New Lecture on Genji monogatari* (*Shinkô genji monogatari*) which Yoshimura values as the most essential interpretation and explanation of the novel.

The first day of filming was meanwhile approaching and no scenario was yet ready. Yoshimura first thought of filming a kind of "digest" of Ikeda's book, but in the end it seemed to him insufficient. He says he should have concentrate more on the end of the book, because Genji seemed to him more interesting when he was getting older and increasingly frustrated. In addition, Murasaki's ending with an almost Buddhist feeling of transitoriness seemed to Yoshimura very important. He admits in his book that he could not find this theme realized either in theater productions or in his own film. Unfortunately he does not explain why he did not use this atmosphere in his film. However, in the book called *Eiga de miru nihon bungakushi* ("Japanese literature seen through film"), Yoshimura wrote an essay on his *Genji monogatari*, where he admits that if he had a second chance to do this film he would lay stress on the *shogyô mujô* (vanity of all things). Interestingly Joan Mellen ascribes to Yoshimura's Genji exactly this attitude and criticizes it: "But his [Genji's, -v.Kopp] character is submerged within a world haunted by fatalism and a Buddhist sense of the transitoriness of life."⁸⁵

The filming finally started in the beginning of summer 1951. The main actor was Hasegawa Kazuo playing the part of Hikaru Genji, the Shining Genji. Hasegawa Kazuo was a *jidaigeki* actor of the old school. Yoshimura believed that the rapid development of the plot is the most important thing of these *jidaigeki*. In most of

⁸⁵ Mellen (1976) p. 114

these films, apart from works by Itami Mansaku or Yamanaka Sadao and some other exceptions, Yoshimura argued that it was not important to represent a specific character, psychological depiction or a sketch of the environment. A beautiful face (*kakko*) - and Hasegawa was an actor of this kind - was expected more than dramatizing. On the one hand, his playing the role of Genji was a positive experience, says Yoshimura, since the novel itself stresses his beauty. On the other hand, Hasegawa's way of acting was sometimes too superficial, it was obviously difficult for Yoshimura to persuade him to act more psychologically and to really play the character. Yoshimura tells about an incident during filming the scene after Genji met the "foolhardy" [Yoshimura] Oborozukiyo, on his way home [seq.11]. Hasegawa was told to act in such a way that one would see Genji feeling self-aborrence. Hasegawa, however, replied: "Self-aborrence, that means I should act as if I did not like myself, but this is not the content of the text. I would rather just act the noble (*okugesama*) returning home".⁸⁶ To him, the most important thing seemed to be to act like the perfect noble, and he put his whole effort into fulfilling this task.

Yoshimura admits that there was a kind of power struggle and that if he had had the possibility, the film would have had a much more political background. Due to Hasegawa's *kakko* - manner, which was also expected by certain audiences, this was impossible. Hasegawa was obviously not Yoshimura's choice, he was probably selected because he was a star, securing the public's interest in this film.

Another star in the film was Kamiyama Sôjin who was most popular during the *shingeki* ("New drama")era.⁸⁷ Thanks to Tanizaki Junichirô 's friendship he got a

⁸⁶ Yoshimura (1976) p. 79

⁸⁷A theater movement which started around 1905. As in Europe, the godfathers were Ibsen and Shaw. From 1914 on *shingeki* plays were also filmed, such as an adaptation of Tolstoi's

part in this film as a monk. Yoshimura admits other concessions to public taste. In a scene that takes place in Suma (the name of the place where Genji was banished), for example, Genji is pushed to the ground two seconds later an arrow shoots past him and his host dashes out of the house with a huge lance to punish the villain. Yoshimura admits that this was quite an exaggeration.

Besides this Yoshimura and Shindô had another interesting problem concerning costumes, to be specific: the hairstyle of Sugai Ichirô, who played the part of Aoi's father and Genji's father in law. In one scene he takes off his hat in order to wash his face [seq. 11]. He wears neither the *kanmuri* nor the *eboshi*.⁸⁸ In order to understand hairstyles of Heian period Japan, Yoshimura asked Tsutomu Ema,⁸⁹ who was an expert on manners and customs of this period to help him. Ema stated that usually one did not take off a hat and in all of the pictures they consulted, the nobles had their hats on. This was true even in a *shunga* series, called the *Koshibagaki zôshi*,⁹⁰ in which the noble always had his hat on even while having intercourse, which seemed rather humorous to Yoshimura. After some research they found in the scroll *Kitano tenjin engi emaki* a man frightened by lightening and when his hat flies away, his hair is just tied together (fig. 1), but then Ema told them that this man was not a noble but a commoner and it was thus a different case. So they had to rely on their imagination. Apart from the *Kitano tenjin engi emaki* and the *Koshibagaki zôshi* Yoshimura mentions another pictorial source, the *Senmen hokekyô* (see chapter 6.3.).

Resurrection (Kachusha, 1914) directed by Hosoyama Kiyomatsu. Cf.: Anderson / Richie (1982) p.36

⁸⁸ *Kanmuri* and *eboshi* were hats worn by men in Heian Japan.

⁸⁹ Ema (1884-1978) was an author of several works related on the Japanese way of life in the past.

⁹⁰ The original scroll (dated by Lane around 1172) does not exist anymore, however, various copies can be found . One of the copies is presented in Richard Lane's series on *shunga*. Cf.: Lane (1997)

In the *Eiga de miru nihon bungakushi* essay Yoshimura concentrates mainly on explaining the "digest" of Murasaki Shikibu's novel.⁹¹ He maintains that it was actually Shindô's bold idea to create a new character, a hybrid between Akashi and Onna san no miya called Awaji. The result is a kind of compression of several events. Yoshimura further admits that he put too much effort into depicting the figures and not enough into background, and that the pace was a bit too slow, as seen from the point of view of today's "TV nourished spectator". This does not mean that the pace itself is slow, but that the rhythm of pace never changes which makes it tiring to look at. The slow pace of the film is also in contrast with *chanbara* which are quick in speed and depict the "hectic common people". Thus, this slowness is in itself a "depiction" of life at the court in Murasaki Shikibu's novel.⁹² Later Yoshimura remembers that he heard laughter in the audience because there were so many sick-bed scenes. But he thinks that the reason for unintentional humor is due to the compression of the novel .

Finally in both essays Yoshimura praises the work of Mizutani Hiroshi who was the art director (*bijutsu kantoku*). It seems that he would have liked to have see Mizutani get a prize rather than Sugiyama Kôhei, who got the cameraman prize in Cannes. Yoshimura thinks well of his work, but does not see anything new in it. Rather, he is critical of Sugiyama's old-fashioned style. He also claims that the "beautifully done pictures" were mainly created thanks to Mizutani's careful checking. He was looking through the camera before each and every shot.⁹³ According to Yoshimura the French could not really understand this film. With this

⁹¹ Takano (1979) p. 14

⁹² Takano (1979) p. 14

⁹³ Takano (1979) p. 14

film, he asserts, the "*Genji*-boom" ended, and with this assertion he also closes his chapter on the *Genji monogatari*.

4. REVIEWS AND SECONDARY LITERATURE

4. 1. *In the West*

In Western books on Japanese films the director Yoshimura is not mentioned very often. Even fewer authors mention the *Genji monogatari*. Anderson and Richie write about the *Genji monogatari* positively: "...Yoshimura's '*Tale of the Genji*' (*Genji monogatari*) was much more successful [than Kimura's '*Beauty and the Bandits*' (*Bijo to tozoku*)-v.Kopp] and was praised for its delineation of characters all well-known to the audience and for its careful re-creation of period."⁹⁴ It seems to me a contradiction when Yoshimura writes that the book was more or less forbidden for decades and that Anderson and Richie say that the characters were all well-known to the audience. Yoshimura indeed did not film his *Genji monogatari* for an audience that knew the novel by heart. (more on this in chapter 6.3)

Joan Mellen, in contrast, is very skeptical about any quality in Yoshimura's work. According to her, Yoshimura's *Genji monogatari* is comparable to the "superficial" *chanbara* films and she calls it a "mere costume drama".⁹⁵ Her attempt to explain the difference between *chanbara* and *jidaigeki* is a useful one, since some authors ignore the difference mentioned here in the beginning. However, when she says: "When a *jidaigeki* abandons concern with the truths underlying history, it degenerates into a mere costume drama set in the past..."⁹⁶ it rather sounds as if she were in agreement with arguments which were used to explain the merit of the history drama or *rekishi eiga* of the war period.

⁹⁴ Anderson / Richie (1982) p. 22

⁹⁵ Mellen (1976) p. 114

⁹⁶ Mellen (1976) p. 114

In the Italian magazine *Cinema* from 1952 *Genji monogatari* is praised for its beautifully done pictures while it is doubted that the story is comprehensible for a Western audience.⁹⁷ Yoshimura Kôsaburô is also mentioned in an Italian film encyclopedia and there is also one sentence dedicated to *Genji monogatari*. The accurate reconstruction of the period is praised, while a certain linguistic accentuation that verges on formalism is criticized.

[Con *Genji monogatari* Y[oshimura]. portò sullo schermo una storia popolare, raggiungendo ottimi risultati nella accuratissima ricostruzione del periodo, ma non sfuggendo a certe accentuazioni linguistiche ai limiti del formalismo.]⁹⁸

4. 2. In Japan

In comparison with the West, Yoshimura is quite famous in Japan. The film *Genji monogatari* is mentioned often. After all the film was ranked the seventh in the *Kinema besuto* ranking in Japan in 1951⁹⁹ but scarcely anybody wrote about the film in detail. The most exhaustive critique I could find is a short essay in the *Eiga de miru nihon bungakushi*.¹⁰⁰ The name of the critic is not mentioned. In his opening, the critic writes about the actual impossibility of filming as complex novel as *Genji monogatari* and to express its essence in only two hours. It seemed further to be unreasonable to produce a film this complex in just one year. He therefore assumes that Yoshimura and Shindô decided to give it a modern (*gendai*) interpretation in which Genji, the most influential of the Fujiwara family, experiences human sadness amidst glory and disaster. The women in this film secretly nurture almost rebellious feelings towards polygamy. Finally he states that the plot was embroidered with a

⁹⁷ *Cinema* (1952) p. 255

⁹⁸ Ammannati (1967) p. 1682-1685.

⁹⁹ *Kinema junpo* (1994)

¹⁰⁰ Takano (1979) p. 15

new character called Awaji, and further the characters or positions of other individuals were dramatically embroidered as well.

In other essays the film is often mentioned as one of the first to show a *tennô* and let him say two or three words, however, in the same breath it is said that the *tennô* is just shown through a blind (fig. 2).¹⁰¹ The American occupation government ordered and supported the depiction of the emperor, in order to make him more human and to counteract the myth of the God-emperor. Emperor Hirohito had to deny his divinity publicly on January 1st of 1946 and by order of the Americans, he also started to travel all over Japan to show himself to the Japanese people. Before this it would have been inconceivable to see the emperor in public. It should be mentioned, however, that general MacArthur apparently took over this imperial behavior pattern. "Interestingly, MacArthur himself came to be known as 'the blue-eyed emperor'. While the occupation government tried to destroy the myth of the emperor's divinity and to demonstrate his humanity, it was the general who increasingly withdrew from public life. He carefully restricted the number of Japanese who were allowed to meet him... MacArthur did not travel and the supreme commander was not closely seen by the Japanese people. This tactic seemed to be effective, in that the Japanese people came to respect and generally love MacArthur ... he was well aware of the power he gained by becoming an almost mythic figure in the eyes of the Japanese."¹⁰² In this context it is understandable that Japanese critics often stress the appearance of the emperor in Yoshimura's film.¹⁰³

In the *Kinema Junpo zen kantoku hen* a short sentence about *Genji monogatari* says that Yoshimura made an *ôchô emaki* (a dynasty picture scroll) without haste

¹⁰¹ Satô (1970) p. 64

¹⁰² Hirano (1993) p. 111

¹⁰³ Satô (1970) p. 64

(*jikkuri to koshi o suete*).¹⁰⁴ Again an opinion which completely differs from those quoted above.

On the whole, one can say that there are no extensive discussions of the film and that the existing opinions differ considerably. The most important fact for the critics is that the film received a prize abroad, right after *Rashômon* and thus is seen in line of economically and culturally successful films which can also be understood as a symbol of Western acknowledgment of Japanese culture. Satô writes in this context that it was not the Japanese films which suddenly got better, but that the prizes were due to a change in the attitude of the Western people, who turned their interest to cultures so far ignored.¹⁰⁵

¹⁰⁴ Kinema junpo (1976) p. 452

¹⁰⁵ Satô (1995) p. 233

5. CONTENT OF THE FILM

The film's story is narrated chronologically as is the novel's. Chronological narration is also typical for the picture scrolls. Thus, one can say, that the time concept of the film is based on the traditional medium.

The hero, Hikaru Genji plays a much more passive part than in the novel and reminds the Japanese spectator of the same character-type which is described by Gregory Barrett as the "weak passive male" found in present day melodrama and whose roots are found in the *nimaine*, the weak *kabuki* hero.¹⁰⁶ The story is indeed a kind of mixture of melodrama and period film.¹⁰⁷ As far as Genji is concerned, the spectator is not able to identify with him as the main character. In fact, during the whole film one is always a spectator at a distance, as in *kabuki* plays¹⁰⁸ or similar to the reading of an *emaki* picture scroll, where the viewer sees everything from above.

In the following, the film's story together with interesting cinematic aspects will be described. At the end of the description a short overview of the sequences, their description, length and specialties concerning the dissolve and the transition from one sequence to another is added. I also decided to search for scenes from the so called *Ôsaka manuscript* (*Genji monogatari ekotoba*) which would correspond to sequences or parts of the sequences in the film. Murase, who translated the *Ôsaka*

¹⁰⁶ Barret (1989) p. 118, 124. Gunji (1985), however, translates *nimaine* as "romantic lead" and mentions other kinds of leads such as "soft, somewhat effeminate lead" (*pintokona*), or "silent sufferer lead" (*shinbôtachiyaku*) (p.38).

¹⁰⁷ The Japanese word "melodrama" was used in the 30ies for a new film genre, which was understood as a combination of melody and drama [as in 19th century Europe]. Cf.: Barret (1989) p. 127

In Yoshimura's film no songs are sung as in famous melodramas (*What Is Your Name?* [*Kimi no na wa*], 1953, Shôchiku). "Melodrama" is used here in the later sense.

¹⁰⁸ Kawatake II (1971) p. 55

manuscript into English, believes it to be an artist's manual written by a Tosa¹⁰⁹ artist. *Ekotoba* means "pictures that accompany a text". The manual consists of excerpts from the *Genji monogatari* and of descriptions of the to be depicted scenes. Especially Tosa Mitsunori (1583-1638) seemed to have known the manual very well.¹¹⁰

The film starts with the opening credits, the names of the film team, on Japanese paper decorated with *kirara* print patterns which are closely associated with Sôtatsu, an artist who was and is considered typically Japanese.¹¹¹ When the name Hasegawa Kazuo in the role of Hikaru Genji appears on the screen, the *shikishi* decoration is a *fuji* (wisteria) a typical Japanese decor. Apart from its traditional quality the *fuji* is also an allusion to the love between Genji and Fujitsubo (which is treated in the film) because the first part of the name sounds and is written with the same character just like the flower.

Sequence 1: The film starts with a night sequence where the conflict between two wives of the emperor, the older *nyôgô* Kokiden and the younger *kôï*¹¹² Kiritsubo whom the emperor favors more, is displayed. The conflict consists of rivalry. The older wife obviously has a higher status and is more powerful than the younger Kiritsubo, who is offended throughout the whole scene. The night sequence is provided with an accustical background of wind. In addition one can see the blinds and doors moving in the wind causing a play of light which increases the suspense and dramatic mood. The camera moves relatively often and when Kokiden goes to meet Kiritsubo in order to send her on her way, a

¹⁰⁹ The Tosa artists were court painters who painted in the *yamato-e* style of the Heian period.

¹¹⁰ Murase (1983) p. 25

¹¹¹ Croissant (1978) pp. 31-32

¹¹² *Nyôgô* is the 1st rank concubine of the emperor, *kôï* is the 2nd rank concubine of the emperor.

tracking shot is implied. The camera moves along diagonals, which supports the dynamic and gives the pictures an esthetic composition also found in *emaki*.

Sequence 2: Kiritsubo escapes to her mother and complains about her fate while Kokiden gives an ultimatum to the emperor, saying that either she or the younger wife Kiritsubo has to leave.

Sequence 3: In the following daytime sequence it becomes clear that Kiritsubo was forced to leave the court. She obviously returned to her mother's house where she finally fell ill. In this sequence her son, Hikaru Genji, is introduced as a small child. This sequence is actually a deathbed scene. Before Kiritsubo dies, she talks to her mother and a courtier to whom she confesses her worries about Genji's future. She is reassured that her son will be raised at the court and taken care of by the emperor himself. In contrast to the former sequence this is done with a "Hollywood like", even lightning. When Kiritsubo dies the camera tilts to the outdoors, the garden and the sky.

Sequence 4: Through a dissolve an urn appears. Several years have passed, the camera drives back and shows Genji, already an adult, praying in front of his mother's grave. His large entourage shows that he has a high status.

Sequence 5: His power is further presented in a very imposing, long procession. At court he is admired by nearly all the court ladies and female secretaries (*nyôbô*). From Genji's point of view only silhouettes sighs are perceivable through the bamboo blinds. This is contrasted to the point of view of the court ladies who are watching Genji through the blinds seeing him rather well since the outside is much brighter.

Sequence 6: During an audience, the emperor introduces to Genji his youngest wife, Fujitsubo, who is, according to the emperor, very similar to Genji's mother.

Genji obviously loves her, and tries unsuccessfully to make an appointment with her. At the end of the sequence a full shot from a high camera position shows Genji looking at the rain outside, revealing his inner feelings.

Sequence 7: In the following sequence the famous chapter 2 (*hahakigi*) of the Genji novel has been filmed. Once again it is a night sequence, Genji sits together with his best friend Tô no chûjô, the brother of his wife Aoi, and two other male friends, who talk about women, their positive and negative aspects. In contrast to the novel, Genji does not talk much here and he is by means of lighting and composition not really a part of the party. The light is concentrated on him, and he is not a part of the circle, the three other men form. He represents the very noble man, who is not ordinary like other men. At the end of the conversation the men agree that only *nyôgô* Fujitsubo is an exceptional, beautiful woman, while Genji seems embarrassed at this point, especially when Tô no chûjô remarks that he has heard she resembles Genji's dead mother closely.

Sequence 8: Hereafter Genji turns up at Fujitubô's room who is just finishing playing *go* with a court lady. After the court lady leaves, and after a struggle, Genji finally seduces Fujitsubo. The camera's position changes from an extremely high to a very low one as if to symbolise the downfall. The sequence then ends with a close up of a fan which has fallen down in course of the struggle.

Sequence 9: The new sequence starts with a close up of cherry blossoms. The season has changed to spring and the blossoms remind us of the previous defloration. The event is the cherry blossom festival, where Genji is seen dancing. For the first time his legal wife, Aoi, is introduced. She plays the part

of the neglected, and thus frustrated, wife. Indeed, Genji looks only at Fujitsubo (SRS).¹¹³

Sequence 10: During the night after the festival Genji is slightly drunk and on his way home. When he rests near a cherry tree he suddenly hears a voice, and sees Oborozukiyo (hazy moon) literally before a hazy moon reciting a poem from the *Haykunin isshû* collection (fig. 19).¹¹⁴ She is Kokiden's niece, who has admired Genji for a long time. Her character has been interpreted by Yoshimura as foolhardy. Yet, she is the only unmistakably active character. Therefore, this time Genji is seduced. She does not even hesitate when Genji tells her that he actually loves somebody else. Oborzukiyo remarks that it must be Fujitsubo and adds that this does not matter at all.

Sequence 11: In the morning sequence Genji decides to visit his neglected wife, Aoi. Upon hearing that Genji is coming Aoi is excited. However, with an instant she realises that he is coming in the morning, which is the time when men leave their lovers.¹¹⁵ She is suspicious and upset, changes her mind and does not want to see him. When she finally meets him she is very detached and leaves him very soon. Her father is depressed about her behaviour and hopes she will act more like a woman (*onnarashiku*), which means that she should not be so jealous. This daylight sequence is again set in soft tones, and the camera does not move much.

Sequence 12: Another night sequence starts with the camera looking over the shoulder of Fujitsubo who is looking into a mirror. It shows only her mirror image (fig. 3). This shot reminds us not only of the famous picture of a court

¹¹³ SRS means "Shot reaction-shot". See glossary of technical terms and Japanese art terms

¹¹⁴ Recognized by Prof. Mostow. The *Hyakunin isshû* is a Heian time compilation of famous *waka* poems.

lady looking into a mirror attributed to the Chinese painter Gu Kai zhi (fig. 4),¹¹⁶ but also of Japanese examples such as Nishikawa Sukenobu's (1671-1751) *Beauty at her toilet* (fig. 5),¹¹⁷ or of paintings by the more famous Suzuki Harunobu (fig. 6).

Fujitsubo leaves her rooms when she realizes that Genji is trying to meet her again. This time she tells him to leave and escapes when he tries to grip her. She runs to the emperor who is sitting elevated and is seen through the blinds. Meanwhile Genji takes the fan Fujitsubo has lost and goes outside on the veranda. Here he is a witness of a fire which seems to be a symbol for a bad future. The background music is played with wind instruments.

Sequence 13: Yet, the following sequence starts very merrily (due in part to the accompanying piano music) as Genji rides to the country with a companion. After a while they hear a *koto* (Japanese lute) play coming from a small house. Genji starts a conversation with a peasant whom he normally (in Heian-times) would never have understood because the language at court was completely different from the language of common people and of people from other provinces.

Sequence 14: Genji hears that Fujitsubo's niece lives in the house with her grandmother and curious, goes toward the building. Murasaki, Fujitsubo's niece,¹¹⁸ however is very shy and runs away from her *koto* upon seeing Genji who in turn seems quite impressed and touched. He visits her grandmother, a nun, and very soon tells her he would like to take Murasaki to his home, which

¹¹⁵ Morris (1978) p. 215

¹¹⁶ *Admonitions of the Instructress of the Ladies in the Palace* is attributed to Gu kai zhi (232-300). The painting is in the British Museum Cf.: Gray (1966) p. 10

¹¹⁷ The painting is in the Atami Museum of Fine Arts. Cf.: Kondo (1961) p. 129

would be much better for a young lady anyway. Neither Murasaki nor her grandmother agree, but Genji simply takes Murasaki, seats her on his horse, and rides away leaving the nun alone and puzzled.

Sequence 15: The next sequence starts with an esoteric Buddhist rite at Aoi's house. Soon one realizes that the rite is being held because of Aoi's pregnancy. Genji appears and visits Aoi who is very frustrated since she knows about the incident with Murasaki and tells him she wishes the baby would not be born. Then she also tells Genji of Fujitsubo's pregnancy and awaits his reaction. Genji obviously knows nothing of it and receives the news with a blank gaze. Aoi registers it and remarks that perhaps this baby is also his. Genji, however, does not hear her anymore. In the novel no one doubts that the child is the emperor's, and Genji seems to be such a good actor in the novel that he does not show his feelings.

Sequence 16: During the last shot of the previous sequence (a close up of Aoi) the sound of a *koto* played by Fujitsubo is heard. This overlapping functions as a transition to the next shot where a *koto* is shown in a close up, with hands playing it. A string is broken, as an index to Fujitsubo's feelings. Once again Genji appears and wishes to talk to her, she refuses and hides. He knows she hides behind a door because a piece of her garment is still visible. Kokiden suddenly turns up and sends him away. He gets to hear that he is not related to Fujitsubo and that he has no right to come to these rooms. Evidently Genji feels humiliated and leaves quickly and angrily. During a tracking shot provided with dramatic piano music Genji paces through the corridor when he is suddenly stopped by something. Oborozukiyo has gripped his sleeve. She looks at him

¹¹⁸ In the novel she is still a child when they first meet. In the film, however, she seems to be in her later teens.

coquettishly. At the same time a thunder is heard and lightning is seen. She asks him whether he will visit her that night and he agrees. The last shot shows Oborozukiyo evidently satisfied. The camera then pans 45° to reveal Kokiden standing at the end of the corridor illuminated for a second by lightning underscored by thunder (fig. 48, fig. 49).

Sequence 17: A close up of flowers in rain seen through a *sudare* introduces the new sequence. A tracking shot reveals a table with used dishes which is probably a sexual allusion especially used in various *shunga* (pornographic pictures from the Edo period) (fig. 7).¹¹⁹ The camera then moves toward a paravan behind which Genji and Oborozukiyo are amusing themselves. Suddenly a court lady announces Oborozukiyo's father, the Minister of the Right (*udaijin*). The minister, worried because his daughter is going to be the wife of the crown prince (*naishi no kami*), senses that something is wrong and calls his daughter to come out. Oborozukiyo pretends to have been sleeping, comes out and puts her clothes on while yawning. The spectator sees her only from behind while she puts a very transparent garment on which seems quite sexy also considering that it was shown in the 50ies. Her father seems a bit nervous and insists on his supposition that she is not alone. His daughter however makes fun of him. Even, when Kokiden emerges from the dark corridor as a real person of authority, Oborozukiyo plays her part of the innocent girl. When Kokiden objects that she has seen some ordinary man around, Genji starts laughing and comes out and says "Here is the ordinary man". Oborozukiyo is shocked but Genji has his revenge on Kokiden.

¹¹⁹ Prof. Mostow informed me that used dishes in disorder on a table call to mind woodblock prints depicting scenes in Yoshiwara, a famous brothel quarter of former Edo (Tôkyô). The depiction of dishes in *ukiyoe* (woodblock prints, "pictures from the floating world") were frequent since most of the scenes are in restaurants and shops in the brothel quarter. Cf.: Román Navarro (1999) p. 9

Sequence 18: Through a dissolve a shot of a house and the moon above it appear, the camera pans to the right and a woman with a baby on her arm is visible through a *sudare*. Aoi is suffering from lethal complications after giving birth to her child. The *azari* (a kind of priest) and some monks are performing rites in order to cast out evil spirits. Genji comes in time to meet Aoi and to talk to her. He begs her for forgiveness because he was such an unloving husband, she in turn asks him to forgive her jealousy. When she dies her brother becomes furious, runs to the Buddhist monks who are still performing rites, and throws the ritual objects (*gohei*) into the fire. At this, the monks are quiet and look dismayed. The brother returns to the deathbed of his sister where he prays together with Genji and his father. Later, they talk about politics and a possible banishment of Genji. Aoi's father, the Minister of the Left (*sadaijin*) has already had to resign, and together with his son he advises Genji to leave, since the political situation seems precarious for him.

Sequence 19: The next sequence is introduced by a shot of the laughing Kokiden together with the Minister of the Right who seems to be gloating. Genji has to leave for Suma. Fujitsubo has heard this too and comes angrily to Kokiden and asks her for what reason Genji has to leave to such a hostile place. Kokiden tells her in turn that it is no business of hers and asks her with an ironic undertone why she cares at all. Fujitsubo finds no answer and runs away only to see Genji on the other side of the palace preparing to leave.

Sequence 20: The evening before his departure Genji bids goodbye to Murasaki who seems to be more mature and quiet. He tells her if she should feel lonely she could call her grandmother to give her company. Murasaki stresses her wish to wait for Genji's return alone, which seems a very modern idea. They both promise to think of each other, and the sequence ends with a fade out.

Sequence 21: Already at Suma, Genji is sitting on the shore watching the waves and writing a poem about his home sickness.¹²⁰ Since he is a person of a high rank, he is soon visited by a lay monk (*nyûdô*) called Harima *nyûdô* who also once lived in the capital. During their conversation he tells Genji that living away from the capital for a period of time is certainly a good experience. The lay monk invites Genji to his house. Suddenly he jumps up and throws Genji down, and in an instant an arrow hits the place where Genji was seated. A short sequence of pursuit of the assailant follows, leaving the spectator and Genji uncertain as to who it was and why he did it. Harima *nyûdô* however suspects that it must have been someone sent by the Minister of the Right (*udaijin*). Genji who is shocked agrees to set out for the Harima's house immediately. The journey to the new home is prolonged by a dissolve. In contrast to all the previous sequences one sees quite a few long shots and thus a bit of the countryside.

Sequence 22: Once again a sequence starts with a mirror image of a woman, the reflection is this time in the water. Awaji, Harima *nyûdô*'s daughter, is just about to wash her hair when Genji arrives. He soon finds out that a young woman lives in the house, which makes him slightly curious.

Sequence 23: In the evening the lay monk invites Genji on a boat trip together with his daughter and a friend. While the old man starts to play in an old-fashioned manner on a *shamisen*, Genji glances at Awaji and notes the pattern of wisteria (*fuji*) on her garment. It reminds him of Fujitsubo. At the same time a young man, presumably a servant of Harima *nyûdô*, who sits in the front of the boat

¹²⁰ The recited poem is a poem about jealousy of the returning waves. "The waves on the strand, like moans of helpless longing. The winds like messengers from those who grieve?" Cf.: Murase (1983) p. 101.

watches Genji jealously. By his point of view one understands that he is in love with Awaji. Genji, however, does not notice anything and taking a piece of paper writes a poem. A close up of Awaji's kimono is matched with a medium shot of a paravan also with a *fuji* flower pattern, this time in the rooms of Fujitsubo. The camera moves back and reveals Fujitsubo who is writing a poem. By these cross-references and the off-tone reciting of the poems one understands that she is also thinking of Genji. The camera then pans away, a close up of a piece of sheet follows, and a full shot reveals Murasaki writing a poem, presumably thinking of Genji as well.

Sequence 24: Then this for the film rather unusual cross cutting stops and Genji is shown in a full shot again at the house of the lay monk. The lay monk hopes that Genji will be able to return to the capital soon and asks him whether he would take his daughter, Awaji, with him back home. Genji is willing to do so.

Sequence 25: Awaji's lover, Yoshinari, is alarmed and comes to Awaji to tell her of the news. She is upset, however cannot imagine fleeing with her lover when he asks her to do so. This tragic situation is easily described as the well known conflict pattern of *giri-ninjô* (conflict between moral duty and feelings).¹²¹ *Giri-ninjô* is one of the basic conflict-patterns of the *nô* and *kabuki* plays. Since nothing of this is found in the original novel, one must assume that Yoshimura and Shindô wanted to dramatize the matter, and also to give the audience a topic with which it is more familiar than with allusions typical of the Heian times.

Sequence 26: Meanwhile Genji receives a message that Fujitsubo has become a nun. This means that she is now inaccessible for Genji, which is a reason for him to feel depressed. He decides therefore to go for an evening walk to the shore.

¹²¹ Barret (1989) p. 125

Sequence 27: During his walk Genji meets Awaji who cannot sleep thinking of her difficult situation. They are standing together looking at the water, when suddenly they hear some sounds. A quick succession of shots of the water, the grass, and the sky already evokes a kind of suspense. When a sword is shown in one of the shots one is reminded of a *chanbara* film. Indeed, the whole sequence is reminiscent of *chanbara*, the quick cutting and a short fighting scene is like a quotation, especially when the identity of the two assailants remain a secret. Be that as it may, one of the assassins kills the other while Genji manages to overcome his feminine attitude, and wounds the other man who then flees. Here Genji does not really look like a Heian period noble but rather like a wounded samurai (fig. 8). When Awaji sees that Genji is bleeding she rushes to him and starts to suck his blood. Genji however, feels turned on and embraces Awaji who protests weakly. The camera pans away discretely and leaves the spectator to his imagination.

Sequence 28: In the day sequence that follows, a messenger from the capital arrives and delivers the news of Kokiden's death and the permission for Genji to return to Heian Kyôto. Genji thereupon comes to Awaji's room and tells her the news. She asks him whether he would allow her to also take Yoshinari whom she has known since her childhood, and who has been a good friend to her. Genji does not suspect anything and agrees.

Sequence 29: Back at court Genji first has an audience with the new emperor who wishes to show Genji the young crown prince who is actually Genji's son. The emperor is shown here as in previous cases, from a high camera position, and from behind giving the emperor a mysterious touch (fig. 44). Oborozukiyo who is now a *chûgû* (emperor's 2nd wife) comes out with the baby and gives Genji a coquettish look. Genji holding the baby reminds of a scene in the *Genji*

monogatari emaki of the 12th century where Genji holds Kaoru in his arms (fig. 9). Kaoru is officially his son, but in fact he is not his. The sequence ends with a close up of Genji's face looking sad.

Sequence 30: Genji was probably thinking of Fujitsubo who is shown in this short sequence (33 sec. for 3 cuts) depicting her as a nun. Fujitsubo is shown from above in front of an altar. A close up reveals Fujitsubo's sad mood. A full shot of the pavilion on a pond and finally a panning away to a woman secretary writing finishes the sequence.

Sequence 31: At last Genji meets Murasaki in his garden. She is slightly upset because Genji has brought another woman back from Suma. Genji replies that Awaji is not as important to him as Murasaki, and that she will stay in another pavilion. Murasaki is however, not really so jealous and suggests that she should stay in her palace since it would be too cold in the pavilion during wintertime. The sequence gives an impression of calmness partly due to a sequence shot and the smooth lighting.

Sequence 32: In the following sequence Genji visits Aoi's father. Together they mourn over Aoi's death. Genji holds his child for the first time in a while in his arms again. His child is however, oddly enough, still a baby as if no time had passed. Here too, the atmosphere is calm.

Sequence 33: When Genji comes home he learns that Awaji is pregnant and he is therefore in a good mood. He does not notice that Awaji gives her lover a surreptitious glance by which the spectator understands that her lover must be the expectant father.

Sequence 34: A messenger brings the news of Fujitsubo's bad condition and her wish to see Genji once again. This time it is she who wants to see him and not

the reverse. She even orders the curtains to be raised in order to see him better. Genji in turn seems irritated by her status as a nun since she has renounced the world. He hesitates, for instance, to take her hands when he realizes the rosary (fig. 10). This is visualised by a close up of the rosary. She then remarks that it is a miserable thing to be a woman (*onna wa kanashii mono desu ne*)¹²² when one has to die without holding the hand of a loved one. When Fujitsubo finally dies, the light in the room dims out. While the pavilion on the pond is now highlighted, the camera moves toward the outside.

Sequence 35: At home Genji is crying while Murasaki soothes him telling him that it is all right to cry.

Sequence 36: This short mourning sequence, consisting of only one shot, is followed by Genji strolling through the garden. His look, visualised by a pan, leads to Awaji's room. She is crying over her koto, and when Genji asks her about what she is so depressed she confesses that he is not the father of her child. When Genji then asks in rage who it is, Yoshinari approaches the veranda and says it is his child. Hereafter the calm atmosphere is converted into hectic and fighting. Genji pursues his rival through the entire house, which is shown in a full shot which is also a sequence shot (fig. 11). Yoshinari's garment gets caught on an edge of the veranda, he stumbles, and falls down. Genji kicks him, beats him and pulls his sword. In this very last moment Murasaki rushes to Genji in order to prevent him from killing Yoshinari. She reminds Genji of his love to Fujitsubo and that this relationship had been neither legal nor right. Hearing this, Genji seems dazed, his sword slips and falls on the ground. He tells the two that if they love each other they should stay together, they should be happy, and

¹²² I was told that this sentence is very common in melodramatic films.

they should leave immediately, whereupon he departs brokenhearted. Awaji and her lover thank Murasaki with a somehow guilty expression and leave.

Sequence 37: In a parallel montage first Genji is shown recapitulating his situation saying that he not only lost Aoi and Fujitsubo, but now also Awaji, and that he has only Murasaki. The next shot reveals Awaji and Yoshinari walking away in a hazy landscape, finally disappearing in the fog (fig. 12). This is not really a picture of a happy end. Finally, Genji and Murasaki are shown on the veranda starting to play a *koto*. The camera drives back to a full shot and tilts to the water where leaves are falling. Through a dissolve which is set during a tilt to the right, a house is shown where leaves are tumbling in the wind. The last shot reminds also of the first one and gives the film a sense of a circular construction. (fig. 53, fig. 54)

5.1. Overview over sequences and Ôsaka manuscript chapters

<u>Duration in min.</u>	<u>exact duration</u>	<u>Sequence</u>	<u>Shots</u>	<u>Transition</u>	<u>Dissolve</u>	<u>Short description</u>	<u>Ôsaka manuscript : chapters</u>
4:02	0:02:02-0:06:04	1	12	Dissolve	1	Night sequence: Kiritsubo meets Kokiden	
1:52	0:06:05-0:07:57	2	6	Fade out		Night sequence: Kiritsubo complains to her mother	
4:53	0:07:58-0:12:11	3	13	Dissolve	1	Day sequence: Kiritsubo is dying	Chapter 1: Kiritsubo
1:55	0:12:12-0:14:07	4	10	Dissolve	1	Day sequence: Genji prays at his mother's grave	Chapter 12: Suma
4:07	0:14:08-0:18:15	5	19	Cut	4	Day sequence: Genji returns to the palace	
2:57	0:18:16-0:21:13	6	10	Dissolve	1	Day sequence: An audience with the emperor	
4:34	0:21:14-0:25:48	7	14	Tilt		Night sequence: Genji talks with friends about women	Chapter 2: Hahakigi
3:37	0:25:49-0:29:26	8	13	Cut		Night sequence: Genji seduces Fujitsubo	Chapter 3: Utsusemi
3:58	0:29:26-0:33:24	9	14	Dissolve	1	Day sequence: Cherry tree festival	Chapter 8: Hana no en
3:25	0:33:25-0:36:50	10	11	Fade out		Night sequence: Genji meets Oborozukiyo	Chapter 8: Hana no en
5:45	0:36:51-0:42:36	11	16	Cut		Day sequence: Genji visits his wife Aoi	
3:46	0:42:36-0:46:22	12	9	Fade out		Night sequence: Genji tries to meet Fujitsubo again	
2:30	0:46:23-0:48:53	13	14	Cut	1	Day sequence: a horse ride to the country	

2:58	0:48:53- 0:51:51	14	14	Fade out	1	Day and night sequence: Genji meets Murasaki	Chapter 5: Waka Murasaki
3:05	0:51:52- 0:54:57	15	7	Cut		Day sequence: Aoi is pregnant	
4:22	0:54:57- 0:59:19	16	20	Cut		Night sequence: Genji tries to meet Fujitsubo	
3:59	0:59:19- 1:03:18	17	13	Dissolve	1	Night sequence: Genji visits Oborozukiyo	Chapter 10 Sakaki
7:18	1:03:19- 1:10:37	18	31	Cut		Night sequence: Aoi's death bed scene	Chapter 9: Aoi
2:29	1:10:37- 1:13:06	19	12	Dissolve	1	Day sequence: Genji is banished	
3:37	1:13:07- 1:16:44	20	11	Fade out		Day sequence: Genji says goodbye to Murasaki	
3:38	1:16:46- 1:20:24	21	18	Cut	2	Day sequence: at Suma	
1:12	1:20:24- 1:21:36	22	5	Cut		Day sequence: In the house of the lay monk	Chapter 13: Akashi
4:39	1:21:36- 1:26:15	23	22	Cut		Night sequence: a boat trip	Chapter 13: Akashi
2:34	1:26:15- 1:28:49	24	5	Tilt		Night sequence: a conversation between Genji and the lay monk	
2:51	1:28:49- 1:31:00	25	9	Cut		Night sequence: Awaji talks to her lover	
0:44	1:31:00- 1:31:44	26	3	Cut		Night sequence: Genji receives a letter from the capital	
5:39	1:31:44- 1:37:13	27	33	Cut		Night sequence: a fighting sequence on the shore	
2:51	1:37:13- 1:40:04	28	10	Fade out	2	Day sequence: Genji receives permission to return to the capital	
1:55	1:40:04- 1:41:59	29	10	Cut		Day sequence: an audience with the emperor	

0:33	1:41:59- 1:42:32	30	3	Cut		Day sequence: Fujitsubo as a nun	
2:59	1:42:32- 1:45:31	31	9	Cut		Day sequence: Genji meets Murasaki again	
2:05	1:45:31- 1:47:36	32	5	Cut		Day sequence: Genji visits Aoi's father	Chapter 12: Suma
2:21	1:47:36- 1:49:57	33	10	Cut		Day sequence: Awaji is pregnant	
3:05	1:49:57- 1:53:02	34	9	Cut		Day sequence: Fujitsubo's death bed sequence	
0:43	1:53:02- 1:53:45	35	1	Tilt		Day sequence: Genji is mourning	
5:15	1:53:45- 1:59:00	36	28	Cut		Day sequence: conflict between Genji and Awaji's lover	
4:25	1:59:00- 2:03:25	37	11	Cut		Night sequence: resignation and end	

6. FILM ANALYSIS

Paintings and their influence on film

Film as an integrated composition of a story, acting skills and sequences of pictures and sounds, can be analysed generally under various viewpoints and with various methods. In the case of *Genji monogatari* which is an adaptation of a novel, it would be interesting to scrutinize this aspect and to compare it with general rules and attitudes of film adaptations of novels. On the other hand, the film can be seen in a context of a pictorial tradition. Yoshimura mentions in his chapter on the film three pictures, a *shunga*, the *Senmen hokekyô*, and the *Kitano tenjin engi emaki*.¹²³ During the interview Yoshimura told me that he was looking on many pictures before filming. Because of similarities with the mentioned paintings and other pictures, I decided to focus on the art historical aspect.

6. 1. Relation between paintings and films in the West

The study of the relation between films and pictures, or fine arts, is a very young one, although the practice of directors to seek inspiration in paintings and to borrow images is nearly as old as the cinema itself.¹²⁴ One relation between film and pictures are story boards, like those detailed ones by Alfred Hitchcock who visualised by these means his directorial intentions. But, the most extreme form of borrowing pictures is the use of the so called *tableau vivant* or "living pictures" in Giulio

¹²³ Yoshimura (1976) pp. 79, 81

¹²⁴ One of the oldest examples displayed in *Cinema e pittura* is Giulio Aristide Sartorio's *Il mistero di Galatea* (1918) which cites scenographic situations known from preraphaelit paintings Cf.: De Santi (1987) p. 7

Antamoro's *Christus* (1916), or in Pier Paolo Pasolini's *La ricotta* (1963)¹²⁵ for instance (fig. 13).

Interestingly, Italian scholars have dealt more, and earlier, with this subject than the Anglo-Americans,¹²⁶ probably due to the long tradition of *tableau vivant* in Italy. However, among the literature I found Angela Dalle Vacche's book *Cinema and Painting* most interesting. She investigates the relationship between film and fine art intertextually, under historical aspects, and always related to the director and his relationship with art or the history of art. In her introduction she writes:

"While some may feel that film does not belong to the history of art, the fact is that filmmakers often use paintings to shape or enrich the meaning of their works. Thus the history of art is in film, even though, by evoking high art and creativity, rather than technology and mass culture, painting for the cinema constitutes a forbidden object of desire. This relation of love and hate between cinema and painting is further complicated by the tendency of art history to be evoked well beyond the boundaries of text or the interiors of a filmmaker. It takes more than a study of the sources of a film to reveal the beauty of the encounter between cinema and painting: one must imagine all the possible elements of visual culture that a film, just by virtue of its circulation, has the power to attract into the textual orbit."¹²⁷

Together with Marco Fagioli she is also one of the few who writes about Japanese film. While Fagioli concentrates on Akira Kurosawa and parallels Kurosawa's film pictures and their composition with *ukiyo-e*,¹²⁸ Dalle Vacche analyses only one film by Mizoguchi: *Five women around Utamaro* (*Utamarô o meguru gonin no onna*),¹²⁹ a film about the woodblock printer Utamarô of the Edo period. Another interesting book *Cinematic Landscapes* concentrates exclusively on Chinese and Japanese films.

¹²⁵ De Santi (1987) p. 20f

¹²⁶ The earliest text on film and painting is Domenico Purificato's *Pittura e cinema* from 1940 found in the magazine *Cinema*.

¹²⁷ Dalle Vacche (1996) p. 1

¹²⁸ Fagioli (1986) p. 13

¹²⁹ Dalle Vacche (1996) pp. 197-220

The authors are American and Chinese scholars, and Satô Tadao, the only Japanese. The articles try to analyse the influence of the visual arts on film. The most positive aspect of this book is the fact that many different approaches to this topic are presented. Unfortunately some articles lack methods used in the history of art,¹³⁰ or concentrate their studies on art from a sociological point of view. Woodblock prints (*ukiyo-e*) are the most often considered form of art. Here the flattened space and the so called *mido poji*, a composition similar to *ukiyo-e* is mostly mentioned.¹³¹ Mizoguchi Kenji is introduced as a "director familiar with the *emaki* tradition" who favored extreme long shots, and who put the camera on a crane in order to film from above.¹³² One of his long tracking shots in the film *Genroku chûshingura* (1941) is described as a "scroll shot" which is explained as being "a successive interpenetration of spatial modules intermittently blocked by latticework, *shôji* screens, and pillars".¹³³ Also in this article the mentioned examples of art works are only illustrating the interpretations, they are not part of the analysis.

6.2. The Ôsaka manuscript and corresponding sequences in the film

In chapter 5 I explained why I decided to examine the artists manual on corresponding scenes. Before turning to the results it is important to say that I do not want to claim that Yoshimura knew the *Ôsaka manuscript* but that he was conscious of the pictorial tradition collected in the manual. It was written shortly before the 16th century and was used since then.¹³⁴ Some descriptions of the scenes (*ekotoba*)

¹³⁰ Ehrlich / Desser, Ehrlich (1994) pp. 263-282

¹³¹ An object is placed in the foreground of the scene while the action takes place further in the background. Cf.: Ehrlich/Desser (1994) p. 178

¹³² Ehrlich / Desser, Satô (1994) p. 170

¹³³ Ehrlich / Desser, Davis (1994) p. 197

¹³⁴ Murase (1983) pp. 20-21

are very similar to sequences in the film, whereas the most famous scene when Genji encounters Murasaki for the first time was transformed completely. Sometimes the *ekotoba* is very short while the depictions are more explicit.

- 1) In sequence 3 the young Genji is playing in the garden when a courtier enters. A similar situation is described in the manual and is depicted in an album leaf painted by Tosa Mitsunori (fig. 14).
- 2) In the following film sequence Genji prays in front of his mother's grave. Although this exact situation is not depicted, a picture of Genji praying in front of a grave exists. An anonymous painter depicted Genji praying in front of his father's grave before leaving for Suma (fig. 15).
- 3) Sequence 7 is an often depicted conversation between Genji and three friends about women in chapter 2 (*hahakigi*) (fig. 16).
- 4) The following sequence has its pictorial tradition in the depiction of chapter 3 (*utsusemi*) Tosa Mitsunori shows Genji peeking into a room where two ladies, Utsusemi and Nokiba no Ogi, are playing the *go* (fig. 17).
- 5) The cherry tree festival [seq. 9] is the subject of chapter 8 (*hana no en*) and was also often depicted, especially Genji showing together with Oborozukiyo who is holding a fan with a decor of a hazy moon (fig. 18).¹³⁵ This image is used in the following sequence 10, when Oborozukiyo is standing in front of a hazy moon, holding a fan and reciting a poem (fig. 19).
- 6) It is interesting that in Yoshimura's film Murasaki, when Genji sees her for the first time, is not upset because her bird flew away, which was traditionally depicted (fig. 20). Instead she is playing a *koto*. This shows that she is not a child anymore.

- 7) Genji's secret visit of Oborozukiyo is described in chapter 10 (*sakaki*) of the *Ôsaka manuscript*. Because of a thunderstorm Genji cannot escape in the morning and has to hide beside the blinds. But the minister discovers him. This description of the scene is very close to sequence 17 (fig. 21).
- 8) Aoi's death is depicted in the Tenri scroll from the 16th century. Genji sits beside the dying Aoi who turned her face toward him. In another room monks are performing Buddhist rites (fig. 22). In the film Genji sits in the same way beside Aoi, also the Buddhist rites are included [seq.18].
- 9) In sequence 21 a *yamabushi* (lay monk) visits Genji in his exile house and this is also subject of many depictions (fig. 23). The boat trip to the house of the *yamabushi* is transformed in the film to a boat excursion in the evening [seq. 23].
- 10) The manual describes Genji visiting Aoi's father before his departure to Suma in chapter 12 (fig. 24). In the film the visit is placed after the return [seq. 32]. Obviously Yoshimura planned also other scenes, which he finally decided not to use. In Mellen's book one photography of the film is included where Genji together with Murasaki are shown, in front of them an *emaki* is lying on the ground. It would have been the first painting in the film, and the scene would have reminded also of one described in the *Ôsaka manuscript*. In chapter 6 (*suetsumuhana*) Genji is painting a lady with a red nose and Murasaki is watching.

The sequences of the film are of course not identical with the pictures which were chosen as examples of the ekotoba. But the character of each picture is preserved in the film's sequences. Yoshimura could have chosen different scenes

¹³⁵ Murase (1983) p. 79

from the novel, or different modes of depicting, for his film. But he evidently inspired himself by paintings.

6. 3. Construction of time and space in emaki and film

One critic called Yoshimura's *Genji monogatari* an *emaki*, unfortunately without explaining why.¹³⁶ I decided to have a closer look at these two very different media and to find out whether the film *Genji monogatari* has any formal or concrete similarities with hand scrolls. All hand scrolls have one characteristic in common which differs from all other picture formats, that is the space and time continuum. The painting, just like the text has its beginning at the right hand side and the eyes move from right to the left when "reading" the pictures. The origin of this picture format is to be found in *sûtra* scrolls which were already widely used during the T'ang dynasty (618-907).¹³⁷

The *emaki* were a result of teamwork between artists and calligraphers who were working under the supervision of an "artistic director" who decided the division of scenes in parts.¹³⁸ Similar to a film, the scroll is divided into scenes which can differ in length. The "cutting" of these scenes is analogous to the cutting of shots of a sequence in a film. Indeed one American scholar, Karen Brock, describes what Akiyama called an "artistic director" as an "editor".¹³⁹ In films it is necessary to create a "logical" movement of the protagonists so that the cuts will not be noticeable and

¹³⁶ Kinema junpo (1976) p. 452

¹³⁷ Murase (1983) pp. 7-8. Well preserved fragments exist from the illustrated *Sûtra of Cause and Effect* from mid 8th century (Ho-on -in of Daigo-ji in Kyôto) Cf.: Lee (1994) p. 184

The roots of picture scrolls go back to earliest stages in the representational and graphic arts of East Asia (like narrow bands on bronze vessels where successions of incidents are depicted). Cf.: Seckel (1959) p.66

¹³⁸ Akiyama (1968) pp. 133-134

¹³⁹ Warantz (1988) p. 122

disturbing to the spectator (invisible cut). Therefore if a movement has been interrupted by a cut, the following movement has to continue where the previous movement left off. For example: an elevated full shot shows a person from behind who is just about to turn from left to right. In the middle of the movement there is a cut, followed by a medium shot showing the same person from the front. Now the movement has to continue and occur from right to left. To find the exact position, however, is the difficulty.

In *emaki* the "cutting" does not succumb to exact rules. The "cutting" concerns a change of place. Each scene takes place in a "space cell".¹⁴⁰ These "space cells" are divided by means of natural or architectural obstacles, such as hills, trees, or architecture.¹⁴¹ An alternative to a cut in a film is the fade out which is used to stress a change of scene, and a change in narrative time (for instance the switch from night to day). In scrolls *kasumi* (painted patch of fog) have the function of fade out. The *kasumi* divide scenes from each other and give an illusion of space into depth.¹⁴²

Because the *emaki* were unrolled segment by segment when they were viewed, the painter could create and control suspense by revealing key figures at the end of scenes. In the *Genji monogatari emaki* from the 12th century (*Takayoshi genji emaki*) for instance the *yomogyû* scene (*The Wormwood patch*, chapter 15) begins by displaying the house of a lady who is waiting for Genji but only her maid is shown. While unrolling the scroll, an overgrown garden appears and at the end of this scene the figure of Genji is finally revealed (fig. 25).¹⁴³ In films suspense is usually developed before such pans or tilts, which are often very fast stressing suddenness

¹⁴⁰ Seckel (1959) p. 58

¹⁴¹ Seckel (1959) p. 58

¹⁴² Armbruster (1959) pp. 168-169

¹⁴³ Seckel (1959) p. 45

and surprise. However, a similar pattern is found in Yoshimura's film when, in the second night scene [seq.8], Fujitsubo finishes playing *go* and turns to the *sudare* to have a look outside at the rain. The camera then takes her view over, and the spectator sees the rain and a part of a roof (fig. 26), then the camera starts to tilt slowly downwards. Finally, Genji holding a hat in his hands appears on the screen (fig. 27). The camera stops moving when his full figure is visible.

Some long pans and tracking shots remind of the *emaki* unrolling process as well. As mentioned above the *kasumi* have the function of surmounting either a time gap or a space gap and in film this is done either by a fade out, a cut or a tracking shot. In Yoshimura's film space is three times overcome by a tracking shot taken outside buildings along details like trees [seq.7, seq.35], or fireflies [seq.24/25]. An example for this is when Genji is seen watching a firefly through a blind (fig. 28) and a cut then shows the firefly's point of view, thus Genji through the *sudare*. Then the firefly flies first to the left, and then to the right while the camera follows. The insect "leads" the camera to the next sequence, to the room of Awaji. This slow movement where the camera is concentrated on a detail without giving any clue about the background or foreground reminds one of the function of *kasumi* in the picture scrolls. This filmic device is an element which has nothing to do with the plot, it is decorative and functional in that it helps to visualise the change of space more smoothly.

The time factor in *emaki* is a chronological one, "flashbacks" as known in films were hardly used.¹⁴⁴ Yoshimura does not use flashbacks, although it is a useful

¹⁴⁴ An exception is found in the *Genji monogatari* where a story within a story which is narrated in chapter 2 (*hahakigi*) is often depicted which can be understood as a flashback.

method to reveal important information visually and not by means of dialogues.¹⁴⁵ Therefore events that happened secretly in the novel are now in the film more or less public (the secret love between Genji and Fujitusbô for instance). The argument that the film was not made for an audience that knew the novel by heart, because such dialogues would then not have been necessary has its roots here. Allusions would have been enough, just as in the past the "*Genji* tradition" was during centuries full of allusions.

In chapter 50 (*azumaya*) in the *Genji monogatari* an audiovisual experience of pictures is described. Ukifune is watching pictures while her maidservant Ukon reads aloud from the text. This scene is preserved in the *emaki* version from the 12th century (fig. 29). Although one could experience pictures audiovisually, the nature of *emaki* is not audiovisual as of films. Pictures and text exist independently, separated in space and time. The text can contain information which does not have to be depicted (and the other way around),¹⁴⁶ since they are in the back of one's mind. In film words and images work together or against each other but always simultaneously. A film is also, unlike *emaki*, fixed in time, filming and projecting 24 pictures in a second. A film would otherwise become slow motion (more than 30 pictures/second) or fast motion (less than 16 pictures/second). The spectator does not glide with his eyes over the "film scroll" like one does in the case of *emaki*. Rather the "film scroll" moves before one's eyes without one's own control.¹⁴⁷ Therefore

Another case of time discontinuity is the opposite movement to the movement from right to left. One is surprised as a viewer because first one sees a reaction to something one did not see yet. Cf.: Armbruster (1959) p. 199

¹⁴⁵ Faulstich (1977) pp. 20-21

¹⁴⁶ Schmitt-Weigand (2000) p. 46-50

¹⁴⁷ An exception to this is certainly video, where one has the possibility of stopping, of fast motion forward, and backward, and even observation of frame by frame. The relationship between video and spectator is similar to that of *emaki* and reader, which is a more private one than in the case of films shown in theaters.

there is just a limited time for the spectator to understand the pictures, whereas in *emaki* one can scroll back and forth, stay in one scene or turn to the text. Of course one usually leafs through the pictures of a film in one's own memory after one has left the cinema. But this happens subsequently, whereas in *emaki* one has an absolute time control.

6. 4. Composition

Looking at the composition of the shots in *Genji monogatari* the consistent use of diagonals is striking. In Japanese works of art, especially in hand scrolls, diagonals are frequent. With the help of parallel perspective, (the lines of depth are parallel to each other) depth of space can be depicted and architecture can be stretched into the background.¹⁴⁸ In films, however, this function is irrelevant, since three-dimensional depth is made perceivable by means of the moving camera. Yoshimura's film is constructed largely of medium shots and close-ups, which concentrate on the protagonists, and not by establishing shots or long shots where the whole landscape is visible, which is usually the case for *emaki* ¹⁴⁹(except for the Heian time *Genji monogatari emaki*).¹⁵⁰ The use of diagonals must, therefore, have a different function in films than is the case in *emaki*. Yoshimura admits in his essay on his film that he concentrated too much on the figures and therefore did not develop the setting adequately.¹⁵¹ On the one hand he speaks about the political background which he could not imply, but, he also speaks about the concrete background as such in a scenery. His background is here mostly architectural and not, as in many *emaki*, a

¹⁴⁸ Seckel (1959) p. 61

¹⁴⁹ A reader of an *emaki* can concentrate on details in the picture which corresponds to the close-up in film.

¹⁵⁰ Seckel (1959) p. 63

¹⁵¹ Yoshimura (1976) p.79

landscape. The camera often glides along architectural diagonals when following its protagonists, giving a sensation of a three-dimensional *emaki* on a two-dimensional format (fig. 30).

The figures in the film, in contrast to *emaki*, are usually shown between a medium shot and a close up, whereas in *emaki* they are usually small figures. A kind of suspense exists between the slow pace of the picture and their dynamic composition due to the domination of diagonal lines while the figures give an impression of being squeezed into the pictures as do the figures in the Heian period *Genji monogatari emaki* (fig. 31, fig. 32).

Concrete adaptations of compositions of the *Senmen hokekyô* and *Kitano tenjin engi emaki*, mentioned by Yoshimura himself,¹⁵² were difficult to find. Although he maintains that in the scene where Genji is on his way home after he met Oborozukiyo [seq.11], he adapted from a composition of the *Senmen hokekyô*,¹⁵³ I could not find any corresponding scene. One composition of the *Kitano tenjin engi emaki* (fig. 33) did strike me as being similar to a scene where Genji meets the emperor [seq. 6]. One of the last shots is an elevated long shot from the garden, showing few figures (as small as those from *emaki*) sitting on the veranda, among them Genji, who is looking at the rain (fig. 34).

It seems that Yoshimura instead of adopting concrete scenes, took some ideas, such as gliding along diagonals, from *emaki* and combined them with cinematic means.

¹⁵² Yoshimura (1976) p.81

¹⁵³ Egami (1992) pp. 33-60

6.5. Perspective

In *emaki* the rooms of houses and palaces are divided by *sudare* (bamboo blinds) and *byôbu* (paravents), by means of parallel perspective. Enclosed rooms and architectural elements are drawn in parallel perspective, and are easily identifiable since the depictions are very exact.¹⁵⁴ The painted figures are present in these rooms and sometimes a *sudare* hangs in front of a figure, seen then only indistinctly (fig. 35). The *emaki* does not hide its incompleteness, the viewer knows that only a part is presented and the diagonals are imagined to continue over the rim of the picture. Because figures are mostly depicted from an elevated position, and also because of the blown off roof (*fuki nuki yatai*), which allows an unrestricted perspective, one is reminded of the "God's eye" view. In all, however, the *emaki* allows a transcendent, but, at the same time, restricted viewpoint.¹⁵⁵ This characteristic is described by Takahashi as the viewpoint of the possessing spirit (*mononoke*),¹⁵⁶ culturally more significant than the God who sees everything, which is a more Western monotheistic idea. Takahashi calls this particular perspective a psycho-perspective which allows the viewer to identify himself with and at the same time to keep one's distance from the world depicted.¹⁵⁷ Apart from this, I think that the painter had many more possibilities of creating suspense and of stimulating the spectator's mind. Also in early Western film theories the spectator is described as the invisible observer. Here

¹⁵⁴ Armbruster (1959) p. 171

¹⁵⁵ Takahashi (1991) p. 372

¹⁵⁶ *Mononoke* is also an important theme in the *Genji monogatari*, Aoi, for instance, dies of a possessing spirit. However, the film disregarded this theme completely.

¹⁵⁷ Takahashi (1991) pp. 370-371

the camera is the ideal witness,¹⁵⁸ which means that the camera could go anywhere but should not.¹⁵⁹

In Yoshimura's film one can find similarities to the *emaki*. Usually a conversation between two persons in a film is organized in a shot-reaction-shot (SRS) scheme, often using the over-shoulder-shot (OSS)¹⁶⁰ (fig. 36/ B2-C2), showing first one person then the other. The camera position usually stays on eye level, or in order to emphasize the difference of status and character the camera sometimes takes a shot of a person from an elevated position to show that the other is looking down on him/her or the other way round (fig. 37.1, and fig. 37.2). In Yoshimura's film the SRS scheme is used as well, however the viewpoint is always elevated. Even in the first sequence, when the status of Kokiden and Kiritsubo (Genji's mother) is clearly not the same, and Kokiden is obviously the stronger one, but the camera looks at both from above (fig. 38) and achieves an effect similar to *emaki*. In several cases the camera shows the protagonists from below. For example when Genji descends the staircase that leads him to his mother's grave [seq. 4] (fig. 39), the lowered position introduces him quite literally as a noble of a high rank. When Genji takes a walk near the shore just before he sees Awaji [seq. 27] he is shown from an extremely low angle, causing a certain suspense (fig. 40).

These cases are, however, rather exceptional. Most of the shots which are taken from a lower position are very decent, and the dominant position of the camera remains the higher one. One is reminded of the *fuki nuki yatai* device in sequence 8, when Genji arrives at Fujitsubo's chamber for the first time (fig. 41). Fujitsubo is

¹⁵⁸ "Idealized" means here the implied viewer of the perspective picture of the Italian renaissance. Cf.: Bordwell (1985) p. 4

¹⁵⁹ Bordwell (1985) pp. 4-5

¹⁶⁰ Beller (1993) p. 17.

shown from a very high position running from one room to another, finally hiding behind a standing curtain (*kichô*). The spectator gazes from a very high viewpoint, and is not much captured. A close up could have helped to identify with Fujitsubo's fear, however, by the high position the spectator already senses the outcome of the sequence (Genji seduces her).

Although it is possible to visualize parallel perspective with the help of a telephoto lens (fig. 42),¹⁶¹ these stylistic means were not used by Yoshimura. This was not really necessary because the camera moves along the diagonals, giving thus the feeling of a three dimensional *emaki*.

In the psycho-perspective the spectator does not really identify himself with the hero. No deep relationship between the spectator and the figure Genji is achieved. Indeed, one does not suffer when Genji is banished from the capital, or when his wife, Aoi, whom he did not love anyway, dies and leaves him mourning. Certainly, this has to do with the fact that Genji is not really a hero whom one could admire. His way of acting and talking is very soft, and quite feminine. More important, the spectator does not become acquainted with Genji's inner thoughts, his doubts, his deep feelings. Of course one understands his actions, however, one cannot identify oneself with them. The point of view of the narration is similar to that of *emaki*. One is involved, but at a distance.

6.6. Architectural elements and the line of vision

The line of vision of the spectator has already been explained as being transparent and restricted. If one now turns to the line of vision within the story between the protagonists, the most remarkable architectural element important to the line of

vision turns out to be the *sudare* (bamboo blind). The *sudare* is often placed between the protagonists to indicate and stress the barrier of status and gender. This barrier is however, not absolute, one can see through and can be seen, depending on the intensity of light.

In the *Genji monogatari gajô* (picture album) in the Tôkyô National Museum (dated around 1610) the scene where Onna san no Miya is watching Kashiwagi and other men through the blind playing a ball game is depicted (fig.43). She can see, but cannot be seen, until suddenly a cat rushes outside and causes the blind to move allowing Kashiwagi to have a glimpse of Onna san no Miya (*kaimami* = peep/ peep through a hole in a fence). The spectator can see through the blind like Onna san no miya and the glimpse Kashiwagi is just catching is imagined, evoked by the figure's position and the moving blind. A similar composition is found in the sequence where Genji visits the emperor [seq.29]. The emperor is shown from behind sitting in the lower part of the picture and looking at Genji through the blind. Genji, however, cannot see the emperor (fig. 44). The *sudare* becomes an index of social barriers and etiquette at court. But they are not absolute, just as one can look through a *sudare*, one can also break the rules like in the case of Genji and Fujitsubo (fig. 45). *Genji monogatari* is indeed full of stories about barriers and breaking rules. Mostow has mentioned "feminine re-guard" (*monogoshi* = overcome the curtain) in Japanese illustrated romances¹⁶² as a kind of equivalent, or reaction to men's voyeuristic gaze.

In the case of "feminine re-guard", women are watching men from behind a *sudare*, cannot be seen by them, and the men might even feel uneasy about being observed.¹⁶³ This "re-guard" is also thematized in paintings, as in the *takekawa* scene

¹⁶¹ Bordwell (1985) pp. 107-108

¹⁶² Mostow (1995) p. 37

¹⁶³ Mostow (1995) p. 47

(fig. 46) where Kaoru (Genji's son) who sits huddled in a corner, is being observed by three young women. Feminine regarding is also found in the film. In sequence 5, when Genji returns from his visit to his mother's grave, he wanders in front of a *sudare* where women courtiers and secretaries have gathered and sigh their admiration while watching Genji. The camera first assumes the viewpoint of Genji who cannot see the women, just hear them. Then, only his shadow is seen as it glides along the blind, and along the shadowy outlines of the women. Hereafter, the spectator occupies the viewpoint of the women, seeing them from behind, and Genji, due to the lighting, through the *sudare*, rather well. Only the camera moves freely between the two worlds which are separated by the blinds, or paravents.

Another architectural element is used well in the beginning of the morning sequence 16. Aoi, who was at first very excited about hearing of Genji's approach, realizes that it is morning and thus an inappropriate time for making a visit. At this she is upset and decides to stay in bed and to continue to sleep. She has, however, not the power to get her own way, her maids ignore her, and open the window-like shutters (*shitomido*)¹⁶⁴. The room is flooded by daylight so that Aoi is forced to get up.

6. 7. Movement and light

Yoshimura's *Genji monogatari* is dominated by a moving camera. In contrast to Kurosawa who rejected any smoothness as a stylistic means,¹⁶⁵ Yoshimura's editing and camera movements are very soft and numerous, and often complicated tracking shots are used. The camera sticks to the protagonists, but at the end of sequences the

¹⁶⁴"The lower shutters are set like removable half walls while the upper shutters hinge outwards under the eaves." Cf.: Coaldrake (1996) p. 86

¹⁶⁵ This is most evident in his archaic use of the hard edged wipe. Cf.: Burch (1979) p. 298

camera always pans to an object (leaves, a fan, or a tree). Sometimes the camera focuses on an object until a hand reaches out for it (for instance a fan lying on the ground [seq. 12]) (fig. 47), then the camera follows the movement of the hand. Even inconspicuous tilts or pans stress the movements of the protagonists. The use of the camera seems rather conventional compared with Western standards, and as Yoshimura puts it, has even become old-fashioned.

The editing on the other hand seems interesting because of the relatively frequent use of the 180° reverse-angle cut, which was not used much in the West.¹⁶⁶ There are some sequence shots but they are not dominant. The film has a rather moderate pace for Japanese films, although Yoshimura claims that it is perhaps too slow, he adds, however, that the pace should also depict the ritualised and leisurely life at court.¹⁶⁷ Compared to the later film version by Kinugasa, Yoshimura's film is a dynamic one. The film of 1957 by Kinugasa was seldom filmed with a moving camera, and the camera and the editing are reserved, leaving the spectator alone with the dialogues. It is a film where spoken language reveals everything, the pictures are just illustrating the text.

In Yoshimura's film the use of light is usually dramatic. Already the first sequence is dominated by a change of light and darkness caused by the wind's play with the blinds. Faces are first bright, then in an instant the room changes into a gloomy place and the women look nearly like ghosts. This change of light and darkness occurs several times causing suspense. Some pictures are full of contrast (for instance during the thunderstorm [seq. 16] [fig. 48, fig. 49]), unlike the balanced Hollywood lighting (in films like Minelli's *Meet me in St. Louis* of 1944¹⁶⁸ - fig. 50).

¹⁶⁶ Also used by Ozu and by Kurosawa in *Rashômon*. Cf.: Burch (1979) p. 299

¹⁶⁷ Yoshimura (1979) p. 14

¹⁶⁸ Monaco (1995) p. 198

Yet, sometimes, the depictions have little contrast, in case of close ups of people, or in daytime sequences where the light is more diffuse than clear, giving a dreamlike sensation.

On the whole the lighting is closer to the kind found in Russian or in Italian neorealistic films, because of the use of high contrast. The high contrast is, however, used in a rather conventional way, no exaggerations, like in Jean-Pierre Melville's and Jean Cocteau's *Les Enfants Terribles* (1950)¹⁶⁹ (fig. 51) are to be found. Light is even present in the garments, which are transformed into rather light and transparent clothes in contrast to the colorful and heavy garments known from the *emaki*.

¹⁶⁹ Monaco (1995) p. 199

7. Conclusion

In summary, one could say about the film that it is an exceptional *jidaigeki*, in its slow pace, and in its choice of subject and time (the Heian period); an exceptional *jidaigeki* with melodramatic elements. Here the hero, Genji, is not a fighting man and when he is involved in fighting [seq.22, seq. 27], he acts rather like a woman. This behaviour is fairly difficult to find in other period films. However, one cannot place Genji into Barret's category "weak passive male" easily. He is in some situations very active, as in the case of Murasaki's kidnaping [seq. 14], and when seducing Fujitsubo [seq. 8] for instance, or at the end of the film when he is about to kill his rival Yoshinari [seq. 36] (fig. 52). Indeed, Hasegawa's (the actor in the role of Genji) talent as a *jidaigeki* actor is revealed here.

Women in the film look alike. One reason for this impression is the fact that their make-up is similar. The second reason is the special way of filming, it seems as if a gauze was placed before the objective, because the pictures are often very soft and diffuse. This looking alike means also an idealisation which reminds of the idealised figures in the *yamato-e* paintings. These figures were painted in the *hikime kagihana* style ("a dash for the eyes, a hook for the nose") so that no facial characteristics were revealed.

The role of women and the "female re-guard" [seq.5] (see p.63) is an interesting aspect as well. Nearly all women suffer throughout the film and correspond with what Barret calls the "all suffering female",¹⁷⁰ which is also an important aspect of the Japanese melodrama. Yet, here too, the figures are more complex. Oborozukiyo is a very active character, and she is the one who seduces

Genji [seq. 10]. Another example is Murasaki who at the end of the film rescues Yoshinari and enables him and Awaji's reunion, giving herself the advantage of not having to share her lover Genji with Awaji any longer. In the end it also seems that monogamy won over polygamy, and a kind of happy end is created, since the lovers are unified. Nevertheless, all protagonists have rather desperate expressions on their faces, and the lovers do not walk towards the sunset, but dive into a foggy landscape (fig.12). When Genji mourns over the deceased Aoi, Fujitsubo, and Awaji who has left him, one can sense in a way the transitoriness of the world. However, the feeling of transitoriness is subtle. *Mono no aware* (lacrimae rerum),¹⁷¹ a typical phrase of the times found throughout the novel, is not heard once in the film. Buddhist rites are also kept to a minimum and have a rather dubious role [seq.18], perhaps fearing to annoy the present day spectator. Other elements known from the novel are, like the various taboos (ritual uncleanness [*mono-imi*], lucky and unlucky directions, and calendrical taboos),¹⁷² and the possessing spirits (*mono-no-ke*) strikingly missing in the film, presumably in order not to turn the film into a ghost story.

The narration of the story is rather simple, since it is a linear one, there are no flashbacks, and very few parallel events like in the novel itself. Only the last shot reminds also of the first one and gives the film a sense of a circular construction (fig. 53, fig. 54). The camera on the other hand is patient, following most of the time the protagonists, and very movable. It is true, that the cameraman did not experiment but his moving camera is impressive. Also the pictures are beautiful in their compositions and contrasts. I have thus concentrated my study on the visual and

¹⁷⁰ Barret (1989) p. 120

¹⁷¹ "It is when people perceive the connexion between the beauty and the sadness of the world that they most poignantly sense *mono no aware*." Cf.: Morris (1978) p. 197

¹⁷² Morris (1978) pp. 124-126

omitted the language aspect, although it is interesting to note that *keigo*¹⁷³ is not used in the film.¹⁷⁴ One might think of a kind "democratization" of language, since in the film Genji and even a peasant can converse without difficulty, which is said to have been impossible in Heian times.

The film was not produced for an audience who knew the novel by heart, because otherwise the dialogues would not have to reveal so many facts. In the novel, for instance, nobody, except for one Buddhist priest, knew that Genji made Fujitsubo pregnant.

I also wonder why Yoshimura on the one hand was so interested in historical truth when he was trying to find out what the hair style of Heian period noblemen was,¹⁷⁵ and on the other hand ignores historically correct make up (such as black teeth and plucked eyebrows, which must have been known by then¹⁷⁶). On second thought, the reason why Yoshimura ignored the Heian period make-up is understandable because he wanted to transmit an atmosphere of beauty, and since the ideals of beauty have changed he used contemporary make-up.

Seen from the political and economic point of view the film was meant to be first of all a commemoration film, thus Daiei's self-celebration with the all star cast. At the same time it is also a celebration of Japan's very old culture, since by choosing *Genji monogatari* one not only has Murasaki Shikibu's novel in mind, but the whole court culture and, finally, also the pictorial tradition. Japan's history is

¹⁷³ Honorific expression

¹⁷⁴ I owe this observation to Prof. Mostow

¹⁷⁵ Yoshimura (1976) pp. 80-81

¹⁷⁶ Morris (1978) pp. 203-204

here a peaceful one, and a very feminine one.¹⁷⁷ The emperor is a weak figure, and that he is depicted at all is almost revolutionary in Japan's film history. The film was promoted very well, surely one factor that contributed to the commercial and popular success of the film. I assume that the film was sent to Cannes as a reaction to the prize from Venice which Kurosawa's *Rashômon* won, as if to find out whether the *jidaigeki* are the kind of films that Western spectators wish to see. The confirmation of this assumption was the camera prize which followed.

Yoshimura did not seek inspiration in the novel but rather in the *emaki* and other depictions of *Genji monogatari*. He transformed several pictorial elements and compositions by cinematic means. Yoshimura's interest in experiments can be detected also in this film, since he filmed *Genji monogatari* like a three dimensional *emaki*, where the camera is gliding along the diagonals into depth. Thinking of the whole pictorial tradition and the important role of art in the Heian period,¹⁷⁸ one starts to wonder why Yoshimura did not show any paintings in his film. The fans are scarcely decorated, as are the paravents and the sliding doors. Only in one case, in the land house where Murasaki is found sitting and playing a *koto*, a painting of a great pine tree which bends to the right on sliding doors can be seen. The painted doors rather remind one of a typical *kabuki* stage decoration than of Heian period sliding doors. Since Yoshimura decided not to show many paintings the film itself appears all the more like a scroll.

Yoshimura positioned the camera over architectural corners, so that diagonals dominate the composition and the elevated perspective remind the spectator of

¹⁷⁷ The Heian culture is often considered to be feminine, since the ideal men were not warmen but nobelmen, and since the literature was created mostly by women like Murasaki Shikibu, and Sei Shônagon (*Pillow Book* [*Makura no sôshi*]) Cf.: Morris (1978) p. 144f

Japanese medieval art. It is obvious that his ideas very much influenced the use of the camera, and so it seems that the prize in Cannes should not have been given only to the cameraman.

On the whole, one can readily consent to the characterisation, that Yoshimura's film, like its director, "opens many doors"¹⁷⁹ to film and does so, as could be shown, by unique stilistic means which are strongly associated with the pictorial tradition of *emaki*.

¹⁷⁸ The novel is full of stories around picture contests, reading stories and the regarding of illustrations or precious presents in the form of pictures.

¹⁷⁹ Anderson / Richie (1982) p. 385

Appendix

²⁵⁰ Ihara Saikaku (1642-1693)

Interview

Question: I have not seen all of Japanese jidaigeki, but it seemed to me that Your Genji monogatari was quite exceptional, especially in its thematic of very old time. Mostly jidaigeki were dealing with warriors in the Muromachi - period, or stories from the Edo - period.

Yoshimura: For a filmmaker it is essential to know about the time enough, about which he intends to make a picture one is about to depict. In case of Heian times you have to learn and search a lot. *Genji monogatari* is as far as I know the only film playing in the Heian- times

Q: The film was a commission work, a commemoration of Daiei's 10th anniversary. I have read that the main reason for choosing Genji monogatari was that it was enormously popular in that time. What other reason do you think existed?

Y: *Genji monogatari* became suddenly popular in 1950, nobody really knew why. Tanizaki Junichirô's modern translation was edited and became very famous. This trend lasted for one year, everywhere was Genji, in the theaters, in the magazines. But, after one year, suddenly the interest diminished , just Daiei decided to film the novel.

Q: I was wondering why you did not use painted byôbu, or shijô. Even the fans have plain decor.

Y: Well I used some pictures, which are in fact in background and really graphic. Only the filming from a high angle I did in the manner of *emaki*, but the film as such was a mischief. The real *Genji monogatari* is not about Genji when he was young and had a lot of women around, but when he becomes older and more depressed, which starts after the chapter *hotaru*. Actually it is a Buddhist theme, the transitoriness of life. This theme you have in *Heike monogatari*, also in *Hôjôki*. In most of the Japanese literature you find this Buddhist idea as a theme."

Q: One Japanese critique called your film a dynastic emaki Do you agree with this characterization?

Y: Well I filmed from above that is true, I had been inspired by the *emaki* like *Genji monogatari emaki* which are interestingly depicting all from a higher perspective. I filmed in the manner of *Genji monogatari emaki*. We were looking at some pictures, and for instance the *Senmen hokekyô* is also from the Heian times but in contrast to the *Genji monogatari emaki* the perspective is not a very high one, also the diagonals are not present. This *Genji monogatari emaki* is also interesting since not only human figures are depicted but also the surrounding which until then seemed not to be common.

However, in Japan there are no good critics. If one wants to criticize one has to know about the matter. When I saw recently *Die Blechtrommel* which is a very interesting film, I was wondering whether the Germans know about their history, because the Japanese don't. When I filmed *Yoake mae* I was disappointed by the critics who did not know anything about *Meiji ishin* (restoration). Nobody knew anything about it. In the case of *Ôsaka monogatari* I was criticized because it was like a comedy. The film was in fact an adaptation of Ihara Saikaku's novel,²⁵⁰ which is in fact a *kigeki*

(comedy) the critics did not know about the matter and criticized it, said it was like Chikamatsu.²⁵¹

After such experiences I decided to keep away from the journalists and critic. This was the time when I started to dislike Japan.

Q: You mentioned that the cameraman Sugiyama did not receive the prize in Cannes rightly, Mizutani, the art director, should have received it. Was the cameraman's work rather conventional?

Y: That's tricky, really. His working took a lot of time, it was time consuming. Sugiyama did a much better job when filming *Ôsaka monogatari*. Sugiyama and Miyagawa Kazuo were from Kyôto. Cameramen from Kyôto were famous for working slowly. Anything they did, it took a lot of time.

Mizutani was very good, he worked with me on many films, *Mori no ishimatsu*, also *Ôsaka monoogatari*. He was very accurate about the costumes, which was especially difficult in the case of the Heian time.

Q: You have made many different films, jidaigeki, and gendaigeki. Which one of your films did you like best?

Y: That was *Yoake mae* for sure, but one has to know about the Meiji restoration not like the Japanese critics.

²⁵¹ Chikamatsu Monzaemon (1653-1725)

Q: So finally you like jidaigeki ?

Y: Well, the reason why I do not like *jidaigeki* is that the directors do not work accurately. In most *jidaigeki* men wear their hair in the manner of *chonmage* where the middle of the head is shaved, the rest of the hair is stuck up. In most of the films men always look shaved and clean, even after waking up. This is so unreal. In *Yoake mae* I did it differently, which is the best *jidaigeki* I have ever done, I think. Men's hair doesn't look perfect, like from a hairdresser, I tried to make them look natural. Another example is that in many films wife of low class *samurai* are dressed in the luxurious *yûzen* (*kimono* texture), such stupid things did not exist. Mizoguchi Kenji did a film called *Genroku chûshingura*, it is a famous story and Mizoguchi did not show any battle scene, but not because he did not know about the story, but because he believed there was never any battle. This approach is good. But then, he had old costumes which were once used in a *kabuki* play called *Kanadehon chûshingura*. These costumes had inscriptions, they were *kabuki* costumes and not real clothes.

During filming *Genji monogatari* I was consulting all the time Ikeda Kikan (1896-1956), the expert on *Genji monogatari*. So I am sure that there is nothing wrong about the depiction of the time, and their manners. As a director one has to be in contact with many people, has to listen, and inform oneself all the time.

The year of "Genji"

Translation of a chapter in Yoshimura's *Eiga no inochi*

By the 24th of October 1950 winter had already approached. Hundred thousands of warmly clothed soldiers were crossing the river of Ôryokkô.²⁵² They were the Chinese commando for support of the fights against the American army. Mc Arthur's army which made a surprise attack landing at Jinsen²⁵³ threw in an instant the front of the north Korean army in confusion and pushed them near the boundary. This was shortly after the shaky democratic Korean republic had finished building a nation and just before its own collapse.

Mao Tse Tung's army has turned the war situation to their profit. At the frontier of North Korea people permanently experienced death struggles.

Japan was separated from this war only by the sea and people experienced the emergency demand condition. Meanwhile Japan was approaching an extraordinary economic boom. People were going to the theater and the cinema again.

1950 was also a year when the merry *Genji monogatari* became popular?²⁵⁴ It seemed as if this phenomenon occurred all of a sudden.

Tanizaki Junichirô has been translating *Genji monogatari* into modern Japanese since war, and it was planned to be published in this year. Yosano Akiko's translation into modern Japanese was published for the second time. Women magazines published serially modern adaptations of *Genji monogatari*. Above all,

²⁵² The river Oryokkô is the natural border between China and Northern Korea.

²⁵³ Korean: In-chôn, a Port city in Northern Korea

²⁵⁴ This question mark is also in the Japanese original.

Funakoshi Seiichi 's dramatization in *kabuki* style became very famous and seemed to have marked the beginning of this trend.

Tanizaki was also interested in aristocratic and feudalistic aspects of the novel during the Second World War, but more than that he thought highly of the "traditional Japanese beauty". This was in line with the new trend of nationalism. The natural estheticism changed toward an extreme reactionarism. Very soon "the virtue of good customs" was contradicted and Tanizaki felt he had to resist this tendency.

I can imagine Tanizaki's procedure of translating *Genji monogatari*, at what place he stopped abruptly to continue to write on his novel *Sasameyuki*, since he was doing both at the same time (*Sasameyuki* was published after the war).

Although *Genji monogatari* was considered during the war as a precious piece among the classical literature, it was, so to speak, a forbidden book. Some people thought that this book exposures the all too illicit love-making at the Fujiwara court. Still, there was even a more political aspect.

The succession of the *tennô* is simply described as being dependent on the political power situation among the clans. *Genji monogatari* demonstrates the *tennô* system radically.

But naturally the political groups which campaigned "the absolute *tennô* system" could not forbid the book. Neither in Tanizaki's nor in Yosano Akiko's translation, however, this political aspect of the *tennô* system was elaborated.

Although it was not possible to ignore the *Genji monogatari* as a cultural heritage, only the schoolbooks for girls schools had just a very short passage of *Genji monogatari* as an example for classical literature. In fact nobody knew the real circumstances of this novel anymore.

In the course of the easing of the postwar desolation a kind of curiosity rose toward the so long nearly forbidden book. Also, a kind of reaction to the

Americanization and a desire to rediscover one owns cultural heritage contributed to the following "Genji" boom.

Various questionable "Japanese literature magazines" (*nihonbungaku*) were sold well due to *Genji monogatari*, while the Genji scientists were busy with fertile researches. "Genji" was even performed in the strip bars of Asakusa under the designation " the artform which did not participate at the art festival" (*geijutsusai fusanka sakuhin*). I am sure that Shimikin had the role of Genji.

The fact that I was asked to film *Genji monogatari* was of course a consequence of this boom and thanks to Daiei's commercial spirit, which was following the motto: "take a theme and make a film out of it". (In fact Daiei "took" a lot and recorded its success and break-through since its founding).

In the beginning when Kawaguchi Mututarô, the director in charge, and Matsuyama Tsutomu, the head planer, gave me some suggestions and advice, I hesitated. I had no self confidence.

But, such an opportunity to film *Genji monogatari* does not occur every day, I thought, and also it would be no harm to learn out of this challenge.

Thus, I immediately asked Tanizaki for supervision of the scenario and Ikeda Kikan for guidance. At any rate I had to read the novel first. Together with Shindô Kaneto, who was also in charge of the screenplay, we started to read Tanizaki's translation in modern Japanese, since none of us understood classical Japanese.

The reading turned out to be difficult and slow, because of Tanizaki's style, which was kind of "clammy". Thus we turned to Yosano Akiko 's translation.

Yosano's version seemed to be very free, but since the sentences were clear it was easy to read. Yet, Ikeda objected that the real meaning of the original work could have been contradicted by this free translation.

Since the first filming day was approaching nearer we were under pressure and therefore decided to read also Ikeda's *New Genji monogatari Discussion (Shinron genji monogatari)*. I think that this book is one of the best explanatory and interpretation books about *Genji monogatari*.

First I planned to film the story in a form of a digest of the original work. But, when I finished reading Yosano's *Genji monogatari* I changed my mind. I thought that this would not be enough for a film.

The film should accentuate much more the end of the book. The really interesting part of the book seems to me when Hikaru Genji is a middle-aged man.

I think that the theme of the book is the process of Genji becoming more and more frustrated after his youth has passed. After Genji's story the unrequited love stories of Kaoru take over. It seems also important that Murasaki Shikibu²⁵⁵ ends with the theme of the Buddhist like feeling of transitoriness. I think that this theme is expressed in the novel also through an aesthetic way.

Neither theater pieces nor my film, however, did emphasize this point. The shortening of *Genji monogatari* was called "To Suma and the way back" (*sumagaeri*) (because *Genji monogatari* is so long one usually specialized on the two chapters *suma* and *akashi*).

With the beginning of summer we started our work.

The actors were as following:

Hikaru Genji	Kazuo Hasegawa
Fujitsubo	Michiyo Kogure
Murasaki no ue	Nobuko Otowa
Awaji	Machiko Kyo

²⁵⁵ Author of the *Genji monogatari*

Aoi no ue	Mitsuhiko Mito
Kiritsubo	Chieko Sômachî
Awaji nyûdô	Denjirô Ôkawachi
Tô no chûjô	Kôtârô Saka
Nyôgô (court lady)	Chieko Higashiyama
Oborozukiyo no naishi	Yumiko Hasegawa
mikado (the emeror)	Eitarô Ozawa
Omohika	Daisuke Katô
Kashiwagi	Yûji Hori
Sô (monk)	Sôjin Kamiyama

(Because it was until then the digest of a digest some important people like Yûgao and Tamakazura do not appear. The character of San no Miya is transformed into Awaji no Ue)

Sôjin Kamiyama.

This *shingeki*-senior was once a Hollywood filmstar during the silent film era. He was known since the film *The Thief of Bagdad* by Douglas Fairbank [1924, -N.v.K.], further from films like *A Parrot from China*, and *The Way of Mandala*. Although he had no Chinese features his role was always one of a Chinese. China was a strange and alien country to the Americans, thus I think that Kamiyama was not engaged because of his quality as an actor but because of the exotic effect. When the sound film got its way Kamiyama's American English was not convincing enough, which must have been the main reason for his return to Japan. Beyond this it seemed that there were some problems with his ability as an actor.

I remember that my teacher director Shimazu Yasushirô filmed once with Kamiyama after his return (it was the film *Aiyo jinrui to tomo ni aru*). Since this was before I was called to the army, and when I was still an assistant to the director, it must have been in Shôwa 6 (1931).

Because Sôjin²⁵⁶ was an old friend of Tanizaki Junichirô since the *shingeki* era, he was recommended to Shimazu who was about to make the film *Harukoto shaku, okoto to sajo* based on a novel by Tanizaki. The film was about a blind court musician who is being taught by Sajun. It was indeed a queer sight at Kamiyama as he swung his shaved head to the rhythm of the *koto* play.

Also this time Kamiyama was sent by his friend Tanizaki in order to have a part in *Genji monogatari*. Although one could not talk of great acting performance, he was a great figure as a priest. Unfortunately this was his last part, soon after this he died.

The main part, Hikaru Genji, was occupied by Hasegawa Kazuo who was actually a *jidaigeki* actor. When talking about the early Japanese *jidaigeki*, they still exist today on TV. One has to have in mind that the combination of *chanbara* and melodrama requires varied plot, and has no need neither of an elaboration of personalities or psychology of the actors, nor a detailed description of the environment or the creation of an atmosphere. Of course there were some exceptions to the rule like the works of Itô Mansaku, or brilliant films by Yamanaka Sadao, which have "characters" and "psychology".

Consequently, rather "beauty" (*kakko*) than dramatic acting art was demanded. In fact for many years those who were acting the "handsome" in the best way were also the *jidaigeki* stars. One of these stars was also Hasegawa. He was admirably apt

²⁵⁶ Kamiyama Sôjin

at showing his face in the best way even with the maximum flood of light. Thus, since *Genji monogatari* was a piece of work which held "elegance" (*miyabi*) highly, this kind of acting would have a positive effect. Yet, when I wanted to imply psychology or character, I felt that this was rather impracticable.

We were filming a scene in which Genji is on his way home in the morning when he gets involved imprudently with the loose Oborozukiyo, a maid of honor. The composition in this scene was inspired by the *Senmen koshakyô*.²⁵⁷ While we filmed this in the morning near the lake of the Nagaokatenjin, which is located in the suburb of Kyôto, we were being troubled by mosquitos. That time I said to Hasegawa:

"This time I would like you to express the feeling of self-abhorrence, because you came together with this woman you do not care about." He replied:

"Self-abhorrence means not to like oneself, but nothing of this kind is written in the text...I would rather act the noble returning home."

Hasegawa was really obsessed to act perfectly and beautifully the "noble" (*okuge*).

But Hikaru Genji, I thought, was indeed a noble man, and I showed a bitter smile.

It was a bit exaggerated to imply the figure of an assailant who attacks the banished Genji and who is as a result wildly pursued in the Suma sequence [seq. 21]. I have tried to portray a kind of political power struggle within the court, which turned out to be a weak point. I guess that all political people share this weak point to see everything politically. Thanks to Hasegawa's merit of "elegance", however, the harmony of the film was not disturbed at all.

²⁵⁷ A Lotus sutra on fan paper, also *Senmen hokkekyô*.

Apart from this we had also another interesting problem. The problem arose when Sugenoï Ichirô as Aoi's father, after all also Genji's father in law, should wash his face in the morning. Because in such a scene he could hardly wear the *eboshi*,²⁵⁸ or the *kanmuri*,²⁵⁹ we were wondering how the hairstyle should be arranged.

We asked therefore Ema Tsutomu for investigation of the customs of this time and to give instructions to the art director Mizutani Hiroshi. Ema was a specialist concerning researches of old customs, and according to some people he was also the nephew of Ema Tenkô the lover of Okaki of Raisanyô.²⁶⁰

Ema claimed that normally one did not take the *eboshi* off.

"But professor, when *kanmuri* shelf existed one certainly took it sometimes off?"

"No, if somebody wore the *kanmuri*, he automatically had to wear the *eboshi*." We could see also on a photography arranged by Prof. Seika that people even slept with their *eboshi* on. "We can see this also here, it is a good evidence" he said and showed us a piece of work which is said to be written by the ex-emperor Goshirakawa (here it was a copy). It was a *shunga* called *Koshibagaki zôshi*.

The *emaki* depicts the incognito journey of a young noble man who passes near by the residence of the *saigû* (because the main deity was a goddess, officially the *saigû* was a maiden), she visits him, and various depictions of love scenes follow. Although these pictures show woman and man naked, the man keeps in any situation his hat on. Of course we understood at first sight. On a second glance the whole revealed a rather humorous touch. In the end we could not find any reference document and we did not know anything.

²⁵⁸ *Eboshi* were hats worn by the court nobles.

²⁵⁹ Also a hat for the court nobles.

²⁶⁰ Raisanyô (1780 - 1832) was a Confucian scholar, the author of *Nihon gaishi*, *Nihon seiki*, and other historical books.

I thought that anything that is called science (*gaku*) above all, is to discover the rule which fills the emptiness between the things one knows, but it seems that investigation research of old customs does not work like this.

We found in the *Kitano tenjin engi emaki* a depiction of a man who is frightened by a lightning and his hat is carried away by the wind. His hair is simply bound together. We took this as a reference, but Ema objected that the depicted man is not a court noble but a commoner, and thus a different case.

I have heard, that Yosano Akiko has translated *Genji* in the temple Kanjûji in Yamashina.²⁶¹ I wanted an open set in a *shinden zukuri* architecture within the oldest Japanese garden of Heian time.

The art director Mizutani's work with white sand, lawn and water was a masterpiece.

At the Cannes film festival, however, the cameraman Sugiyama Kôhei (now deceased) received a prize because the "artistic picture composition" was outstanding. Although Sugiyama's filming was an old style, his pictures were beautiful, however, the art director should have received a prize. There is no doubt that the French could not really comprehend this Japanese film.

With the end of the year 1951 the "Genji-boom" passed. While generally in the world this boom was not deeply understood it came to an end.

[Translation Natasa v. Kopp]

²⁶¹ Yamashina is a town near Kyôto

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Glossary

Glossary of technical terms and Japanese terms

Terms	Japanese	German	English
Bijutsu kantoku	美術監督	Bildgestalter	Art director, a person in charge of sets and costumes.
Chanbara Chanchan- barabara	/ 斬撃合戦	Schwertkampf- schauspiel	Cloak-and-sword picture, sword fighting play
Cut	切替	Schnitt	A switch from one image to another
Daiei	大映		film production company, founded in 1942
Emaki	絵巻	Bildrolle	Picture scroll
Dissolve	溶接	Überblendung	Fading out-image is being overlapped with the fading in-image.
Dotabata kigeki	落首喜劇		Slapstick comedy
Fade in	黒から (黒から 白から)	Aufblenden	The screen is black, then gradually the image appears

Fade out	í ï ° Å	Abblenden	Opposite of fade in, the image is gradually darker, till black
Flash back	¥ Õ ¥ é ¥ ã ¥ · ¥ à ¥ Ð ¥ ã ¥ ¯	Rückblende	A contextualizing scene from the past is inserted into the current action.
Fuki nuki yatai	¿ á È ´ ² ° Å æ	Weggeblasenes Dach	Blown off roof
Hikime kagihana	° ú Ì Ü ³ ã É ;	"Augen-strich, Nase-haken"	"A stroke for the eyes, a hook for the nose"
Jidaigeki	» þ Å å · à	Historiendrama	Period drama
Kaimami	³ ã ´ Ö , «	"Durch einen Spalt im Zaun sehen"	Peeping, used for men, "looking through a hole in the fence"
Keikô eiga	· ¹ , þ ± Ç ² è	Tendenzfilm	Tendency film, politically leftwing oriented films
Kengeki	· ð · à	Schwerkampfdrama	Sword fighting play
Kindai eiga kyôkai	¶ á Å å ± Ç ² è ¶ ¨ ² ñ		"Present Motion Picture Association" founded in 1951 by Yoshimura and Shindô

Long shot (LS)	±ō・ê	Totale	Includes full figure of the subject and more
Mido poji	¥ß¥É ¥Ý¥ ,		Slang in the movie set: placing an object in the foreground of the scene. "poji: camera position; "mido": Midorikawa Michio, cinematographer in the 20ies ²⁶²
Monogoshi	ê ^a 1 ø	Das geheime Beobachten von Frauen, "den Vorhang überwinden"	Peeping, used for women, "to overcome the curtain"
Nikkatsu	Æü ³ è		Film production company, founded in 1913
Over-shoulder-shot (OSS)			Change of the camera position between B2 and C2 (fig. 29)
Pinku puro	¥ô¥ó¥- ¥×¥í		Soft pornography
Sadaijin	°´ Âç ¿Ã		Minister of the Left, senior minister of state in charge of all branches of

²⁶² Satô, Cinematic Landscape, 1997, p. 178

			administration.
Shintôhō	シントウホ		Film production company, founded in 1947
Shôchiku	ショウチク		Film production company, founded in 1920
Shot/reaction-shot (SRS)		Schuß/Gegenschuß	Change of the camera position between B1 and C1 (fig. 29)
Sôsôki	ソウソキ		The early period of the <i>jidaigeki</i> , ca.1909-1923
Tilt shot	チルトショット	Schwenk	The camera moves along the axis left to right.
Tôei	トウエイ		Film production company, founded in 1951
Tôhō	トウホウ		Film production company, founded in 1937
Tracking shot	トラッキングショット	Fahraufnahme, Kamerafahrt	A moving camera which is often mounted on tracks or a crane or a dolly
Udaijin	右大臣		Minister of the Right (see Sadaijin)

Wipe	¿ ; α ; Ê α Î α ° α ; Ë	Wischblende	An image appears to wipe out the other image
Yamatoe	Â ç Î Â ³ ..		Japanese style painting, in contrast with karae (Chinese painting)

Glossary of names

Azuma Chiyonosuke	Àî ÀéÂâÇ·²ð	*1926, actor
Ema Tsutomu	¹¼Çİ İ³	custom researcher
Funakoshi Seiichi	½®±Û À²°î	theater script writer
Goshô Heinosuke	, ƒ½ê Ê¿Ç· ½õ	1902-1981, film director
Hasegawa Kazuo	Ã¹Ã«Àî °îÉ×	1908-1984 actor
Hosoyama Kiyomatsu	°Û»³ ´îÃâ¾¾	1888-1937, film director
Ikeda Kikan	ÃÓÃÄ µµ´õ	1896-1956, Genji researcher
Ikeda Tomiyasu	ÃÓÃÄ ÉÛÊÝ	1892-1968, film director
Inagaki Hiroshi	°ð³À ¹Ã	1905-1980, film director
Itô Daisuke	°ËÆ£ ÂçÊâ	1898-1981, film director
Itami Mansaku	°ËÃ° Ëü°î	1900-1946, film director
Kamiyama Sôjin	¾â»³ Áð¿Í	1884-1951, <i>Shingeki</i> actor
Kanamori Banshō	¶â¿¹ Ëü¾Ý.	*1893 film director
Kido Shirō	¾ë, Í »Íİ°	1894-1977 director of Shōchiku

Kinoshita Keisuke	Û ² ¼ · ã ² ð	1912-1963, film director
Kinugasa Teinosuke	°ã ³ Þ Äçç·½õ	1898-1982, film director
Kobayashi Takiji	¾®Û Ó Âç´ îÆó	1903-1933, writer
Kurosawa Akira	¹õÂô ìÀ	1910-1998, film director
Kyô Machiko	µþ ¥Þ¥Á»ð	*1924, actress
Makino Masahiro	¥Þ¥-¥Î ² î ¹ °	1908-1993, film director
Makino Shôzô	¥Þ¥-¥Î ³ Ê »°	1878-1954, film director
Marune Santarô	´Ý°¬ »çÂËï°	1914-?, film director
Mizoguchi Kenji	¹Â,Ý ·ð Æó	1898-1956, film director
Mizutani Hiroshi	çãÃ« ¹ Â	Art director
Nagata Masaichi	±ÊÄÄ ² î ¹ î	1906-1985, director of Daiei
Nakamura Kinnosuke (real name: Yorozyua Kinnosuke)	ÃæÃ¼ ¶Óç· ² ð îÊèß ² ° ¶Óç· ² ð;Ë	*1932, actor
Nakazato Kaizan	ÃæÎα ² ð» ³	1885-1944, writer
Onoue Matsunosuke	Èø¾ã¾¾ç·½õ	1875-1937, the first film star
Otowa Nobuko	² µ±© ç®»ð	*1924, actress

Sekigawa Hideo	´ØÀî ½¨Í°	1908-1977, film director
Shimazu Yasuhiro	ÅÇÄÅ ÊÝ¼î	1897-1945, film director
Shindô Kaneto	¿·Æ£ ·Ó¿Í	*1912 scriptwriter and film director since 1951
Sugiyama Kôhei	¿Û»³ ,øÊ¿	Cameraman
Susukita Rokuhei	¼÷¼÷´îÂ¿ Ìα¶âÊ¿	1899-1960, film director
Takashi Kisu	¶â¿Û ¹§	Yoshimura's friend, unknown artist
Takechi Tetsuji	ÉðÃÒ Å´ÆÓ	1912-1987, film director
Tanizaki Junichirô	Ã«°ê ½á °î Ì°	1886-1965, writer
Tateno Nobuyuki	Î©Îî ¿®Ç·	1893-1971, writer
Toyoda Shirô	Ë-ÃÄ »ÍÏ°	1906-1977, film director
Yamamoto Satsuo	»³ËÛ »§É×	1910-1983, film director
Yamanaka Sadao	»³Ãæ ÄÇÍ°	1909-1932, film director
Yosano Akiko	Í¿¼ÕÎî ¾½»Ò	1878-1942, writer

Glossary of film titles cited in the text

Ahen sensô	◦◦ÊÔÀîÁè	Masahiro Makino, 1943, <i>The Opium War</i>
Araki Mataemon	¹ÓÏÛËô± ±ÒÏç	Ikeda, 1925
Daibosatsu tôge	ÂçÊî » §Æ½	Inagaki, 1935, <i>The Great Boddhisattva Pass</i>
Daibutsu kaigen	ÂçÊ©³ « ´ ã	Teinosuke, 1952, <i>Dedication to the Great Buddha</i>
Dakine no Nagadosu	Êúç ²◦îÄ¹ ïÆ°¹	Yamanaka, 1932 <i>Sleeping with a Long Sword</i>
Genji monogatari	, » » áÊª , î	Yoshimura, 1951
Genji monogatari - Ukifune	, » » áÊª , î ; ¼Êª½®	Kinugasa, 1957
Genroku chûshingura	, µï½ÃéçÃÂç	Mizoguchi, 1941, <i>The Loyal Fourtyseven Rônin of the Genroku Era</i>
Goban chûshin	, ëÊ×Ãéç®	Makino, 1909

Hakone fûun roku	Èç ° ¬É ÷ ± Æ Ï ç	Yamamoto, 1951, <i>Storm Clouds over Hakone</i>
Hana saku minato	² Ö ° é □ ¬ ¹ Á	Kinoshita, 1943, <i>The Blossoming Port</i>
Hiroshima	¹ - Å ç	Sekigawa, 1954
Jigokumon	Ã Ï ¹ ö Ï ç	Kinugasa, 1954, <i>Gate of Hell</i>
Kachiusha	¥ « ¥ Á ¥ å ; Ý ¥ · ¥ ã	Hosoyama, 1915 <i>Kachusha</i>
Kokushi Musô	¹ ñ » Î Ï µ Á Ð	Itami, 1932, <i>Peerless Muso</i>
Konketsuji	° ® · î » ù	Sekigawa, 1953, <i>Mixed-Blood Children</i>
Kurutta ippeiji	¶ , □ ã □ ç ° î Æ °	Kinugasa, 1925
Miyamoto Musashi	µ Ü Ë Ü É ð Â ç	Inagaki, 1940
Muôo Matsu no issyo	Ï µ Ë ; ¾ ¾ □ î ° î Æ ,	Inagaki, 1943, <i>The Life of Matsu the Untamed</i>
Nagurareta o-tono sama	² ¥ □ é □ î □ ç Å Æ Í Í	Marune, 1946, <i>The Beaten Lord</i>
Nichiren	Æ ü Î Ø	Kinugasa, 1939, <i>The Sun</i>

Nihon tanjô	ÆÛËÛÃÃ, ,	Inagaki, 1959, <i>The Birth of Japan</i>
Rashômon	ÍãÀ, Ìç	Kurosawa, 1950
Saikaku ichidai no onna	Ã¼Ãá ° ìÃã½÷	Mizoguchi, 1952, <i>The Life of a Woman by Saikaku</i>
Shichinin no samurai	¼· çÍ ñÎ »ø	Kurosawa, 1954, <i>Seven Samurai</i>
Sugata Sanshirô	»Ñ» ° »ÍÏ °	Kurosawa, 1943
Suronin Makaritoru	ÃÇÏ² çÍÈíÃÏñë	Itô, 1947, <i>The Paltry Rônin Forces his Way Through</i>
Ugetsu monogatari	±« · ìÊª , ì	Mizoguchi, 1953
Ukiyoe-shi Zukin	Murasaki ÉâÀñ³ ” »Õ »çÆ¬¶Õ	Susukita Rokuhei, 1922, <i>Woodcut Artist</i>
Yôjinbô	ÍÑç ´ ÈÃ	Kurosawa, 1961, <i>Yojinbô</i>
Zangiku monogatari	»ÄµÆÊª , ì	Mizoguchi, 1939, <i>Story of the Last Chrysanthemums</i>
Zanjin zanbaken	»ÂçÍ »ÃÇÏ · õ	Itô, 1929, <i>Horse-piercing Horse</i>

Yoshimura's filmography

1934: Nuki ashisashiashi hijôji shôbai (ぬきあしあしあしひょうじしょうばい)

1939: Onna koso ie o mamore (おんなこそゑをまもれ)

Yôki na uramachi (よきなうらまち)

Ashita no odoriko (あしたのodoriko) Tomorrow's dancers (A./R.,p. 382)²⁶³

Gonin no Kyôdai (ごんごんのきょうだい) Five Brothers and Sisters (A./R.,p. 382)

Danryû (だんりゅう) Warm Current, based on a novel by Kunio Kishida

1940: Nishizumi sensachoden (にしづみせんさつだん) The story of Tank commander Nishizumi , one of the most popular war films of this time.(A./R., p.128)

1941: Hana (はな)

1942: Kanchô imada shisezu (かんちょういまだしぜず) The Spy Isn't Dead Yet (A./R.,p.133)

Minami no kaze (みなみのかぜ) South Wind (A./R.,p. 141,382)

Tsuzuki minami no kaze (つずきみなみのかぜ)

1943: Kaisen no zenya (かいせんのかげ) On the Eve of War (A./R.,p. 133)

Tekki kûshû (てきくしゅう)

1944: Kessen (けんせん)

²⁶³ Anderson / Richie, 1982

1947: Zô o kûtta renchû (¼Ÿαð¿©αÃα¿İçÃæ) The fellows who ate the Elephant, satire film (A./R., p.180,381)

Anjôke no butôkai (°Â¾ë²ÈαîÉñÆ§²ñ) A Ball at the Anjo House (A./R., p.178,383)

1948: Yûwaku (í¶İç) Temptation

Waga shôgai no kagayakeru hi (αîα-À, ³¶αîα«α-αäα±αëÆü) The Day Our Lives Shine (A./R., p.179,381)

1949: Shitto (¼»ÅÊ) Jealousy

Mori no ishimatsu (¿¹αîÃÐ¾¾) Ishimatsu of the forest, period film (A./R., p. 225,381,385)

Mahiru no embukyoku (¿¿Ãëαî±ßÉñ¶Ê) Waltz at Noon , filmic satire (A./R., p.199)

1950: Shunsetsu (½ÕÃã) Spring Snow (A./R., p.189)

Senka no hate (Àî²îαî²îαÆ) (Kindai eikyô)

1951: Itsuwareru seisô (μ¶αîαëÀ¹Áõ) Clothes of Deception (A./R., p.189,383)

Jiyû gakkô (¼«Í³³Ø¹»)

Genji monogatari (, »»áÊª , î) (A./R., p.225,381)

1952: Seijin no shimai (À¾¿Øαî»ÐÊâ)

Bôryoku (Ë½îİ) Violence (A./R., p.223)

1953: Senbazuru (雲霧)

Yokubô (夕顔) (Kindai eikyô)

Yoake mae (暁) Before Dawn (A./R., p.279) (kindai eikyô)

1954: Ashizurikô (阿志留岬) Cape Ashizuri; film about left-wing students during the 30ies (A./R., p.292,381) (kindai eikyô)

Wakai hitotachi (若きひとたち) (Kindai eikyô)

1955: Aisureba koso (息を吐いたら)

Ginza no onna (銀座の女) Women of the Ginza (A./R., p.295)

Bijo to Kairyû (美女と龍) The beauty and the Dragon (A./R., p.385)

1956: Totsugu hi (続) (Kindai eikyô)

Yoru no kawa (夜の川) Night River (A./R., p.294,384)

Yonjûhassai no teikô (四十五歳)

1957: Ôsaka monogatari (大阪物語) An Osaka Story (A./R., p.384-385)

Yoru no chô (夜の蝶) Night Butterflies (A./R., p.295,381)

Chijô (雛)

1958: Hitotsubu no mugi (ひとすぶの麦)

Yo no sugao (夜の顔) Naked Face of Night (A./R., p.295,384)

1959: Denwa wa yûgata ni naru (電話は夜半に鳴る)

Kizoku no kaidan ($\mu \otimes \hat{A}^2 \square \hat{I}^3 \neg \tilde{A} \hat{E}$)

1960: Jokei ($\frac{1}{2} \div \cdot \text{D}$)

Onna no shiro ($\frac{1}{2} \div \square \hat{I} \frac{3}{4} \ddot{e}$)

1961: Konki ($\circ \text{S} \acute{u}$)

Onna no kunshô ($\frac{1}{2} \div \square \hat{I} \cdot \otimes \frac{3}{4} \ddot{I}$)

1962: Katei no jijô ($^2 \hat{E} \tilde{A} \hat{I} \square \hat{I} \gg \ddot{o} \frac{3}{4} \ddot{o}$)

Sono yoru wa wasurenai ($\square \frac{1}{2} \square \hat{I} \hat{I} \ddot{e} \square \ddot{I} \hat{E} \circ \square \hat{I} \square \hat{E} \square \square$)

1963: Etsuzen Takeji name kata ($\pm \hat{U} \hat{A} \circ \tilde{A} \acute{Y} \text{ç} \hat{I} \cdot \hat{A}$)

Uso (\pm^3)

1966: Kokoro no sammyaku ($\square^3 \square^3 \square \hat{I} \square \hat{I} \gg^3 \hat{I} \otimes$) (Kindai eikyô)

1967: Daraku suru onna ($\hat{A} \tilde{A} \hat{I} \hat{I} \square^1 \square \ddot{e} \frac{1}{2} \div$)

1968: Nemureru bijo ($\hat{I}^2 \square \hat{I} \square \ddot{e} \hat{E} \text{p} \frac{1}{2} \div$)

1971: Amai himitsu ($\acute{A} \square \square \hat{E} \hat{I} \otimes$) (Kindia eikyô)

1973: Onketsu korika ($^2 \cdot \hat{I} \gg \ddot{u} \text{¥} \hat{e} \text{¥} \ll$)

Hama gure komori uta ($\text{¥} \hat{I} \text{¥} \text{P} \square \circ \square \hat{I} \gg \hat{O} \frac{1}{4} \acute{e} \pm \acute{}$) (Kindai eikyô)

1974: Tsuzure no hata ($\square \hat{I} \acute{u}$)