

ANIME



A HISTORY

Second Edition

Jonathan Clements

Anime Critical Introduction Film Genres

Didier Musso



Anime Critical Introduction Film Genres:

Anime Rayna Denison, 2015-10-22 *Anime A Critical Introduction* maps the genres that have thrived within Japanese animation culture and shows how a wide range of commentators have made sense of anime through discussions of its generic landscape. From the battling robots that define the mecha genre through to Studio Ghibli's dominant genre brand of plucky shojo young girl characters, this book charts the rise of anime as a globally significant category of animation. It further thinks through the differences between anime's local and global genres from the less considered niches like *nichijo kei* everyday style anime through to the global popularity of science fiction anime. This book tackles the tensions between the markets and audiences for anime texts. Anime is consequently understood in this book as a complex cultural phenomenon, not simply a genre but as an always shifting and changing set of texts. Its inherent changeability makes anime an ideal contender for global dissemination as it can be easily re-edited, translated, and then newly understood as it moves through the world's animation markets. As such, *Anime A Critical Introduction* explores anime through a range of debates that have emerged around its key film texts through discussions of animation and violence through debates about the cyborg and through the differences between local and global understandings of anime products. *Anime A Critical Introduction* uses these debates to frame a different kind of understanding of anime, one rooted in contexts rather than just texts. In this way, *Anime A Critical Introduction* works to create a space in which we can rethink the meanings of anime as it travels around the world.

Horror Film Murray Leeder, 2018-01-25 *An introduction to the horror film genre* **Teen Film** Catherine Driscoll, 2011-06-01 *What makes a film a teen film* And why when it represents such powerful and enduring ideas about youth and adolescence is teen film usually viewed as culturally insignificant. Teen film is usually discussed as a representation of the changing American teenager, highlighting the institutions of high school and the nuclear family and experiments in sexual development and identity formation. But not every film featuring these components is a teen film, and not every teen film is American. Arguing that teen film is always a story about becoming a citizen and a subject, *Teen Film* presents a new history of the genre, surveys the existing body of scholarship, and introduces key critical tools for discussing teen film. Surveying a wide range of films including *The Wild One*, *Heathers*, *Akira*, and *Donnie Darko*, the book's central focus is on what kind of adolescence teen film represents and on teen film's capacity to produce new and influential images of adolescence. **Film Noir** Ian Brookes, 2017-03-09 *What is film noir* With its archetypal femme fatale and private eye, its darkly lit scenes and even darker narratives, the answer can seem obvious enough. But as Ian Brookes shows in this new study, the answer is a lot more complex than that. This book is designed to tackle those complexities in a critical introduction that takes into account the problems of straightforward definition and classification. Students will benefit from an accessible introductory text that is not just an account of what film noir is but also an interrogation of the ways in which the term came to be applied to a disparate group of American films of the 1940s and 1950s. **Science Fiction Film** Keith M. Johnston, 2013-05-09 *Science Fiction*

Film develops a historical and cultural approach to the genre that moves beyond close readings of iconography and formal conventions It explores how this increasingly influential genre has been constructed from disparate elements into a hybrid genre Science Fiction Film goes beyond a textual exploration of these films to place them within a larger network of influences that includes studio politics and promotional discourses The book also challenges the perceived limits of the genre it includes a wide range of films from canonical SF such as *Le voyage dans la lune* *Star Wars* and *Blade Runner* to films that stretch and reshape the definition of the genre This expansion of generic focus offers an innovative approach for students and fans of science fiction alike

Fantasy Film James Walters, 2011-06-01 *Fantasy Film* proposes an innovative approach to the study of this most popular cinematic genre Engaging with the diversity of tones forms and styles that fantasy can take in the cinema the book examines the value and significance of fantasy across a wide range of key films This volume extends critical understanding beyond the often narrowly defined boundaries of what is seen as fantasy *Fantasy Film* uses key concepts in film studies such as authorship representation history genre coherence and point of view to interrogate the fantasy genre and establish its parameters A wide range of films are held up to close scrutiny to illustrate the discussion Moving from Alfred Hitchcock's dark thrillers to Vincente Minnelli's vibrant musicals from George M li's 1904 *Voyage travers l'impossible* to the *X Men* series the creative dexterity and excitement of film fantasy is evoked and explored The book will be invaluable to students and fans of the fantasy genre

Anime's Identity Stevie Suan, 2021-11-09 A formal approach to anime rethinks globalization and transnationality under neoliberalism Anime has become synonymous with Japanese culture but its global reach raises a perplexing question what happens when anime is produced outside of Japan Who actually makes anime and how can this help us rethink notions of cultural production In *Anime's Identity* Stevie Suan examines how anime's recognizable media form no matter where it is produced reflects the problematics of globalization The result is an incisive look at not only anime but also the tensions of transnationality Far from valorizing the individualistic originality so often touted in national creative industries anime reveals an alternate type of creativity based in repetition and variation In exploring this alternative creativity and its accompanying aesthetics Suan examines anime from fresh angles including considerations of how anime operates like a brand of media the intricacies of anime production occurring across national borders inquiries into the selfhood involved in anime's character acting and analyses of various anime works that present differing modes of transnationality *Anime's Identity* deftly merges theories from media studies and performance studies introducing innovative formal concepts that connect anime to questions of dislocation on a global scale creating a transformative new lens for analyzing popular media

Princess Mononoke Rayna Denison, Chris Pallant, 2018-01-11 A collection of original essays on Hayao Miyazaki's *Princess Mononoke* exploring its production aesthetics themes and cultural significance

Global Entertainment Media: A Critical Introduction Lee Artz, 2015-04-20 Balancing provocative criticism with clear explanations of complex ideas this student friendly introduction investigates the crucial role global entertainment

media has played in the emergence of transitional capitalism Examines the influence of global entertainment media on the emergence of transnational capitalism providing a framework for explaining and understanding world culture as part of changing class relations and media practices Uses action adventure movies to demonstrate the complex relationship between international media political economy entertainment content global culture and cultural hegemony Draws on examples of public and community media in Venezuela and Latin America to illustrate the relations between government policies media structures public access to media and media content Engagingly written with crisp and controversial commentary to both inform and entertain readers Includes student friendly features such as fully integrated call out boxes with definitions of terms and concepts and lists and summaries of transnational entertainment media Steampunk Film Robbie McAllister, 2019-03-07 Steampunk Film A Critical Introduction is a concise and accessible overview of steampunk's indelible impact within film and acts as a case study for examining the ways with which genres hybridize and coalesce into new forms Since the beginning of the 21st century a series of high profile and big budget films have adopted steampunk identities to re-imagine periods of industrial development into fantastical histories where future meets past By calling this growing mass cultural fetishism for anachronistic machines into question this book examines how a retro futuristic romanticism for technology powered by cogs pistons and steam engines has taken center stage in blockbuster cinema As the first monograph to consider cinema's unique relationship with steampunk it places this burgeoning genre in the context of ongoing debates within film theory each of which reflecting the movement's remarkable interest in reengineering historical technologies Rather than acting as a niche subculture Robbie McAllister argues that steampunk's proliferation in mainstream filmmaking reflects a desire to reassess contemporary relationships with technology and navigate the intense changes that the medium itself is experiencing in the 21st century

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