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# VORTRAG

## in japanischer Sprache

### Montag, 16. Jänner 2017, 18:30

**Ogawa Sawako**  
(*Kyoto University*)

#### The First World War and Japanese Cinema: The Tracks of Forgotten Images

Like other fields of study film history too considered the First World War as the forgotten war. However, at the time of WWI itself many films on the war, both documentaries and feature films, were regularly screened in Japan. In this paper, I introduce what kinds of WWI films were released and spread all over Japan during the wartime. Further, I explicate how the propaganda film system was formed and how the distinction between facts, fiction and fake was introduced. Lastly, I argue the shift in hegemonic influence on Japanese modern culture and cinema from European cinema to Hollywood cinema.



**Sawako Ogawa** is an Assistant Professor of Film and Theatre Arts at the Institute for Research in Humanities at Kyoto University. She obtained her PhD in 2012 in Film and Theater Studies at Waseda University. The findings of her dissertation were published in the monograph *Eiga no taidō: 1910 nendai no hikakueigashi* (Early Stage of Cinema: A Comparative Film History of the 1910s) with Jinbunshoin in 2016.

**Taniguchi Norie**  
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#### *Dokusō* in 1917 Japanese Cinema: Popularity of *rensageki* and the Nikkatsu Mukōjima Film Studio



The novel *Dokusō* (Poisonous Plant, 1916) by Kikuchi Yūhō was serialized in newspapers and adapted into film, theater, and *rensageki* (chain drama, a drama that mixes theater and film on stage)—all of which opened on the same day. It was common for both film and theater dramas to open at the same time; however, it was remarkable that *Dokusō* was used not only in film and *shinpa*, (new school theater) but also in *rensageki*, *kugeki* (classical drama), and even in comedy plays in the same period.

This paper examines the characteristic feature of the Nikkatsu Mukōjima Film Studio through their production of *Dokusō*, focusing on the circumstances of each theater opening, which exactly represented the distinguishing characteristics of each studio. This paper also ascertains how the participation of Inoue Masao, a star actor of *rensageki*, encouraged the development of Japanese theater and cinema. After this period Japanese cinema changed drastically, adopting a production style influenced by American cinema. However, Nikkatsu Mukōjima developed a unique cinema style, retaining its individual characteristics.

**Taniguchi Norie** is a fellow of the Japan Society for Promotion of Science. She graduated from City University of New York in Cinema Studies and obtained her PhD at Waseda University. The title of her thesis is “A Study of Nikkatsu Mukojima Studios’ Shinpa Film”.