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Something like an autobiography akira kurosawa

Price \$16.00 \$14.72 Publisher Vintage Publish Date May 12, 1983 Pages 205 Dimensions 5.21 X 0.69 X 8.01 inches | 0.56 lbs English Language Paper Book Type EAN/UPC 9780394714394 Akira Kurosawa was born in 1910, from an old samurai family. He received many awards for his work, including the 1980 Grand Prix at Cannes or Kagemusha. Kurosawa died in 1998. SMALL BUT POWERFUL MASTERPIECES VIEW LIST (8 BOOKS) Something like an autobiography (Gama no Abura) Cover of something like an autobiography AutoreAkira KurosawaCountryJapanLanguageJapanese, PublisherVintage BooksPubation date1981Pubed in English1983Pageine240 pplISBN0-394-71439-3 Something Like an Autobiography (油霧, Gama no abura, Jiden no you na mono) is the memoir by Japanese director Akira Kurosawa. It was published as a book in 1981, and the English translation of Audie E. Bock appeared the following year. Sources In 1980, inspired by the memoirs of one of his heroes, Jean Renoir, Kurosawa began publishing in serial form his autobiography, entitled Gama no abura (Toad Oil; a traditional Japanese ointment for medical purposes). In English translations, the subtitle of the book Something Like an Autobiography (. Jiden no you na mono) is normally used. The book deals with the period from the birth of the director to his victory of the Golden Lion for Rashomon at the Venice Film Festival in 1951; the period from 1951 to 1980 is not covered. The title of the book is a reference to a legend that, if you place a deformed toad in a box full of mirrors, it will become so frightened by its own reflection that it will begin to sweat, and this sweat would have medicinal properties. Kurosawa compared himself to the toad, nervous about having to contemplate, through the process of writing his life story, his multiple reflections. Synopsis The book has 54 chapters tracing Kurosawa's early childhood through his adolescence, where he recalls memories of his school days, his time with his older brother, and the great Great Kantō earthquake, and the destruction left in its aftermath. At the age of 25, shortly after his older brother Heigo killed himself, Kurosawa responded to an advertisement to recruit new assistant directors to the film studio Photo Chemical Laboratories, known as P.C.L. (which later became the main studio, Toho) and was later accepted for the position with four others. During his five years as a directorial assistant, Kurosawa worked under numerous directors, but by far the most important figure in his development was Kajiro Yamamoto. Of his 24 films as A.D., he worked on 17 under Yamamoto. Yamamoto cultivated Kurosawa's talent, promoting him directly from the third assistant to the deputy director in a year. Responsibility of Kurosawa Kurosawa and has worked in tasks ranging from stage construction and film development to location scouting, script polishing, rehearsals, lighting, dubbing, editing and directing the second unit. [2] In Kurosawa's last film as assistant director, Horse (Uma, 1941), Kurosawa took over most of the production, as Yamamoto was busy filming another film. [3] References Sources Bock, Audie (1978). Japanese directors. Kodansha. ISBN 0-87011-304-6. Citations ^ Galbraith, pp. 29-30 harvnb error: no targets: CITEREFGalbraith (aid) ^ Goodwin 1994, p. 40 harvnb error: no target: CITEREFGoodwin1994 (help) ^ Galbraith, p. 35 harvnb error: no targets: CITEREFGalbraith (help) Recovered from Main reviews Most recent reviews Writes about what was lost, such as the sounds and smells of his youth, as well as what was won. His freedom to express himself artistically was a constant battle against forms of censorship. Government review committees often criticized his work, and describe the anger this criticism has caused with self-harming embarrassment. To be honest, if I was told to cut bands of my work because it seemed too American in tone (any romance success was usually considered too close to Western cinema) I would also be livid. But anyway, Kurosawa doesn't like this side of his personality. The fact that he reveals it gives some measure of his commitment to honesty in this autobiography. The cinema itself is really discussed only at the end of the book, where he lists some of his early films and how he made them, ending with Rashomon. Kurosawa says: I don't really like talking about my movies. All I want to say is in the movie itself. There is, however, an additional section on the back of the book in which he makes a few brief points about film production that are of a more technical nature, and these are fascinating. So, for all his reluctance, we eventually see the puzzle pieces come together to reveal a master of his craft. What makes a great director? I don't know. But Kurosawa's book suggests that they are shaped by formative experiences, and that they see the world as a series of intense images that imprint on their memory. Kurosawa describes the world in which he grew up with such precise, sharp and colorful terms. It's as much a pleasure to read his work as it is to watch it. If you have any ideas about Something Like An Autobiography, we'd love to read about it in the comments section below. The book club's next discussion will take place in early March, when Kaci will review The Archived by Victoria Schwab. Obscure RoomIn autobiography story, director Akira Kurosawa recounts her life experiences from her childhood to the completion of critically acclaimed (1950). It turns out to be a rather simple and chronological account, since, when AK digressed, it mainly provides the line of depth and convergence the entire account of the necessary decisive years. My sincere thanks to Tara (view spoiler)[alias Tārā, aka Himetataraisuzuhime ; (hide spoilers)] for a superb bedmate- 13/07 Camera obscuraIn this autobiography-thing, director Akira Kurosawa recounts her childhood to the completion of the acclaimed Rashōmon (1950). It turns out to be a rather simple and chronological account, as, when AK digresses, it mainly provides the line of depth and convergence the entire account of the necessary decisive years. My sincere thanks to Tara (view spoiler)[alias Tārā, aka Himetataraisuzuhime ; (hide spoilers)] for a superb bedmate- 13/07/2020M! OPINION ON 'WHAT':This compelling autobiography reads like a life story told now jokingly, now in a much more painful tone. In any case, the text always has something to offer, which is the simple writing style and the willing nature of the lessor, a rare sensitivity to the absurd and an acute sense of humor, in particular self-derision. Incidentally I found Akira Kurosawa's life path - especially the early stages of her life from childhood to the mid-twenties - reminiscent of... H.P. Lovecraft... (view spoilers) [(relatively protected childhood, a bit isolated with countless hobbies, then numerous family deaths at the same time along with a rapid loss of social position; a certain distrust of what the absurd human animal has in them, coupled with some deep-rooted hostility to arbitrary authority; at one point, failure to pass an exam to become an astronomer in the case of HPL, and a painter in AK; hard start, both faced terrible prospects, absorbing passions and lucky ones, unhooked for opportunities to make them realize). (hide spoilers)] Significantly, one of the most significant points of interest that the book has in store are the various cases of combativeness, determination, but also the irascible nature and obstinacy shown by AK, fighting absurd, finicky censors and arbitrary and paralyzing authorities repeatedly throughout this part of his life! Throughout this narrative, Kurosawa pays tribute to countless people who have had a decisive influence on his life: his parents, his teacher Mr. Tachikawa, his friend Uekusa, his friend Kajirō Yamamoto ... People who, each in their own way, have indicated to him the primacy of promoting creativity and individuality in their teachings. I could not help noticing AK's nostalgic disposition (perhaps at the with backwardness at times?), but this can hardly be attributed to him given both kurosawa's personal history and Japan's history. This ambiguous relationship with Westernization is also found in the works of Yukio Mishima, Mishima, never again as strongly as in the collection of short stories Death in Midsummer and Other Stories and in the novel Runaway Horses.As a result, choosing Rashōmon (1950) as the closing film seems highly symbolic to me, since both works are all about the attitude that people must tell their lives in the most honest way possible (or not!). In Kurosawa's case I would say that he seems genuine and quite open to me, yet there may be more to his youth than he seems, especially with regard to his position & actions during his years spent in the Proletarian Artist League and clandestine communist activities, as an assistant editor of a proletarian newspaper) or during the 3 strikes of the Tohō studio. Finally, the text is instrumental in shedding light on many of AK:1's films) Toyokawa Village in Akita Prefecture, his father's birthplace may have provided inspiration for the short film VIlage of the Watermills in Dreams (1990). Feel free to check out the link below, 27:20 ;) Tragicomic life with his brother Heigo in the kagurazaka palisade with low-wage, unemployed workers, with squabbles and bad business, strongly evokes The Lower Depths (1957). Based on Maxim Gorki's comedy of the same name, with Kurosawa changing the setting from 19th-century Russia to Edo-period Japan.Opening credits - The Lower Depths (1957)3 The Great Kantō Earthquake (1923) presumably forms a kind of backdrop to the castle's devastating attack scene at Ran (1980): The entire District of the Edogawa River was veiled by a dancing and swirling powder whose grayness gave the sun a pallor like that during an eclipse. The people who stood to the left and right of me in this scene were looking all over the world for fugitives from hell, and the whole landscape took on a bizarre and disturbing look. I was clinging to one of the young cherry trees planted along the banks of the river, and I was still shaking as I watched the scene, thinking, This must be the end of the world. Ran (1980)The Castle Storm Scene - Ran (1980)-----SOME NOTABLE SCENES FROM KUROSAWA FILMOGRAPHY:Opening sequence - Drunken Angel (1949)Toshiro Mifune's monologue in The Quiet Duel (1949)Woodcutter's story intro - Rashōmon (1950)The Village Defence scene - Seven Samurai (1954)Opening credits - The Lower Depths (195 7 The Castle Storm Scene - Ran (1980)The Tunnel (44:45)- Dreams (1990)BOOKS & WORKS OF THE SAME KIN:An Artist of the Floating WorldSpecially regarding the nature of the teacher-student relationshipRashomon and other storiesTwo of the tales being adapted into Kurosawa's Rashōmon (1950)Runaway Horses The timelines of Yukio Mishima's novel and Kurosawa's autobiography overlap, both the parallel rise of- isolationism (Withdrawal of Japan from the Society of Nations) -, militarism (during the transition from taishō to the Showa period, mandatory military - social unrest on the eve of the Pacific War: 15/05/1932 'accident', 26/02/1936 'accident' (failed coups d'es). //en.wikipedia.org/wiki/Februar... part of Rashōmon was filmed on the wooded slopes of Mount Wakakusa, 30 km from Mount Miwa, Where significant events happen in Runaway Horses.Istanbul. Memories and the CityAlthornic, with Orhan Pahmuik's plan to define and evaluate the various influences on his works, although it is more prevalent in Something Like an Autobiography.Grave of the Fireflies (1988) - Isao TakahataMATCHING SOUNDTRACK:Syrinx - Claude Dubussy-----SOME FILMS BY AKIRA KUROSAWA IN QUESTION HERE I WOULD LIKE TO WATCH:Judo Saga (1943)No regrets for our youth (1946)Drunken Angel (1948)Quiet Duel (1949)Stray Dog (1949) ... More... More

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