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Ozu's Tokyo Story is generally regarded as one of the finest films ever made. Universal in its appeal, it is also considered particularly Japanese. Exploring its universality and cultural specificity, this collection of specially commissioned essays demonstrates the multiple planes on which the film can be appreciated. The introduction outlines Ozu's career both as a contract director of a major studio and as a singular figure in Japanese film history, and also analyzes the director's cinematic style, particularly his narrative strategies and spatial compositions. The other essays examine Ozu's cinema in relation to Hollywood filmmaking; discuss his work with respect to Japanese tradition, situating the film within Japanese artistic modes, religious systems and beliefs, and sociocultural and familial formations; and analyze the ways in which Ozu has been misunderstood by Western critics.

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