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the war, insofar as they were allowed to, and in so doing furthered the Japanese film at a time when it might well have slipped back into the convenient staginess from which it had come. Ozu in *The Toda Brother and His Sisters* (Toda-ke no Kyodai, 1941) continued his development, uninfluenced by happenings around him. Akira Kurosawa came into public notice with *Sanshiro Sugata* (Sugata Sanshiro, 1943), a Meiji-period film which the government eventually decided to like because it thought it showed "the spirit of judo." Actually, it was also the first indication of the director's interest in the contemporary aspects of the past. Yoshimura managed to ignore the war in *South Wind* (Minami no Kaze, 1942), a picture about a man with good looks and no morals. Almost a light comedy, despite the seriousness of the times, it criticized society for its "money is everything" philosophy, taking a firmly civilian stand directly in the middle of the war. Keisuke Kinoshita's debut film, while apparently subscribing to an approved theme, actually turned it completely around. *The Blossoming Port* (Hana Saku Minato, 1943) was about two very sharp confidence men who deceive a small town into backing a fake ship-building company. The simple virtues of the islanders triumphed but in the process this genuinely funny, and innocently satirical film laid low not only the swindlers but also national policy.

Such pictures as these, however, were in the minority, particularly during the later years of the war. At the same time, the virtues of the Japanese film style were strong enough so that they could not be completely sub-