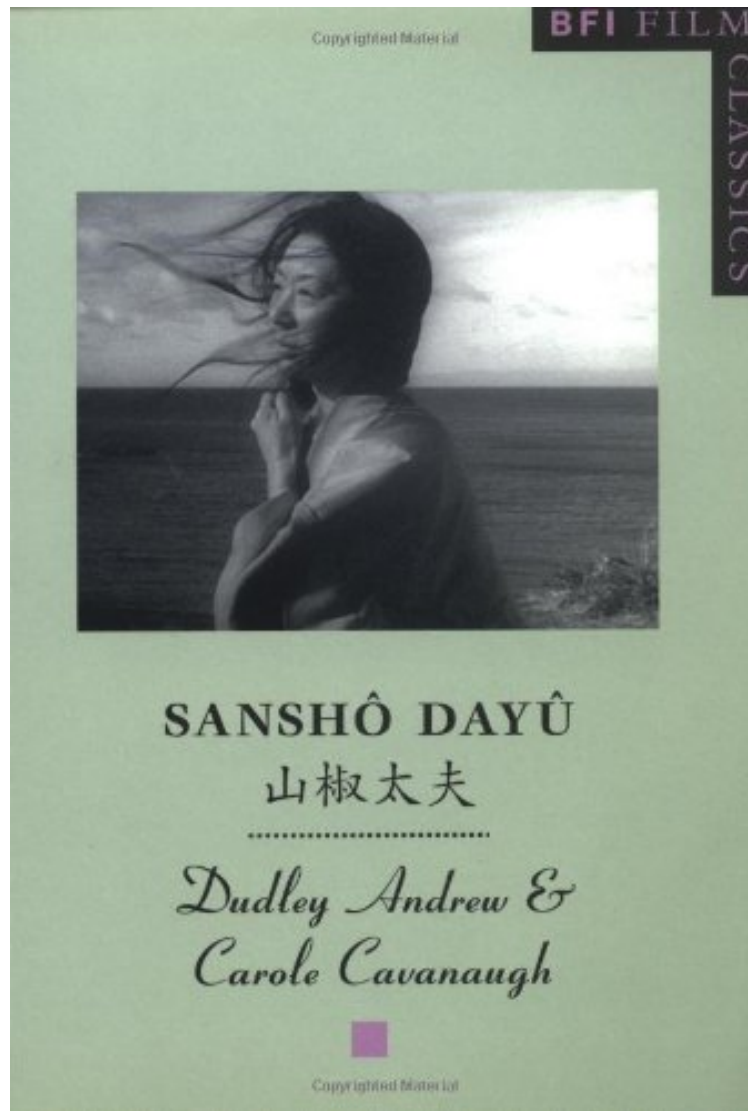


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## Sansho Dayu (Sansho the Bailiff) (BFI Film Classics)

*Dudley Andrew, Carole Cavanaugh*

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**Dudley Andrew, Carole Cavanaugh : Sansho Dayu (Sansho the Bailiff) (BFI Film Classics)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Sansho Dayu (Sansho the Bailiff) (BFI Film Classics):

1 of 1 people found the following review helpful. BFI Rarely DisappointsBy Patrick Mc CoyI follwed the film up by reading Dudely Andrew and Carole Cavanaugh's BFI Film Classic book Sansho Dayu. This informative book discusses the making of the film and the differences between Mizoguchi's film and Mori Ogai's original version. One of the interesting changes Mizoguch made was changing the Jizo statue (protector of children), from Ogai's version

with a kannon statue (Bodhisattva of compassion) in the film. Mizoguch also changes several other details like the ages of the children and the reasons for their father's exile. The authors also note that Mizgichi was competitive with Kurosawa and notes the similarities between this film and Rashomon in that both films are adaptations from Taisho period writers who based their stories on Heian periods for the plots, both contain flashbacks, and focus on the general plight and moral condition of human beings. It is a good supplement to the film.<sup>2</sup> of 2 people found the following review helpful. Useful and InterestingBy cineasteA short introduction to Kenji Mizoguchi's cinematic masterpiece Sansho Dayu, one of the very greatest films ever made. Contains two essays offering two different perspectives and evaluations. Carole Cavanaugh compares and contrasts the film with its literary sources and lauds Mizoguchi's version as a profoundly beautiful vision of indissoluble family ties and a trenchant critique of the Confucian militarism implicit in some earlier versions of the story. Dudley Andrew examines the socio-political aspects of the film's creation international reception and criticizes what he perceives as Mizoguchi's bleak existentialist vision, quietism, and "inhuman humanism". Each essay contains much useful information and many interesting insights. The prose is clear but a bit stiff and academic.

This text looks at Kenji Mizoguchi's film "Sansho Dayu" a version of a famous Japanese folk-tale about an 11th century feudal official forced into exile by his political enemies. In his absence, his children fall under the corrupting influence of the malevolent Sansho.

From the Back CoverOne of Kenji Mizoguchi's undisputed masterpieces, Sansho Dayu (1954) is a version of a famous Japanese folktale about an eleventh-century feudal official forced into exile by his political enemies. In his absence his children fall under the corrupting influence of the malevolent Sansho.About the AuthorDudley Andrew is the founder of the Institute for Cinema and Culture at the University of Iowa. He is the author of Major Film Theories (1976) and Mists of Regret: Culture and Sensibility in Classic French Film (1995). Carole Cavanaugh is Associate Professor of Japanese at Middlebury College. She has published widely on Japanese literature and film.