This lecture examines how and why special attention has been paid to the work of
screenwriters in Japan. I will be looking at the industrial and critical status of these
almost literary figures as well as their working methods within the studio system.
Such fascination with screenwriting also relates to a larger consuming culture where
the abundant publishing of film scripts for the general audience brought about a
new kind of readership. This textual corpus of scenarios arguably complements as
well as contests screen viewing experience while proposing an alternative canon of
Japanese film.

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