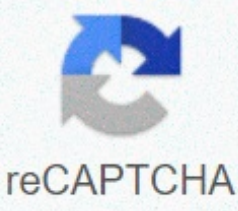




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Sword of doom criterion

The details of Tatsuya Nakadai and Toshiro Mifune star in the story of a wandering samurai who is in a violent maelstrom. A talented swordsman who peddled his craft during the final days of Japan's turbulent shogunate, Ryunosuke (Nakadai) kills without remorse or mercy. It's a way of life that ultimately leads to madness. The classic Kihachi Okamoto sword is the thrilling story of a man who chooses to devote his life to evil. New High definition digital restoration, with an uncompressed monaural soundtrack on blu-ray edition audio commentary featuring film historian Stephen Prince Trailer PLUS: An essay by critic Geoffrey O'Brien Extras New High definition digital restoration, with an uncompressed monaural soundtrack on blu-ray edition Audio commentary featuring film historian Stephen Prince Trailer PLUS: Essay by critic Geoffrey O'Brien Additional Information More Information SKU 5050629775938 Catalog Number CC2430BDUK Product Content Single disc Year 1966 Director Okamoto , Kihachi Format Blu-Ray Publisher(s) Criterion Collection Countries Japan Aspect ratio 2.35:1 Sound Japanese: LPCM Mono (48kHz, 24-bit) English Subtitles Japanese running time 121 min Blu-ray region B Certificate 12 Customer Reviews A dynamic and handsome star that started in Japanese cinema during its golden age in the 1950s, Tokyo-born Tatsuya Nakadai defies easy categorization. He convinces whether playing a lone wolf mercenary or a love interest in a heart, hero or villain, in a sleek suit or samurai robe, and is just as comfortable mingling with the ensemble as a spotlight commander. The stage-trained actor was discovered, while working as a shop clerk, in 1953 by director Masaki Kobayashi, who soon cast him in a small role in the controversial drama The Thick-Walled Room; a year later, he was given a walk-on section in the Seven Samurai Akira Kurosawa. After a major breakthrough as a young yakuza on the Kobayashi Black River, Nakadai is on his way to becoming one of japan's busiest actors; he will work several times with Kobayashi and Kurosawa, as well as Hideo Gosha, Kon Ichikawa, Mikio Naruse, Kihachi Okamoto, and Hiroshi Teshigahara—the cream of the nation's film artists. Nakadai, who was still acting in the eighties, was perhaps most often recalled for his ravishing performances in Kobayashi's epic war dramas The Human Condition (1959–61) and Kurosawa's Ran (1985), in which he embodies the unforgettable cinematic King Lear for centuries. BUY AT: Kihachi Okamoto's The Sword of Doom Collection Criteria Collection collection is set in Japan in the early 1860s, as the Edo period will give way to the Meiji era, meaning that age feudal will experience a wave of modernization that will theoretically make it more democratic. This idea, life was swept away triggered a film that angrily painted Japan's Edo as a world marked by an unkubled and helpless Kyoto emperor figure with shoguns who orchestrated the use of a shadowy four-police organization consisting of wandering and unemployed samurai (aka ronin). One such samurai, Ryunosuke Tsukue (Tatsuya Nakadai), is a brilliant and potentially inesensable swordsman who is first seen killing an old man more or less for the sake of it, although it is essential to the moral fabric of the film that we see the man, perhaps dishonestly, begging for death so as to give his grandson In a conventional samurai film, Ryunosuke will be the bad guy , and he will eventually be challenged and thwarted by one or more of the many comparatively correct people that he is wrong during the narrative. But gradually it became clear that this samurai was a barometer of the atrocities that took place around it. The old man actually begs for his murder, to the sky, and the murder that begins the plot of the very complicated film resulting from the victims provoking Ryunosuke. Even his killer fighting style is recessive: it depends on waiting opponents out until they rashly demand their deaths. (Geoffrey O'Brien wrote, in the essay included with this disc, that the film's source material, the novel The Great Bodhisattva Pass, was informed by Buddha's idea of a swordsman as nothing but working out of the law of karma.) Recession is hard to dramatize, and Tsukue is amazing. He must withhold all conventional empathic planks without making a show of the humanitarian editorialization he's turning back. However, there is pain in those dark eyes—pain tinged with outside humiliation and hatred. Ryunosuke is an interesting object, a ghost that is eventually haunted by his own ghost. And there is also fear in that eye, especially in the extraordinary fight scene where a kind-hearted teacher, Shimada (Toshirō Mifune), begins slaughtering most of Ryunosuke's comrades while satisfying the sword as a symbol of soul clarity. The World of the Sword of Doom is frightening and inexplicable — its almost inexplicable political plot obscured by shadows of noir and submerged impulses. In the end there is only violence, which exists as an independent movement that destroys everything else but serves as an example of disgusting self-governing simplicity. The fight scene with Shimada in a small village during the snowfall is one of the more stunning action scenes committed to the film, contrasting as much as the ink of the night with snow white with the vertical fields of the village landscape, all of which highlight the pride free of precision sword cutting and occasionally accompanying the shock of blood splatting or falling body parts. between the and it seems that every imaginable ronin, some of which only exists in his additional mind, is even more powerful, building on the excitement of Shimada's sequence and topping it up for thin, complete length and specificity of detail, such as multi-plan screen wall cutting—actions that scan, oddly enough, more invasively than murder. The initially exhilarating battle becomes evidence of a tortured soul that is understood, most disturbingly, to cool a person to be able to kill his body, thus releasing it from the Sisyphean cycle of slaughter. But the end didn't come. The film doesn't so much end up as a stop, signifying resigned exhaustion. If Ryunosuke is consikaned to hell, the audience, at least, might be free, though they may wonder what the hell they just saw. The Image/Sound Sequence of the night boasts shiny black leather ink and pure white, both of which actively nurture the surreal quality of the scene that sometimes suggests an improved postmodern noir look from Robert Rodriguez and Frank Miller's Sin City 40 years before it was a relevant comparison. The order of the day is somewhat less consistent: Grains are sometimes annoying due to unactive glare in the whites that sometimes appear to block the texture of the face. Not a deal breaker, but this image is surprisingly inconsistent for Criterion disks. The monaural blend is more typical of the company, offering a rich and refined mix of sonic details both small and rumbling. ExtrasGeoffrey O'Brien's essay provides a useful and beautifully written context that would be of value to people unaware of the political history that obliquely tells The Sword of Doom. Even better is Stephen Prince's new audio commentary, recorded last year, which outlines the film's historical background, while also providing an ingenious shot-by-shot description of the techniques director Kihachi Okamoto uses to build character dynamics, sexual tension, subtext, and so on. The Prince is adept at discussing battle scenes, as well as the shocking transgression that takes place in a sequence set at a rice factory that uses a symbolic trigger hammer in fashion perhaps coincidentally reminiscent of the same Western-themed Sergio Leone. There's a lot to digest here. The theatrical trailer rounded out this sleek but essential supplement package. Overall This great existential samurai political thriller receives superb new audio commentary that almost serves to distract from the disappointment of image transfer, which is sporadically gorgeous, but inconsistent. Cast: Tatsuya Nakadai, Toshirō Mifune, Yūzō Kayama, Michiyo Aratama, Yoko Naito, Tadao Nakamaru, Ichiro Nakaya, Ko Nishimura Director: Okamoto Penulis skenario: Shinobu Hashimoto Distributor: The Criterion Collection Running Time: 121 min Rating: NR Year: 1966 Release Date: Januari 6, 25 25 committed to keeping our content free and accessible—which means no paywalls or subscription fees—so if you like what we do, consider becoming an SLANT subscriber, or PayPal donation. COVID-19 Update! 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