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	Nota di contenuto	Introduction -- ch. 1. Japanese national identity and "banal" cosmopolitalization -- ch. 2. Internationalization of Japanese cinema : how Japan was different from the West and above Asia before globalization -- ch. 3. Globalization of film finance : the actually existing cosmopolitanisms of Japanese film producers -- ch. 4. Global America? : American-Japanese film co-productions from Shogun (1980) to The grudge 2 (2006) -- ch. 5. Pan-Asian cinema? : the past of Japan-centred regional cosmopolitanism.
	Sommario/riassunto	Japan's film industry has gone through dramatic changes in recent decades, as international consumer forces and transnational talent have brought unprecedented engagement with global trends. With careful research and also unique first-person observations drawn from years of working within the international industry of Japanese film, the author aims to examine how different generations of Japanese filmmakers engaged and interacted with the structural opportunities and limitations posed by external forces, and how their subjectivity has been shaped by their transnational experiences and has changed as a result. Having been through the globalization of the last part of the

twentieth century, are Japanese themselves and overseas consumers of Japanese culture really becoming more cosmopolitan? If so, what does it mean for Japan's national culture and the traditional sense of national belonging among Japanese people?