



Two great Japanese actresses vividly embody anima qualities of compassion and wisdom in the films “Twenty-Four Eyes” and “Tokyo Story”.

Based on C. G. Jung’s concept of *anima* as “the archetype of the feminine” and “the archetype of life,” James Hillman (1973) concluded that “*anima* development has thus become a major therapeutic tenet in the minds of many analytical psychologists.” Film viewing provides a way for anima development in that Beebe (1992) describes the *anima* in film as characters/actresses with “unusual radiance,” “unusual capacity for life or life force energy,” “a desire to make emotional connection as the main concern of the character,” and “who exert a protective and often therapeutic effect on someone else,” among other qualities.

Both “Twenty-Four Eyes” (1954, 2’ 36”, K. Kinoshita) and “Tokyo Story” (1953, 2’ 16”, Y. Ozu) employ transcendental style in film (Paul Schrader, 1972). The Films encourage a contemplative, mindful viewing to experience directly the anima qualities of compassion and wisdom from a distinctly Japanese aesthetic perspective rooted in Japanese Buddhism. Going beyond anima symbolised by the Virgin Mary and Sophia, these films reinforce the concept of *anima* as a universal archetype and not simply a Western one.

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