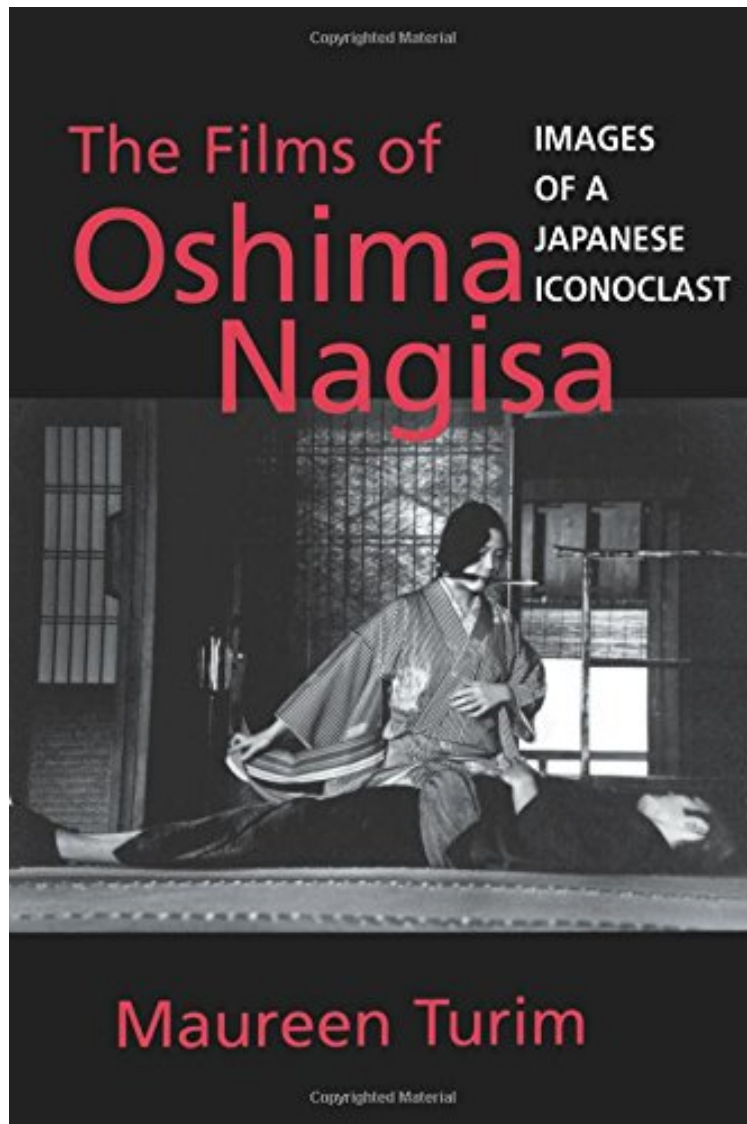


(Ebook pdf) The Films of Oshima Nagisa: Images of a Japanese Iconoclast

The Films of Oshima Nagisa: Images of a Japanese Iconoclast

Maureen Turim

**Download PDF | ePub | DOC | audiobook | ebooks*



DOWNLOAD



READ ONLINE

#564131 in Books 1998-08-26 1998-08-26Ingredients: Example IngredientsOriginal language:EnglishPDF #
1 8.98 x .82 x 5.981, 1.15 #File Name: 0520206665317 pages | File size: 73.Mb

Maureen Turim : The Films of Oshima Nagisa: Images of a Japanese Iconoclast before purchasing it in order to gage whether or not it would be worth my time, and all praised The Films of Oshima Nagisa: Images of a Japanese Iconoclast:

1 of 1 people found the following review helpful. A good start in studying an oft-overlooked directorBy lindenlime. . . but not the be-all end-all. At the very least it could have used another pass or two by an editor or proofreader; small inconsistencies and inaccuracies make me question Turim's expertise, perhaps needlessly. But this is a fine

introduction to an oeuvre, and overall an enlightening tome that will get you asking the right questions about Japanese New Wave and shima in particular. I would love to see an updated edition including commentary on shima's last film (this was published just before its release) and his life post-filmmaking.0 of 0 people found the following review helpful. Five StarsBy R. McClintickThis is an insight into Japan and the world of an artist from there.7 of 9 people found the following review helpful. Japan's OwnBy A CustomerBeing the World Cinema buff that I am, I always ask my friends from other countries what their favorite film from their home countries is. Whenever I've asked a friend from Japan this question, they have unanimously responded by saying "Merry Christmas, Mr. Lawrence" by Oshima Nagisa. Here in the U.S., we are led to presume it would be Kurosawa Akira, but that isn't so. For some reason, Oshima's film about Japan's atrocities during World War II resonate more, if not with most Japanese, with the younger generation with whom I interact. Maureen Turim's book "The Films of Oshima Nagisa" proceeds to tell us why, reviewing beyond Oshima's major features to include his documentaries as well. Along the way, she presents the Eastern and Japanese specific references and influences in Oshima's work rather than assume that Oshima primarily looked to the West for his inspiration as is shown in the over-emphasis in Western reviews of the Brechtian influences and the parallels to Goddard. This book also provides a solid feminist critique of Oshima's films, again with respect to what Feminism means in Japan. This book has trully enhanced my appreciation of Oshima's films and I recommend it highly.

This study of the films of Oshima Nagisa is both an essential introduction to the work of a major postwar director of Japanese cinema and a theoretical exploration of strategies of filmic style. For almost forty years, Oshima has produced provocative films that have received wide distribution and international acclaim. Formally innovative as well as socially daring, they provide a running commentary, direct and indirect, on the cultural and political tensions of postwar Japan. Best known today for his controversial films *In the Realm of the Senses* and *The Empire of Passion*, Oshima engages issues of sexuality and power, domination and identity, which Maureen Turim explores in relation to psychoanalytic and postmodern theory. The films' complex representation of women in Japanese society receives detailed and careful scrutiny, as does their political engagement with the Japanese student movement, postwar anti-American sentiments, and critiques of Stalinist tendencies of the Left. Turim also considers Oshima's surprising comedies, his experimentation with Brechtian and avant-garde theatricality as well as reflexive textuality, and his essayist documentaries in this look at an artist's gifted and vital attempt to put his will on film.

From the Inside Flap"Turim raises critically important issues that the existing literature on Japanese cinema has been loath to address. Through thoughtful and sensitive readings of Oshima's films, she acknowledges the problematic nature of categories such as culture, subjectivity, and identity. This is an important contribution not only to film criticism and scholarship but to current debates and discussions in the Japan field, in cultural studies generally, and in feminist thought."William Haver, State University of New York, Binghamton