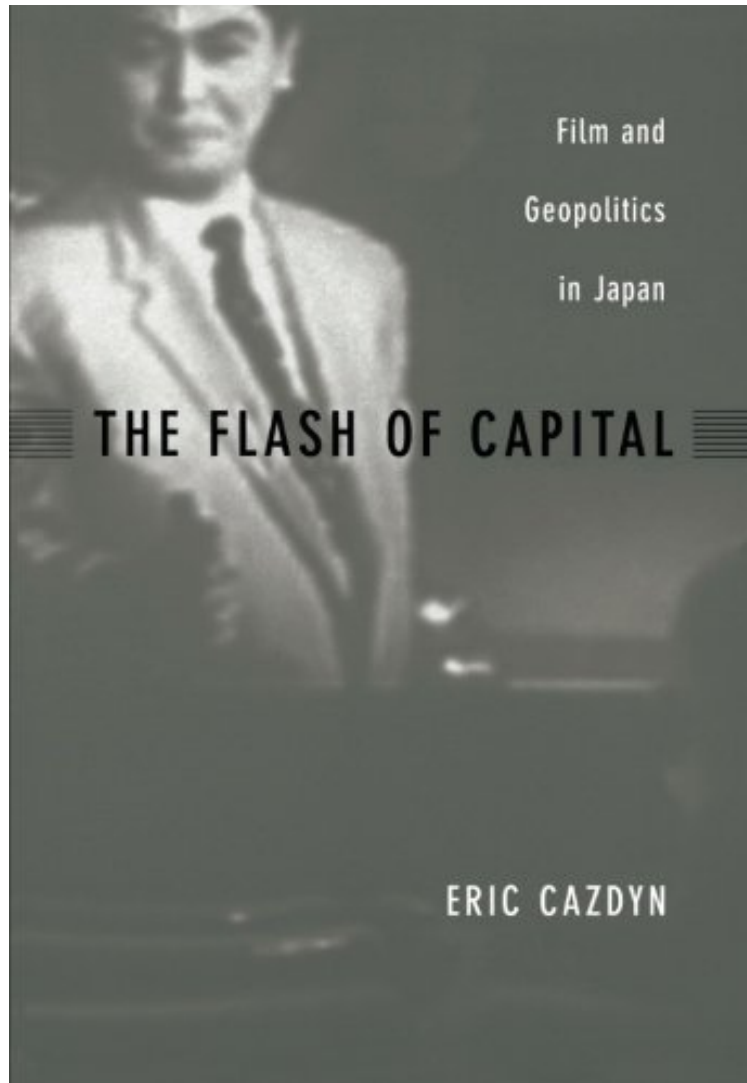


[Free] The Flash of Capital: Film and Geopolitics in Japan (Asia-Pacific: Culture, Politics, and Society)

The Flash of Capital: Film and Geopolitics in Japan (Asia-Pacific: Culture, Politics, and Society)

Eric Cazdyn

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#2871678 in Books 2002-11-04 2002-11-04 Original language: English PDF # 1 8.88 x .83 x 6.131, 1.09 #File Name: 0822329395328 pages | File size: 76.Mb

Eric Cazdyn : The Flash of Capital: Film and Geopolitics in Japan (Asia-Pacific: Culture, Politics, and Society) before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Flash of Capital: Film and Geopolitics in Japan (Asia-Pacific: Culture, Politics, and Society):

6 of 8 people found the following review helpful. read, watch, re-read By matthew levine Cazdyn's book is useful both for giving an overview of what to watch for when approaching one of the selected movies for the first time and he (Cazdyn) also succeeds in giving a thought-provoking outer context (ie the transformation of 'capital' in modern

japan). it is important to understand that this theory of the films as economic-artefacts (not in a crude cause and effect sense, mind you) is accomplished through the very readings Cazdyn performs on them. The first step is a basic historicism that aims to survey and then go one step past existing Western reactions to key Japanese films. However, we begin to see quite early in our reading (note that i say early in the reading not early in the book, for this is a work that definitely benefits a non-synchronic pursual) that Cazdyn's ability to make these 'new' points as very much indebted to his invocation of a historical-materialist framework. Like Marx's re-read the economy of 18th C England to prove a point, so Cazdyn is rereading the economy of 20th C Japan! It is therefore very ironic that the non-academic responses to this book so far have focused on how it is full of theory talk. yes, the jargon can seem a little thick but Cazdyn is definitely not making po-mo points!

The Flash of Capital analyzes the links between Japan's capitalist history and its film history, illuminating what these connections reveal about film culture and everyday life in Japan. Looking at a hundred-year history of film and capitalism, Eric Cazdyn theorizes a cultural history that highlights the spaces where film and the nation transcend their customary borders where culture and capital crisscross and, in doing so, develops a new way of understanding historical change and transformation in modern Japan and beyond. Cazdyn focuses on three key moments of historical contradiction: colonialism, post-war reconstruction, and globalization. Considering great classics of Japanese film, documentaries, works of science fiction, animation, and pornography, he brings to light cinematic attempts to come to terms with the tensions inherent in each historical moment: tensions between the colonizer and the colonized, between the individual and the collective, and between the national and the transnational. Paying close attention to political context, Cazdyn shows how formal inventions in the realms of acting, film history and theory, thematics, documentary filmmaking, and adaptation articulate a struggle to solve implacable historical problems. This innovative work of cultural history and criticism offers explanations of historical change that challenge conventional distinctions between the aesthetic and the geopolitical.

Cazdyn's work is original, unique, and provocative. He asks hard questions, makes surprising connections, and as a result forces us to rethink the relationship of the aesthetic and the social in Japanese modernity. Mitsuhiro Yoshimoto, author of *Kurosawa: Film Studies and Japanese Cinema*