



Deleuze, Japanese Cinema, and the Atom Bomb: The Spectre of Impossibility (Thinking Cinema)

By David Deamer

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David Deamer establishes the first ever sustained encounter between Gilles Deleuze's *Cinema* books and post-war Japanese cinema, exploring how Japanese films responded to the atomic bombings of Hiroshima and Nagasaki. From the early days of occupation political censorship to the social and cultural freedoms of the 1960s and beyond, the book examines how images of the nuclear event appear in post-war Japanese cinema.

Each chapter begins by focusing upon one or more of three key Deleuzian themes – image, history and thought – before going on to look at a selection of films from 1945 to the present day. These include movies by well-known directors Kurosawa Akira, Shindo Kaneto, Oshima Nagisa and Imamura Shohei; popular and cult classics – *Godzilla* (1954), *Akira* (1988) and *Tetsuo* (1989); contemporary genre flicks – *Ring* (1998), *Dead or Alive* (1999) and *Casshern* (2004); the avant-garde and rarely seen documentaries. The author provides a series of tables to clarify the conceptual components deployed within the text, establishing a unique addition to Deleuze and cinema studies.

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- Sales Rank: #4457706 in Books
- Published on: 2014-07-31
- Released on: 2014-07-31
- Original language: English
- Number of items: 1
- Dimensions: 9.28" h x 1.12" w x 6.33" l, 1.45 pounds
- Binding: Hardcover
- 344 pages

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Editorial Review

Review

"Possibilities is key: Deamer says Deleuze's theory is broad enough to allow for a variety of readings, even contradictory ones. Other chapters explore those possibilities in films that treat the atom bomb directly (The Effects of the Atomic Bomb on Hiroshima and Nagasaki, 1946; I Live in Fear, 1955; Black Rain, 1989) but in different Deleuzian categories. In his analysis of Godzilla, 1954, Deamer suggests that the monster is a representation not of barbaric bomb users but of Japanese imperial power, turned monstrous in the 1930–1940s. Thus, the bomb becomes a symbol of revulsion of the democratic powers against Japanese fascism... Summing Up: Recommended. Graduate students, researchers, faculty." ?R. Ducharme, Mount Saint Mary's University, CHOICE

About the Author

David Deamer is Associate Lecturer in film at Manchester Metropolitan University, UK. He has published in Martin-Jones and Brown's *Deleuze and Film*; Bell and Colebrook's *Deleuze and History*; *Deleuze Studies*; and the online *A/V Journal*, of which he was co-founder. He blogs on Deleuze and cinema at www.daviddeamer.com.

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