OSHIMA, Nagisa (March 31, 1932 – January 15, 2013)

Oshima Nagisa is often regarded as the most significant filmmaker after Kurosawa Akira in postwar Japan. Born in Okayama, Oshima attended the University of Kyoto, where he studied political science in the Department of Law. Hired by the Shochiku studio in 1954, Oshima quickly became the leading figure of the "Shochiku Nouvelle Vague" with his directorial debut feature *Ai to kibo no machi* (*A Town of Love and Hope,* 1959), *Seishun zankoku monogatari* (*Cruel Story of Youth,* 1960) and subsequent films that revolved around young and frustrated protagonists. However, he exited Shochiku in 1961 (after the release of his 1960 film *Nihon no yoru to kiri* [*Night and Fog in Japan*]) to establish his own production company Sozosha. There he pursued further politically and socially engaged projects, while simultaneously working on television documentaries (both to reach a larger audience and to secure a financial basis). Oshima was also a widely recognized public intellectual, overtly criticizing the postwar victim consciousness that obscured the question of war responsibility. His later films continued to challenge social taboos, including the issue of Korean residents and other minorities in Japan in *Koshikei* (*Death by Hanging,* 1968), *Shonen* (*Boy*, 1969) and numerous other documentaries, state-based violence over the oppressed in *Tokyo senso sengo hiwa* (*Man Who Left His Will on Film,* 1970) as well as the limit of political and sexual censorship in *Ai no Korida* (*In the Realm of the Senses,* 1976).

For further reading, see:

- Desser, D. (1988) *Eros Plus Massacre: An Introduction to the Japanese New Wave Cinema,* Bloomington and Indianapolis: Indiana University Press.

- Furuhata, Y. (2013) *Cinema of Actuality: Japanese Avant-Garde Filmmaking in the Season of Image Politics,* Dunham: Duke University Press.

- Oshima, N. Michelson, A. (ed.) Lawson, D. (trans.) (1992) *Cinema, Censorship, and the State,* Cambridge, Mass.: MIT Press.

- Standish, I. (2011) *Politics, Porn and Protest: Japanese Avant-Garde Cinema in the 1960s and 1970s,* New York: Continuum.

- Turim, M. (1998) *Films of Oshima Nagisa: Images of a Japanese Iconoclast*, Berkeley: University of California Press.

List of works

*Ai to kibo no machi* (*A Town of Love and Hope,* 1959)

*Seishun zankoku monogatari* (*Cruel Story of Youth,* 1960)

*Nihon no yoru to kiri* (*Night and Fog in Japan*, 1960)

*Koshikei* (*Death by Hanging,* 1968)

*Shonen* (*Boy*, 1969)

*Tokyo senso sengo hiwa* (*Man Who Left His Will on Film,* 1970)

*Ai no Korida* (*In the Realm of the Senses,* 1976)

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*Ashita no taiyo* (*Tomorrow's Sun,* 1959)

*Taiyo no hakaba* (*The Sun's Burial*, 19600

*Shiiku* (*The Catch*, 1961)

*Amakusa Shiro Tokisada* (*The Rebel*, 1962)

*Etsuraku* (*The Pleasures of the Flesh*, 1965)

*Yunbogi no nikki* (*Yunbogi's Diary*, 1965)

*Hakuchu no torima* (*Violence at Noon* 1966)

*Ninja bugeicho* (*Band of Ninja*, 1967)

*Nihon shunka ko* (*Sing a Song of Sex*, 1967)

*Muri Shinju: Nihon no natsu* (*Double Suicide: Japanese Summer*, 1967)

*Kaette kita yopparai* (*Three Resurrected Drunkards*, 1968)

*Shinjuku dorobo nikki* (*Diary of a Shinjuku Thief*, 1969)

*Gishiki* (*The Ceremony*, 1971)

*Natsu no imoto* (*Dear Summer Sister*, 1972)

*Ai no borei* (*Empire of Passion*, 1978)

*Senjo no Meri Kurisumasu* (*Merry Christmas, Mr. Lawrence*, 1983)

*Makkusu mon amuru* (*Max, Mon Amour*, 1986)

*Gohatto* (*Taboo*, 1999)

Paratextual material

<https://www.youtube.com/watch?v=FP46wzCt-DA>

(Trailer: *In the Realm of the Senses*)

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