

Beat Takeshi Vs Takeshi Kitano

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called the world's most original action auteur by the village voice world renowned japanese filmmaker takeshi kitano is an enormously popular figure in his own country not only for his films but for his legendary alter ego comedian beat takeshi the u s release this summer of his latest film kikujiro an official selection at cannes 1999 will add to the recognition he gained here with fireworks two years ago and expose an even larger audience to the stylish noir aesthetic previously lauded by such directors as martin scorcese and quentin tarantino kitano's films have won awards at the venice and cannes film festivals but despite his impact on contemporary cinema beat takeshi vs takeshi kitano is the first english language book to be published on his work this collection of essays by casio abe one of japan's preeminent cultural critics examines both kitano's films and his beat takeshi persona offering an incisive and revelatory critique of the japanese consumer culture which kitano's films and comedy both draw on and play against beat takeshi vs takeshi kitano is the first book in kaya's wicked radiance series which examines the work of the new wave of asian filmmakers who are

reshaping contemporary cinema

the award winning art film hana bi the stoic gangster elegy sonatine the surfer romance a scene at the sea the absurdist comedy getting any the entertainment samurai spectacle zatoichi very different films made under one name kitano takeshi who is this varied and sometimes elusive kitano takeshi what relationship does he have to beat takeshi the name he also uses as an actor and immensely popular media personality in japan is he an artistic auteur in the traditional sense offering a singular vision easily identifiable in all his work or a new kind of star who manages multiples identities strategically changing them from film to film and situation to situation this book will explore these issues of auteurship and stardom in the films of kitano takeshi especially as they relate to problems of personal and national identity in a japan confronting an age of globalization starting in his early days as one side of a stand up comedy duo kitano has used pairs throughout his films to deftly play out a liminal space between cinema and television traditional and modern japan and the world combining a detailed account of the situation in japanese film and criticism with unique close analyses of kitano s films from violent cop to takeshis the author a renowned expert on japanese cinema who himself participated in the debates about kitano in japan relates the director to issues of contemporary cinema japanese national identity and globalism

a delinquent s gotta do what he s gotta do in the afterlife yusuke urameshi was a tough teen delinquent until one selfless act changed his life by ending it when he died saving a little kid from a speeding car the afterlife didn t know what to do with him so it gave him a second chance at life now yusuke is a ghost with a mission performing good deeds at the behest of botan the ferrywoman of the river styx and koenma the pacifier sucking judge of the dead after yusuke urameshi grounds a flighty jin for good team urameshi should be one step closer to victory but thanks more like no thanks to a pervading conspiracy among the organizers of the dark tournament team urameshi s plate is wiped clean of soldiers left to fight in the twisted event meanwhile genkai formally reveals herself to yusuke and gives him the final test to be the sole heir to her formidable technique a concentrated ball of aura but due to the conditions surrounding his second life yusuke must be ready and able to inherit the technique or he dies

includes entries for maps and atlases

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