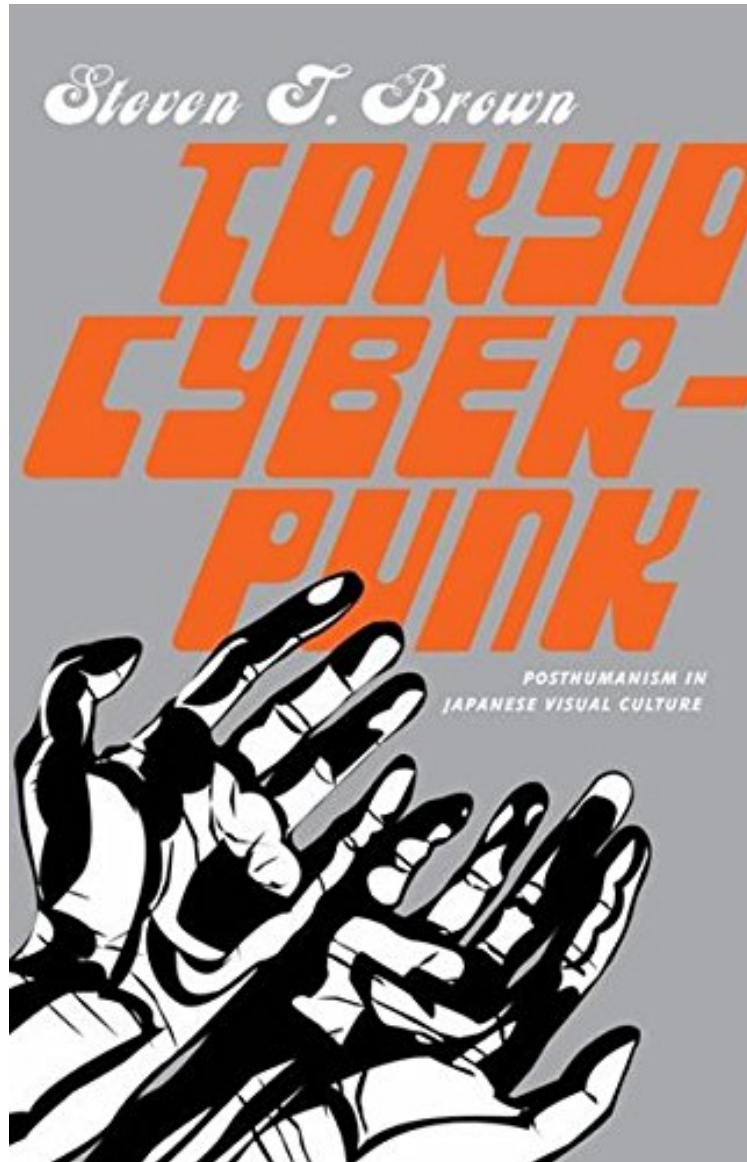


Tokyo Cyberpunk: Posthumanism in Japanese Visual Culture

Steven T. Brown

*audiobook / *ebooks / Download PDF / ePub / DOC*



[Download](#)

[Read Online](#)

#7178324 in Books Brown Steven T 2010-09-10 2010-08-03 Original language: English PDF # 1 9.00 x .75 x 6.00l, 1.10 #File Name: 0230103596256 pages Tokyo Cyberpunk Posthumanism in Japanese Visual Culture | File size: 19.Mb

Steven T. Brown : Tokyo Cyberpunk: Posthumanism in Japanese Visual Culture before purchasing it in order to gauge whether or not it would be worth my time, and all praised Tokyo Cyberpunk: Posthumanism in Japanese Visual Culture:

1 of 10 people found the following review helpful. Pretty weird. By Lee For the most part, this book is just a summary of a bunch of weird-ass movies with some analysis. It's good, it's interesting, but it's a very niche market for a book

like this. Really, his analysis doesn't mean anything unless you've seen every film he references/summarizes. Often his summaries are a bit biased and leave out facts that don't support his thesis or whatever point he's pushing. However, Brown does do a good job rhizomatically reading each film he focuses on. Personally, I'd rather just watch the movies and be done, but if you want a little more depth and you can't figure symbolism/motifs out on your own, then this probably a good book for you.

5 of 5 people found the following review helpful. Eye-opening and thoughtful study on some of Japan's most provocative contemporary media. By Capt. Cos Tokyo Cyberpunk is a thought-provoking and extremely well-researched text that explores not only themes of posthumanism in contemporary Japanese visual culture, but also carefully reveals how these themes are linked in a larger network of ideas and imagery. In addition to intricate implementation of philosophy and critical theory--from Deleuze and Guattari to Donna Haraway, from Nietzsche to Freud--Brown provides thorough descriptions of the film and anime texts with nuanced analysis. To do so, the author takes a "rhizomatic" approach, meaning that he explores the texts in relation to other texts, finding the common ground and compatible ideas in distinct media as they impact and borrow from each other. In this way, Brown reveals meanings in not just individual texts, but ideas between texts: recurrent and developing ideas across cultures and time. This approach makes the text accessible in two important and distinct ways. First, Tokyo Cyberpunk will be interesting for readers who have backgrounds in critical theory and philosophy, but are perhaps not familiar with Japanese culture and media (or even world cinema). The very detailed description of plots and accompanying scene analysis allows readers to engage with the applied ideas without a precondition of specific media and cultural literacy. Moreover, since Brown draws on extensive and diverse examples--from 17th century Japanese puppet plays to Fritz Lang's Metropolis, from the films of David Cronenberg to the current hikikomori phenomenon, from the sculptures and photographs of Hans Bellmer to reinterpretations of the Avalon myth of Arthurian legend--he opens up application of theory to diversity, encouraging the reader to draw from their own arsenal of visual examples, whatever their background. The rhizomatic method prompts readers to also join in and say, "oh, this is also like xyz" from their own experience. Second, although the seemingly heavy list of notoriously difficult theorists Brown employs (e.g. Deleuze, Nietzsche, Derrida, Descartes) might seem formidable to readers coming to Tokyo Cyberpunk from a background in Japanese pop culture, the author is also careful to use the theory in an approachable way. Inevitably, the book will, and should, attract readers with a primary interest in Japanese film and anime. Although the more theoretical sections of the text are dense, pop culture enthusiasts should not be afraid to take the plunge. Just as Tokyo Cyberpunk encourages academics of the lit crit crowd to explore visual culture, Brown's rhizomatic reading will prompt interest in larger philosophical ideas and thought perhaps previously unknown to the casual fan. Readers from both camps could also take the rhizomatic path (paths?) as I did and read Tokyo Cyberpunk not just for the ideas and images in the book, but as a jumping off point to explore other texts and ideas beyond, but similar to, the text in their hands.

1 of 1 people found the following review helpful. Informative, Exciting, and Inspiring By Kiley After reading this book, I must say that I am extremely impressed with how it was easy to understand, read and stay interested in it. It isn't every day that I find a book like this and find that I am having a very hard time putting it down. It had its rocky parts but even those had extremely interesting and very fascinating information laced throughout them. I can see that with the knowledge of Tokyo cyberpunk, as a genre, one can probably not look at a doll on the shelf of a toy store the same ever again and maybe even not view the technology that we use day in and day out the same as well. Look at our campus, for example: we make everything very technological these days including not handing out syllabi by hand anymore. Instead, professors will simply upload it to the Internet for the students to find. Technology is all around us, in our lives and in some human beings, inside of our bodies (example: pacemakers). Perhaps Professor Brown is right - we all have a little cyborg in all of us.

Engaging some of the most canonical and thought-provoking anime, manga, and science fiction films, Tokyo Cyberpunk offers insightful analysis of Japanese visual culture. Steven T. Brown draws new conclusions about the cultural flow of art, as well as important technological issues of the day.

"Brown makes a highly important contribution to Japanese visual studies as a whole . . . An enjoyable and eminently readable text . . . It will be very much at home in Japanese studies courses focused on film, anime, and popular culture, as well as film and cultural studies courses focused on science fiction, technology, and posthumanism." - The Journal of Asian Studies "It should prove of use to specialists in film studies and Japanese culture . . . Recommended." - CHOICE "A welcome exploration of science fiction within 'Japanese visual culture' . . . Tokyo Cyberpunk is an exciting study that is at its best when it considers the transcultural theoretical value of Japanese visual culture. Its detailed bibliography makes it ideal for university library collections, as well as for teachers and researchers who are interested in the expansion and further complication of the existing work on sf, transnational cultural studies, and critical posthumanism." - Science Fiction Studies "Tokyo Cyberpunk is hugely inspiring, precisely for the liberating effects of Brown's stance - which runs counter to the totalitarian, monolithic approach of most (or virtually all) film studies, be they historical or monographic. To anyone who has ever felt the slightest sense of amazement at Akira's epic post-apocalyptic visions, the merest excitement at Tetsuo's metallic mutations, or seen a glint of wonder reflected

off a gynoid's glistening frame, this is a book that will make the synapses work overtime, providing total recall of that original moment and amplifying it a thousandfold. To anyone with the slightest interest in the power and potential of science fiction, Tokyo Cyberpunk is essential reading." - Tom Mes, MidnightEye.com "Tokyo Cyberpunk is one of the best works I have ever read on Japanese popular culture. In fact, I would place it as one of the best works on recent popular culture in general that I have read. The topics are fascinating, important, and wide ranging. The analysis is thorough, imaginative, and sophisticated without being over-jargonated and unapproachable. The book is a genuine pleasure to read - stimulating, informative and even eye-opening at particular moments, when the author works through a wide and sometimes seemingly disparate variety of sources to open up a particular icon of cyberpunk (or should I say simply 'contemporary'?) culture." - Susan Napier, Professor of Japanese Studies, Tufts University and author of From Impressionism to Anime: Japan as Fantasy and Fan Cult in the Mind of the West "Strikingly original in its conception, Tokyo Cyberpunk engages with critical rigor and artistic insight some of the most challenging Japanese live-action and animated films that interrogate the contours of an increasingly technologized humanity. Brown pushes his analyses past usual domestic readings into new transnational matrixes of meaning. Tsukamoto Shinya's cyberpunk classic Tetsuo: The Iron Man is recast in productive relationships within a globalized media environment that includes Fritz Lang's Metropolis and David Cronenberg's Videodrome in a way that compels us to watch all of these films (again) with deeper understanding and appreciation; Oshii Mamoru's Ghost in the Shell 2: Innocence is unpacked within a transnational grammar and dialogue of the posthuman from the dolls of Hans Bellmer to the cyborgs of Donna Haraway while Brown's treatment of Oshii's often overlooked Avalon opens up penetrating and timely discussions on the differences between analog and digital film and diminishing border between live-action versus anime. Informed but not overburdened by critical theory and committed to a transnational frame without ignoring local social contexts, Tokyo Cyberpunk propels the reader on new lines of flight through contemporary Japanese visual media that peers just over the edge of our present." - Gerald Figal, Associate Professor of History and East Asian Studies, Vanderbilt University and author of Civilization and Monsters: Spirits of Modernity in Meiji Japan About the Author STEVEN T. BROWN is a Professor of Japanese and Comparative Film Popular Culture at the University of Oregon, USA.