

Oshima Nagisa and Korea¹

Ayako SAITO

1)

I've been thinking intensely about Oshima Nagisa and Korea since I heard the presentation of Mr. Kim Sung Wook, Program Director of Seoul Art Cinema, at a symposium about the international reception of Japanese films of the 1960s and 70s held at my university in Tokyo last November.²

Oshima may be best remembered in South Korea by a general audience for his yelling “Bakayaro! [You fool!]” (his trademark phrase even in Japan) at Korean critics and writers on the Fukuoka-Busan ferryboat in a talk held in July 1984 for a special TV program organized by KBS and TV Asahi to be aired on August 15 of that year. It is likely that they were offended by watching Korean intellectuals and respected filmmakers being yelled at by this rude Japanese man on television. It's not my intention to defend him for his conduct. In fact, given the intimate feelings Oshima had for Korea since early 1960s (or even from his childhood), his frustration could be understandable in retrospect. And I hope my little talk today will help younger generations learn more about the historical context where Oshima came from.

At the symposium, Mr. Kim spoke about the Korean case, explaining the informal reception of Japanese films in Seoul during the 1990s before the full liberalization of Japanese cultural imports in 2008. He underlined the importance of such directors as Oshima and Wakamatsu Kōji, and how their films were received belatedly in Korea 30 years after their initial release. I was intrigued in particular by Mr. Kim's personal experience of viewing Oshima's 1960 *Nihon no yoru to kiri* (*Night and Fog in Japan*) and 1970 *Tokyō sensō sengo hiwa* (*The Man Who Left His Will on Film*) at a small videotheque in the early 1990s.³ He said he was fascinated by these two films about the student movement. Admiring the films' daring experiments and innovative modes of address, he took them as “contemporary” with his own situation and the reality of early 1990s Seoul. The films propelled him to reflect upon the defeat of the student movement in South Korea in early 1980s, a decade prior to his encounter with Oshima's films.

Mr. Kim perceptively characterized this viewing experience as “an anachronistic reception,” while at the same time arguing it was truly “contemporary.” His reception of Oshima films is at one level personal, but at another level, could be generalized as characteristic of cinematic spectatorship, as transcultural media that inevitably involves deferral and anachronism, recreating the real in different contexts, both temporal and spatial. This spectatorship is

not the same as “synchronicity,” where common realities are experienced simultaneously in different places, or similar events happen simultaneously in different parts of the world. It is more like “con-temporality” where even as the experience of being “contemporary” happens at the site of reception in the deferral, or in the form of deferred action, and the original urgency and immediacy of that reality resonates in the new setting, recontextualized in the time and space of different historical and social subjects.

What I would like to stress here, however, is not this experience as a theoretical and universal issue. Rather, I address the historically specific moment of production in which Oshima was situated, in an attempt to reconfigure Oshima films in the Asian context.⁴ In particular, I would argue that the sense of belatedness or lost opportunity, made even more palpable by identifications across national borders and between generations, resulting in powerful alignments across time and space that we could call “con-temporalities,” is an especially important feature of Oshima’s own filmmaking.

In this regard, it is interesting that Mr. Kim cites the two films produced in 1960 and 1970 respectively. The decade that lies between *Night and Fog in Japan* and *The Man Who Left His Will on Film* coincides with Oshima’s most productive period, both in quantity and quality. It is also the period in which Oshima began establishing himself as a major *senjo* (*postwar*) director, departing from the existing melodramatic tradition of Japanese cinema, in which the Japanese subject is depicted as a victim of war, rather than victimizer, in his life-long attempt to explore the unresolved national issues of Japan as a nation-state, that is, to come to terms with the Japanese colonial past and its negative repercussions. The films Oshima produced in the 1960s were in constant flux, relentlessly confronting the past and the present while caught between two generations of student movements. On the one hand, there is the 1950s student movement in which Oshima was himself involved as a leading activist, and on the other, the 1960s movement in which Oshima did not directly participate but for which he showed great empathy, albeit with keen criticism. This was the younger generation’s *Anpo tosō* (struggle against the revised Japan-US Security Treaty), in tandem with the anti-Vietnam student movement occurring simultaneously around the world. But for Oshima, it was the Korean War that forced him to confront the geopolitical consequences Japan faced as the nation refused to acknowledge its colonial past. For him, the question of the Japanese postwar and colonial past never ceased to be asked in the present tense.

Already in 1960s *Seishun zankoku monogatari* (*Cruel Story of Youth*), released in early June 1960, we find Oshima’s acute sense of this con-temporality, and I would argue that this con-temporality was provoked and then materialized, if not totally intentionally, by the images from South Korea. The film opens with a scene where a reckless young girl is rescued by a young college student after accepting a ride from a middle-aged man who sexually assaults her. Immediately following this scene, Oshima cuts to newsreel footage of the Korean students’ violent protest against Yi Seung-man on April 19, which occurred only two months before the film’s release.

Oshima then juxtaposes the news footage with the lost young couple, who stand by a

festive May Day demonstration, one of the legacies of the 1950s political movement, followed by footage of Japanese college students demonstrating in protest of the revision of the Japan-US Security Treaty. Here, he draws a sharp contrast between the urgency of the Korean situation and the apolitical, reckless young couple who seemingly have nothing to do with the pressing reality of Japan. The abrupt cut to the newsreel footage with its black and white images of the Korean students' riot disrupts the narrative flow. Even though this documentary scene is integrated into the fictional space of the film, the director's critical view of the tepid Japanese situation in contrast to the Korean reality is unmistakable.



Oshima's decision to include the Korean footage manifests his strong sense of contemporaneity, an important characteristic of Oshima's work, vis-à-vis Korean issues. Much like Mr. Kim's deferred contemporary encounter with *Night and Fog in Japan*, Oshima reproduces the sense of "contemporary" at three levels. First of all, the actual contemporaneity of the newsreel footage of Korean students' violent protest against the dictatorship evokes a deferred sense of contemporaneity with Oshima's own involvement in the 1950s student movement. Second, it establishes his connection to the younger Japanese generation, and third, he reveals his sympathetic identification with and through the younger generation of Korean students.

I would argue that the representation of con-temporality is not yet fully developed at this point in Oshima's career. In his later career, he imbued this mode of representation with more critical self-awareness, especially after his return from an extended trip to South Korea in 1964, where he witnessed firsthand the sufferings and hopes of that country as it emerged from the atrocities of war.

2)

The Korean War was especially important for Oshima, not only as social and historical context, but in a personal, biographical sense as well. He entered Kyoto University in 1950 when the war broke out. He became deeply involved in theater, as well as the early 1950s student movement as part of the *zengakuren* (All Students Association) protest movement against US imperialism, US military base construction, and US anti-communist McCarthyism. Annette Michelson describes this background in her introduction for an edited volume of Oshima's essays in English:

Within two years of the defeat, however, there had developed the germ of an articulate and politically militant student movement... This current crystallized in the massive student organization recruited from 272 universities and known as the *Zengakuren*. It was in this immediately postwar milieu of militant action, subject to internal debate, factionalism, to the aporias inevitably generated by the vicissitudinous relation to the Communist Party, that Oshima was formed. It was in the struggle of 1959–60, against ratification and implementation of the US-Japan Security Treaty.... Ending in defeat, the struggle, which left its mark upon the Japanese polity — and upon its artistic practices — must be seen as linked to the more general movement of opposition to the United States' Cold War policy. Oshima's texts on Korea and Vietnam solicit analysis in relation to his work in documentary television, within an historical framework which is also that of a period of alienation in exile from the mode of industrial cinematic production.⁵

Unable to draw extended support from students, the movement ended with bitter disappointment and many impending problems unresolved. In 1954, after graduation, he was hired by Shōchiku studio.

Oshima began directing in 1959. His debut film, *Ai to kibō no machi* (*A Town of Love and Hope*), was originally titled "A Boy Selling Pigeons," but the title was rejected by the studio head for being too "petty" for a feature film (even though it is not a full-length feature). He had directed only 3 films before his fourth film, *Night and Fog in Japan*, which dealt directly with the 1960 *Anpo tosō* student movement, and was subject to the studio's sudden decision to withdraw it from circulation only 4 days after release on the grounds of box office failure. Shōchiku's decision was made immediately after the Japan Socialist Party leader Asanuma was assassinated by an extremist during a televised political debate in Tokyo. Despite the studio's disclaimer, it was clear that the decision was politically motivated, which infuriated Oshima. He resigned from Shōchiku in protest in 1961 and set up his own production company, Sōzōsha. The box office disaster of *Amakusa Shirō Tokisada* (*The Rebel*) in 1962 prevented him from producing feature films, and Oshima's major production shifted to TV documentaries and occasional dramas. Though he had already been assigned to write scripts for TV dramas before 1960, in 1962, he began working with legendary TV producer Ushiyama Jun'ichi for Ushi-

yama's pioneering TV documentary series "Non-Fiction Theater."⁶ In retrospect, the encounter with TV documentary had a tremendous impact on Oshima. He directed 16mm documentary films for Ushiyama, including the groundbreaking *Wasurerareta kōgun* (*The Forgotten Imperial Army*), which aired on August 16, 1963.

It was the first film in which Oshima dealt directly with the Korean minority population in Japan, or *zainichi* Koreans. It sheds light on the plight of *zainichi* disabled veterans, who begged in the streets in white robes, because they were excluded from the army pension program despite the fact that they had served in the imperial army as soldiers. There is a scene in which, following a long day of appealing to the Japanese nation and the government for their pension, the veterans have dinner and drinks only to find themselves in a heated argument. The camera gazes at one veteran, who lost both eyes and his right arm on Truk Island in June 1944, while he makes a direct plea to Oshima behind the camera about his plight. He becomes so excited that he removes his sunglasses, exposing his blind eyes to the camera. The voiceover narration appeals directly to the viewer: "In this sad fight, their anger has nowhere else to go, so they turn it against themselves. Is this ugly? Is this funny?," "徐洛源 (서낙원?), tears drop from eyes without eyes."



The sequence still remains one of the most disturbing, heartbreaking moments in the history of Japanese documentary, and is certainly one of the most crucial moments in Oshima's directorial career, an eye-opening experience for Oshima as well. No one who has seen the scene fails to be deeply affected, confronted with his or her indifference to the present situation, and with the severe consequences of war that the Japanese nation wants to negate. It also forcibly destabilizes the relationship between the camera and the subject it captures. Despite the violence of the camera's gaze (and its implicit authority), there is power in the relentless truth of the (unseeing) gaze returned directly back to the camera, back to the director, and thus to the viewers themselves. Overwhelmed, Oshima seems to do nothing but take this man's appeal in, inside himself, making the camera an eyewitness.

Five years later, Oshima recalled how after the shoot, his crew told him that the way he ordered them not to stop filming while nodding to the veteran's appeal was exactly that of a madman.⁷ By confronting a documentary subject, not fictional characters, Oshima seems to have found a method of direct address by way of interpellation (in the very Althusserian

sense), which would be further explored in the next two films he made in relation to Korean issues, and again in a different manner in *Kōshikei* (1968) (*Death by Hanging*), probably one of his most celebrated films. *Death by Hanging*, of course, was based on the famous Komatsugawa crime incident perpetrated by Ri Chin'u (李珍宇), a *zainichi* Korean who in 1958 murdered two Japanese school girls. It was a crime that stayed with him after it happened and even after the execution of Ri.⁸

3)

Within the limited time frame, I will briefly talk about the two films which Oshima calls his “approach to Korea”: *Seishun no hi* (*The Tomb of Youth* or *Monument to Youth*) in 1964, a documentary film he shot in Seoul during his two-month stay there, and *Yunbogi no nikki* (*Diary of Yunbogi*), a short documentary influenced by Chris Marker's *La Jeteé* (1962). Oshima described the film as “a humble message” to The Treaty on Basic Relations between Japan and the Republic of Korea, signed on June 22, 1965.⁹ As he later writes, *Yunbogi* was shown independently for 8 days at Shinjuku Bunka Theater, the main venue which exhibited ATG films, beginning December 11, 1965, the day when the House of Councilors passed The Treaty on Basic Relations between Japan and Korea, again indicating a significant contemporality.¹⁰

Leaving Tokyo in the festive mood of the upcoming Tokyo Olympics, Oshima visited Korea for the first time from August to October 1964 in order to make a documentary for Ushiyama, probably as a follow-up to *The Forgotten Imperial Army* and in order to further explore the Korea-Japan relationship as a “contemporary” issue. Unfortunately, little is known about Oshima's trip to Korea, except for some fragmentary notes, photos, and two short documentaries, but my research uncovered a newspaper article he wrote for *Choson* newspaper on October 6, 1964.¹¹ In the article, he praises the great ability of Korean actors, while warning against the general practice of dubbing. The talent of Korean actors seems to have made a deep impression on Oshima: he returns to the theme in a later essay, entitled “Though the Land was Torn Apart — South Korea,”¹² where he describes his admiration for South Korean cinema, particularly, his meeting with Jeong Jin-U (鄭鎮宇). Oshima writes he was impressed by Jeong's *Borderline without Border* (국경 아닌 국경선, 1964), a film that directly concerns the 38th parallel. Even though the film employs some melodramatic contrivances, Oshima considered it a daring project for a 24-year-old director. What most impressed Oshima is the film's depiction of the mother character, played by great actress Hwang Jeong-Sun (黃貞順). Oshima appreciates the precision of her performance and the way the mother lives in the course of the narrative, with her passionate love and death drawing tears from the audience. As he writes:

I do not think that the director has chosen this way of depicting the mother with a clear political intention; however, the ardent wish in this young man's mind for reunification motivates such a strong, emphatic character, and the director manages to encourage the South Korean audience to recognize the brotherhood with the North Koreans, move them, and renew their wish for reunification again.¹³

Though Oshima strongly rejected melodramatic expression in the Japanese cinematic tradition, he seems to have acknowledged the tears of the audience.

During this trip, Oshima first visited Masan, the place that sparked the movement against corruption known as the April 19 Movement, documentary footage of which Oshima included in *Cruel Story of Youth*. The initial purpose of this trip was to make a documentary about the “Syngman Rhee Line” and the coastal fishermen, but the authorities refused them permission to shoot. Oshima then happened to find a girl named Park Ok-hwi (朴玉姬, 박옥희), who was prostituting herself to support her family, and immediately decided to base the film around her story.¹⁴ The result was *Seishun no hi*, a 40 minute film about a young girl who lost her right arm in the student movement of the 1960 and is forced to support herself and her family by prostitution. However, Oshima had to modify the subject matter, i.e., the prostitution and poverty, because of indirect censorship that was intended to smooth the way for the upcoming Treaty negotiations. Instead of focusing on Park Ok-hwi, the film was reconceived as an overview of the Korean situation, framing the story from the perspective of a social activist in Pyeongtaek who runs an asylum where he takes in war orphans and disabled people, helping them live independently.

The film briefly introduces the 38th parallel, the Korean War and its atrocities, as well as the April students’ movement (in the film, he even shows the same newsreel footage he used in *Cruel Story of Youth*). Among these stories, Oshima inserts Park’s story. Because of forced constraints, the film employs different modes of representation for Park and the social activist. While it does not seem that Oshima is particularly interested in the man’s story given the way the camera follows him in an explanatory manner, Oshima is constantly trying to get close to Park Ok-hwi, mostly through close-ups. However, unlike the intimacy Oshima established with the disabled veteran through his camera, Oshima seems to be in some way lost, unable to achieve an emotional rapport with Park, despite the constant framing of her in close-up. Perhaps her bitter feelings toward society and especially toward the philanthropist, as well as her anti-Japanese sentiment — which is completely understandable albeit not entirely transparent in the film — is what shaped her attitude toward the director and might have prevented her from accepting him.

Consequently, it is as if Oshima cannot help but stand by and observe. He is unwilling to force himself into the girl’s subjectivity, to speak for her in the same way the narration he wrote for *The Forgotten Imperial Army* spoke for the veteran, situating Oshima between subject and viewer, literally superimposing his words over the veteran’s voice. Of course, the language barrier prevented Oshima from understanding Park’s words firsthand, leaving him no alternative than to distance himself from her subjectivity. It is as if he became perceptive about the violence implicit in the act of his taking her voice and inserting his own voice over hers. That is why the film leaves certain incongruities between her on-screen image and the voiceover narration, which is supposed to explain her subjectivity. Nonetheless, *Seishun no hi* has some lyrical moments, including a scene of Park singing a famous folk song, “Touch Me Not (Garden Balsam)” (鳳仙花, whose significance will be found again in the *zainichi* Korean character

played by Hideko Yoshida who sings *Mantetsu kouta*), as well as some tracking shots which follow her from behind, and her many close-ups, anticipating the use of photographs in *Diary of Yunbogi*.

For all its inadequacies, *Seishun no hi* seems to have taught Oshima about the limitations of his approach to the subject: making a film in a land which is so close and so far, fraught with historical trauma and present sufferings, mirroring what his own nation went through 20 years ago. Oshima needed more time to digest his experience of Korea and this failure. To move forward, he needed the experience of making *Diary of Yunbogi*, a film composed of a series of still photographs he took in South Korea during his trip with no specific purpose but to simply to capture the reality of what he was witnessing, especially the plight of children as the epitome of the difficulties and suffering of the country. A year after he came back from South Korea, he found the Japanese translation of *Diary of Yunbogi*, which was published in June, 1965, and he said in an interview that:

When I read the book, the world it depicted was exactly what I myself saw in South Korea a year ago. Moreover, it is expressed through the tough yet beautiful emotions of a boy named Yunbogi. As soon as I finished reading the book, I wanted to make it into a film. (...) It was impossible to shoot in Korea, and would be improper to shoot on a soundstage. And suddenly I remembered the photographs I had taken when I was there. I used the voiceover narration and music with the original book, and made a kind of document that reads like visual poetry.¹⁵

In the interview, he also describes how he happened to have taken photographs while in Korea:

Only a few years had passed since the end of the Korean War, and people and places looked so much like Japan right after our defeat in the war. I felt as if my mind were cleansed by witnessing the people trying so hard to work in the midst of poverty and confusion. I happened to have become a father myself the previous year, so I took photos of South Korean children as I visited towns and local villages.¹⁶



4)

In *Diary of Yunbogi*, instead of speaking for the subject as a means of making an appeal to the viewer, Oshima chooses to speak *to* the subject. Instead of addressing the Japanese people to ask, “Is this acceptable?” the voiceover narration repeats, “Yi Yunbogi, you are a ten year old boy, Yi Yunbogi, you are a ten year old Korean boy, Yi Yunbogi, you are a boy selling chewing gum...,” soliciting a dialogue between the subject and object, breaking the boundary between them.¹⁷ Oshima does not privilege himself here as someone who understands and controls what he is filming, as he unconsciously did in *The Forgotten Imperial Army*. He does not distance himself from the Japanese viewers to whom once he asked the question, “Is this acceptable?” Instead he lets the photographs speak for themselves, so that the viewer could construct her or his own relationship with the images on screen.

As indicated by his writings about this experience in the article entitled “Though the Land was Torn Apart,” as well as diaries and production notes on *Diary of Yunbogi*, during his two-month stay in South Korea, Oshima recalls his own experience as a teenager in Japan immediately after the defeat of 1945. This experience overlapped with the realities of South Korea, as Korea was then dealing with postwar poverty and other difficulties. What shocked him was the incredible poverty and suffering that the country experienced over the decades. The Korean War was not something he saw only on newsreel footage. Though he identified so strongly with these images, the reality was beyond his imagination, and it was not the past at all. The harsh reality of what Oshima witnessed in South Korea gave him the incredible energy it took to reflect on the direct line from 36 years of Japanese colonial rule, to the government of Yi Seung-man, to US military control of South Korea. His whole Korean experience and the experience of reflecting on Japan in relation to Korea — namely as the nation responsible for Korea’s reality and unresolved problems of war responsibility — gave Oshima the perspective of the other from the inside, so to speak, not as an alien other. In fact, in the 1992 interview, Oshima says: “Korea is a mirror to the Japanese. Isn’t it that to look at the Koreans is for us the Japanese to see ourselves in the mirror?”¹⁸

In his own note on *Diary of Yunbogi*, he articulates significant discoveries and lessons he found in his approach to Korea that started with *The Forgotten Imperial Army*. He writes:

... whenever I try to make a film from outside materials, not from a song generated from inside myself, in an desperate attempt to force the materials to connect to my own songs, I could not help but end in repeated collapse. But finally it seems to me that I have managed to acquire a natural method of finding myself in the materials, not imposing myself on the materials. I have found this method by chance when making *The Forgotten Imperial Army*. And one could say that I used it with self-awareness in *Diary of Yunbogi*.¹⁹

If it had not been for these three films, Oshima as we know him would not have existed. The images of 1960s Korea that Oshima captured foreground the nation’s wounds, historical, social,

and personal. For newer generations of South Korean artists and critics, this wounded image of the country is not an easy one to accept precisely because the situation is still unresolved. In a sense, one could argue that recent South Korean films and media texts have tried to create different images of the nation than those of a Korea “more or less stereotypically stigmatized” by historical tragedy, instead of foregrounding them. This has proved a great success, but personally, I highly value the con-temporalities Oshima discovered in the process of confronting “Korean issues,” and which he pursued in films that so powerfully evoke the trans-cinematic experience in the spectator, even with the limitation of Japanese eyes. As Oshima learned so much from his experience, we can too.

Notes

- 1 This essay is a revised longer version of the manuscript of a presentation I gave on the second day of a three day conference entitled “Korean Trans Cine-Media in Global Contexts: Asia and the World,” organized by Trans-Asia Screen Culture Institute, Cinema Studies, Korean National University of Arts, Korean Film Archive, and Tsubouchi Memorial Theatre Museum, Waseda University, held from March 27 to 29, 2013, at the Korean Film Archive (March 27–28) and Korea National University of Arts (March 29) in Seoul, South Korea. I would like to thank Professor Kim Soyong at KNUA for giving me this opportunity. I am also grateful for Abe Kurumi, Choi Sungwook, Hwang Kyunmin, and Ku Mina for their helping my research, especially the latter three for translating Oshima’s writings between Korean and Japanese. The Korean translation of this manuscript is published in a volume entitled *한국영화, 세계와 마주치다 – 한국과 세계의 극단적 협상, 위협적 미래 1 한국영화사총서 1 (Worlding Korean Cinema or Korean Cinema Encountering the World*, the first volume the compendium of the History of Korean cinema), ed. 김소영 (Kim Soyong), Seoul: 현실문화, 2018. I also thank Theresa Schwartzman for her editorial help.
- 2 The Japanese translation of Mr. Kim’s manuscript for his presentation at the symposium, “Kinshi to teikō — Oshima Nagisa to iu undotai eno toikake (Prohibition and Resistance: Addressing the question of Oshima Nagisa as the movement body),” trans. Choi Sungwook, is published in *Gengo Bunka* 31, Tokyo: Gengo bunka kenkyūjo, Meiji Gakuin University, March, 2013: 76–85.
- 3 Mr. Kim talks briefly about how Japanese films were introduced in 1990s: Japanese films were privately screened at independent venues including film festivals, and private screenings organized by university film circles, videotheques and cineclubs run by young cinephiles, as well as a small videotheque called “Culture School Seoul,” which started in late 1990s (Kim, “Prohibition and Resistance,” 78).
- 4 For years, I have been concerned with the representation of women in Oshima’s films. I was torn between two opposite reactions to his films. I found the depiction of violence inflicted on women, often in the form of rape, to be a disturbing recurrent theme in Oshima. At the same time, his films never failed to fascinate me, and strongly tugged at my heart, especially his insistent critique of the Japanese imperial past, and his rigorous confrontation with Korea and Korean issues. About a decade ago, upon the kind request of Professor Jung Soowan, then programmer at the Jeonju Film Festival, I contributed an article on the issue to “Shadow of Radicalness of ATG: The Representation of Women in ATG Films,” for the catalogue of ATG Retrospective at Jeonju International Film Festival 2004 (사이트 아야코, “ATG 영화에 있어 여성의 표상,” *ATG 영화의 발자취: <닌자 무어장> 에서 <역분자 가족> 까지*, Jeonju International Film Festival, 2004, 48–53). Since then, however, my appreciation of Oshima and his films has deepened significantly and I see the issues as much more complicated than I initially thought, though I still regard some aspects of Oshima’s treatment of women in his films as problematic. Yet the relationship between politics, history, gender, and sexuality are inseparably connected to each other in Oshima’s films, and I would like to continue to think about Oshima and his films.

- 5 Annette Michelson, *Cinema, Censorship, and the State: The Writings of Nagisa Oshima* (Cambridge, Massachusetts: the MIT Press, 1992), 6. Despite her attentive observation of the Japanese historical context, Michelson's (and many others') generalized tendency to regard Oshima's attitude toward Korea and Vietnam on the same plane seems to be somewhat misleading.
- 6 Oshima explains how Ushiyama approached him in his "Afterword," *Nihon no yoru to kiri: Oshima Nagisa Sakuhin-shū* (Zōhoban) (Night and Fog in Japan: Works of Oshima Nagisa, Enlarged Edition), Gendai shichōsha, 1968, 383.
- 7 Oshima, "Afterword," *Nihon no yoru to kiri*, 383.
- 8 Ibid., 384.
- 9 Oshima Nagisa, "The Road to Freedom," *Cinema, Censorship, and the State*, 101 (originally published as 「自由への道」『映画芸術』1965, reprinted in *Ma to zankoku no hassō* (Ideas of Evil and Cruelty, Hageshoten, 1976, 236).
- 10 Oshima "Afterward," 386.
- 11 This article is not well known so I have reprinted the article and its Japanese translation in the Appendix to this essay. I am grateful for Hwang Kyunmin for helping me find this information and translating the material for me.
- 12 This essay is from a collection of essays Oshima wrote about Korea in various places, entitled "Though the Land was Torn Apart — South Korea," and published in his book, *Ma to zankoku no hassō*, 167–194. Some of these essays are available in English translation in *Cinema, Censorship, and the State*, 61–73.
- 13 Oshima, *Ma to zankoku no hassō*, 191.
- 14 She could well be the Korean counterpart of the heroine of *Cruel Story of Youth*, as well as the female version of the veteran of *The Forgotten Imperial Army* in her extreme plight and the victim of poverty.
- 15 Interview by Takahashi Dankichi, for *Shūkan Post* (*Weekly Post*) journal December 11, 1992, reprinted in the booklet for the DVD collection of *Boy*, ed. Kimata Kimihiko (Kinokuniya shoten, 2010), 42.
- 16 Ibid.
- 17 As in the case with *The Forgotten Imperial Army*, the voiceover narration is read by Komatsu Hōsei, who was a regular actor in Oshima films. In *Yunbogi's Diary*, Oshima uses an apparently professional voice actor to read the lines of the protagonist, Yunbogi, directly quoted from the book.
- 18 Interview by Takahashi Dankichi, 41.
- 19 Oshima, "Afterword," 385–6.

Appendix 1

【63】 第18866號 西曆1964年10月6日 (大韓日)

OUCH! EMMETT
RECKLESS CHERRY

經濟成長에 結付시킨 教育條件의 改善主張

12回教育會議에서 實的向上指向

【本報訊】韓國政府最近召開了第12次教育會議，會中對改善教育條件，以配合經濟成長，有具體的建議。會議由教育總長李承熙主持，出席者有各級教育行政首長及學者專家等。會議中，與會者一致認為，教育應與經濟發展相配合，並應採取具體措施，以改善教育條件。建議包括：增加教育經費、改善教學設備、提高教師待遇、加強職業教育等。此外，亦建議應加強對職業教育的重視，以培養更多技術人才，滿足經濟發展的需要。

主體를 깬는 檢閱

日本의 經濟發展監督 大島清氏의 韓國 映 演 演 說

【本報訊】日本經濟發展監督大島清氏，於日前在韓國進行訪問，並在多處發表演說。大島氏在演說中，對韓國的經濟發展表示讚賞，並認為韓國已具備了成為經濟主體的條件。他建議韓國政府應進一步改革經濟體制，提高生產力，以實現經濟的持續增長。此外，大島氏亦對韓國的社會發展表示關注，並建議政府應加強對社會福利的投入，提高國民的生活水平。

뛰어난 演技力

너무 많은 비극場面 千萬一律의 俳優代理錄音으로 잡쳐버려

【本報訊】最近在多部韓國電影中，演員的演技表現備受肯定。然而，由於部分電影中悲劇場面的過多，導致演員的演技表現趨於單一化。觀眾認為，演員應具備更豐富的演技力，以適應不同類型的角色。此外，亦有批評指出，部分電影的錄音工作未能充分發揮演員的演技，導致觀眾對演員的表現感到失望。建議電影製作方應加強對演員的培訓，並提高錄音工作的質量，以更好地展現演員的演技。

次 文

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歌曲曲集「戀의 6-25」

百萬人希望運動의 歌材

【本報訊】最近出版了一部歌曲曲集，名為「戀의 6-25」。這套曲集收錄了多首動人的歌曲，深受廣大聽眾的喜愛。這套曲集的出版，是為了配合當時正在進行的「萬人希望運動」。這套曲集的出版，不僅豐富了聽眾的聽覺享受，也為運動的推廣起到了積極的作用。

中央內部 矛盾 可緩和

【本報訊】最近有分析指出，韓國中央與地方之間的矛盾，有緩和的跡象。這主要是由於政府採取了一系列措施，以加強與地方的溝通與合作。此外，地方官員亦表現出了更積極的態度，願意與中央政府進行對話。這對於促進韓國的社會和諧與穩定，具有積極的意義。

翻譯과 危險한 共謀

【本報訊】最近有文章探討了翻譯與共謀之間的關係。文章指出，翻譯不僅是一種語言的轉換，更是一種文化的傳播。然而，在翻譯過程中，翻譯者往往會受到各種因素的干擾，導致翻譯的質量下降。此外，亦有文章探討了翻譯與共謀之間的關係，認為翻譯者應具備高尚的職業道德，以確保翻譯的準確性與公正性。

共黨推原因을 分析

【本報訊】最近有文章對共產黨推原因進行了分析。文章指出，共產黨的推原，主要是由於社會不平等與經濟發展滯後所導致。文章建議政府應採取措施，以改善社會分配，促進經濟發展，從而減少共產黨的推。

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CINEMASCOPE
스름 미소
金永植 金榮植
金敏奎 金芝美

유나이티드 40周年記念大作
WOMAN LIKE SATAN
DVALISCOPE
次週 大南 斯卡拉

반반
세계 시네마

추격의 봄
6월 6일

마마
상업의 騎士
미우만
放浪의 劍客

세나라면
6.7.2

이쿠비늘
정상의 매력은 정상적인 멘스에서

2 Japanese translation

「主体を剃る検閲」 日本の前衛派監督大島渚氏の韓国映画および俳優論（「朝鮮日報」、1964年10月6日）

NTV（日本テレビ）の時事プログラム『ノンフィクション劇場』の取材のために、8月21日韓国にきた日本の代表的な前衛派監督「大島渚」（32歳）は取材旅行を終えた後、10日帰国する予定であるが、次は韓国映画に対する彼の感想を述べた文章である。日本「ヌーベルバーグ」の旗手としてよく知られている彼は、雑誌や「シナリオ」作品（『青春残酷物語』、『太陽の墓場』、『日本の夜と霧』、『飼育』、『天草四朗時貞』）を通じて韓国映画界にも親近な存在である。京都大学出身。

「素晴らしい演技力、激しすぎる雨のシーン…千篇一律、声優の代理録音で台無しにする」

韓国映画には雨のシーンが本当に多い。日照りで大騒ぎになった東京から来た私にとっては実に羨ましいほどたくさん降るのである。私が見た約10本の韓国映画には例外なく雨のシーンがあり、またそれは必ず重大な「シーン」であった。最近見た鄭鎮宇監督の『国境線』、『渴した木』がそうであったし、『南怡將軍』の「ラストシーン」でもまた雨が降っている。『失われた太陽』で申星一が嚴鶯蘭の家を訪ねる印象的な場面でも土砂降りの雨が降っており、見学のために聯合映画社の「スタジオ」を訪ねた時、『紐』が撮影されていたが、主人公の金振奎が自分の頭に水を注ぎながら演技に集中していた。どうしてそんなにたくさん雨が降っているのか。

私も映画監督の末席にいる人間だから、雨の効果をよく知っている。しかも私は雨降りが好きな監督の一人として、雨を素敵で、効果的に降らせるために、雨が専門である美術助手をわざわざ雇っているほどである。雨は苦しい状況を我慢する姿や激しく爆発する姿を表現する時、非常に役に立つ。これはただ視覚的な効果の問題ではない。俳優たちは雨の中で演技する時、必ず興奮する。それは何よりもまず「冷たい」という生理的な興奮から来るものであるが、雨が冷たすぎる彼らは「ええ、儘よ」の風にその興奮を芸術的なものになってしまうのである。つまり、より激情的に演技をしてしまうのだ。従って、雨が降る「シーン」はいつも激情的な効果を得ており、さらに雷鳴と稲妻までである場合については言うまでもないだろう。

私は今、韓国映画がそのような激情的な「シーン」を必要としているのをよく知っている。また観客がそれを支持しているのも分かる。私もそのような場面を見て涙を流したことがある。しかし、いくつと同様の「シーン」において観客から漏れる冷笑を聞いたり、見たりしたこともある。いくら効果的だとしても、それがマンネリズムに陥った千篇一律的な図式になってしまうと、それは真情を表現する手段にはならないのである。また、「激情的」という点には別の問題がある。それはこの「激情的」という表現が国際的に通用されるかどうかという問題である。私は自分の作品を何名かの「ヨーロッパ」の映画人に見せたことがあるが、私が心密かに素敵だと考えている雨の「シーン」に対して彼らは否定的だった。彼らの中で一人は「もしこの映画を『ヨーロッパ』に送るつもりなら、この雨の場面は「カット」したほうがいいよ」と断言するほどであった。

韓国の映画俳優たちは一般的に言うと皆演技がうまい。特に『南怡將軍』で柳子光を演じた李藝春や『国境線』の黄貞順の演技は感動せざるを得ない。彼らの演技は実に国際的に通用するものだった。

このような素晴らしい演技ができる理由は何だろう。私は金振奎の案内で「ドラマセンター」の舞

台を見た時、その解答を見つけた。優秀な演技力を作り出す底には韓国人の日常生活における身振り
と表情の豊かさがあった。それは例えば、日本人のそれと比べると、比較にならないほど豊かなもの
であり、おそらく中国人のそれと比べてみても同じだと思う。

その点において韓国人は東洋人の中で欧米のそれに向かい立つ唯一の国民であるかもしれない。こ
れは韓国の映画俳優たちの国際的な活躍を保障し、また韓国映画が国際の舞台に進出するための強力
な武器の一つだと言えるだろう。

そのようなことを認めた上で、私は韓国映画に対して一つ注文したい。それは他ならぬ全ての美点
を踏み潰す声の摩り替え、つまり演技者自身が台詞を言うのではなく声優の吹き替え録音をやめてほ
しいということだ。

私は韓国語を分からないから、微妙な「ニュアンス」を「キャッチ」することができないが、それ
でもこの場面ではそんなに大きな声が出るわけではないだろうなど、ある「シーン」で「サウンド」
だけが大声で絶叫することを何回も見た。これは演技者と声の録音者がそれぞれ違うからである。演
技者は十分表現したいと思って「オーバーアクション」をし、声優は声優なりに声だけで全てを表現
しようとするため、これもまた「オーバー」になる。

だから表現は「ダブル」(二重)になり、従って酷く傷つけるのではないか。これではせっかく国
際的なレベルになっていく素晴らしい演技が破壊されるだろう。私は現在韓国映画人たちが置かれた
苦しい状況について自分なりにはよく知っていると思う。

韓国映画人たちを巡る外部的条件の中でいくつかは、彼らの努力や善意だけではどうしようもない
ものである。だが、この声優の問題、声の問題は、映画人たちの主体的な意思や力で解決できると思
う。必ず解決してほしい。

他国の映画人、しかも若者に過ぎない私があえてこのような話をするのは、韓国映画が一日も早く
国際的な位置に上がるように願っているからだ。また、私自身が日本映画を国際的なものに作るため
に昼夜を問わず非才にむちを打ちながら苦闘しているからだ。申「フィルム」の申相玉や聯合映画の
洪奏史社長に会って、彼らの目標が何より映画産業の経済的な基盤を確立し、国際的な競争力を持つ
ことだと分かって、私は本当に嬉しかった。

お盆の時、映画館の混雑も見たし、申星一、嚴鶯蘭の映画を数回見に行ったが、満員で見られない
時もあった。年間の観客動員数が全盛期の半分以下に減り、衰退一路に進む日本映画界の一人として、
このような韓国の盛況に驚いたが、これから韓国映画界も日本のような苦しい状況になるかもしれな
いとも思った。その時映画を救う方法は、映画が国際的に通用される力を持っているかどうかによる
と思う。

そのために韓国の映画検閲制度が撤廃されるべきだと思う。なぜなら検閲というものは、いつの間
にか作家たちに入り込み、作家自身が自己検閲を行うようにするからである。自己検閲があるところ
に主体的な作家が生まれるわけがない。主体的な作家という問題は私が「シルバースクリーン」で論
じたが、韓国映画が国際的なものになるためにはとりわけ主体的な作家が増えるべきだ。そして国際
的な力が身に付いた時、外部からどのような異国の文化が入るとしても韓国映画界が恐れることは何
もないだろう。

〈特別寄稿〉

翻訳 ファン・ギョンミン (Hwang Kyunmin)