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THE ETHICS OF INDETERMINACY

DAISUKE MIYAO

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CONTENTS

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PREFACE

Ozu Yasujirō (1903–63) introduced me to academia. It was in 2003. At the Ozu Centennial International Symposium, for the first time as a professional I had conversations with scholars from all over the world. I was a postdoctoral fellow at Columbia University's Expanding East Asian Studies Program and co-organized the symposium with Paul Anderer and Richard Peña. In conjunction, I had the opportunity to co-translate Kiju Yoshida's *Ozu's Anti-Cinema*, one of the foundational works of Ozu studies in Japan, into English. Since I finished reading and translating Yoshida's cinematic journey through the lens of Ozu, I have been asking myself what cinema is. What can cinema do in the world? In other words, I have developed into a scholar of cinema studies by studying cinema with Ozu.

For various reasons, Ozu has always been my home base as a scholar. The historiography of Ozu studies has been my essential reference when I position myself in the field. How Ozu's films were received and studied internationally prepared the methodological basis for my first monograph, *Sessue Hayakawa: Silent Cinema and Transnational Stardom* (2007). I located Japanese cinema in the transnational network of cinema. I utilized archival resources in various languages and demonstrated that the stardom of Sessue Hayakawa, a Japanese silent film actor, was constructed through a cross-cultural negotiation on race, ethnicity, and gender/sexuality among the United States, Japan, and France.

The lighting in Ozu's films was the inspiration to examine the aesthetics of shadow in my second monograph, *The Aesthetics of Shadow: Lighting and Japanese Cinema* (2013). I challenged the dichotomized viewpoint on Japanese aesthetics between the brightness typified by kabuki, whose flat frontal lighting evenly illuminated the entire stage, and the darkness that Tanizaki Jun'ichirō famously discussed in *In Praise of Shadows* (*Inei raisan*, 1933–34) as the essence of Japanese traditional aesthetics. The acclaimed filmmaker-screenwriter Paul Schrader addressed this during the

Ozu Centennial Symposium in 2003: "We do not understand Ozu's films without reading *In Praise of Shadows*."[1] Elsewhere, Hasumi Shigehiko, arguably the most influential film critic in Japan, has called Ozu a "broad-daylight director."[2]

Ozu's layered mise-en-scène, which has often been linked with ukiyo-e woodblock prints, led me to my most recent monograph, *Japonisme and the Birth of Cinema* (2020), in which I analyzed the mutual influence between European and Japanese arts, including early cinema, during the period of the Japonisme vogue. I examined multiple elements that went into the modern invention of cinema, such as technological inventions of the film medium, transference between fine art and film, Orientalist aesthetics, global imperialism, and relations of power in the cultural sphere. Japonisme was the nodal point in a transmedial network that involved a series of narrative and nonnarrative forms across media platforms in the late nineteenth century.

If cinema was an object of study for Ozu, Ozu's films have been the gatekeeper of my research in cinema studies. I have written about the films directed by Ozu on several occasions and published journal articles and book chapters. I have taught courses on his work. At the same time, I have always thought that I was not equipped enough to fully examine, in a satisfying manner, Ozu's rich and complex filmography. I have also been hesitant to write a book on a single director when I think of the historiography of the study of Japanese cinema, which has been heavily inclined to auteurism. Besides, there are already many books on Ozu written by acclaimed critics and scholars. Why should I add another book to the packed bookshelf?

But this time, I asked, why shouldn't I? If I focus on how I have trained myself as a film scholar, conversing not only with the films that Ozu directed but also with the writings by critics and scholars on them, perhaps that would be useful to other researchers. In this book I explore what cinema is and what the study of cinema is with Ozu Yasujirō. Thus, this book is not a book solely on the films directed by Ozu. It is a record of my (ongoing) thoughts on cinema studies. So the title of this book is multidirectional: Ozu's study of cinema, other scholars' study of Ozu's films, and my study of cinema by way of Ozu. This book captures my academic journey to this day by way of Ozu.

Let me go back further in time to contextualize my scholarship and methodologies. When I started my graduate study in Japan in the early

1990s, film studies had not achieved institutional visibility there. While film studies had been taught at a few universities, including Waseda University and Nihon University, the most visible program was the unit of Interdisciplinary Study of Culture and Representation in the Liberal Arts Department of the University of Tokyo, which was established in 1986. Under the leadership of Hasumi Shigehiko, the program vowed to offer the study of film as a constellation of "pictorial phenomena from drawing through computer graphics" and to invite not just the usual panoply of Western approaches (linguistics, psychoanalysis, deconstruction, gender theory) but a new "scientific scholarship" specific to the image. Hasumi called his methodology "surface criticism" (*hyōsō hihyō*). Separating his work from a dominant type of film criticism in Japan (i.e., the subjective reading in which educated critics thematically express their ways of reception), Hasumi proposed to pay attention only to what was visible on the screen surface. Hasumi's 1983 book, *Director Ozu Yasujirō* (*Kantoku Ozu Yasujirō*), was the perfect example of his "surface criticism." For instance, Hasumi criticized the readings of the famous shot of a vase in *Late Spring* (*Banshun*, 1949) offered by Donald Richie and Paul Schrader, the two critics who first published books on Ozu in English, saying that the shot should not be called a shot of a vase. Hasumi listed many other things visible on the screen: the shoji screen, the shadows on the shoji screen, and so on. Hasumi's writings taught me how attentively I needed to look at the images on the screen. It was Hasumi's book that opened the gate for me to explore the enchanting world of Ozu. With his book in hand, I watched all existing Ozu films at the 1993 Tokyo International Film Festival celebrating the ninetieth anniversary of the director's birth.

For Hasumi, as Aaron Gerow states, "Cinema is what is here, now, relating at best only to a past cinematic moment, but in such a way that time—and all that is not there, such as history—is irrelevant."[3] But I was equally attracted to the political and historical reading of films. One book that I was intrigued by then (and I still am) was Robert Sklar's *Movie-Made America: A Cultural History of American Movies* (1975). Sklar combines ethnic studies (Jewish immigrants), industrial studies of Hollywood, US political history, and the technological history of cinema to examine the formation of the film culture in the United States.[4] Because Sklar's book does not focus on close textual analysis of individual films as do works by Hasumi or David Bordwell, whose book on Ozu I was introduced to in a seminar taught by Matsuura Hisaki, Hasumi's colleague,

I wondered how a combination of the two would be possible. It didn't seem that Hasumi's and Sklar's separate approaches resulted only from their different methodological standpoints in film studies. The difference was perhaps an issue of area studies: Hasumi in French (and Japanese) theory and Sklar in American studies. I decided to study with Sklar at New York University's Department of Cinema Studies. In retrospect, I was somewhat uncomfortable with the rather ahistorical and politically unconscious tendency of "surface criticism."

But when I arrived in New York, I encountered a different type of ahistoricity and political unconsciousness that seemed to be caused by a lack of substantial dialogue between film studies and Japanese studies as a result, unfortunately, of Eurocentrism. As Markus Nornes, among others, has addressed, when the discipline of film studies was formed in the 1970s and 1980s, scholars such as Bordwell, Noël Burch, Dudley Andrew, and Stephen Heath utilized Japanese films as their objects of study.[5] When I arrived at NYU, it had been a while since the trend had shifted. The founding generation had moved on to write about other parts of the world, such as Hong Kong, and subsequently moved away from the national cinema paradigm. Yet, ironically, contrary to the rising trend of studying cinema as a transnational cultural medium, in reality, as a person originally from Japan, I was automatically expected to talk about Japanese cinema for the sake of multiculturalism or the multidirectionality of film culture. I began to understand what it feels like to find oneself outside of a dominant culture in academic and social communities. I hate to admit this, but from time to time, I had to play the role of a model minority and talk about generalized or popularized views on Japan (and propose courses on Japanese filmmakers and genres). Around the same time, Japanese area studies started to open up to embrace popular culture, including cinema. But such incorporation was not profound. At meetings on Japanese studies, a field in which I had never been trained, I became expected to add a popular perspective as an expert on Japanese films because I was from the field of cinema studies. Colleen Laird correctly observes:

> To many students the "Japanese" part of "Japanese" film is in equal measure the most prohibitive and the most engaging aspect of the class. As so many of the commonly taught films feature prominent aspects of "Japanese tradition" (more on this to follow), classroom dynamics fall into explanation of Japanese culture (either by the instruc-

> tor or "savvy" students) as almost a matter of course. . . . Additionally, teachers also face the problem of students' varying background in and familiarity with film studies terminology, history, form, theory, and analysis, particularly for students who take Japanese Film courses to fulfill a distribution requirement.[6]

How could we talk about Japanese cinema without marginalizing "Japanese" in film studies and "films" in Japanese studies? This became the biggest question for me as a film scholar who is from Japan and works in US academia. Throughout my career as a scholar, I have tried to locate Japanese cinema in an international and transnational network of film culture.

If we look at the numbers alone, the future is bright. Many non-Japanese students are interested in talking about Japanese culture, including cinema. At my current institution (the University of California, San Diego), nearly two thousand undergraduate students are studying the Japanese language. An introductory course on Japanese film is always full, with an enrollment of three hundred or more students. But the dialogue I want between cinema studies and Japanese studies, especially paying attention to historical specificity, is yet to come. I keep asking myself, my colleagues, and my students, "Do we really want to have dialogues?" I sincerely hope that the readers of this book want to discuss *Japanese cinema*.

In reality, most of our undergraduate students take Japanese language and Japanese film courses to fulfill their general education requirements. They come to our classes because they like anime and Sony or Nintendo games. They are web-experienced viewers who are growing up at a time when the viewership of both cinema and TV series is declining. Streaming is the primary distribution and exhibition platform. The tide has shifted, and the conception of cinema of the previous decades is no longer valid for them. I am only talking about my impression based on personal experiences working in a literature department and a Japanese studies program at a public research institution whose major strength is science. I understand that more substantial research is necessary to discuss the general tendency, but how is it possible to formulate constructive communication when the involved parties do not have a common ground? Practically, to initiate dialogues on "Japanese," I always start my intro to Japanese cinema class by asking students what Japanese is. I want them, who are living in a global age without necessarily questioning it, to start becoming aware of the tension between national and transnational.

The trend of our graduate students' research interests is transnational, trans-Asian, and transpacific. This is an invaluable legacy of the scholarship from previous decades, including the works by Harry Harootunian, Masao Miyoshi, Naoki Sakai, and Oguma Eiji, among others, which questioned the notion of nation and the discipline of area studies.[7] But how can we develop a specific argument when our students presume everything is relative or in relation? A more concerning issue that I am becoming aware of is a sense of exclusivism in the name of diversity. Of course, equity, diversity, and inclusion are a top priority in education. There is no doubt about that. Individual personalities must be protected. This is a basic human right. But are we sometimes becoming too defensive to avoid being offensive in any way possible? Is it becoming difficult to critique others' thoughts and arguments when there is a clear difference between critiquing and criticizing? Touba Ghadessi writes, "Universities were created as a microcosm of the world, a world where knowledge was not to be worshipped as an untouchable and lifeless object, but was meant to ignite debates and fuel passionate exchanges."[8] I can rephrase: An *individual* is not to be worshipped as an untouchable and lifeless object but is meant to engage in debate and fuel passionate exchanges. It may be comfortable to be shielded from the outside world or stay in an octopus pot (*tako-tsubo*), in the Japanese idiom. What I would like to think about with the readers of this book is what this "trans" is before we/they use it. In this book, by way of discussing Ozu films, I want to foster readers' historical awareness and political consciousness.

Whenever we respect the self, another individual emerges as its inevitable result. Whenever there is the self and the other, there is a conflict because they are different. Considering not only the recent trend in Japanese film studies but also the current condition of humanities, I wonder if we are willing to face the conflict. Being cloistered, we are turning a blind eye to the conflict. If that is the case, the conflict will never go away. This is the sense of exclusivism that I am describing. I am not suggesting that a quarrel is necessary to face the conflict, yet Plato emphasized in Socratic dialogue the importance of asking questions as an educative method. Mikhail Bakhtin stressed that dialogue would reveal multiple perspectives and voices.[9] Each person has their final word, but it should relate to and interact with those of other people. A dialogical work engages with and is informed by other works and voices, and seeks to alter itself. I see fundamental ethics in such dialogue. With Bakhtin, I want

to criticize the view that disagreement means at least one of the people involved in a dialogue must be wrong. We need to face conflicts because many standpoints exist. To that end, dialogue is indispensable among many incommensurable voices. In this sense, this is a book of hope for me. I am hoping that book is valuable not only to those readers already invested in Ozu, Japanese studies, or film studies but to *all* readers of humanities, the fundamental study of all aspects of human society and culture.

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INTRODUCTION

CINEMA & THE ETHICS OF INDETERMINACY

Problems of Auteurism and the Study of Ozu

The Japanese film director Ozu Yasujirō (1903–63) has been the object of attention by critics and scholars since the time when he was still working. Growing up as a film fan in the modernizing city of Tokyo, Ozu made his directorial debut at Shōchiku Company's Kamata Studio in 1927 with a silent *jidaigeki* (period drama) film, *Sword of Penitence* (*Zange no yaiba*). Then, he specialized in *gendaigeki* (contemporary drama). In Japan, Ozu's status as one of the foremost cinema directors was established in the early 1930s. Early celebrations of Ozu emphasized his depictions of the reality of modern life in Japan, which critics regarded as a mode of social criticism. After World War II, the primary focus of Ozu criticism shifted to a broader idea of humanism. This postwar critical tendency appeared to influence early scholarship on Ozu outside of Japan from the late 1950s to the early 1970s, including the work of Donald Richie, which celebrated Ozu as an auteur. Ozu's unique film style, including spatially and temporally ambiguous shots that open up scenes and the full utilization of 360-degree space that deviated from the narrational economy of Hollywood's continuity editing, made him a central figure during the period that saw the institutionalization of film studies in Euro-American academia in the late 1970s and 1980s. His work served as a suitable example in demonstrating both the universal ("a humanist auteur") and the particular ("a challenger to Hollywood"). Since then, a number of

scholars and critics have studied the films of Ozu from various theoretical and historical standpoints.

The title of this book, *Ozu and the Ethics of Indeterminacy*, implies that it is yet another auteurist study of Ozu Yasujirō. However, I do not examine Ozu's films as the art of a great director who, with his unique cinematic style, has undeniably impacted filmmakers and film critics worldwide. While I am a big fan of Ozu's films, I am less interested in an auteurist celebration of him as an iconic figure in film and media history. Instead, I attempt to reexamine cinema studies by discussing Ozu's films. I argue for what cinema is in its relationship to the world and the formation of cinema studies as a global academic discipline. I consider Ozu to be the "nodal point in a transmedial network" among the films, their domestic and global reception, and the critical and popular discourses around them from the twentieth century to the early twenty-first century.[1]

Let me begin by critiquing the notion of the auteur. The term dates back to the 1920s, when French film critics and directors debated the work of the auteur (i.e., the screenplay author and filmmaker being the same) versus the scenario-led film.[2] This debate was revived in the 1950s, when critics writing for the film journal *Cahiers du cinéma* started a discursive movement called *auteurism* (*politique des auteurs*). There are four assumptions in auteurism. First, cinema is equivalent to literature or any other art of "profundity and meaning."[3] Second, cinema constitutes a new and unique language. Third, this role for cinema affords directors a means of personal expression, that is, a form within which a genuine artist may "translate his obsessions" or personality.[4] Fourth, these obsessions can be traced through thematic and stylistic consistency over nearly all films by the director. As André Bazin claimed, auteurs included a "personal factor" that connected all their films and made their work identifiable.[5] As such, directors who were able to impart their style to their films, regardless of the type of narrative or the conditions under which the films were produced, were considered to be auteurs.

Following theorists such as Roland Barthes, Michel Foucault, and Jacques Derrida, critics declared in the 1960s that the author was dead or did not preexist the text as a unified intentionality or coherent source of meanings. However, auteurism is resilient. Mitsuhiro Yoshimoto argues, "Even when criticism concentrates on the formal organization and structure of a work without trying to establish some kind of intrinsic relation between the work and the author's intention, thought, or experience, the author does not necessarily disappear."[6] In the case of Japanese film studies

in non-Japanese academia, auteurism has been especially prevalent because of the enduring culturalism that has regarded Japanese cinema as a representative of an alternative to Hollywood. Many academic works on Japanese and East Asian cinemas have focused on canonized auteur directors, emphasizing their unique styles and worldviews. In particular, more than any other Japanese director, Ozu has enjoyed enormous popularity in the study of Japanese and East Asian cinemas. "But," claims Yoshimoto, "new studies of Ozu have not changed the basic framework of the scholarship on Japanese cinema." "Instead," he continues, "they have either merely refashioned Ozu as a modernist or avant-garde auteur or reinforced Ozu's 'Japaneseness' in the midst of the neo-nostalgia boom."[7] What does Yoshimoto mean by "a modernist or avant-garde auteur"? What is his implication about the connection between Ozu and "Japaneseness"? Similarly, Jinhee Choi argues, "There might be an epistemic risk in lumping together internationally acknowledged directors under the rubric of Ozu. The cultural essentialism still prevails when Ozuesque has become an umbrella term to denote any minimalist film style that generalizes the varying aesthetics of internationally acclaimed East Asian directors, despite the specificity of the individual directors and their own cultural orientations."[8] How should/could we avoid taking such a risk?

Ozu started receiving critical attention from intellectuals in Japan early in his career in the 1930s, well before cinema studies was established as an academic discipline America. Critics in the 1930s discussed Ozu's films as typical examples of realist films that captured everydayness in Japan. As Mitsuyo Wada-Marciano observes, Ozu's silent films about lower-middle-class people (*shōshimingeki*) were closely connected to the geopolitics of Tokyo in the 1920s and 1930s, which included urban planning and suburbanization as well as an increasing awareness of a new sense of home and family.[9] After World War II, the focus of Ozu criticism in Japan shifted to the vicissitudes of Japanese lives depicted in his films. Ozu's films were not considered suitable for export and were kept in Japan because they were deemed too Japanese for foreign audiences. This postwar critical tendency in Japan influenced early scholarship on Ozu outside of Japan. Influenced also by French auteurism, critics like Donald Richie and Paul Schrader argued that Ozu's films, which were very different from Hollywood films stylistically and thematically, represented Japanese national character, aesthetics, and cultural heritage. In his 1974 book, the first book-length study of Ozu in English, Richie repeated the term "pictorial beauty" to describe the images in Ozu's films, asserting that Ozu was close to the masters

of *sumi-e* ink drawing, haiku, and *waka* (Japanese traditional poetry). He also explained Ozu's thematic motif by referring to a traditional aesthetic term, *mono no aware*, by which Richie meant the transience of things or pathos.[10] Similarly, Schrader asserted in 1972 that Ozu was an auteur whose personality and work were influenced by Zen, "the quintessence of traditional Japanese art." Ozu's films were culturally specific, claimed Schrader, and also achieved a "transcendental" style, a universal form that even made somewhat religious experiences possible.[11]

Following this early auteurist criticism, more theoretical work on Ozu films emerged as cinema studies as an academic discipline developed in the United Kingdom and the United States in the 1970s and 1980s. Initiated by the British film journal *Screen* and the US film journal *Jump Cut*, the focus of these revisionist works was Ozu's unique film style and its ideological implications. These more theoretical studies of Ozu's signature film style, including so-called pillow shots (transitional shots) and the use of 360-degree space especially in conversation scenes that deviated from the narrational economy of Hollywood's continuity editing, still considered Ozu films to be "very Japanese" and enforced a divide between the West and Japan.

In his groundbreaking 1991 essay that critically surveyed the history of Japanese film scholarship in the West, Mitsuhiro Yoshimoto pointed out three distinctive positions in theoretical studies of Ozu films.[12] The first position followed Richie and Schrader's traditional aesthetic viewpoint but broadened it to a more political perspective. For instance, David Desser criticized Ozu's aesthetics as politically reactionary in his 1988 book on the Japanese New Wave. Sympathetic to the political radicalism of young filmmakers who reacted against the Japanese studio system in the 1960s, Desser wrote, "Ozu's films tend to end on a still life, or coda. Such shots, of a field, clothes hanging on a line, a train passing, allude to human presence through absence. Such shots point to the transitory nature of individuals juxtaposed against the timelessness of nature, or the Zen-like absence of the human subject within a humanized context."[13]

The second position also followed Richie and Schrader but interpreted the traditional aspects of Ozu's films as a radically alternative film practice. In his 1979 book on Japanese cinema, Noël Burch argued that Ozu drew on Japanese aesthetic traditions to challenge the dominance of Hollywood.[14] Burch's book was one of the first attempts to bring the poststructuralism of Roland Barthes and Jacques Derrida to bear on a serious inquiry into foreign cinema. While Burch acknowledged the irreducibility of Ozu's aesthetics to national or cultural origins, he did not

contextualize Japanese traditional culture within its history, no matter how strategic his ahistorical approach to film form was. For Burch, the "premodern" aspects of Ozu's film style should be valorized because his radically alternative film practice challenged the representational illusionism of the Western bourgeoisie. For instance, referring to the "pillow words" (*makura kotoba*) of *waka*, in which epithets are used in association with certain words, Burch emphasizes the ambiguous function of what he calls Ozu's pillow shots that would simultaneously serve for and go against the Hollywood narrative economy. Burch also regards the incorrect eyeline matches in Ozu's films and the low-angle camera as contrary to linear perspective, a central element of Hollywood's code of realism.

The third position took a step away from the traditional aesthetic viewpoint, though not neglecting it, sharing a viewpoint with the second position regarding Ozu's films as departing from the classical Hollywood continuity narration. Kristin Thompson and David Bordwell, two founding scholars of film studies in the United States, were attracted to Ozu's work (along with that of some other directors, such as Robert Bresson and Carl Theodor Dreyer) as a test case for a theoretical paradigm they called "parametric style."[15] By calling Ozu's films "parametric," Thompson and Bordwell foregrounded the presence of particular stylistic features that were not motivated by any story construction but appeared to be dominant structuring devices for their own sake. Thompson and Bordwell also argued that Ozu playfully used nonnarrative space, color, and props to open up textual space to the free play of meaning. They did not, however, share Burch's (and Desser's) radical political position that posed Japanese cinema as a challenger to the capitalism that typically informed classical Hollywood cinema. Calling themselves "neoformalists," Thompson and Bordwell never tried to use their film analyses to support specific ideological agendas.

The deep-seated culturalism, or cultural essentialism, in all three positions reinscribes a divide between the West and Japan. Indeed, Schrader writes, "Each artist must use the raw materials of his personality and culture . . . but it is not possible to extrapolate the transcendental style from within a totally Japanese perspective; one needs several cultural perspectives."[16] But, as Jinhee Choi asks, how can we "conceptualize the notion of influence, either cultural or filmic"?[17]

Unfortunately, Japanese scholarship on Ozu's films did not fill the gap and facilitate international cross-reading of Ozu criticism. The biggest problem of Japanese scholarship on Ozu was its lack of historical

specificity. This probably was not because of the Eurocentrism and culturalism witnessed in Euro-American scholarship. The insensitivity to history, especially to Japanese colonial history during wartime, was most likely the result of postwar history education in Japan initiated by the US Occupation, but such historical amnesia and postcolonial unconsciousness were enhanced during the rapid economic growth in the 1950s and 1960s, the subsequent period of political conservativism (1970s and 1980s), and the period of the bubble economy (late 1980s to early 1990s). Some critics have called these periods Japan's postmodernity.

While some writings appeared on Ozu while he was still alive and working, critical interest in his work at that time was sporadic. Satō Tadao's book *Ozu Yasujirō's Art* (*Ozu Yasujirō no geijutsu*, 1971), was arguably the only monograph devoted to Ozu. Hasumi Shigehiko's 1983 book *Director Ozu Yasujirō* single-handedly resurrected Ozu's reputation in Japan. On the surface, Hasumi rejected auteurism when he insisted that there never could be an Ozu style. Yet, in the wake of Hasumi, a veritable explosion of scholarly essays, critical books, and writings by Ozu himself has appeared in Japan. Ironically, Hasumi's critique of the notion of the auteur via Ozu led to a flourishing of auteurist criticism within Japanese film criticism. According to Aaron Gerow, Hasumi walked a tightrope between the celebration and negation of Ozu as an auteur. Gerow writes: "Against the conception of auteurs as free artists flaunting convention to establish their own personal styles, Hasumi sees a filmmaker straddling juxtaposition and coexistence, one who is an 'open auteur' only through awareness of the limits of cinema, who must engage in difference and contradiction because cinema cannot be controlled. Just as Ozu's cinema is most brilliant when it challenges those limits by exposing them—at the point just before cinema ceases to be cinema—Ozu is an auteur right at the point just before he ceases to be an auteur."[18]

By adopting what he called "surface criticism" (*hyōsō hihyō*), Hasumi paid attention to what is visible on the screen, no matter how banal the appearance. His examples included the peculiar eyeline matches that refuse the illusion of looking, while his examples of Ozu's belief in the capabilities of cinema included various themes (*shudai*) or fragments (*danpen*), such as eating, changing clothes, or looking, that Ozu consistently adopted in his films but that exceeded the linearity of the narrative or intellectual reading.[19]

Hasumi's work influenced the discursive formation of film criticism in Japan in the 1980s to 2000s. As the designation "surface criticism"

implied, his (and his followers') lack of interest in historical argument, especially sociopolitical history in Japan about filmmaking, distribution, and exhibition, was evident. Hasumi's surface criticism separated politics from textual analysis. Gerow points out that such a gap between politics and textual analysis in Hasumi's criticism stemmed "in part from a disillusionment with the sixties' radical politics and its claims of authority, critiqued universal abstractions and metanarratives that restricted the inherent creativity of criticism and film viewing."[20]

Under the strong influence of Hasumi, for instance, Saussure scholar Maeda Hideki analyzed Ozu's films in conjunction with Deleuze's film theory in his 2005 book, *Ozu Yasujirō's House* (*Ozu Yasujirō no ie*). Maeda emphasized the mechanical perception and optical unconsciousness of the motion picture camera. Ozu, argued Maeda, phenomenologically represented the cosmos, expanding beyond the camera frame with daily objects, including a beer bottle, a line of smoke, and a vase. Maeda's work constitutes one of the first European-style theoretical engagements with Ozu's films by contemporary critics in Japan. Hasumi's work has also contributed to the emergence of a group of filmmakers, including Kurosawa Kiyoshi, Suō Masayuki, Aoyama Shinji, and Shiota Akihiko, who were conscious only of the history of filmmaking, or what Hasumi calls "cinematic memory" (*eiga-teki kioku*).

Since the middle to late 1990s, both Japanese and non-Japanese scholars who are well-versed in Japanese have challenged the Eurocentric trend of prior decades by proposing new methodological approaches to the study of Ozu and Japanese cinema that would overcome the shortcomings of auteurism as well as national cinema. I will point these out in the following section. In a book that questions the coherence of the work of Kurosawa Akira, Yoshimoto proposes that Kurosawa's authorship should be regarded "as a question or a site of negotiations." Yoshimoto further argues that the author "Kurosawa" is "a discursive product, the critical meaning and social function of which are constantly negotiated by Kurosawa, critics, and audiences. The reception and interpretation of his films cannot but be influenced by a particular construction of Kurosawa as an author."[21] Emphasizing the significance of historical specificity, the research by Yoshimoto and other scholars covers various aspects of Japanese film production, distribution, exhibition, and reception. This new historical approach has located Ozu's work within a global network of popular culture, mass media, and theoretical frameworks as critics have examined the formation of Ozu's aesthetic within specific historical contexts.

Following Yoshimoto's proposal, the central arguments of this book rest on the premise that, when it comes to Japanese cinema in its complex historical dimensions, Ozu exists as a site of negotiation from which to explore and define the tension between the national and the transnational, between aesthetics and history, and between theory and practice.

Problems of National Cinema and the Study of Ozu

My goal is not to rearticulate Ozu films per se to challenge auteurism but to critique the deep-rooted culturalism witnessed in the study of Japanese cinema caused by Eurocentric power relations. I share the same concerns of Hideaki Fujiki and Alastair Phillips, who state in the introduction to their anthology, *The Japanese Cinema Book* (2020), "Neither term—'Japanese' or 'cinema'—might necessarily be pre-given, monolithic, self-sufficient or stable," and "The national boundary of 'Japanese' and the media boundary of 'cinema' remain instead fluid and contested on a number of levels."[22] Fujiki and Phillips continue: "The idea of 'Japan' must always be seen as contingent on a process of historical construction: a process that not only involves established administrative frameworks and the idea of cultural heritage, but also certain forms of diversity, instability and contradiction. . . . [T]he idea of 'cinema' must similarly be seen as something historically shaped on multiple levels in terms of technologies such as the camera, the film projector, celluloid film footage and digital media; institutional practices involving production, distribution, promotion, exhibition and representation; site-specific screening venues and media platforms, and the sensory experience of audience bodies."[23] Their argument leads to several essential questions: How should we talk about "transnational" when we talk about Japanese cinema? What should be the relationship between aesthetics and history, and between theory and practice? Should we also test the limits of cinema by tracing the genealogies of intermedia and transmedia practices?

I have persistently questioned the ways in which Japanese national cinema has been studied hitherto and have proposed theoretical and historical methodologies that would overcome the tendency of culturalism that Japanese cinema studies has embraced. In *Routledge Handbook of Japanese Cinema* (2021), Joanne Bernardi and Shota T. Ogawa similarly attempted to "embrace the hybridity" that they "understand to be at the heart of Japanese cinema: disciplinary hybridity, media hybridity, and

hybridity of language and culture." I mainly agree with Bernardi and Ogawa, although I believe that such "hybridity" can exist at the heart of cinema from any region.[24]

There are problems with the concept of national cinema. In cinema studies, studies of "national cinema" since the late 1970s have emphasized that cinema has the function of realizing a nation. Ella Shohat and Robert Stam suggest the role that cinema plays in the process of the imaginary construction of national identity.[25] Shohat and Stam follow the historian Benedict Anderson and his idea of national self-consciousness as a precondition for nationhood. Anderson argued that a collective consciousness about origins, status, location, and aspirations became possible due to the use of a common language in novels and newspapers, both products of print capitalism.[26] Similarly, cinema can actively work to construct a collective consciousness rather than simply reflect or express an already fully formed and homogeneous national culture and identity. But we can recognize at least two problems: First, "Japanese cinema" cannot be easily regarded as a national cinema in the sense that it reflects a putative national culture. Second, there has been an essentialist tendency in film theory and criticism, conditioned by Euro-American colonialism and imperialism, to emphasize the difference of Japanese cinema compared with European and American films as a model or an alternative to "classical Hollywood cinema." As Fujiki and Phillips claim, "The construction of 'Japanese cinema' as an idea has never been a neutral project; from the outset, it has involved certain predilections conditioned by the global historical contexts of the time."[27]

There is a recent example related to the first issue. The choice of anime and its emphasis on superflatness by Murakami Takashi et al. without specific historical reference in the recent "Cool Japan" discourse reminds us of the post–World War II attempt by the Japanese film industry to formulate a "national cinema" that would represent Japan's unique culture. By the late 1950s, Japanese cinema had recovered from the devastation of World War II, thanks largely to the strong support it received during the Allied Occupation (1945–52), and was enjoying its golden period. According to a report by the Motion Picture Producers Association of Japan (Nihon eiga seisakusha renmei), in 1958, motion pictures had reached an unprecedented 1,127,452,000 viewers. The number of Japanese films released in 1960 rose to an unprecedented 547. The number of film theaters increased to 7,457 in 1960. (In comparison, in 1996, the number of viewers was 119,575,000, about one-tenth that of 1958.) The number of Japanese

films released in 1996 was 278 (most were independent films), whereas most of the 547 films of 1960 were produced by major film studios. The number of theaters dropped to 1,828 in 1996.[28] Audiences were attracted by genre films such as melodrama, comedy, and horror (monster films). Simultaneously, many Japanese films received critical acclaim in international film festivals in the 1950s. Kurosawa Akira's *Rashomon* (*Rashōmon*, 1950) received the Golden Lion Prize at the Venice International Film Festival in 1951. Mizoguchi Kenji's *Ugetsu* (*Ugetsu monogatari*, 1953) received the Silver Lion Prize in 1953 at Venice, and his *Sansho the Bailiff* (*Sanshō dayū*, 1954) was awarded the same prize in 1954 along with Kurosawa's *Seven Samurai* (*Shichinin no samurai*, 1954). Kinugasa Teinosuke's *Gate of Hell* (*Jigokumon*, 1954) followed with the Grand Prize at the 1954 Cannes Film Festival. As a result, the term "Japanese cinema" spread among international critics and audiences for the first time. A conscious and strategic attempt to construct a national cinema followed.

The unexpected success of *Rashomon* at the Venice festival had a certain influence on Japanese state policymakers and on how Japan would publicize its new image in the post–World War II reconstruction era. Nagata Masaichi, the president of Daiei Studio, which produced Kurosawa's film, became aware of certain expectations from international audiences regarding Japanese cinema. He strategically initiated producing and exporting films, such as *Gate of Hell*, that paid little attention to the historical accuracy of their content but instead emphasized hyperbolic Japaneseness, or traditional-looking cultural objects such as scroll paintings (*emaki*), gorgeous kimonos, sword-fighting samurai, and so on. Two types of films existed in Japan in the 1950s: genre films and exotic films. While the former was well received in Japan, the latter was formulated and recognized internationally as the Japanese national cinema. Nagata's strategy, which mixes and matches traditional cultural elements while paying little attention to historical accuracy and specificity, can be called the self-exoticization of Japanese cinema and culture. The justification for these films was their appeal to foreign viewers. Thus, the international "gaze" on Japanese culture initiated the formation of a national cinema in Japan. *Gate of Hell* did not succeed in the Japanese market, probably because it was too exotic. Yet, the self-exoticization policy strategically adopted by the Japanese film industry in the 1950s allowed the Japanese spectator to consciously think about what Japanese culture was and would be.

As for the second problem, in 1991, Yoshimoto pointed out that Eurocentrism was, consciously or unconsciously, embedded in the estab-

lishment of film studies as an academic discipline.[29] Twenty-three years later, I argued in the introduction to *The Oxford Handbook of Japanese Cinema* (2014) that, despite the reality of transnational innovation and dissemination of new technologies, the deep-seated culturalism continues to reinscribe a divide between the West and Japan, even in realms of technological activity that are quite evidently dispersed across cultures.[30] Andrew Higson questioned the validity of national cinema in 1989, even before the publication of Yoshimoto's essay. Even when Euro-American colonialism and imperialism were the dominant forces in international politics, economy, and advanced technology, Higson pointed out that no cinema ever reflected or expressed an already formed and homogeneous national culture and identity as if it were the undeniable property of all national subjects. One of Higson's goals was to criticize what he called "internal cultural colonialism," which privileged a limited range of subject positions being naturalized or reproduced as the only legitimate position of the national subject "at the expense of repressing internal differences, tensions, and contradictions—differences of class, race, gender, region, etc."[31] Following Higson, Aaron Gerow wrote in 2010: "Japanese film studies have focused increased attention on the issue of 'national cinema,' but even those that recognize that motion pictures are not the manifestation of some age-old national essence, and that they in fact participate in the modern construction of national identity, seem to be compelled to reduce films to the singular nation, even if that nation is constructed or inherently engaged in *transnational* systems of difference. By making the national the central category, even supposedly to deconstruct it, many studies have nonetheless made the cinema revolve around the question of the nation, effectively homogenizing it."[32] In our critiques of studies of Japanese national cinema in the crisis of national boundaries under globalization and the period of crisis of cinema under digitalization, both Gerow and I used the word *transnational*, which seemed to be popularized for use in our fields in the 1990s. By now, the ideal notion of a transnational culture has turned out to be one in which organizations and individuals engage in the exchange of ideas, participate in cultural activities—as artists and as an audience—and move from place to place at will, taking advantage of loosened borders and barriers to benefit from and contribute to the flourishing of arts and culture.[33]

Filmmaking can occur in the transnational discursive and practical network of a preoccupation with and representation of technology. However, I must stress that criticizing the concept of national cinema is

not equal to bringing in transnational cinema as an alternative. Instead of applying the notion of transnational as a panacean alternative to national cinema, it is more productive to discuss specific tensions between national and transnational in the history of Japanese cinema. While the focus of my book *The Aesthetics of Shadow* was on Japanese cinema, I situated Japanese cinema within the broader fields of transnational film history because experiments with technological lighting in cinema should be located within the transnational discursive and practical network of the preoccupation with technological modernity. At the same time, I admitted that cinematic lighting had historically been stabilized in close relation to Japan's cultural and national identity politics.[34] Japanese filmmaking has been an international affair formed in an unequal geopolitical relationship, or an imbalance of power. There has been a tension in the geopolitical perspective between a transnationality and a nationality. As I discussed in that book, the aesthetics of shadow, which praised darkness over brightness in the name of Japanese traditional aesthetics, was a discourse that emerged in the late 1930s as an amalgam of multiple desires: adoration of Hollywood's technology, desperation about material conditions in Japanese filmmaking, and rivalry between film companies, among others. The advent of Hypersensitive Panchromatic Type Two Motion Picture Negative film by the Eastman Kodak Company in 1931 triggered the tendency in Hollywood for low-key lighting. Japanese cinematographers adored this type of lighting, particularly in the Paramount productions of films directed by Josef von Sternberg and starring Marlene Dietrich. While they despaired at the limited material conditions in Japanese studios compared with the Hollywood film industry financially and technologically, they turned to one aspect of Japanese art that was available: praise of darkness in Japanese architecture and landscape. Nothing identified as national existed there yet. Both Hollywood and Japanese cinematographers practiced cinematic experiments with available technologies. If the achievement of low-key lighting was their common goal, the project tended to be technologically determined and transnational.

The transnational nature of the aesthetics of shadow was overtaken by nationalist ideas in the gradual militarization of film culture in the 1930s. While the initial motive was a search for ways to overcome material and technological limitations and accomplish spectacles that would equal the glamour of Hollywood cinema—in a different but equally gripping manner—Japanese cinematographers and critics were dissatisfied with their limited material conditions but invented a tradition of

Japanese aesthetics of shadow as an alternative. It did not take long before they started to connect their argument to the ideology of *kokutai* (national polity), dictated by the Ministry of Education, which stipulated that all cultural production must conform to the twin principles of a "return to Japan" and an embrace of the emperor system and its hierarchical structuring of Japanese society. The phrase *kokutai no hongi* (the cardinal principles of our national polity) entailed a revival of Japanese cultural practices that had long since been forgotten in the popular imagination and had to be reinvented for cultural uplift. They thus justified their newly adopted aesthetic practices in the name of "Japanese characteristics in cinematographic technology."[35] In other words, they strategically connected the aesthetics of shadow to a nationalist discourse.

We should not forget that such a shift of the discourse of the aesthetics of shadow from transnational to national was never unilateral or one-directional. The emergence of the aesthetics of shadow could be attributed to the rise of militarism and governmental control over film content, especially after the Film Law was promulgated on April 5 and enforced beginning on October 1, 1939. However, the aesthetics of shadow was not the dominant discourse of the time, nor was it simply a nationalist and traditionalist project. Behind the emergence of the concept of the aesthetics of shadow, there existed a strong rivalry between the Tōhō and Shōchiku studios, which had almost no relation to nationalist thought. The newly established company Tōhō challenged the dominance of Shōchiku, whose films were (in)famous for flat, bright kabuki-style lighting. Tōhō needed the aesthetics of shadow for product differentiation. Ironically, Tōhō and its cinematographers criticized Shōchiku films for their lack of Japaneseness, despite Shōchiku's close connection to kabuki. "Japan" was nothing more than a tactical word in an industry war familiar to any part of the world. In that sense, the aesthetics of shadow used in the Tōhō-Shōchiku conflict was a transnational incident. While the advocates of the aesthetics of shadow criticized Shōchiku's bright, cheerful cinema, Shōchiku never lost popularity among general audiences. The box office record suggests that even in 1943, Shōchiku's box office revenue of 9,903,392 yen was almost equal to the 10,351,679-yen revenue of Tōhō, the newly established rival.[36] This is evidence of how multifaceted and contradictory Japanese film culture was during the war, often believed to be unilateral under ultranationalism and militarism. The aesthetics of shadow existed in a complex web of negotiations and dialogues. As this example of the aesthetics of shadow demonstrates, one can never underestimate the significance of negotiation that

marks the tension and dialogism between the national and transnational in global power relations and political economy.

The Ethics of Indeterminacy

While being aware of the emergence of new historical and global approaches to Ozu's works, in this book I aim not to reevaluate Ozu's films but to go beyond the limit of auteurism and enduring culturalism. By discussing Ozu's work, I want to initiate multidirectional dialogue on the study of cinema. In the introduction to *The Oxford Handbook of Japanese Cinema*, I pointed out three types of marginalization of Japanese cinema: in film and media studies as one regional/national cinema, in area studies as one area of cultural studies, and by Japanese governmental policies as unuseful for the commodification of cinema.[37] My goal for that handbook was to foster dialogue among Japanese scholars of Japanese cinema; film scholars of Japanese cinema based in Anglo-American and European countries; film scholars of non-Japanese cinema; and non–film scholars, including a scholar of another discipline, a film archivist, and a film producer who is familiar with film scholarship.[38] Again, the ultimate goal of this book is to establish a basis for conversations on cinema between the scholars and critics of my generation and the future researchers and fans of cinema.

The recent development of rigorous study of Japanese cinema in Japanese- and English-speaking academia has yet to remove the problem of marginalization primarily because it is not inviting dialogue. "The era of dialogue and debate among scholars in the field is largely over," as Markus Nornes laments in his 2022 review of three volumes on Japanese cinema: *The Japanese Cinema Book*, edited by Hideaki Fujiki and Alastair Phillips; *Routledge Handbook of Japanese Cinema*, edited by Joanne Bernardi and Shota T. Ogawa; and *A Companion to Japanese Cinema*, edited by David Desser. While impressed by the quality of these books' scholarship and their interdisciplinary diversity, resulting in no overlap between the ninety-one essays that "embrace approaches from every angle imaginable," Nornes states that "the lack of dialogue between the articles is striking." "Today," he continues, "everyone is doing something fascinating, but they are basically doing their own thing," which makes him "nostalgic for the vital disagreements in the early days of the field."[39] I must admit that I am envious of Nornes's nostalgia toward the founding days of the discipline of film studies when "the debates were lively," which I did not have

a chance to experience. But at the same time, I also want to think about the future. What future do we anticipate? What dialogues do we want to have? And what exactly is the purpose of such dialogues?

Ultimately, I want to have dialogues that question how human beings can live in this world—as human beings in their relationships with others, including fellow human beings in society and animals and nature in the surrounding environment. As a film studies scholar, I want to discuss cinema as having an ethical purpose for the world. In this book, by examining several films directed by Ozu in detail, I want to explore the relationship between ethics and cinema.

The relationship between films and ethics has been discussed throughout the history of film theory, especially in terms of cinema's photographic realism.[40] As Robert Sinnerbrink and Lisa Trahair suggest, the documentary film, including the direct cinema and cinema verité movements, was "the most overtly ethical treatment of film," but "feminist film theory, psychoanalytic film theory, queer film theory, and the study of third cinema" have raised questions of ethical importance.[41] Sinnerbrink and Trahair map three ethical approaches to cinema that have been taken so far: "1) the ethics *in* cinema (focusing on narrative content including dramatic scenarios involving morally charged situations, conflicts, decisions, or actions); 2) the ethics *of* cinematic representation (focusing on the ethical issues raised by elements of film production and/or audience reception, for example, the ongoing debates over the effects of depictions of screen violence); and 3) the ethics of cinema *as* a cultural medium expressing moral beliefs, social values, or ideology (such as feminist film analysis of gender or Marxist analyses of ideology of popular film)."[42] Then, Sinnerbrink and Trahair propose to add a fourth, "the aesthetic dimension of cinema," which intensifies viewers' "ethical experience," focuses our "attention," conveys "the complexity of meaning through manifold means," and invites "ethical-critical reflection."[43] It is unclear how this differs from the second approach mentioned by Sinnerbrink and Trahair, but perhaps the focus of this fourth approach is the *how* while that of the second approach is the *what*. In other words, what cinematic techniques and styles are used (the fourth) to represent an object or issue (the second).

Sinnerbrink elaborates on "the aesthetic dimension of cinema" by analyzing the four-minute opening scene of Theo Angelopolous's *Ulysses' Gaze* (1995). Following a quotation from Plato, "And, if the soul is to know himself, it must gaze into the soul," and the Manakis brothers' two-minute, four-shot silent film, *The Weavers* (1905), depicting a group of women

weaving with their looms, the fourth shot, an elderly woman looking directly at the camera as she weaves dissolves into a long shot of the ocean in black and white. As the camera makes a slow backtracking movement, we see an elderly cinematographer operating a motion picture camera. A male voice-over narrates that he was an assistant cinematographer in 1954. The image changes from monochrome to color when the supposed narrator in a contemporary suit comes into the shot. Suddenly, the elderly cinematographer, photographing a blue ship sailing in the sea, falls onto a chair, having a heart attack. The narrator leaves the dead cinematographer in the chair and walks to the right. The shot pans to the right to follow him, where he is joined by the filmmaker A. (Harvey Keitel). The camera pans to the left to follow A. walking to the spot where the elderly cinematographer died. There is no cinematographer, chair, or motion picture camera, but the blue ship still sails on. The camera zooms into the ship until it disappears at the left of the frame. Cut. Sinnerbrink calls this long take with camera movements "A.'s historical-ethical quest . . . to retrieve this cinematic memorialization of historical experience in the hope that this 'first gaze' [of the Manakis brothers' motion picture camera] will shed light on the tragedies of twentieth-century history and the ongoing conflicts defining a contemporary Europe in crisis." This long take as an "aesthetic means" is "ethical" for Sinnerbrink because it evokes "the situation of marginalized subjects (minorities, wanderers, refugees, those 'without a place' in the new social orders) through a cinema of temporal duration, cultural memory, and ethical contemplation." "Cinematic ethics," concludes Sinnerbrink, "means showing, rather than telling."[44] For him, the ethics of this scene reside in the "ambiguity" and the "dissonance between affective/cognitive and evaluative dimensions" that only a long take can aesthetically present. Here, Sinnerbrink's usage of the term *ethics* is not equal to "morality" or "telling" of morality tales because, as he points out, "the tendency towards moral allegiance [with characters] is thwarted by the manner in which the action is depicted."[45]

Sinnerbrink and Trahair's first "ethics in cinema" approach can consider how the film's narrative engages with morally charged situations. The second "ethics of cinema" approach should examine whether the morally charged situation is a suitable object of cinematic representation. The third "ethics of cinema as cultural medium" approach should analyze the film's ideological and political stance toward the situation. The fourth "aesthetics" approach deals with whether cinematic techniques and styles are selected for ethical purposes. If the styles and techniques are adopted

for spectacularizing a situation, such as the war, that aesthetic choice is unethical.

No matter how careful Sinnerbrink and Trahair's categorization of cinematic ethics is, "the ethical turn" in film theory in the new millennium, according to Jinhee Choi and Mattias Frey, has shifted the focus from filmmakers and stresses that "spectators' perceptual and sensorial engagement with film is considered as ethical in and of itself."[46] D. N. Rodowick rereads Stanley Cavell's film theory and shifts the ethical dimension of film from the medium's representation and meaning to its spectator's position. Rodowick emphasizes that the film viewer (re)experiences the past or the world passing in the present tense or the same duration as the viewer and the world viewed.[47] As Choi and Frey also point out, Rodowick thus highlights film as "the site for an ethical encounter between the self, reality and others."[48]

I began seriously thinking about the relationship between myself as the viewer of cinema and the reality of the world for the first time when I translated Kiju Yoshida's *Ozu's Anti-Cinema* into English. In retrospect, Yoshida's book invited me to "the site for an ethical encounter" between myself and the world mediated by cinema. That was my first opportunity to start a cross-cultural dialogue on cinema by translating one language into another.

Ozu's Anti-Cinema is not exactly a book about Ozu's films. Instead, it is Yoshida's study of what cinema is, facing the chaotic state of the world. It is the ethical response of Yoshida as the individual to Ozu as the Other. Ozu uttered enigmatic words to him, which unexpectedly haunted Yoshida for life. The words and the sight of Ozu forced Yoshida, as a responsible filmmaker, to think about what cinema was. Yoshida developed a sense of responsibility after the dialogue with Ozu.

In his book, Yoshida shares two personal encounters between him and Ozu, his senior colleague at Shōchiku's Ōfuna studio from the late 1950s to the early 1960s. On both occasions, Ozu defined cinema in ways that were enigmatic to Yoshida. On the first occasion at the studio's New Year's party, responding to Yoshida's published criticism of Ozu's most recent film, *The End of Summer* (*Kohayagawa ke no aki*, 1961), Ozu said to Yoshida, "After all, film directors are like prostitutes under a bridge, hiding their faces and calling to customers." Perhaps Ozu was asking whether it was possible to make films independent from commercialism. On the next occasion, when Yoshida paid the final visit to Ozu, who was battling cancer, Ozu whispered to him twice, as if speaking to himself, "Cinema

is drama, not accident." Yoshida was confused by Ozu's words because he had thought Ozu had not been intentionally making dramatic films but rather treating films as "accidents."[49]

In this book, I want to examine Ozu's comment to Yoshida, "Cinema is drama, not accident," as a statement of ethics. According to Yoshida, Ozu knew of the existence of "the artifice of cinema," or coherent grand narratives that could be achieved only by artificial manipulation, from the beginning of his career.[50] Ozu continued to ask what cinema as a medium of technology could do in the chaotic world in which he lived. The artifice of cinema seemingly brings system and order to represent the world, which can lead to "drama," as demonstrated most typically in classical Hollywood cinema. Ozu was not against the commercialism of Hollywood cinema. He was a commercial filmmaker who throughout his career worked at one of Japan's oldest and largest film companies. He was a big fan of Hollywood films. He did not depart from Hollywood cinema but instead adopted its styles and techniques. As if attempting to bring system and order to life, Ozu repetitiously presented episodes of everyday life in his films. Repetitious representations mean fiction. Drama. As a director of this medium of commercial technology, Ozu was aware of his authority, his employer's authority in its capitalist endeavor, and the rapid expansion of neoliberalism on a global scale after the end of World War II. But, argues Yoshida, Ozu's films suggest there is no perfect repetition in a chaotic world, which means that no perfect drama is possible. There is always an accident in any system or order. Then, do drama and accidents inevitably coexist? Do Ozu's dramatic films show a world filled with accidents or only slight differences among daily repetitive episodes? Was that what Ozu meant when he said, "Cinema is drama, not accident"?

According to Yoshida, Ozu made his filmmaking a passive act that tried to follow, imitate, and repeat incidents in the actual world. Thus, for Yoshida, Ozu regarded filmmaking as a nonimposing act. Yoshida even labels Ozu's filmmaking as "a theology of motion pictures." Yoshida chooses the word *theology* to indicate that Ozu's films present amorphous conditions of the actual world that are not captured in the signifying system or the standardized language of cinema.

One of the dramatic and artificial elements distinctively observed in the films directed by Ozu is his unique way of adopting point-of-view (POV) shots derived from the Hollywood films familiar to him. Principally in the scenes of conversation between characters in the narrative, actors gaze almost directly at the camera. Critics have argued that the audience

can place themselves in the characters' positions. Thus, the sense of involvement in the narrative is enhanced. The shot of a character looking directly at the camera does not promise ethical aesthetics. If it forces the viewer to participate in the storyline (i.e., the first-person POV shots used as a narrative device throughout films like *Lady in the Lake* [Robert Montgomery, 1947] and *Peeping Tom* [Michael Powell, 1960]), it only gives a unitary meaning of identifying or sympathizing with the character. Still, I want to stress the notion of the face-to-face encounter, an experience of the self's inescapable responsibility to the Other, that this type of POV editing used by Ozu induces.

The face-to-face encounter is a concept that the French philosopher Emmanuel Levinas considers as the basis of his thoughts on ethics. According to Levinas, the "face-to-face encounter with the other" suffering in pain makes an individual aware of the other's mortality and vulnerability and inevitably demands an ethical response to the other. In the "inter-human" connection, the individual realizes the "impossibility of abandoning the other to his aloneness."[51]

Levinas's concept may be naive because it is based on human conscience, compassion, or the doctrine of innate goodness. Levinas understood that he could not impose on anyone his ethical responsibility toward the other. The Levinas scholar Adriaan T. Peperzak argues that Levinas was not even producing ethics "if we understand 'ethics' as a doctrine about the moral principles, norms, obligations, and interdictions that rule human behavior."[52] If we think in this way, ethics becomes dogmatic. Levinas's idea has nothing to do with an authoritarian or imposing force. Ruth Domrzalski argues, "Responsibility springs forth from the demands made in this inter-human realm, and in the Levinasian conception, responsibility is not a choice, but rather a demand that binds me to the other."[53] For Levinas, ethics is not a conscious choice but happens inescapably as "an unexpected occurrence."[54] It is an accident, not a drama. If this is the case, cinema cannot be ethical because it is always consciously created, can it? As Ozu said, "Cinema is drama, not accident."

Yet, encountering the unique POV shots in the films directed by Ozu and being face-to-face with the characters in them, even when they are not always suffering in pain, I cannot help but feel involved in their lives in the world. It is one of the artifices of cinema that creates the interhuman connection even when the audience is not face-to-face with the other. It is the form that the films of Ozu make us aware of. The forms are created consciously (a drama), but the encounter with them occurs unexpectedly (an

accident). In cinema, through the forms, the individual virtually faces the other. Libby Saxton writes: "The film consistently frustrates our desire to see, know and understand by refusing to allow the other and his or her history to take shape as objects under our gaze. By holding us at a distance the images and voices afford a more intimate encounter with traumatic experience, opening up the possibility of proximity while preserving separation. In so doing, they call Levinas's critique of images and vision as inherently totalising into question."[55] Saxton thus reveals a contradiction similar to what I find in Ozu's claim on drama and accident: the limits of understanding the other. Cinema is "phantomlike," to use Rey Chow's expression.[56] But in such phantomlike ambiguity, Chow thinks, "may lie its most interesting intellectual future."[57] I would add its most ethical future to Chow's comment.

Yoshida insists, "If cinema can be regarded as a hope and a possibility, that is only because of its unreadability. Nobody, including the filmmaker who photographed the film, can read what appears on the screen decisively. It is not a film titled 'A' but a film of 'A' plus infinite numbers of points, blanks, and surplus. . . . That can be a film only for me as a viewer. The absolute superiority and freedom of the audience, that is the principle of the hope for cinema."[58] Yoshida, who seems to be influenced by Gilles Deleuze's notion of "any-space-whatever," writes, "Deleuze's emphasis on arbitrariness [in any-space-whatever] means that moving images should not be logically narrated by words or the chain of signification but are infinitely open as images that can connect to anything. They are the expression that only the viewers can freely decide the meaning of."[59] For Yoshida, "the attraction of cinema exists in its indecisiveness, ambiguity, and uncertainty" and "the films that are freely interpreted by the audience's imagination have infinite potentiality."[60]

However, are such open texts that Yoshida hopes for really possible? Can images be autonomous? It is possible to leave an image's meaning undecided and ambiguous, but does that mean this image is open as a text? Can a viewer freely interpret the image? How subjective is that interpretation when the image is in a context? If a film is read beyond or of no relevance to its context, should such freedom be allowed? What is the limit of freedom of expression as well as interpretation?

Even if open texts are possible, is such an action to make open texts ethical if the film in question deals with problematic issues such as the war? Yoshida writes, "All filmmakers, including myself, think they can depict things in reality. But they do not. They are only expressing themselves [using

reality]. . . . So, I object. It should not be allowed as a humane expression. It makes films authoritative, weapons, and dangerous. I have kept saying this from the beginning [of my career]."[61] Yoshida seems to have given up his hope for cinema to become an open text. He seems to give in to thoughts of impossibility for the viewers to escape from the authoritative structure and freely face and read the moving image. What, then, are the ethics of cinema that promise both spectatorial autonomy, avoiding unitary perspective and allowing multiple possibilities of viewing positions, and the aesthetics of filmmakers, preventing their films from being authoritative?

The famous scene in Ozu's *Late Spring* (*Banshun*, 1949), in which the film inserts two cutaways of a vase is an excellent example of the balancing act between the ethics of spectatorial autonomy and the aesthetics of a filmmaker. It is an exemplary scene that manifests the notion of indeterminacy in films directed by Ozu.

As I will discuss in chapter 2, *Late Spring* is a loose remake of *Stella Dallas* (King Vidor, 1937). In *Stella Dallas*, Stella (Barbara Stanwyck), the daughter of a mill worker in New England, meets Stephen Dallas (John Boles), a wealthy executive. Stephen is emotionally vulnerable. He and Stella quickly marry and have a daughter, Laurel (Anne Shirley). The couple separates because their class differences become a problem. Laurel stays with her mother but visits her father periodically. When Stella takes Laurel to a fancy resort, Laurel meets Richard (Tim Holt), a son of an established family. After an embarrassing incident, Stella realizes that Laurel will not be happy in her life if she stays with her mother.

Late Spring is the first film of the so-called Noriko trilogy—*Early Summer* (*Bakushū*, 1951) and *Tokyo Story* (*Tokyo monogatari*, 1953) are the other two. Hara Setsuko plays the character named Noriko in each of the three films. In *Late Spring*, Noriko happily looks after her father, a widower, Professor Somiya Shūkichi (Ryū Chishū). To encourage Noriko to marry, Shūkichi tries to trick her into thinking he is going to remarry. Distraught, she agrees to meet a possible husband but still resents the idea of her father's remarriage.

To initiate thoughts on the ethics of indeterminacy, it is helpful to analyze the corresponding scenes from the two films. Stella and Laurel spend a night together in a Pullman car during their trip before the daughter's marriage. (The 1925 version of *Stella Dallas*, directed by Henry King, also includes this sequence.) *Late Spring* reframes this sequence in a scene where the father and the daughter sleep next to each other at an inn in Kyoto. Both scenes adopt rather conventional shot/countershot editing and a soft spotlight on the characters' faces. The viewer's attention goes to

them without distraction. Yet, while the Pullman scene focuses on clearly expressing each character's thoughts and compassion toward the other, the scene in the inn consciously deviates from such expressive clarity.

The Pullman scene is composed of ten shots:

1. Medium shot (MS) of Stella lying on a bed. A soft beam of light through the curtains hits her face. She overhears Laurel's friends speaking ill of her.
2. Close-up (CU) of Laurel also listening in a bed above Stella. Soft top lighting makes a halo on her blond hair.
3. CU of Stella nearly in tears.
4. MS of Laurel, starting to get up.
5. CU of Stella, noticing the sound that Laurel makes and looking up.
6. MS of Stella, turning around and pretending to be sleeping.
7. MS of Laurel, peeking down at her mother.
8. MS of Stella, as in shot 6, but this time from Laurel's point of view.
9. MS of Laurel climbing down and approaching Stella. As she tries to kiss Stella's cheek, the camera tracks into the medium close-up (MCU) of the two. As Laurel sneaks into Stella's bed, the camera moves back to MS.
10. CU of the two characters. Stella's eyes are open. She looks toward the ceiling with a sad but determined facial expression.

Through visual cues, viewers can ascertain each character's psychological state: Laurel's compassion for her mother and Stella's sad realization that she is a burden to her daughter. This moment leads her to make the most difficult decision: disowning her daughter so that Laurel can conform to high society, where her father belongs.

The inn scene in *Late Spring* is composed of seventeen shots.

1. Long shot (LS) of Noriko and Shūkichi sitting on a futon next to each other and discussing their schedules for the following day. Noriko's back is brightly lit by an electric lamp on the ceiling. Shūkichi's front is in a slight silhouette.
2. MS of Noriko, turning her head to the left, looking almost directly into the camera.

3 MS of Shūkichi, turning his head to the right, looking almost directly into the camera. The reverse shot of shot 2.

4 MS of Noriko, as in shot 2.

5 LS of the two, shot from the opposite side of shot 1. Shūkichi's back is brightly lit. Noriko's front is in a slight silhouette. Noriko stands up, turns off the light, and goes to her futon. The shoji screens behind the two become the whitest sections within the frame. Noriko's and Shūkichi's faces are softly lit, reflecting the light through the shoji screens.

6 MCU of Noriko, who is softly lit and looking at the ceiling. Smiling, she says, "I am afraid I was very rude to Uncle Onodera."

7 MCU of Shūkichi, in silhouette and looking at the ceiling. With a calm face, he asks, "What about?"

8 MCU of Noriko, as in shot 6. She says, "His wife is such a nice person. They make a wonderful couple. I shouldn't have called him 'impure.'"

9 MCU of Shūkichi, as in shot 7. He says, "Don't let it worry you."

10 MCU of Noriko, as in shots 6 and 8. She says, "It was an awful thing to say."

11 LS of the two, as in shot 5, after the light is turned off. Shūkichi responds, "He didn't take it seriously." "Do you think so?" "It's fine." After a brief moment, Noriko asks, "Father?"

12 MCU of Noriko. Her smile is gone. She says, "I was feeling angry towards you, but . . . ," and turns to the left.

13 MCU of Shūkichi. His eyes are closed. This shot is from Noriko's point of view.

14 MCU of Noriko. She turns back to the right and looks at the ceiling with a slight smile (her white teeth are visible). Shūkichi's snoring begins.

15 MS of a vase in silhouette in front of a round shoji screen. Slightly moving shadows of tree branches are visible on the shoji screen.

16 MCU of Noriko, looking toward the ceiling. Her smile is gone. She moves her head to the right, back to the initial place, blinks, and looks toward the ceiling again.

17 MS of a vase in silhouette, as in shot 15. The nondiegetic score begins while Shūkichi's snoring continues.

After Noriko takes a brief moment before she calls her father in shot 11, viewers are left unclear about what to read or perceive from the images and the sound.

Among film scholars and critics, *Late Spring* is known for the two shots of the vase in this scene. As Markus Nornes sums up, many scholars and critics have tried to understand the meaning of shots 11 through 17 but have not come up with a definitive answer.[62] The problem is all those scholars and critics have been looking for *the* signification of the shots even when the vase itself or the shots with the vase are too vague to pinpoint a symbolic and metaphoric meaning.

For example, Donald Richie writes that Ozu "seems to have 'known' when the various empty scenes and still lives would have their finest effect, would most forward the emotion he was both delineating and creating." Richie reasons that the shot of the vase was not in the original script and was added later because the shot's "proper length and position . . . became apparent only during the course of creating the film."[63] Although I appreciate Richie's specific comparison between the screenplay and the realized film, he seemingly reads the scene as the conventional shot/countershot that expresses each character's thoughts and compassion toward the other. For him, the vase is a clear metaphor or a catalyst for creating a different emotion in Noriko. If this is the case, this scene only makes *Late Spring* pay homage to *Stella Dallas* by adopting the editing technique learned from the Hollywood melodrama.

Similarly, Paul Schrader regards the vase as "stasis, a form which can accept deep contradictory emotion and transform it into an expression of something unified, permanent, transcendent."[64] In contrast, Kristin Thompson warns of "simplistic readings" of objects on the screen because Ozu's choice of a vase was nothing but "arbitrary," but still, she regards it as "a non-narrative element wedged into the action" to invoke "tradition."[65] Similarly, David Bordwell argues Ozu uses the vase to depart from classical Hollywood cinema's rule of causality and continuity editing.[66] Eric Cazdyn gives the vase a historical meaning by regarding the shot as an allegory for the sociopolitical moment in Japan under the Allied Occupation. He writes, "The time images of the vase and the clocks are read here as a way of coming to terms with a world in which various needs and desires were interpreted as symptoms of something larger."[67] Kiju Yoshida interprets the vase as "an image of purification and redemption," which Ozu improvisationally inserted during the shooting of the scene to prevent viewers from thinking of "incest" between Noriko and her

father and calming down "the dangerously immoral passion between the characters."[68] Gilles Deleuze regards the shots of the vase as "time itself, 'a little time in its pure state,'" and argues, "Ozu's still lifes endure, have a duration, over ten seconds of the vase: this duration of the vase is precisely the representation of that which endures, through the succession of changing states."[69] The seventeen shots in this scene deal with the issue of time, but I don't think the question of temporality here is about the definitive representation of time.

I read this scene a little further than the critics before me. This scene repeats the Pullman scene, but it still takes a critical distance from the latter by stressing the notion of indeterminacy. Contrary to the Pullman scene, the vagueness of the actors' performance and the editing make the meaning of this scene in *Late Spring* ambiguous and indeterminate. I would call this tendency, which avoids unitary perspective and allows multiple possibilities of standpoint and spectatorial position, the ethics of Ozu's filmmaking. What is at stake is the sense of indeterminacy of meaning itself.

The inclusion of multiple viewpoints in the films directed by Ozu is an ethical choice. It escapes judgmental and authoritative voices, often discussed as the central narrational device and tactics of classical Hollywood cinema to make its products coherent and consistent temporally and spatially. Multiple perspectives and voices can be distractive. They delay the conclusion or even prevent stories from having a concrete closure. They become the site where the agency and the spectator encounter the images, with the images being selected by the agent and interpreted by the spectator. The meanings of the images are to be read textually and contextually. However, the films directed by Ozu conspicuously present indecisive images (and sound) from the chaotic world using the representational machine called cinema. This encounter leads to, or is based on, the ethics of indeterminacy.

My term the *ethics of indeterminacy* is inspired by "the ethics of hesitation" (*tamerai no rinrigaku*), the notion coined by the Japanese philosopher and the Levinas scholar Uchida Tatsuru. Uchida argues that when facing the Other, especially when encountering their vulnerability, the individual cannot but hesitate.[70] No matter how irresponsible the individual is, the inescapably compassionate individual cannot make a decision instantly. The individual is forced to hesitate. Inspired by Levinas and Uchida, I propose the ethics of indeterminacy and explore it throughout this book (and beyond).[71]

Thoughts on the ethics of cinema run through my arguments in this book. Each chapter proceeds on a thematic basis and works through analyzing a select number of films to illustrate Ozu's films' relationships with the nonhuman, the geopolitics of the term "Asian cinema," the techniques and technologies of camera mobility, the politics of temporality and melodrama, and the nature of color as an environmental sensorium. Each chapter combines a close textual exploration of the films with theoretical and methodological debates as I engage with previous and recent adjacent scholarship on these areas of research and then reposition and extend it with my critical narrative. This is perhaps my most personal and pedagogical monograph by far.

In chapter 1, inspired by Kiju Yoshida's fascinating concept of "gazes of things" coined in his book *Ozu's Anti-Cinema*, I discuss the significance of multidirectional gazes, or cross-readings, that question not only Eurocentrism but also the anthropocentric viewpoint that tends to be judgmental and unilateral.[72] The anthropocentric viewpoint does not usually allow room for indeterminacy in the name of morality. I critique the status of cinema as a visual medium from the very beginning of its history to this day. The fundamental presumption is anthropocentric. My question is, Can cats watch cinema? To rephrase, how do nonhumans look at the world? In other words, I go back to the philosophical and theoretical questions of cinema since it emerged in the late nineteenth century. What does cinema tell us human beings about the act of looking? The protagonists of this chapter are cats in Ozu films. The question of the animal, or thought of the nonhuman to decenter the human, constitutes a crucial area for film theory, among other fields of humanities and social sciences, in the twenty-first century. Animals, insects, in fact all species, pose a new and complex area of research about questions of image, the gaze, ethics, illusion, surveillance, and the spectral.[73] This chapter can be read as a sequel to my book *Cinema Is a Cat* (2019).

Chapter 2 is about the ethical critique of national cinema. In this chapter, I propose how to challenge the notion of national cinema and that of the transnational. I historically trace the discursive formation of the notion of "Asian cinema" in Japan. By articulating how the term emerged and was transformed in its use in film criticism since the pre–World War II era, I explain that the notion has been connected to the complicated geopolitical relationship between Japan and Asia throughout the twentieth century and beyond. By doing so, I propose a critical reading of the colonial (i.e., the Greater East Asia Co-Prosperity Sphere) and the postcolonial

(i.e., the Cold War) state of mind in national and transnational film history in Japan. Closely examining *Late Spring* and the political economy of Japan in the 1940s, I critique the logic of transnational capital that dehistoricizes and depoliticizes differences and boundaries in the name of multiculturalism.

I discuss the ethics of camera movement in chapter 3, which examines transnational cinematography studies concerning narrative styles and cultural politics. I extend my project in *The Aesthetics of Shadow* to make connections between cinema studies and filmmaking practices. My focus in that earlier book was on lighting. My focus in this chapter is on camera movements. It is widely believed that the camera rarely moves in Ozu's films. However, one of the striking characteristics of his films, especially those released in the postwar period between 1947 and 1957, was their camera movements. The extraordinary camera movements in *Early Summer* and *The Flavor of Green Tea over Rice* (*Ochazuke no aji*, 1952) present an ethical possibility of camera movements deviating from the narrative economy and the controlled world. By discussing cinematographers' awareness of the relationship between the sense of vision and the haptic/tactile, I explore the potential of the cinematic space.

Chapter 4 is on realism, which has always been at the core of my research—from the formation of a Japanese actor's stardom to the Japonisme vogue. I examine the notion of historical time by closely examining *Tokyo Story* and its melodramatic imagination. Ozu openly expressed his disgust for melodrama, or *merodorama* in Japanese. And yet, he said *Tokyo Story*, one of the most acclaimed films that he directed, was the most melodramatic among his films. How should we interpret this contradiction? Ozu's conflicting claims indicate the complexity of the discourse of melodrama and an ambivalent definition of it in relation to realism in Japanese literary and film criticism. Along the way, I reexamine the modernity theory that has been influential in the study of early and silent cinema from the very first day of my work in US academia to this day. By doing so, I discuss the temporality of cinema. More important this chapter is about an ethical treatment of time in history.

I explore color aesthetics and its relationship to ethics in chapter 5. This chapter reflects my recent research interests in the physiological, symbolic, and technical aspects of color. Up to this point, I have researched and written on black-and-white films. I ended my book *The Aesthetics of Shadow* at the point in time when color became dominant in filmmaking. Ozu and Miyagawa Kazuo, the cinematographer for *Floating Weeds* (*Ukikusa*,

1959), did not subscribe to the standardization of use of color in films and explored ways to "use colors differently." I start here by discussing the aesthetics of shadow in color and move on to the issue of materiality in cinema, the materiality of color in particular. I use the notion of the "color environment" to explore the relationship between color film technology (film stock, lighting, and camera); color usage in landscape, architecture, and props (production design); color perception (eyes and brains); and signification (semiotics, symbols, metaphor, and interpretation).

I conclude this book with remarks on the notion of repetition, often associated with filmmaking by Ozu. Repetition is at the core of indeterminacy. I explore the difference between ethics of indeterminacy and habits of postponement. Ozu often compared himself to a tofu maker who keeps making the same product.[74] Why did he make repetitions? Yoshida interpreted the iterative aspects of Ozu's filmmaking strategy thus: "The motif of repetition and difference and the compilation of incoherent images were dangerous choices for a filmmaker because they were less likely to enhance fluent storytelling. Indeed, they were more likely to contribute to confusion, delays in narrative development, and betray the viewer's expectations. Through these elements, Ozu-san courted the danger of frustrating his viewers. Nevertheless, he persisted in these negative methods of expression only because he knew well that the world, the actual conditions of human lives, could not be sufficiently told as stories."[75] Especially after *Late Spring*, the films that Ozu directed notably emphasized the motif of repetition or self-remakes. No matter how often he repeated similar scenes, they do not give definitive meanings to the objects within them. No matter how consistently he inserted the shots of characters directly looking into the camera, those shots still do not clarify the characters' psychology or emotional states. In his book on cinematic ethics, Edward Lamberti acknowledges the face-to-face that Levinas discusses as "something visible but also beyond our ontological grasp, thus inviting the viewer into a relationship with film that makes of the visible a filmic version of the Levinasian Other, which necessarily for ethical engagement evades comprehension."[76] The motif of repetition in the films directed by Ozu similarly goes beyond the ontological grasp and only enhances the sense of indeterminacy and tentativeness that become more apparent through repeat viewings. It suggests that Ozu was hesitant to face the other. His enigmatic words "Cinema is drama, not accident" lead us to the theme of indefinite postponement or deferral.

CHAPTER ONE

CATS & THE GAZE OF THINGS

Record of a Tenement Gentleman (*Nagaya shinshiroku*, 1947)

The Cats in *Record of a Tenement Gentleman*

Cinema is "phantomlike," says Rey Chow in her essay surveying the history of the academic study of cinema.[1] Chow argues that cinema will remain an "ambiguous" object of study because teachers of the humanities and amateur film lovers without formal training contribute to the knowledge production around it.[2] But in such phantomlike ambiguity "may lie its most interesting intellectual future."[3] To respect cinema's phantomlike nature, I believe we must be very careful and avoid any judgmental or authoritative attitude. It is important to creatively and freely pursue artistic and political expressions both in filmmaking and in film criticism, but we need to be conscious of the room for diverse perspectives and multiple viewing positions. This is the ethics of indeterminacy that I want to explore throughout this book (and beyond). While this approach may sound commonsensical, we tend to forget it easily when we insist on our personal thoughts and opinions.

To pursue the phantom, I begin this chapter by focusing on cats in the films directed by Ozu. Cats are phantomlike. I know what my cats like and don't like, their daily routines, and so on. Yet, I still feel I do not understand them at all—how they feel and what they think. Such commonality of ambiguity was the basis of my book *Cinema Is a Cat: A Cat Lover's Introduction to Film Studies* (2019), in which I tried to describe

the phantomlike attraction of cinema and cats by theoretically and historically analyzing nine films (cats have nine lives!) in which cats play significant roles.

I do not know whether Ozu was a cat lover. Some cats appear in his prewar films and seem to have rather clear meanings in the films' narratives. In *Dragnet Girl* (*Hijōsen no onna*, 1933), a black cat crosses the street in front of a protagonist couple. It signifies bad luck for the economy in the Hollywood-style narration. In *A Story of Floating Weeds* (*Ukikusa monogatari*, 1934), a child of a traveling theater group (Tokkankozō) keeps a cat-shaped piggy bank which signifies his "floating weeds"–like condition of living. He is not allowed to keep a living pet.

Ozu's interest in cats was seemingly enhanced by the time he directed *Record of a Tenement Gentleman* (*Nagaya shinshiroku*, 1947). It is a film about cats, seen from a cat lover's perspective. Compared with his prewar films, the meaning of the cats for the narrative economy of this film is ambiguous. However, cats in the film appear to document the social environment of postwar Japan.

The narrative of *Record of a Tenement Gentleman* centers on the relationship between Tane (Iida Chōko), a middle-aged widow, possibly a war widow, living in a tenement in post–World War II Tokyo, and a boy (Aoki Hōhi) who got separated from his father when they were walking in the crowded streets of Tokyo and has been brought to the tenement by a young fortune teller, Tashiro (Ryū Chishū). At first, Tane does not like taking care of the boy in her home but cannot help letting the poor boy stay with her.

One night, a tabby cat visits Tane's place when she is out to attend a tenement's meeting. In a low-key shadowy long shot of Tane's residence, the cat eats something from a small plate on a tray. The cat is most likely a stray alley cat, but the plate and the tray look especially prepared for the cat. He could be a regular visitor. As with the boy, Tane may not like the idea of taking care of the cat but cannot help allowing him to come to her place and feeding him. As the cat eats, a clock chimes four times from an off-screen space. The cat notices the chime, raises its head momentarily, and returns to his food. Is he being fed early in the morning, at 4:00 a.m.? This connection between the cat, the food, the time is a coherent motif of this film.

When Tane returns home from the meeting two shots later, she sits down next to the hibachi stove, right next to which the cat was eating the food in a few earlier shots. Tane lights her pipe from the stove, turns her head to the right, looks directly into the camera, and says, "Are you still up?" Is she talking to the cat? In the reverse shot, it is the boy who looks

1.1 A tabby cat visiting Tane's (Iida Chōko) place.

at her, returning the gaze by looking directly at the camera. Tane realizes that the boy cannot go to sleep because he is afraid of urinating while sleeping, which he had done on his first night with her.

After a series of shot/reverse shots, a curious long shot appears. In the frontal layer, Tane is in silhouette. In the back layer, the boy sits on a futon in the room next door, separated by an open shoji screen. In front of the shoji screen, we vaguely see a doll of a cat. It is not focused because the sharpest focus is on the boy, but we can tell the doll is a *maneki-neko*, a beckoning cat, which is believed to bring good fortune to the owner. After harshly telling the boy not to wet the futon again, Tane throws the first kind word to him, "I will awake you during the night [to go pee], so go to sleep." The boy finally goes in to the futon. The beckoning cat has always been there and (metaphorically) throws its immortal gaze at Tane and the boy. So, two cats appear in this scene: a stray cat and a beckoning cat. What could the implication be?

Despite Tane's warning, the boy pees on the futon repeatedly. She scolds him about this and also about her dried persimmons, which she thought the boy had eaten without telling her. In the following scene, Tane realizes that the boy is gone. Tamekichi (Kawamura Reikichi), the person who actually

ate the persimmons, tells Tane not to worry. When he says, "He is like an alley cat," Tane hears the clock chime three times. In a POV edit, she looks at the clock on the wall, which indicates three o'clock. The following closer medium shot of Tane emphasizes her gaze. She moves her gaze to something else, looking at the uneaten lunch on a table and a rice bin next to the table.

Here, the cat, the time, and the food are connected again. That night, after Tane's desperate search, the boy finally comes back with the fortune teller who had found him on the street in the first place. Warmly invited back by Tane, the boy approaches her from a shadowy entrance and steps up to the brightly lit living room floor. Along the way, he moves closer and closer to the beckoning cat. Tane is in the room at the back, so she does not see how the boy approaches the beckoning cat. But at one point, the two of them become one. When the boy goes into the living room, his figure hides the cat in the drawer. The place next to the hibachi stove is where the plate was for the tabby cat. Then, Tane lets the boy sit at a table and eat two loaves of bread, which are as big as his head. While he eats, she asks him if he wants to stay and become her child. In other words, the viewers see the boy replacing the beckoning cat *and* the tabby cat for Tane, spatially first in the composition and then literally second as family.

After Tane finally decides to accept the boy/cat, though, the time of farewell suddenly comes. The boy's father appears that evening and thanks Tane for taking care of his son. Behind Tane, the beckoning cat appears to raise its left hand to say goodbye. The following morning, Tane tells Tamekichi about her experience. She says:

> I am not crying because I am sad. Just think how happy he is now. You see, he got lost just as he said. I thought the father was a really hard-hearted man. But I was wrong, he's a really nice father. He was looking for him all over the place. Now, he found his son and they can live together. Think how happy they are. . . . It just makes me cry. Father's not a bad guy, he's very polite, too. He's sort of dignified and has a gentle heart. The kid is just a kid. Once he sees his dad's face, he's totally forgotten all the cigarette butts and nails here. A father and a son, it's very nice. I'm happy. I wish I had pampered him a lot more. I regret picking on that innocent boy like I did. Come to think of it, our feelings have changed a lot. Being selfish like we are now won't do. Like pushing people away to get on the train. Eating our fill, ignoring others who are starving. We worry too much about our own lives.

1.2 A *maneki-neko* (beckoning cat) in Tane's room.

1.3–1.6 Tamekichi (Kawamura Reikichi) calls the boy (Aoki Hōhi) an alley cat while Tane looks at the clock on the wall and then the untouched food.

1.7 The beckoning cat and the boy becoming one.

Tamekichi agrees, "What you're saying is right, I realize now." Tane continues, "Children are marvelous. I only had him for a week, but he really made me think. I wish I could have lived with him longer. Tell me, Tashiro, can't I have a baby anymore?"

At this moment, Tane experiences the shame expressed by Jacques Derrida when she emerges from the shower and is caught naked by the cat's gaze. Derrida writes, "I often ask myself, just to see, who I am—and who I am (following) at the moment when, caught naked, in silence, by the gaze of an animal, for example the eyes of a cat, I have trouble, yes, a bad time overcoming my embarrassment."[4] Experiencing the gazes of their cats, both Tane and Derrida come to identify the self. In particular, through their cats' eyes, they recognize what they have not realized in their lives: selfishness and shame. When the supposed object (the boy/the cat) returns the gaze, the subject-object relationship is reversed. Derrida deconstructs the human-animal binary in his thoughts on his cat's gaze. Humans are looked at by cats and become objects. Derrida's point is, as Barbara Creed and Maarten Reesink summarize, "that humans should not just question why we look at animals but should also experience ourselves as seen by them, as existing within their world of vision."[5]

Yet, Derrida is also aware that the equality of gazes is a fantasy. His cat may look, returning the gaze at him. Tane thinks that the boy, or an alley cat, has looked at her from his point of view. But Derrida implies that the sense of being looked at is only his imagination. It is a reflected shame, in other words: a shame of being ashamed initially. He writes, "It is as if I were ashamed, therefore, naked in front of this cat, but also ashamed for being ashamed. A reflected shame, the mirror of a shame ashamed of itself, a shame that is at the same time specular, unjustifiable, and unable to be admitted to."[6] We do not know if his cat even cares, when Derrida thinks his cat looks at him. As Felice Cimatti argues, "The animal of which we speak is never the animal as it is in and of itself: the animal is always an '*animot*,' the spoken-of animal, metaphorised and idealised. That is, it is always the animal as thought and feared by human beings."[7]

If Derrida regards the sense of being looked at as only his imagination, the cat is not returning its gaze to him as the subject. The cat is not the owner of the gaze. It is within Derrida's imagination, as Derrida himself admits. Derrida's subjectivity is reflected or included in the cat. In this manner, he is still trapped in Descartes's idea of cogito, "Je pense, donc je suis," which is the basis of anthropocentrism. Temenuga Trifonova comments insightfully, "A distinction needs to be made between the objectification of point of view and the alleged 'dehumanization' resulting from it. The suppression or the disguise of the subjective point of view in cinema or in the novel never attains the total elimination of subjectivity."[8]

The final sequence of *Record of a Tenement Gentleman* reminds us of this. Tane's final comment is told only from her perspective. Tane wants to believe that the boy is returning the gaze and letting Tane realize what she lacks and what she is. But all these thoughts occur only in Tane's mind. It is her imagination. We do not hear from the boy, so we, including Tane, do not know how he felt and what he saw. He does not return his equitable gaze to her. Indeed, there is no POV shot from the boy in this film except for those shots of the boy looking directly into the camera when he converses with Tane. Tane's face in the reverse shots can be regarded as the boy's point of view, but simultaneously, one can argue that the boy is captured and objectified in Tane's gaze. The film ends with a documentary-like shot of war orphans gathering at Ueno Park and doing nothing. They gather under the statue of Saigō Takamori, a samurai and a hero who helped create Imperial Japan in the Meiji Restoration in 1868 and supported Japanese expansion to Asia, and his leashed dog. Saigō also unsuccessfully led a rebellion against the new government in 1877.

1.8 AND 1.9 War orphans gather at Ueno Park under the statue of Saigō Takamori and his dog.

These children look like stray animals after the devastation of the war, the result of Imperial Japan's effort of expansion to Asia. Everyone looks like the lost boy Tane takes care of. Unlike Saigō's dog, they are not leashed. They are victims of Japanese imperialism like Saigō. They could become rebels against it as Saigō did. Contrary to the boy whom Tane takes under her wing, none of the children even gives a direct look at the camera.

The Beckoning Cat's Gaze

Can we overcome the dichotomy between self and other? If the cat's gaze is Derrida's fantasy, the returning gaze does not promise equality of gazes but only maintains the anthropocentric power structure. It does not put an end to the repetitions of dualities between humans and animals, either.

In this regard, Kiju Yoshida's idea of "the gazes of things" is inspiring. Yoshida begins his book *Ozu's Anti-Cinema* by analyzing the opening scene of *Tokyo Story*. The setting is Onomichi, a town on the shore of the Inland Sea. An elderly couple, Shūkichi (Ryū Chishū) and Tomi (Higashiyama Chieko), prepare for their trip to Tokyo to visit their children, whom they have not seen in a long time. The living room is lit in early morning light while they make small talk in their local dialect:

TOMI: Did you put the air pillows in your bag?

SHŪKICHI: I asked you to put them in yours, didn't I?

TOMI: I don't have them in my bag.

SHŪKICHI: I gave them to you.

TOMI: Did you?

The woman next door shows herself from the window behind them and interrupts their conversation. The three of them talk about the couple's children in Tokyo. When the woman says goodbye, the couple returns to their previous talk about the air pillow.

TOMI: There aren't any air pillows in my bag.

SHŪKICHI: They must be there. Look for them again . . .

After a short while, he says:

SHŪKICHI: Oh, I found them.

TOMI: You found them?

SHŪKICHI: Yes, I found them.

The couple then resumes packing as if nothing happened. The scene ends there.

Yoshida introduces the notion of the "air pillows' gaze" or, more generally, "the gazes of things." Even though Yoshida metaphorically refers to the air pillows' gaze, the things do not return their gazes because they do not have eyes. Instead of discussing this in terms of textual construction, Yoshida uses the term more phenomenologically. As he writes:

> Let us thus try listening to the couple's conversation from the air pillows' point of view. In spite of the husband's carelessness and forgetfulness and the couple's banter, the air pillows have been in the husband's bag the whole time. The air pillows could conceivably have blamed the old man for his carelessness. Yet they, as objects, do not blame him. Is not the silence of the inorganic air pillows expressed in the hidden depth of the couple's ordinary conversation? We can call this the gaze of the air pillows. Of course, air pillows are incapable of sight; it is more precise to say that the air pillows are more adept than humans at listening to the couple's conversation in silence while waiting to see what will happen next. Additionally, the air pillows completely forgive and accept the elderly man's carelessness and the fact that he overlooked them. In describing this I must call this deeply silent gaze the gaze of the air pillows.
>
> In this sense, Ozu-san's films are really all about how to look at human beings from alternative points of view—such as that of the air pillows. His films typically depict problem-free, ordinary lives, such as this elderly couple's, in a very casual manner. Simultaneously, the points-of-view of the different objects reveal heretofore hidden problems in the lives of the various human characters.[9]

With this concept, Yoshida critically expands the idea of the return of the gaze.

As Paula Amad has pointed out, the notion of the return of the gaze challenges patriarchy and Eurocentrism, together with new research on early cinema and its relationship with colonial regimes. It refers to "evidence of the look at the camera (and by implication the camera operator and film spectator) by filmed subjects, and it connotes the now-common interpretation of that look as a refusal of the assumed monolithic, unidirectionality of the West's technologically mediated structures of looking at cultural Others."[10] Jacques Leenhardt wrote in 1973 that the "morbid geometrism" of "the right to look without being looked at" underpinned the colonial order.[11] The film-textual organization of the gaze depends on such a voyeuristic "geometrism," which was also articulated by Michel Foucault as "panopticon" in *Discipline and Punish* (1977).[12] Then, in his seminal work *Orientalism* (1978), Edward Said clarified how Europe described the Orient and authorized a particular view of it. European people tended not to view non-Western cultures as they were but accepted them only after transforming them into tolerable forms. They imagined and presented the Orient as an ahistorical, timeless, and closed entity, while they regarded temporality, such as progress or development, as an attribute of the West. Said revealed such an artificial dichotomy formulated between the progress of Europe and the retreat or difference of the other regions, between the gazing subject and the object of the gaze.

Amad's use of the "return of the gaze" is twofold, "the first referring more to the neutral evidence of subjects looking at the camera, and the second focusing on the now-conventional politicized interpretation of that look as a sort of unmediated and quasi-intentional address to the spectator." When people look back at or toward the camera in early nonfiction films, their actions are often unintended and momentary. Yet, with the latter hermeneutic tool especially for "the historically distanced spectator-critic," argues Amad, "the supposedly unseeing, surveyed object" could morph into "subjectivity by returning the purportedly invisible gaze of the all-seeing and controlling surveillant eye."[13] People's unintended actions come to have "the effect of unbalancing cinema's dominant gaze, typically described in antivisual critiques as a distanced, voyeuristic, clinical, controlling, invisible, Orientalizing, and dehumanizing deployment of vision" because "all of these looks at the camera reanimate Foucault's dyad of 'see/being seen' by displaying the bidirectionality or reversibility of the camera's gaze."[14] It is a reform of spectatorship theory. "At its most radical," argues Amad, "the returned gaze thus ushered in the possibility of the annihilation of the Western self while ethically intending to supplant

the passive spectator of apparatus theory with an active witness—a witness not just to history, but to a history of the gaze in cinema."[15] Because of the historical distance between the people who returned the gaze and the spectator who received their gazes, "the return-of-the-gaze trope thus may not uncover the empirical resistance of colonial Others toward the camera's powers of social control," according to Amad, but "it does hermeneutically imagine the challenge posed by looks at the camera as urgent and necessary fictions."[16]

In *Japonisme and the Birth of Cinema* (2020), I examined the Lumière brothers' films by focusing on what Amad calls "the multifaceted, intercultural, and transnational history of returned gazes and the study of representations of race."[17] In *Family Meal* (*Repas en famille*, 1897), the Lumières' cinematographer Constant Girel photographed the family of Inabata Katsutarō, a classmate of the Lumière brothers at the La Martinière Institute, who implemented the first film screening in Japan in 1897. In a long shot, Inabata takes out a cigarette, puts it into a Japanese-style pipe, lights up the pipe from a brazier placed in front of him, smokes a little bit, receives a teacup from his maid, respectfully bows to her (the maid also bows), and sips some tea. A woman forces an infant in her arms to drink some tea. This film appears to be a scene of everyday life in Japan. However, if the contemporary Japanese audience had seen *Family Meal* (they did not), they should have noticed many strange elements. Inabata's kimono, the black haori with family crests, the two infants' flashy garments, and the women's traditional hairstyles are too formal for a daily scene. Inabata receives a teacup from the woman on the left and bows to her in a respectful manner. The woman is a maid; thus, it is inappropriate for the master to bow to her respectfully. Inabata must have noticed that there were too many inaccurate depictions. Then why did he agree to appear?

Inabata understood Girel's desire to materialize what he thought of everyday life in Japan with authentic Japanese places and people. Inabata was aware of the Orientalist gaze that the Lumière Company possessed. During the short duration of *Family Meal*, Inabata turns to his left and looks directly toward the camera at least three times: once after he placed a cigarette in his pipe, another time after he smoked, and the last time after he sipped tea. When he returns his gaze to the camera, Inabata is conscious of how the filming is going. Using his eyes, he tries to communicate with Girel, who is behind the camera. He is most likely asking Girel with his eyes if he had behaved as Girel had wished, even if the cinematographer did not realize Inabata's intention. As Tom Gunning argues, there are

multiple examples of actuality films "marked by the returned look of the people within the film, the gaze directed out at camera and viewer which transfixes the act of looking as central" to the exhibitionist tendencies of early cinema.[18] In contrast, Inabata's return of the gaze was not unintended. Considering Inabata's awareness of the Orientalist gaze and the act of filmmaking, *Family Meal* captured a dialogic, interactive moment between the photographer and the photographed even if this conversation was recorded only accidentally. Inabata acted out an image of exotic Japan to cater to the Orientalist fantasy. With this historically evidenced interpretation, I have proposed the notion of nativized Orientalism to critique the one-directional subject-object relationship of Orientalism. Nativized Orientalism is one possibility of the equality of the gaze—or at least the subject-object relationship could turn interactive and dialogic.

While the theory of returning the gaze, including my notion of nativized Orientalism, can critique the Eurocentric and patriarchal gaze, the binary structure between the subject and the object is still maintained. Amad's warning is correct when she writes that the returned gazes become "the fetishized trace of our contemporary desire for—based on the historical lack of—the irrecoverable reverse shot of the Other's view of the world." Is the return of the gaze discourse a fetish as a result of Western, colonial, or academic guilt? "By offering evidence, whether empirical or textual, of subaltern scopic agency," concludes Amad, "the interpretation ultimately performs a form of visual ventriloquism: the colonized puppet might appear to be alive, but the strings are still being pulled by Western discourse's (now enlightened postcolonial) expectations and desires regarding the subject of the Other."[19] "Being the bearer rather than object of the gaze does not necessarily ensure the end of oppressive power structures," she says.[20]

When Yoshida introduces the notion of the air pillows' gaze, or "the gazes of things," he does not refer to the gaze theory based on psychoanalysis and ideological criticism. Instead, his idea is a combination of the look of another that Jean-Paul Sartre argues in *Being and Nothingness*, which Yoshida thoroughly examined in his graduation thesis in French literature at the University of Tokyo, and the equally famous thesis that "existence precedes essence" that Sartre asserts in *Existentialism Is a Humanism* (1946; based on his public lecture toward the end of 1945).[21] Sartre compares a penknife and human beings. A penknife's essence is predefined by humans ("essence precedes existence"), but human beings

have no preceding essence. Sartre writes, "Man first of all exists, encounters himself, surges up in the world—and defines himself afterwards. If man as the existentialist sees him is not definable, it is because to begin with he is nothing. He will not be anything until later, and then he will be what he makes of himself."[22]

Yoshida expands Sartre's idea to nonhuman animals and non-human-invented things: For them, existence comes before essence. Even a penknife does not have a predefined essence if it is separated from a human perspective—for example, the materials that the penknife is made of. Things and animals simply exist. Humans encounter them and define their essences afterward. But the difference is that they do not come to define themselves afterward. If humans move from "being-in-itself" to "being-for-itself," things remain "being-in-itself." Even though Yoshida metaphorically refers to the air pillows' gaze, the things do not return their gazes because they do not have eyes. Yoshida's idea overcomes the self-other dichotomy inherent in the theory of the returning gaze. His gaze of things is similar to what Felice Cimatti discusses: A pig who had bitten to death an infant in his cradle was sentenced to death by hanging in a ruling dated June 14, 1794, in Clermont, France. Cimatti argues, "The animal is . . . mutely witnessing the absurdity of human actions, all the more meaningless as they pretend to respect the principles of *human* law."[23] The pig does not return its gaze. It just exists. Cimatti stresses, "These animals exist. It is not a matter of interpreting their gazes, looking for some kind of hidden meaning or value in their eyes. They are eyes, and there is life in them. . . . Every attempt to humanise those gazes is not just useless—since animality is indifferent to humanity—but harmful, since it would elide the radical alterity of the animal."[24] The pig is "mutely witnessing" the situation. The pig's gaze here is that of things. It is not a literal look but mute witnessing. It is not judgmental.

Yoshida's reference to Sartre's thoughts does not anachronistically ignore poststructuralist criticism of existentialism, including Derrida's deconstruction. Instead, Yoshida was aware of the similar theoretical goals of Derrida and Sartre: to question a unified self, or "a deconstruction of the rationalist view of the [anthropocentric] subject."[25] For instance, Mel Chen's recent idea of "animacy" corresponds to Yoshida's "gazes of things." Chen and Yoshida emphasize the connections between humans and nonhuman animals, and between organic and inorganic matter, through corporeality. Minds cannot separate from bodies. Similarly, Chen argues that bodies can never be separated from the other forms of

matter with which they constantly interact. People, animals, and things are all moved and affected by each other. Animacy is a "craft of the senses; it endows our surroundings with life, death, and things in between."[26] We don't even know how and what the "cat" is looking at and thinking. Then, the signification process or the birth of meaning around the cat is indefinitely postponed. It remains indeterminate. However, the connections between humans and nonhuman animals and the interaction between them exist as long as both bodies exist. We are humans. We cannot escape from "Je pense." However, we can feel our bodies and corporeal interactions with other bodies. We can make such feeling, or affect, the principle of our behaviors and activities. That is the ethics even when we cannot understand the nonhuman. Here, as Andrew Lapworth defines it, the "non-human" is "about an enhanced sensitivity in thinking to the immanent forces and transindividual processes that precede and exceed the human subject."[27]

When he was a child, Yoshida was devoted to Hollywood musicals, particularly *An American in Paris* (Vincente Minnelli, 1951) and *Singin' in the Rain* (Stanley Donen and Gene Kelly, 1952), both starring Gene Kelly. He says he watched these films over and over again because they focused not on stories but on "the movement of dancing bodies." Yoshida argues, "Purely displayed bodies and their movements are infinitely open to the viewers, to my imagination to freely take off, in opposition to closed images that limit meanings by depending on words."[28] Furthermore, Yoshida reveals that his belief in bodies comes from his experience during World War II. He writes, "In my case, bodies existed before ideas. . . . When I was twelve, I was burnt out from my house in an air raid and had to run away alone amid fires. My mind was deranged. I went mad in the burning fire. The only normal thing was this body of mine. This body intuitively saved me. Such belief in bodies, or disbelief in minds, attracts me more to the images innate in bodies than to the words and languages that express ideas in minds."[29] He then rephrases Maurice Merleau-Ponty's famous words: "We know not through our intellect but through our experience," saying, "We know ourselves through our bodies."[30] The body talks without words. Whether it is a human body or an animal body, it does not matter.

The Munekata Sisters (*Munekata kyōdai*, 1950) is another notable film directed by Ozu in which cats play significant roles. Cats have only a small function for the film's narrative development, but their existence is essential to the idea of the gazes of things.

Mimura (Yamamura Sō), the unemployed husband of Setsuko (Tanaka Kinuyo), spends much of his time drinking and playing with cats. He reads German books at home, which indicates he was probably an elite businessman who worked for the Axis powers during the war. For Setsuko's sister Mariko (Takamine Hideko), who hates how Mimura egotistically treats Setsuko and how Setsuko obediently responds to him, the cats represent Mimura's animallike life and Setsuko's obsession with the image of a devoted wife. "I threw away Tama because it is sleeping on my sweater," says Mariko. She hatefully picks up the cat from the laundry on a chair and drops it on the floor. "The cat drank up my milk. I wanted to drink cocoa," she adds. Mimura seems to agree with Mariko's attitude towards cats' selfish and indifferent behaviors but acts differently toward them. While drunk at a Japanese-style bar, Mimura embraces a cat and pets her. He says, "I like cats' unkind [*fu-ninjō*] nature." In the following scene, cats and Setsuko are contrasted implicitly in regard to the notion of kindness. Mimura and Setsuko quarrel over Tashiro, whom Setsuko loved in the past. Throughout the scene, the couple is distanced in different rooms separated by fusuma screen doors or cut into shot/reverse shots. While Setsuko darns Mimura's shirt in one room, Mimura tries to pet Tama in the other room. They never stay in the same room in long shots or the same shot in medium close-ups. When Tama leaves Mimura's lap, Mimura ends his conversation with Setsuko, turns his back to her, and calls Kuro, another cat of his, who never comes to him. All of Setsuko's words indicate a forced kindness to Mimura, including her insistence on a platonic relationship with Tashiro and her decision not to borrow money from him and give up her store. Mimura is irritated by her words and forces himself to turn to the indifferent cats.

In the end, Mimura is correct. Cats are indifferent. Tama does not care about Mimura's death by a heart attack. Returning from the bar at night in heavy rain, being drenched and extremely drunk, Mimura falls hard on the floor to die. When Setsuko finally arrives at the death scene, Tama is walking indifferently on a couch right next to Mimura's body. The cat does not even give a glance at Mimura or Setsuko. It is depicted here as a mute witness to the stupidity of humans—experiencing war, being jealous, and discussing old and new attitudes toward women. The cat just exists.

To discuss the gaze of things and to claim its silent witnessing of human beings in the world, the thing does not need to be a cat or an air pillow. It can be anything visible or invisible within the frame. We can say

the gaze of a tatami, the gaze of a vase, the gaze of whatever. To ask what meaning the air pillows have, why the cat appears, what the cat is looking at, or how the cat is thinking is anthropocentric. These questions are inevitably indeterminate. But still, to draw the audience's attention, there needs to be something that has some reference in the scene—Mimura's petting of a cat, the elderly couple's conversation about air pillows in *Tokyo Story*, and so on.

Here, I emphasize the recurring appearance of the beckoning cat in *Record of a Tenement Gentleman*. When Tane converses with the boy's father, who has come to pick up his son, she is always with the beckoning cat within the frame. The beckoning cat exists behind her on the drawer. However, when she talks with Tamekichi and the fortune teller Tashiro in the same space, the entry of her home, after the boy has left, the beckoning cat is also gone. Almost the same medium shots are used to depict Tane, but there is only a white wall behind her where the top of the drawer and the beckoning cat are visible. In a long shot that shows the three of them, in which Tane is speaking to Tamekichi and Tashiro, whose backs face the camera, we cannot help noticing that the drawer is gone. The white wall lit by the ceiling lamp emphasizes the emptiness of the space behind Tane.

The thing, which happens to be in the shape of a cat but is not a cat, is always there. It is distinguishable from Derrida's "real cat." He writes, "I must immediately make it clear that the cat I am talking about [when he was caught naked] is a real cat, truly, believe me, a little cat. It isn't the figure of a cat. It doesn't silently enter the room as an allegory for all the cats on earth, the felines that traverse our myths and religions, literature and fables."[31] In contrast, the beckoning cat in *Record of a Tenement Gentleman* is "the figure of a cat." It does not have a living gaze, like the air pillow in *Tokyo Story*. However, in contrast to the off-screen implication of the air pillow, the diegetic presence of the beckoning cat makes some of us realize the "gazes of things" and suggests a way to overcome the anthropocentric dichotomy—not only to criticize the problem of Eurocentrism but also to propose a decolonizing idea of equalizing human and nonhuman. According to Andrew Lapworth, Gilles Deleuze considered ethical thought "not simply about the application of pre-existing judgements and transcendent values to recognised situations" but "a properly inventive praxis that facilitates the production of new and unforeseen modes of existence." The beckoning cat and its metaphoric "gaze" offer such an ethical thought or, to use Lapworth's phrase, "a different sense

of *what it means to think*."[32] That is the ethics of indeterminacy (of the boundary between human beings and nonhuman beings) that *Record of a Tenement Gentleman* presents. When the beckoning cat is visually replaced by the boy when he comes back to Tane, the dichotomy between human and nonhuman blurs.

In this regard, there is another significant sequence in *Record of a Tenement Gentleman*. After they visit the zoo, Tane and the boy go to a photo studio to take a family portrait. When the camera's shutter clicks, we see an almost still image of Tane and the boy upside down. This image imitates the principle of photography since the era of camera obscura: Light moves in a straight line through a pinhole, and the projected image on the film appears to be flipped upside down. Then, the scene continues in pitch black for several seconds. We hear only the conversation of Tane and her friend:

> TANE: How did I look?
>
> FRIEND: Like a lady.
>
> TANE: I put on my best look. Did I look funny?
>
> FRIEND: You looked exactly like it.
>
> TANE: Like what?
>
> FRIEND: That thing we saw at the zoo.
>
> TANE: Why, you. . . . I'll hit you. [*To the boy*] Are you sure your nose was clean?

David Bordwell argues:

> It is as if we are trapped inside the photographer's camera after the lens has been capped. Then the darkness wipes away from bottom to top, as if a curtain were lifted, to reveal the studio now empty. Not only have the characters vanished, not only do the empty chairs recall their presence, but the still camera itself has disappeared. Perhaps it has been moved to the very position "we" now occupy. (But if the view is then made a diegetic POV, who lifts the curtain? And why is this gradual opening of the shutter so different from the instantaneous change earlier?) Or perhaps the stretch of darkness has become a completely nondiegetic narrational gesture. In either event, this

1.10 AND 1.11 The photograph flips upside down, and then the screen turns pitch-black before it fades back into the photo studio.

> remarkable scene lays bare the way in which the film leads us to expect character presence and then supplies absence—not only empty settings but pure black blankness.[33]

While the upside-down image implies the camera's mechanical view/gaze of Tane and the boy (the gaze of a thing), the pitch-black image cannot be anyone's viewpoint. It is no human being's viewpoint, no machine's viewpoint. It is eternally ambiguous who or what has the point of view even though it is something's gaze. Or, nothing's gaze, if we want to call it. Significantly, the friend associates Tane with an animal in the zoo. Tane and the boy are doubly objectified—as animals by the friend's look and as things by the camera's gaze. Then, we could say that they turn into nothing. Having said so, it is still difficult for me to overcome the dichotomy of looking and being looked at. But I like Gerald Bruns's expression of the relationship between his cat and himself: "not an objective relation of cognition and representation, but a relation of touching and being touched, a relation of responsiveness and responsibility."[34] It is my responsiveness to responsibility to be aware of the pitfall of the power of the look. This is the ethics of indeterminacy that this film presents.

Walter Benjamin seemed to share the idea of the gaze of things with Yoshida. "To articulate what is past does not mean to recognize 'how it really was,'" wrote Benjamin in his essay "On the Concept of History" (1940). It means to hold fast "to a picture of the past, just as if it had unexpectedly thrust itself, in a moment of danger, on the historical subject." Benjamin imagined an "Angel of History," its face turned toward the past, pausing "to awaken the dead and to piece together what has been smashed."[35] World War II was "a moment of danger" for Ozu and his colleagues. Cats in the films directed by Ozu might have been the angels of history.

CHAPTER TWO

COCA-COLA & "ASIAN CINEMA"

Late Spring (*Banshun*, 1949)

Asian Cinema as Method?

The category of "Asian cinema" (*Ajia eiga*) has been used widely in Japan since the 1950s. Curiously, it does not usually include Japanese-made films despite Japan's geographic location in Asia. What exactly does Asian cinema mean then? Such a strange exclusion indicates Japan's unique geopolitical positionality within broader Asia, specifically as a colonial power with an imperial past and potentially its future.

Amid the Anpo protests (Anpo *tōsō*), a series of massive protests throughout Japan against the revision of the United States–Japan Security Treaty (1952) that allowed the United States to maintain military bases on Japanese soil, Takeuchi Yoshimi, a Japanese scholar of Chinese literature, gave a pair of lectures titled "Asia as Method." What Takeuchi proposed was to develop Asia's "own cultural values," which "do not already exist, in substantive form."[1] Presumably, Takeuchi had at least three goals to achieve in his lectures. First, he tried to reassess Japanese imperialism, which had led to an aggressive invasion of Japan's neighboring countries. Second, Takeuchi desired to overcome Asian intellectuals' complex toward their "superior" counterparts, Europe and the United States. Third, he critiqued Western ideals of freedom and equality that were considered universal values by providing a different perspective. Takeuchi emphasized the significance of a comparative viewpoint among

Asian nations. For him, European nations and the United States were not the appropriate "interlocutors who share the same structural anxiety."[2]

Elaborating on Takeuchi's idea, the Taiwanese critical theorist Chen Kuan-Hsing argues that "the back-and-forth dialogue process" between Euro-America and Asia can neither overcome the complex nor challenge the innate Eurocentric hierarchy in Western universal values but: "Only through inter-referencing places, which are closer to each other or share similar historical experiences, can we leave the mistake of the 'catch up' type of normative mode of knowledge and produce more grounded knowledge and understanding that come closer to historical reality."[3] The basis for the formation of Asian "cultural values" for both Takeuchi and Chen is, thus, the "common destinies" of the "impact, subjugations, and resistance brought by imperialism, colonialism, and the Cold War."[4]

Gladys Pak Lei Chong, Yiu Fai Chow, and Jeroen de Kloet criticize Takeuchi's idea of "Asia as method," saying that it is "premised on a rather Asia-centric" idea. Instead, they propose "trans-Asia as method" to "envision and actualize Asia as a dialogic communicative space in which people across borders collaborate to connect diverse voices, concerns, and problems in various, unevenly intersecting public sites in which the national is still a major site but does not exclusively take over public interests."[5] If Takeuchi meant to propose an alternative "ideal" that would replace Western universal values, his method could be called "Asia-centric," as long as he intended to critique the unconscious Eurocentrism in universalism and embrace the West by offering a different perspective to reassess the history of imperialism, colonialism, and the Cold War. Otherwise, it should not be called that. I would say Takeuchi's proposal was already "trans-Asian." But why, then, do we need the prefix "trans"?

Chong, Chow, and de Kloet warn us that emphasizing commonalities could run "the risk of ignoring the power structures that render some Asian (or European, or Western) voices more vocal than others."[6] They stress that the power imbalance is not limited to that between the West and Asia but is far more complex from an intra-Asia perspective. Mitsuhiro Yoshimoto raises questions about the "power structures" in Asian cinema: "Let us first note that the notion of Asian cinema itself is not a self-evident idea. . . . Asian cinema is a construct that needs to be scrutinized from a range of critical perspectives. What has contributed to the emergence of the idea of Asian cinema? What purpose does it serve in film scholarship and criticism? What position does it occupy in the study of national cinemas?"[7] According to Yoshimoto, (1) the emergence of Asian

cinema is "inseparable from the globalization of the American economy and the rise of East Asia as an important region for it"; (2) the idea of Asian cinema has partly been embraced "in the search for an alternative to the form of essentialism" that interprets the cinema of a particular nation as "a reflection of national character, sensibility or spirit" and eventually enhances the dichotomy between Hollywood as the center and the cinemas of the rest of the world as periphery; and (3) the construction of Asian cinema is strongly influenced by "international film festivals and a new global-ecumenical film culture."[8] To accomplish this difficult task of reconceptualizing Asian cinema outside Eurocentrism, what Yoshimoto proposes is "trans-Asian cinema": "As a critical category, trans-Asian cinema refuses any unproblematic assertion of the uniqueness of Asian cinema as such, and of the various national cinemas in Asia. It also resists the logic of transnational capital, which de-historicizes and de-politicizes difference and very real boundaries in the name of multiculturalism."[9] Yoshimoto emphasizes how the "West" constructed Asian cinema. His trans-Asian cinema is "a genuine comparative perspective," which would be "a historically defensible understanding of any national cinema in its unique cultural specificity, that is to say, not as the 'other' of some other national cinema, which for its commercially dominant or aesthetically influential position on a global scale, is equated to 'the cinema' as a whole."[10] Yoshimoto's proposal is similar to Takeuchi's emphasis on the comparative view among Asian countries because both presuppose each country's "unique cultural specificity" but try to explore commonalities that could collectively distinguish them from non-Asian films. While their arguments maintain the dichotomy between the West and the East, they do not subscribe to the Eurocentric notion of the Self/Other categorization that ignores each region and people's unique cultural and historical specificity.

In this chapter, I extend Takeuchi's and Chen's ideas of Asia as method to film studies and examine the historical implications that the film *Late Spring* offers to the notion of "Asia." But my focus is not on exploring the intra-Asia commonalities. I propose the concept of translocal imagination to critically engage with Yoshimoto's notion of trans-Asian cinema in the context of Japanese film history. Arjun Appadurai uses the term "translocal" when he discusses the global production of locality concerning the tourism industry, mainly through the nation-state. He writes: "The ethnography of these tourist locations is just beginning to be written in detail, but what little we do know suggests that many such

locations create complex conditions for the production and reproduction of locality, in which ties of marriage, work, business and leisure weave together various circulating populations with different kinds of locales to create neighborhoods that belong in one sense to particular nation-states, but that are from another point of view what we might call *translocalities*."[11] Appadurai does not elaborate further, but as the sociologist Nico Carpentier suggests, the concept of the translocal is "at its strongest" when "the local is stretched beyond its borders, whilst still remaining situated in the local." It is "the moment where the local reaches out to a familiar unknown and fuses it with the known."[12]

Yingjin Zhang defines *translocality* more specifically, especially regarding how the local stretches beyond its borders. According to Zhang, "Translocality simultaneously designates three areas: places of attachment or identification, people whose physical or imaginary movements across scale connect disparate spaces and places, and technologies and modes of communication that facilitate such attachment, identification, movement, and connection."[13] Based on this threefold definition, he strongly argues for a comparative approach as "a *spatial continuum* stretching across scale from the local to the global" because "comparative studies are more likely to capture the multi-directionality with which film studies simultaneously look outwards (transnationalism, globalisation), inwards (cultural traditions, aesthetic conventions), backwards (history, memory), and sideways (cross-media practices, interdisciplinary research)."[14]

The translocal imagination that I propose does not presuppose a nation or a border crossing. At the same time, I stress a shared sense of value or worldview, or "a spatial continuum," to use Zhang's phrase, based on the comparative perspective. Zhang uses another term, "polylocality," to define such a spatial continuum. He writes, "Whereas *polylocality* recognizes the existence of multiple, diverse localities and therefore contains the possibility of a *trans*locality that could connect these localities, it differs from translocality in that it does not guarantee the realization of this translocal potential. In other words, polylocality acknowledges that identification and connection between localities can be denied or prohibited; that not all polylocality is brought into translocality in the same way; and that inequality or unevenness exists in polylocality because of different access to translocality."[15] My idea of translocal imagination is being conscious of the specificity of a local community, its people, their lives, and their environments while simultaneously being aware of stretching. I empha-

size the multidirectionality of dialogues between local communities and shared imaginations based on locally specific histories, memories, and traditions.

As I demonstrate, Asian cinema was discursively constructed in Japan in the 1940s. The notion of Asia in such a historical construction was not clear-cut geographically but multilayered sociopolitically. It emerged in the context of locally specific histories, memories, and traditions as a result of cinematic dialogues between the local and the "universal," if the Hollywood film industry insists on its films presenting a universal language.

Late Spring does not provide a clear definition of Asia or Asian cinema but gives a hint to us to critically think about the ambiguity of the notion of Asia in Japanese political economy and film culture. The film is thus another example of the ethics of indeterminacy present in Ozu-directed films.

The idea of "transcultural mimesis" that Michael Raine has coined is useful for examining particular scenes from *Late Spring*. Raine, whose theory of transcultural mimesis challenges the way of seeing Hollywood as the center that needs to be adapted and translated into a non-Western culture, defines the concept as follows: "*Transcultural* because it entails 'translation' or 'adaptation' across a marked cultural boundary, . . . and *mimesis* because the relation of original and copy is ever-present in this 'mimetic medium.' Rather than the reductive sense of mimesis as naïve copying, I would like to restore to mimesis some of the complexity of its original uses: in classical Greece, mimesis and its cognates encompassed ritual repetition as a form of ontological re-presencing, the dramatic staple of the parodic stereotype, and the Aristotelian sense of learning by imitation that was revived by Frankfurt School thinkers."[16] Raine does not insist on unitary cultural differences in Japanese films in the way that cultural nationalism does. Instead, according to Raine, transcultural mimesis recognizes geopolitical inequalities between Japan and the United States. There is no doubt that Hollywood has played a ubiquitous role in the developing film culture in Japan, corresponding to an unequal geopolitical relationship, or an imbalance of power, between Japan and the United States. Yet the relationship between Hollywood and Japanese cinema has not simply been a binary opposition between the production and distribution center and periphery, cultural dominance and resistance, or global and local. Miriam Hansen argues, "If filmmakers in China and Japan confronted Hollywood hegemony in both its enabling and destructive effects, their efforts to forge idioms of their own were crucially inflected by a larger vernacular-modernist

culture at once cosmopolitan *and* local."[17] Considering such tension from a geopolitical perspective, Harry Harootunian's concept of "co-eval modernity" is helpful. It suggests the narrative of modernity in Japan to be "contemporaneity yet the possibility of difference," without ignoring the complex global power relations.[18] Raine's theory of transcultural mimesis is a specific variation of Harootunian's "co-eval modernity" in the film cultural context.

Emergence of Asian Cinema in Japan

Filmmaking cooperation among Asian countries began as early as 1931, but Asian cinema did not exist in Japan in the 1930s. According to Markus Nornes, after the China Incident of 1937 and the founding of the Manchurian Motion Picture Association (Manshū Eiga Kyōkai, aka Man'ei) in Manchukuo, "pan-Asian industrial film criticism" started to flourish, and "writers increasingly evaluated films, filmmakers, and studios in their collective effort to imagine and construct 'Asian cinema.'"[19] During the Second Sino-Japanese War period that followed the China Incident, however, the term used to describe such pan-Asian imagination of the film culture was not Asia but "continent" (*tairiku*) as the latter term entered daily use in Japanese media to refer to the Eurasian continent, where Imperial Japan intended to expand its colony. The immediate space of the continent was China, including Manchuria. Accordingly, a loosely defined genre or discourse of "continent films" (*tairiku eiga*) appeared, but not Asian cinema. Roughly speaking, continent films were Japanese-made films set in the Asian continent, mainly in China, Manchukuo, and/or Mongolia, as well as the films produced by three Japanese-funded companies in China: Chūka Denei, Man'ei, and Kahoku Denei.[20]

Three weeks before the attack on Pearl Harbor, a book whose title includes the term "Asian cinema" appeared Ichikawa Sai's *The Creation and Construction of Asian Cinema* (*Ajia eiga no sōzō to kensetsu*, 1941), published by the International Film News Agency (Kokusai Eiga Tsūshin sha), Ichikawa's own company (the book was reprinted in 2003). In this book, Ichikawa introduced the concept of Asian cinema to distinguish his idea from the discourse of continent films. His conception of Asia was not limited to China but extended to Southeast Asia and beyond. First, Ichikawa attempted to define Asian cinema as an export market, a Japanese film territory for a form of capitalist imperialism. He also

imagined Asian cinema as a form of cultural imperialism where the content of the films produced in Asia beyond Japan would correspond to the capitalist expansion of Imperial Japan.

The International Film News Agency published such journals as the daily *Kokusai Eiga Tsūshin* (International Film Communication) and the monthly *Kokusai Eiga Shinbun* (International Film Newspaper), records of the film culture of the era that included multiple data on the economics of cinema. Yet, the company seemed to be Ichikawa's solo, with him serving as the managing editor of those journals and contributing many articles himself. In the foreword to his book, Ichikawa lamented the condition of Japanese cinema: "Such an ambitious book like this could only be published out-of-pocket by a poor individual like myself." He argued that organizations like the Greater Japan Film Association (Dai Nihon Eiga Kyōkai) or the Association of Film Business (Eiga Jigyō Rengōkai) should support works for the future of the Japanese film industry even though those works might not make immediate profits.[21] The notion of Asian cinema that Ichikawa coined in his book, therefore, was yet to be shared by broader readers, including critics.

The empire of Japan invaded French Indochina in September 1940 and attacked Hong Kong, the Philippines, Thailand, Singapore, and British Malaya in December 1941. The purpose was to exploit natural resources and to establish military bases in Southeast Asia. Under the militarist occupation, however, the Japanese colonial force adopted a pan-Asian rhetoric of co-prosperity and coexistence by claiming the Greater East Asia Co-Prosperity Sphere (Dai Tōa kyōeiken). The Japanese military stressed a universal Asian brotherhood based on the nationalism of each region so that European colonial influence would wane.

Following these military operations, film critics engaged in heated discussions on film culture in newly acquired Southeast Asian colonies. The words they selected, such as "Greater East Asian cinema" (*Dai Tōa eiga*) and cinema's "Southern operation" (*Nanpō kōsaku*), clearly indicated their shared interests with the Japanese occupation force. "Greater East Asian cinema" was meant as a rhetoric to "eliminate the Euro-American culture forced on East Asian people for several centuries" and "to construct a unique East Asian culture."[22] The emphasis on co-prosperity was meant to justify Japanese colonialism there.

Still, as Sasagawa Keiko argues, the goal of Greater East Asian cinema was "not to distribute Japanese-made films to other countries" but "to coproduce films among several countries under the leadership and

guidance of the Japanese military and then distribute those films to the entire Greater East Asia Co-Prosperity Sphere."[23] Beyond its propaganda purpose for the Greater East Asia Co-Prosperity Sphere, the colonial film policy was to stabilize the regional economy as well. The Japanese military, which led the policy, forced structural changes in Southeast Asian regions under Japanese occupation. According to Sasagawa, the notion of Greater East Asian cinema was the result of a compromise: Critics thought it would be impossible to make Japanese films understood by all the people in the sphere immediately, and considered it necessary first to produce films that would be acceptable to them but still contain ideas of Japanese supremacy.[24] The ultimate issue for critics in Japan was the future of "Japanese" cinema and not the formation of Asian cinema. In the March 1942 issue of *Eiga Hyōron*, one of the most influential film journals of the time, four critics wrote about "the new direction" of Japanese cinema in response to the following questions from the journal's editorial office: "How should Japanese cinema work on Malaya, Thailand, the Philippines, and other people that have newly come under the wing of Japan? How should Japanese cinema change its characteristics to develop further? Since these are the issues that Japanese cinema has not faced, various difficulties will come. Could you think about these issues?"[25] Iijima Tadashi criticized the "island-ish isolation" (*shimaguni teki ni koritsu*) of Japanese cinema and stressed that it would be a "duty" to let the people in the Greater East Asia Co-Prosperity Sphere learn about Japan by producing culture films (*bunka eiga*) and news films.[26] Noborikawa Naosuke called the Southern operation not an international problem but "an internal problem" (*tainai mondai*) of Japanese cinema and emphasized that it would be essential to domestically produce "excellent" films first that could be exportable.[27]

Some people had the idea that the Southern operation should be asking Japanese filmmakers to "instruct" the people in the Southeast Asian regions to make "something new" that would be comprehensible to them.[28] Takatsu Hiroshi, a scientist who made a research trip to Southeast Asia to study natural resources in 1943, for instance, strongly supported this idea when it was suggested by the critic Kaeriyama Norimasa, who was the central figure of the Pure Film Movement (Jun eigageki undō) in the 1910s and 1920s and advocated exploring methods of exporting Japanese cinema. But both of them agreed that the basic idea of the Japanese army, navy, and Ministry of Information (Naikaku Jōhō kyoku), which established the Association for Southern Sea Cinema (Nanyō Eiga Kyōkai) for

its Southern operation, with the support from the major Japanese film companies, Shōchiku, Tōhō, Tōwa Shōji, and Chūka Denei, was to bring popular Japanese films to release in other Southeast Asian regions.[29]

Yet, even if it was a compromise, the term "Greater East Asian cinema" officially appeared for the first time in this project. When he used the term "Asian cinema" in the title of his book, Ichikawa's initial interest was in China. After the China Incident of 1937, according to Nornes, Ichikawa spent a third of his time on the continent.[30] After providing a brief overview of the history of the overseas activities of the Japanese film industry, Ichikawa devoted the core of *The Creation and Construction of Asian Cinema*, 168 out of 378 pages, to a close analysis of the film industries, film politics, and film economies of Manchuria and China (including Hong Kong).

But it is noteworthy that he included eighty-two pages of equally detailed analysis of other regions of Asia in his book: French Indochina, the Philippines, Siam, British Malaya, the Dutch East Indies, India, Burma, Ceylon, and even Hawai'i, Australia, and New Zealand. In contrast to the chapters on Manchuria and China, Ichikawa's arguments were not limited to film industries in the chapters on these other regions. He spent an equal number of pages describing the conditions of politics, economy, imports, exports, transportation, culture, population, and major cities in those regions. In other words, Ichikawa seemed to provide contextual information to explore the best scenario to develop the film business there.

Ichikawa's notion of Asian cinema was not limited to the film-critical discourse of exporting Japanese cinema to Southeast Asia. Instead, his project had a broader scope of political economy that corresponded to changing trends in Asian studies in Japan as the Japanese intellectual conception of Asia was transitioning from East Asia to Southeast Asia. According to the economist Kobayashi Hideo, "new Asian studies" (*shin ajia gaku*), which distinguished itself from "traditional Asian studies" (*dentōteki ajia gaku*), emerged in the 1940s when Japanese imperialism turned its gaze to Southeast Asia. Traditional Asian studies originated in 1908, after the end of the Russo-Japanese War, with the formation of the Research Bureau of Manchurian and Korean History and Geography (Manshū oyobi Chōsen Rekishi Chiri Chōsabu). Influenced by Marxism, scholars of traditional Asian studies discussed the impact of capitalism on feudalism in China, Korea, and Japan.[31]

By early 1942, the Japanese army had occupied the Philippines, British Malaya, the Dutch East Indies, and Burma. Under the militarist

occupation, scholars from Japanese universities and research centers visited these areas to serve in colonial policymaking. According to Kobayashi, the work of the British-born historian John Sydenham Furnivall and his concept of a "plural society," in which different ethnic groups would depend on each other economically but maintain ecological specialization, influenced those scholars' fieldwork. Unlike the scholars of traditional Asian studies on China and Korea, new Asian studies by these scholars in Southeast Asia had a double standard: embracing the idea of independence and nationalism in each region of Southeast Asia under the leadership and guidance of the Japanese militarist occupation, whose goal was to replace the European power with theirs without causing strong resistance. In other words, in traditional Asian studies, the binary between East (Asia) and West was clear. Japan was a part of Asia even though, despite Kobayashi's naming of traditional Asian studies, I doubt those scholars called themselves Asianists. In new Asian studies, there were three levels: the West, Japan, and Southeast Asia. Japan was not considered a part of Asia.

Ichikawa's notion of Asian cinema reflected the duality concerning Japan's positioning in/of Asia. In the conclusion to his book, Ichikawa insisted that the Japanese and Chinese film industries, "which have led film productions in the Asian cultural sphere," would need to "cooperate, enhance their strengths, overcome their shortcomings, and become the axis to produce films for all Asian races."[32] At the same time as emphasizing Japan and China's co-leadership (the separation of Japan and China from the rest of Asia), Ichikawa suggested the unity of Asia:

> There is one path on which Asian culture can proceed as Asian culture. That path involves the promotion of an Asian race consciousness and the pioneering of an independent power. With the Greater East Asia Co-Prosperity Sphere taking root and liberating people from the national groupings of the past, we must grasp the future qualities of a racial consciousness built on a shared cultural basis. This is precisely the greatest of productive powers in Asian culture. Asian culture is not the mere transmission of Chinese and Indian culture, nor is it an imitation of the cultures of Europe and America. It is a new *combination* of the two, a glorious culture only in the cultural sphere of Asia.[33]

Ichikawa's first positioning (Japan and China as the coleaders) demonstrates Japanese imperialism. As Nornes points out, "This first attempt to

define Asian cinema, or imagine that there was such a thing, was a regionalism" that materialized during Japan's war effort as its "new markets [for exports] in Southeast Asia and the Pacific."[34] In this regard, Ichikawa's idea of Asian cinema was not different from the notion of greater East Asian cinema, which dominated the discursive field at that time.

Yet, in retrospect, Ichikawa's claim of regionalism toward "Asian culture" had traits in common with Asia as method. His idea about the "shared cultural basis" in Asia could have been controlled easily by the ideology of the Greater East Asia Co-Prosperity Sphere. But, in contrast to Greater East Asian cinema, Ichikawa's Asian cinema did not presuppose eliminating Euro-American culture or its influence. It was geared more toward the "new *combination*" of East and West.[35] Moreover, Ichikawa believed that cinema was "the prime medium" for "constructing the interregional cultural sphere."[36] This is similar to what Olivia Khoo has recently suggested when she theorizes "Asian cinema as a regional cinema."[37] Khoo argues, "Conceiving of the region Asia as not just a geographical space but also as a particular imaginary that nevertheless has a material/economic basis to it is a way of understanding how cinematic productions are constructed within capitalist structures and on cultural grounds."[38] Thus, while Ichikawa's notion of Asian cinema shared the political economy of Japanese colonialism in Southeast Asia, it also suggested a possible formation of a new regional film culture to overcome the East-West dichotomy.

Late Spring as Transcultural Mimesis

Markus Nornes claims that any pan-Asianism in the Cold War "was tempered by the legacy of Japanese imperialism and the overwhelming power of bilateral relationships with the United States."[39] How did it fare? In *Late Spring*, we may be able to find some ways to answer this question.

Late Spring was released in 1949, during the Allied Occupation of Japan, which continued until 1952. The third film Ozu directed after he was repatriated to Japan from Singapore at the end of the Pacific War in August 1945, it reunited Ozu with the screenwriter Noda Kōgo, who had collaborated with Ozu on several films, including his 1927 debut film, *Sword of Penitence*. Ozu and Noda continued to work together on all of Ozu's films after *Late Spring* until *An Autumn Afternoon* (*Sanma no aji*, 1962). With its critical and financial success, *Late Spring*

has been considered the film that returned Ozu to the status of master filmmaker after relative anonymity in the immediate postwar period. Compared with his prewar films that often depicted the everyday lives of working-class people, in *Late Spring* Ozu turned his thematic focus to bourgeois family lives. The critical and box office failure of the previous film *Hen in the Wind* (*Kaze no naka no mendori*, 1948), which harshly depicted a young working-class couple's devastating life because of the war, might have been the reason for this transition.

In *Late Spring*, Ozu consciously dealt with the inequalities between Japan and the United States after World War II by explicitly referring to King Vidor's Hollywood maternal melodrama *Stella Dallas*. Critics have connected *Late Spring* to *Stella Dallas*. Takinami Yūki, for instance, suggests in an article written in Japanese that the stories of these two films, which are about a parent who sacrifices her- or himself for her or his daughter's marriage, have a "parallel relationship." Takinami refers to the scenes in both films in which the daughter and her boyfriend go on a bicycle ride. According to Takinami, the parent of each film decides on the self-sacrifice immediately after the bicycle sequence.[40] While Takinami does not provide a detailed examination of the bicycle scenes of the two films, I think a comparative analysis of them will clarify the transcultural mimesis that *Late Spring* demonstrates.

Ozu acknowledged multiple times that Vidor was one of his favorite filmmakers, and it would not be a stretch to imagine that this second adaptation of Olive Higgins Prouty's 1923 novel of the same title was among his favorite Hollywood productions.[41] *Late Spring*'s narrative of a parent—a father in this case—sacrificing himself for his daughter's marriage could be an homage to Vidor's film.

But the bicycle sequence in *Late Spring* goes beyond an homage to a parodic reworking of *Stella Dallas*, especially when we notice the presence of American consumerist culture in postwar Japan. Without a doubt, the dominance of consumerism and a consequential economic hierarchy create the basis of the narrative conflict in *Stella Dallas*. Stella (Barbara Stanwyck) gives up her daughter, Laurel (Anne Shirley), because she wants her to obtain a higher economic and social status that only Stella's ex-husband, a prosperous industrialist, can provide. The geopolitical hierarchy or consumerism does not cause the conflict in *Late Spring*'s narrative. The economic status of her father, Somiya Shūkichi (Ryū Chishū), does not threaten the marriage of Noriko (Hara Setsuko). Stella must sacrifice herself because her declassed persona prevents Laurel from rising in the social hierarchy.

In *Late Spring*, the problem is not caused by the father's lack of social standing. Noriko cannot decide to marry because of her emotional attachment to her father and the prewar and wartime past that he nostalgically represents, together with a memory of her mother. Noriko keeps telling her father that she wants to stay with him and maintain the status quo, and she calls her father's friend Onodera vulgar because he remarried after the war. Noriko turns militant toward her father after hearing him talk of remarrying, becoming jealous when she sees a woman mentioned as her father's wife-to-be. Shūkichi selfishly allows his daughter to play the role of wife and misses the opportunity to marry her to someone with whom she is compatible. In that sense, *Late Spring* switches the focus of the narrative conflict from the economic and social hierarchy to the contemporary debate in postwar Japan between Americanized love marriage and conventional arranged marriage. *Late Spring* does not present the American way as better but acknowledges the pitfalls in the emotional life of the Japanese family by parodically reworking *Stella Dallas*. In this sense, *Late Spring* uses the difference in the narrative conflicts between the two films to comment on a psychosocial difference between the two countries.

Instead of creating a conflict between characters based on an economic hierarchy, *Late Spring* translates *Stella Dallas* into a story set in the historical moment of the geopolitical inequalities between Japan and the United States under the Allied Occupation. The bicycle scene is a rather comical example of this, with its visual similarity to that of the scene in *Stella Dallas* and additional visual implications of the historical background.

In *Stella Dallas*, the scene is composed of eight shots:

1. (Dissolve in) Long shot (LS) of about a dozen young people, including Laurel and her boyfriend Richard, riding bicycles on a shady country road (four seconds). The tracking camera moves back at nearly the same speed as the bike riders to keep placing them at a distance of a long shot.
2. Medium shot (MS) of four people in the group from the left side (four seconds). The tracking camera keeps placing Laurel, smiling joyfully and riding right next to Richard, at the center of the frame. Her hair, revealed forehead, and white teeth shine under the sun.
3. MS of four front tires of, presumably, the four people in the previous shot. The camera pans left to capture the other

riders following the four from a couple of feet behind (seven seconds).

4 LS of the group seen from the back. The tracking camera follows them (seven seconds, dissolve out).

5 (Dissolve in) LS of two bicycles left on a lawn under trees. While the previous four shots were photographed on location, this shot was filmed in a studio. Still, the bright lighting imitates the sunlight. The tracking camera moves toward the right and stops when it captures Laurel and Richard sitting side by side on a rock by the water (ten seconds).

6 MS of the couple (four seconds).

7 Medium close-up (MCU) of the couple (thirty-one seconds). Richard gives a fraternity pin to Laurel. They look amiably at each other and kiss.

8 MS of the couple. Laurel stands up and exits the frame to the left (eight seconds, dissolve out).

The bicycle scene in *Late Spring* is longer, composed of as many as twenty-five shots, and with some dialogue, while dialogue is absent in the bicycle scene in *Stella Dallas*. There are only two characters in this scene, Noriko and Hattori (Usami Jun):

1 LS of the ocean and the beach under the sunny sky (fifteen seconds).

2 LS of the ocean and the beach. The tracking camera moves to the right (fifteen seconds).

3 MCU of Noriko riding a bike. She is smiling and riding toward the right of the frame (five seconds). The camera tracks.

4 MCU of Hattori riding a bike toward the left of the frame (five seconds). The camera tracks.

5 LS of the two from behind (ten seconds). The camera moves forward slightly.

6 MCU of Noriko (five seconds), as in shot 3.

7 MCU of Hattori (five seconds), as in shot 4. After a few seconds, Hattori turns his head to the right of the frame.

8 MCU of Noriko (six seconds), as in shots 3 and 6. Noriko turns her head to the left and touches her hair with her left hand.

9 LS of the two riding toward the camera (ten seconds). The camera moves back slightly.

10 LS of the two riding from left to right (ten seconds). The camera pans to follow them.

11 MCU of Noriko (five seconds), as in shots 3, 6, and 8.

12 MCU of Hattori (five seconds), as in shots 4 and 7. Hattori asks, "All right? Aren't you tired?" and turns his head to the right.

13 MCU of Noriko (six seconds), as in shots 3, 6, 8, and 11. Noriko turns her head to the left and responds, "No. I am fine." Then, she touches her hair with her right hand this time.

14 LS of the two riding from right to left (ten seconds). The camera is placed on the beach, slightly looking up. The street signs read, "NO 154," "CAPACITY 30 TON," and "SPEED 時速35 哩 35 MPH."

15 LS of the two riding from back left to front right (twelve seconds). The signs read, "DRINK Coca-Cola" and "HIRATSUKA BEACH."

16 LS of the two bikes parked next to each other on the sand (eleven seconds).

17 Extreme long shot (ELS) of the back of the couple walking on a hill over the ocean (fifteen seconds). The camera is placed at a ninety-degree angle left from the previous shot so that the front tires of the two bikes are visible on the right side of the frame.

18 LS of the back of the couple sitting down on the hill (seven seconds). Noriko asks, "So, which type am I?" Hattori responds, "Well, you don't seem like the jealous type."

19 MCU of Noriko turning her head toward the left and looking almost directly into the camera (two seconds). Noriko notes, "On the contrary, I am."

20 MCU of Hattori turning his head toward the right and looking almost directly into the camera (two seconds). Hattori says, "I wonder."

21 MCU of Noriko (five seconds), as in shot 19. Noriko says, "As they say, my sliced pickled radish stays linked together."

22 LS of the back of the couple sitting on the hill (twelve seconds), as in shot 18. Hattori, leaning slightly toward Noriko, says to her, "That's to do with you and your knife. There's no link between pickled radish and jealousy." Noriko

turns her head to Hattori and responds, "So, you like linked pickled radish?"

23 MCU of Hattori (two seconds), as in shot 20. Hattori says, "I like some, now and then."

24 MCU of Noriko (three seconds), as in shots 19 and 21. Noriko laughs, "You do?"

25 ELS of the back of the couple (twelve seconds). Noriko stands up, Hattori follows, and the couple walks toward the ocean, as in shot 17.

Noriko's touching her hair not once but twice in this scene draws the viewer's attention to her hairstyle, which is similar to Laurel's in *Stella Dallas*.

Andrew Klevan argues that the first shot of the bikes on the hill (shot 16) suggests a "coy sex joke constructed using offscreen space." He continues: "The couple of bikes, the absence of humans, the sight of the hillside, the return of more solemn music, the length that the shot is held, and the surrounding understandings the sequence has built around a possible romance all lead a viewer to surmise that Hattori and Noriko are embracing by the side of the hill."[42] While the following shot reveals that they are simply chatting, Klevan concludes that "the film cheekily suggests that the sight of the commonplace, of the chatting, might actually be the site of the sexual pleasure."[43] Despite the lack of a kiss, this scene in *Late Spring*, like the one in *Stella Dallas*, hints at "the early sexual excitement of a blossoming romance."[44] A sense of flirtation is implied, especially in the dialogue between Noriko and Hattori and their subsequent suggestive smiles.

However, the true meaning of the lack of bodily interaction between the couple is revealed later in the narrative. Noriko tells her father, who hopes she will marry Hattori, that Hattori is already engaged. She even laughs hysterically at her father's ignorance, which may be her way of hiding her affection for Hattori. The visual implication of the shot of the bikes on the hill is twofold; in addition to the "coy sex joke" that Klevan points out, it deceives the viewer by revealing later in the narrative that the couple does not have future potentialities. We can read that Noriko can only joke about her jealousy when she learns that she has lost her chance because of her passivity, caused by her father's delay in acknowledging the romantic relationship between his daughter and his assistant and arranging a heterosexual coupling that the young couple cannot

2.1 AND 2.2 Similar hairstyles of Noriko (Hara Setsuko) and Laurel (Ann Shirley) in the bicycle scenes of *Late Spring* and *Stella Dallas* (King Vidor, 1937).

make themselves conventionally. In this sense, the remake of the bicycle scene in *Late Spring* is not only an homage but also a conscious reversal of viewers' expectations, which could be considered a parody of the very similar scene of a young couple in *Stella Dallas*.

More important, the repetition in *Late Spring*'s bike scene makes a critical commentary on US foreign policy in the postwar context. The signs in English in shots 14 and 15 are evidence of the US military presence in Japan in 1949. The speed limit sign and Coca-Cola logo not only represent capitalism, conspicuous consumption, and the American way of life but also imply the reconstruction of Japanese society by the Occupation government. The street of this bicycle scene was the one paved in 1928 as part of Kanagawa prefecture's project of commemorating the enthronement of Emperor Hirohito.[45] This scene implicitly displayed the street paved for the Japanese emperor during the prewar period as an example of American cultural colonialism in the postwar era. The shots with English signs continue for eleven to twelve seconds. They leave an unforgettable effect on viewers' minds. In contrast, the repetition of MCU shots (3, 4, 6, 7, 8, 11, 12, and 13) makes the duration of each shot consistently short (approximately five seconds). The more striking effect of this repetition is that the duration of other shots, including the shots in question with English, seems longer. Utilizing conventional Hollywood-style shot/reverse shot editing between Noriko and Hattori, in addition to referring to the specific scene of *Stella Dallas*, a Hollywood film, this scene parodically represents the historical moment when Japan was required to adapt to US Cold War politics. Thus, *Late Spring* can be read as transcultural mimesis of *Stella Dallas*. It is an example of cinematic dialogues between the local and the "universal" in the context of locally specific histories and memories of World War II. But is it only that?

Continuity of Asian Cinema in the Cold War

Near the opening of *Late Spring*, the following conversation occurs between Shūkichi and Hattori:

HATTORI: "Friedrich List." It's spelled without a "z." "L-I-S-T."

SHŪKICHI: I thought so. Liszt with a "z" was the musician.

HATTORI: 1811 to 1886. . . .

2.3 AND 2.4 A speed sign and a Coca-Cola sign in English in the bicycle scene.

ELECTRICIAN (FROM OFF-SCREEN): I'm from the electricity company. I'm here to check your meter.

SHŪKICHI: Please come in.

ELECTRICIAN (FROM OFF-SCREEN): May I borrow a stool to stand on?

SHŪKICHI: Yes. . . .

HATTORI: Where is it?

SHŪKICHI: In the corridor, under the stairs. Thanks.

HATTORI: Not at all.

ELECTRICIAN: Thanks.

HATTORI: Professor List taught economics to himself, didn't he?

SHŪKICHI: Yes, and he became an excellent economist of the [German] Historical School. He detested bureaucracy. . . .

ELECTRICIAN (FROM OFF-SCREEN): It's three kilowatts over!

The reference to Friedrich List is, in fact, an indication of such continuity of Japanese people's everyday experiences from wartime to the postwar era. It shows us there was no discontinuity in Japanese people's conception of time between the two periods.

List's theory of national economy was influential in the new Asian studies in Japan that emerged in the early 1940s. Itagaki Yoichi, a Hitotsubashi University professor, a leading participant in the new Asian studies, and the founding father of Southeast Asian studies in Japan, advocated for List's theory. "The core of the colonial issue is the ethnic issue. Colonial policy is nothing but ethnic policy," wrote Itagaki.[46] Believing that "without experiences and observations of actual places, you are not qualified to conduct colonial studies," Itagaki spent his own money and went to Dutch East Indies from November 1940 to February 1941. Then, he spent three months in Java, Madura, Bali, Sumatra, and Sulabes to "witness the ethnic movement of independence in Indonesia."[47] He also purchased more than eleven hundred books on ethnic issues at used bookstores before he moved to Bangkok.[48] After he returned to Japan, he made many presentations on colonial policy at the Integrated Research Group (Sōgō Kenkyūkai) for the Imperial Army and Navy.

2.5 Somiya Shūkichi (Ryū Chishū) and Hattori (Usami Jun) discussing Friedrich List.

Itagaki's first monograph, based on his research in Dutch East Indies, was *The Methods of Political Economy* (*Seiji keizaigaku no hōbō*), published in February 1942. Itagaki regarded the state as the subject of a national economy and rising anticolonial ethnic nationalism as the primary object of Japan's imperial policy.[49] List's theory of the nation-state and "Stufentheorie," or the theory of dividing economic evolutions into historical stages, provided Itagaki a theoretical framework for establishing state-controlled capitalism in colonial Southeast Asia. According to Masato Karashima, Itagaki aligned with Prime Minister Konoe Fumimaro's New Order Movement, which planned to reform capitalism and co-opt Asian nationalisms (mainly in Southeast Asia) into Japan's wartime empire.[50]

A new edition of *The Methods of Political Economy* was published in 1951, during the Allied Occupation of Japan. Its introduction, in which Itagaki advocated for Japanese imperialism, was removed. But he added a new appendix, an annotated bibliography of the Historical School. In the same year, Itagaki published his second monograph, *The Political Economy of the World* (*Sekai seiji keizai ron*), in which he analyzed the formation of nation-states, colonialism, and ethnic nationalism in colonies.

He concluded that nationalism in Southeast Asia would need financial support and investments by the West. Itagaki's postwar work reflected his imperialist experiences in Southeast Asia as well as the international policy of the United States, including the International Monetary Fund system, in the Cold War.

Considering the timing of the release of *Late Spring* and the publication of Itagaki's volumes, it may seem that Itagaki is the model for the character Shūkichi because, in *Late Spring*, Japan's wartime past and democratic and capitalist future in the Cold War coexist in a complicated manner. Or, Shūkichi could be modeled on Kobayashi Noboru, the acclaimed economist whose initial works focused on List. Kobayashi claimed that Itagaki and his interpretation of List's "Stufentheorie" influenced him.[51] Ozu was sent to British Malaya in June 1943 "to observe" the condition of ethnic nationalism there and "to make a documentary film" about an independence movement by the India National Army led by Subhas Chandra Bose.[52] Ozu was most likely familiar with Itagaki's work on colonial policy in Southeast Asia because Ozu's mission given by the Shōchiku company followed Prime Minister Konoe's New Order Movement. However, he demonstrated an ambivalent position against such a colonial policy; he decided to not make any films and remained in Singapore to watch Hollywood films that had not been released in Japan.

In *Late Spring*, the electrician's intrusion into the conversation between Shūkichi and Hattori is noteworthy. His presence does not contribute anything to the film's narrative. As an employee of the state-owned electric company, he embodies the "bureaucracy" that List detested because he interrupts the supposedly more meaningful scholarly discussion. Eric Cazdyn writes, "However much Somiya [Shūkichi] might share List's disdain of huge bureaucracies and the danger that they might suppress individual will (as during the war), the overriding bureaucracies have returned and still interrupt his everyday life."[53] On the other hand, the electrician's claim of the overuse of electricity in Shūkichi's household indicates the ongoing progress and reconstruction of the Japanese economy. If Shūkichi's household was a typical example of Japanese families in 1949, all Japanese households overconsumed electricity, which would have led to increased demands for production, further industrialization, and eventually larger markets beyond the domestic. Thus, despite the apparent disparity, the presence of the electrician connects smoothly to the two scholars' dialogue on List and his political economy.

Yomota Inuhiko calls Ozu's postwar films, including *Late Spring*, "nostalgia that neglects time" and "that continues repressing himself."[54] Nostalgia does not neglect time but rearticulates it for the present moment. Nostalgia fetishizes the past, but it is about the past "as imagined, as idealized through memory and desire."[55] Still, I agree with Yomota that *Late Spring* does not subscribe to the progressive time with which the Occupation government pressed to modernize Japan. The Coca-Cola sign represents the film's awareness of the progressive time. Many of the characters in Ozu's films, including Shūkichi and Noriko in *Late Spring*, apparently persuade themselves to forget the past and live for the future. However, as I will discuss in chapter 4, Ozu's postwar films also emphasize the notion of "duration," or the continuity of Japanese people's everyday experiences from wartime to the postwar era. Films like *Late Spring* demonstrate no discontinuity in Japanese people's conception of time between the two periods. The dominant mode of filmmaking under the Occupation was to create a dichotomized image of Japan, between bad militarism and feudalistic despotism in wartime versus good democracy and new beginnings in the postwar period, for the victimized ordinary people (especially women). The Occupation policy was forcefully fabricating the sense of a temporal gap before and after August 15, 1945. But the "nostalgia" or repression of the present in Ozu's postwar films demonstrates what the German social historian Reinhart Koselleck calls "historical times." Koselleck writes, "Historical times consist of several layers that refer to each other reciprocally without being entirely dependent on one another."[56] Ozu's postwar films made the coexistence of two temporalities visible, revealing continuity from the prewar to the wartime and postwar periods.

The postwar development of Asian studies is particularly noteworthy concerning the coexistence of temporalities. In April 1954, the Japan Asian Association (Ajia Kyōkai) was established. The association's primary activity was to facilitate Japan's war reparations to and cooperation with Southeast Asian countries. Reparation projects became crucial avenues by which Japanese companies could gain access to Southeast Asian markets.[57] One of the executive directors of the Japanese Association of Asian Studies (Ajia Seikei Gakkai, 1953–present), the foundational organization of the Japan Asian Association, was Itagaki Yoichi, who helped create the Institute of Asian Economic Affairs (Ajia Keizai Kenkyūjo, aka Ajiken) in 1958 under the Ministry of International Trade and Industry. According to Karashima Masato, the establishment of Ajiken as a "quasi-governmental

corporation" was "Japan's effort to find a place in postcolonial Asia where the rise of independent nation-states intersected with the Cold War geopolitics."[58] As Itagaki's presence indicates, postwar Japan's political imagination of Asia had strong connections with the wartime period in terms of people and institutions for research. Itagaki's wartime idea of managing ethnic nationalism and promoting state-controlled economic development continued, and the decolonization of Southeast Asian countries turned into the primary object of Japan's international policy during the Cold War. Karashima argues, "State-led economic development was also critical to establishing the postwar regional order under Japan's dominance and subsequently to rebuilding Japan's relations with [Southeast] Asia on the basis of anti-communism."[59]

Karashima's omission of the word *Southeast* in his argument on Itagaki's idea, which in reality was related to Southeast Asia, indicates that Asia in postwar Japan meant Southeast Asia as it did in wartime. China and Korea had lost their status as the major fields of study in Asian studies in Japan because of the establishment of the People's Republic of China (1949) and the beginning of the Korean War (1950).

The most prominent Asian cinema project in the following years was the Asian Film Festival, organized by the Federation of Motion Picture Producers in Southeast Asia, "the first postwar pan-Asian film organization," founded in 1953. A year later, its annual event, the Southeast Asian Film Festival (renamed the Asian Film Festival in 1957), was held in Tokyo. Sangjoon Lee conducted substantial research on the pan-Asian film network after the 1950s and convincingly argued that the postwar imagination of Asian cinema was carried over from the wartime idea initiated by Japanese imperialist expansion to Southeast Asia. Lee implies multiple layers of continuity in colonialist thoughts between wartime and the period of the Cold War.[60]

Following the period of war reparations led by the Japan Asian Association, economic relations between Japan and Southeast Asia strengthened throughout the 1960s, 1970s, and 1980s through loans and investments from Japanese governments and private companies.[61] Again, as in the 1940s, Japan's economically (and politically) hierarchized position was repeated there so that Japan did not fully position itself as a part of Asia.

Along with such an economic relationship between Japan and Southeast Asia, "Asian cinema" has become a well-circulated commercial term in academia and among popular cinemagoers. The so-called mini-theater

movement enhanced this politically unconscious and historically amnestic notion of an Asia to which Japan does not belong. The mini-theater movement occurred in Japan during the 1980s and the 1990s, when many independent movie theaters were established and released films by such international independent filmmakers as Theo Angelopoulos, Victor Erice, Hou Hsiao-Hsien, Jim Jarmusch, Aki Kaurismäki, Abbas Kiarostami, Wim Wenders, and Edward Yang. The renewed concept of Asian cinema in this commercial movement constructed the sense of the transnational within Asia. It implied the collective otherness from the films of the United States and Europe and from those of Japan. This new Asian cinema did not include Japanese films. It indicated the racial and cultural hierarchy that further developed in Japan during the Cold War. Japan conducted and organized the Asian region against the uneven landscape of film and media industries in East and Southeast Asia.

The Focus on Asia Fukuoka International Film Festival initiated the renewal of the notion of Asian cinema from the festival's foundation in 1991 until its final installment in 2020. Films from different regions in Asia were assembled mainly by the efforts of the festival's director, the late Satō Tadao, a prolific film critic in Japan. Satō published books that included the words Asian Cinema (*Ajia eiga*) in their titles: *Asian Cinema* (*Ajia eiga*, 1993), *A Small Encyclopedia of Asian Cinema* (*Ajia eiga shōjiten*, 1995), and *New Millennium Asian Cinema: Focus on Asia Fukuoka International Film Festival to the 21st Century* (*Shinseiki Ajia eiga: Ajia fōkasu Fukuoka eiga sai kara 21 seiki e*, 2000). As seen on his website as of May 30, 2022, Satō often used such terms as "naïve" and "pure" when he described films from Asian regions. His paternalistic and pedagogical attitude revived, in a politically unconscious way, an imperialist view of Asian cinema.

CHAPTER THREE

CAMERA MOVEMENTS & ETHICS

Early Summer (*Bakushū*, 1951) and *The Flavor of Green Tea over Rice* (*Ochazuke no aji*, 1952)

Transnational Cinematography Studies

A common belief is that the camera rarely moves in Ozu's films. There is no camera movement in his color films, starting with *Equinox Flower* (*Higanbana*, 1958). However, one of the striking characteristics of the films directed by Ozu, especially those released in the postwar period between 1947 and 1957, was their camera movements. The sheer number of mobile shots is limited, but when the camera does move, it leaves an unforgettable impression on the audience. Because of the unique features of these mobile camera shots, some critics call them "mysterious." Donald Richie, for example, writes:

> Ozu's often gratuitous dollies generated a feeling of strangeness and mystery that deepened his films. The most notable example of this occurs in *Early Spring* [*Shōshun* (1956)], the last film to use traveling shots. Several times one is in an empty corridor in the office building where the characters work. At times the camera is stationary, at times it creeps forward. The effect is disquieting. In this world of no camera

> movement which Ozu has established, the slightest movement of the camera calls attention to itself. And in this film we have no idea why the camera is moved. Nothing is to be gained by it; indeed, nothing is in the scene, it is just an empty corridor. Because of the rigid, immobile context, however, the effect is disquieting, mysterious.[1]

How should we interpret such enigmatic camera movements?

This chapter is a case study of transnational cinematography studies. My focus is on a crucial yet largely unexplored area in the study of cinema: the substantial communication between critical studies of cinema and film production practices from a transnational perspective. My second monograph, *The Aesthetics of Shadow: Lighting and Japanese Cinema* (2013), was my attempt to initiate that conversation with archival research on technology journals and industrial magazines and interviews of cinematographers, in addition to my familiar practice of closely analyzing film texts and the critical writings on them at their contemporaneous historical moments. Focusing on camera movements, this chapter explores further dialogues between theories and practices of cinematographic technology.

Camera Movements: *Découpage* and Cognitive Science

Camera movements establish a sense of space within a continuous temporal duration. Noël Burch points out two specific functions of camera movements in this spatiotemporal dialectic. First, "Any camera movement obviously converts off-screen space into screen space or vice versa," and second, "It is often used to create what is essentially a *static composition* around one or several moving actors."[2] By the latter, Burch means a forward-tracking or backward-tracking shot that keeps actors in the same position within the frame.

Burch admits that these functions in the spatiotemporal dialectic are "only two of their [camera movements'] many possible functions," and they do not need to "always participate in the spatial dialectic."[3] One of Burch's examples of those films that do not do so is Marcel L'Herbier's *L'Argent* (1928), which, according to Burch, "was the first to systematically use camera movement to establish the basic rhythm of the film's *découpage*."[4] By the term *découpage*, which "has no English equivalent,"

Burch means how a film unfolds in time and space, as a result of "precise breakdown of a narrative action into separate shots and sequences" by way of a script (before filming) and editing (after filming).[5] Burch continues: "Enormous stylized sets designed by Lazare Meerson invite L'Herbier's camera to dolly around frequently, unfolding new vistas of off-screen space at every turn. Spatially, the film is in a constant state of flux; this, plus the fact that the editing of the film is fully as rigorous as the camera handling, gives it an altogether original dynamic dimension."[6] He does not elaborate further on his notions of the "basic rhythm" and "dynamic dimension" that camera movements can create, yet early critics of cinematography had already expressed similar claims even before Burch became a film critic. Shimazaki Kiyohiko of the Japanese Association of Film Technology (Nihon Eiga Gijutsu Kyōkai) highly praised Charles Rosher's "rhythmical camera" in *Hollywood Hotel* (Busby Berkeley, 1937), writing, "More than the nuance of lighting tones, I am impressed by the technical breadth and superb approach that he accomplished on the crane, in which the camera movement with the focus and the key lighting is perfectly fit to the rhythm of Benny Goodman's swing tune, 'The Black Eyed Peas.'"[7] Hanamura Teijirō similarly wrote about another musical film, *Broadway Melody of 1940* (Norman Taurog) and its cinematography by Oliver T. Marsh and Joseph Ruttenberg and pointed out: "The dance scene of Fred Astaire and Elinor Powell is cleverly caught by the boom crane developed by [John] Arnold. The camera movement is so smooth that it will bring joy to the audience's mind."[8]

Burch and earlier critics imply that camera movements have functions going beyond the narrative and formal economy of the film. One possibility of such excellence is cognitive. The cognitive scientist Michele Guerra writes, "Film's intentionality and subjectivity are also grounded on the viewers' embodied simulation of camera movements, suggesting that the immanence of cinematic subjectivity largely relies on the bodily nature and understanding of film."[9] In short, camera movements reduce the distance between the viewer and the mediated world of fiction by embodiment.[10] The documentary filmmaker Ueno Kōzō's 1936 essay, in which he emphasized the necessity of science and technology for art cinema, was an example of that embodiment:

> It is a little old story, but we praised the beauty of camera movement in the hospital scene of Sternberg's *Morocco* [1930]. The woman hears that the man she loves has been wounded and hospitalized. She looks for him from bed to bed. An indigenous woman's sad singing voice is in

> the background. That camera movement is still burnt into the bottom of my eyes. The certainty of a purely technical thing existed in that camera movement. A smoothly flowing comfort, different from the strangely bumpy Japanese counterpart, was in it. But was it only the pure technique that impressed us? I don't think so. Of course, the pure technique was the prerequisite, but there was more than that. Such a purely technical thing was perfectly identical with the content, the woman's psychology. The tempo, placement, and distance of the camera were perfectly natural with no exaggeration. The viewers moved their eyes from one white bed to another identifying their feelings with the woman's. The tempo of the camera movement reflected the tempo of our feelings.[11]

However, I must say the cognitive identification that Guerra and Ueno discuss is also bound to a film's narration even when it goes beyond the dialectic of space and time within the fictional world.

In contrast, extraordinary camera movements in *Early Summer* (*Bakushū*, 1951) and *The Flavor of Green Tea over Rice* (*Ochazuke no aji*, 1952), two films that Ozu directed after his brief rental to Shin Tōhō to direct *The Munekata Sisters*, present a possibility of camera movements deviating from the mediated world. These camera movements are not confined to Burch's spatiotemporal dialectic or cognitive scientists' identification theory.

Extraordinary Camera Movements in *Early Summer* and *The Flavor of Green Tea over Rice*

Early Summer is a family drama set in postwar Japan. Noriko (Hara Setsuko) lives in a house in Kamakura with her parents, Shūkichi (Sugai Ichirō) and Shige (Higashiyama Chieko); her older brother, Kōichi (Ryū Chishū), a physician; his wife, Fumiko (Miyake Kuniko); and their two young sons, Minoru and Isamu. Noriko is content with her single life working as a secretary at a trade business company in Tokyo, but her family worries about her still being unmarried in her late twenties. When Noriko suddenly decides to marry a widowed neighborhood doctor, Yabe (Nihonyanagi Hiroshi), the family becomes upset, but they gradually accept her choice. Around the same time, Shūkichi and Shige retire to rural Nara to stay with Shūkichi's elder brother (Kōdō Kuninori).

The Flavor of Green Tea over Rice is a drama that concerns an upper-middle-class couple, Satake Mokichi (Saburi Shin) and Taeko (Kogure Michiyo). Ozu wrote the original screenplay in 1939, but when the military censors demanded he rewrite it, he shelved the project. Because of their different social backgrounds growing up, the characters Mokichi and Taeko do not fit well as a married couple. Taeko thinks her husband is dull, and she becomes particularly angry when Mokichi approves of his niece Setsuko's behavior in escaping from an arranged marriage meeting. Taeko goes on a train journey alone away, from her husband. Mokichi is suddenly told by his company to go on a business trip to Uruguay, which Taeko does not know about, but his airplane returns to Tokyo because of a mechanical issue. When Mokichi comes home late at night, the couple have *ochazuke* (tea over rice), together and reconcile.

The film *Early Summer* has fourteen countable shots with camera movements (except for one shot taken from a train window—the camera is static on the train). They are as follows:

1 Shot 38 (in the original screenplay): Interior of the packed Kabukiza theater. The camera makes a diagonal forward-tracking movement from left to right. It stops when it captures Shūkichi, Shige, and Shūkichi's brother.
2 Shot 43: The hallway of a restaurant, Tamura.
3 (No description in the screenplay): Interior of the Kabukiza theater with no audience.
4 Shot 47: Exterior of a hospital building where Mamiya Kōichi works. The camera tracks from the left to the right and stops when it captures an open window at the center of the frame.
5 Shot 50: Interior of a meeting room in the hospital where Aya's (Awashima Chikage) mother consults Mamiya about her heart. They only talk about Noriko's potential engagement. When they leave the room from the door at the back, the camera tracks from the left to the right in the vacant room.
6 Shot 93: Interior of the Mamiya residence. The camera tracks forward to the bread on the floor. The loaf of bread was broken into two pieces in the previous scene when Isamu, a younger brother, kicks it by imitating his older brother Minoru's action.[12]
7 Shot 94: Exterior of the street alongside the beach in the evening. The camera follows Minoru and Isamu from the back

as they walk on the street. They were scolded by their father, Kōichi, for their bad behavior of kicking the bread.

8 (Shot 94 in the screenplay, but there is a cut in the middle to insert a different shot): The camera keeps following Minoru at a closer distance. The camera stops its movement when Minoru stops. He kicks the dirt, stops, picks up stones, and throws them into the ocean.

9 Shot 111: Noriko and Yabe walk on a hilly street near Ochanomizu.

10 Shot 132: The hallway of the restaurant Tamura where Noriko and Aya try to secretly take a peek at Manabe, who is having dinner with his college classmate Satake (Sano Shūji), Noriko's boss.

11 Shot 133: The hallway of Mamiya's residence.

12 Shot 135: An upward crane movement that captures Noriko and her sister-in-law (Miyake Kuniko) walking on a sandy beach in an extreme long shot. This is the only crane shot in Ozu's entire filmography.

13 (No shot number): After Noriko and her sister-in-law talk about Noriko's future, Noriko runs to the ocean and calls her sister-in-law. The forward-tracking movement follows the two as they walk on the sand.

14 Shot 145 (the final shot): The camera tracks from the left to the right in a wheat field. A row of traditional Japanese architectural houses, Mount Miminashi, and the cloudy sky are in the background.[13]

The shots with particularly unique camera movements are the second and the third (shot 43 and the subsequent one with no number). About thirty minutes into the film, there are back-to-back shots with tracking camera movements (shot 43 numbered in the original screenplay and the newly added shot). In a private room of the restaurant Tamura (this is Aya's home, too), Satake gives her some photographs of Manabe and asks Noriko to think about him as a potential bridegroom for her. After Noriko walks down the hallway to the staircase at the back and leaves out of the frame, the camera moves forward to the vacant hallway for a few seconds. Then, the shot is followed by a diagonally moving forward-tracking shot that shows shadowy and vacant rows of seats in the Kabukiza theater where Noriko's grandfather enjoyed the show in a previous scene.

When the grandfather was watching the show in that earlier scene, a similar tracking camera movement was used (shot 38). The tracking shot shows the brightly lit full-house theater (this is the first camera movement that appears in *Early Summer*). This shot is descriptive. The camera diagonally moves from the rear end of the theater to track forward until it stops its movement when it captures the back of the grandfather at the center of the frame. The movement informs the viewer that the theater is full and the grandfather is watching and listening attentively to the ongoing show, placing his right hand close to his ear to enhance his listening. A medium shot of him watching and listening to the act follows the tracking shot. But how about the similar camera movement in the vacant theater? It indicates the passing of time, but why is it inserted there after the strange camera movement at the restaurant, which has nothing to do with the Kabukiza theater?

Then, toward the end of the film (at approximately 1 hour and 46 minutes), there appears another set of strange tracking shots (numbers 132 and 133). After Noriko tells her friend Aya that she will marry her old acquaintance, they secretly go look at Manabe, Noriko's former prospect, who is dining with Satake. The scene is set in the same hallway of the restaurant Tamura. As the two women approach the room quietly, the camera slowly tracks backward from them. The camera's receding speed is slightly faster than the two women so they gradually look smaller in the frame. Then, this fifteen-second shot is followed by a second-second forward-tracking shot in the vacant kitchen of the Mamiya residence, where Noriko lives. The camera slowly moves forward to the kitchen located at the back of the space, with a lit single-bulb lamp hung from the ceiling, small boxes and bottles on the high shelf, a pan and towels hung from the shelf, as well as a sink, a kettle, a table, and a chair. There are several rooms between the place where the camera stands and the kitchen, which are separated by open fusuma screen doors. The camera stops when it comes close to the first fusuma screen. In a separate room, Noriko's family discusses Noriko's sudden decision to marry. But no clue connects the kitchen shot temporally with the camera movement and the living room shot. Noriko returns home and has a late supper alone in the kitchen.

Thomas Boyer argues that these transitions metaphorically connect two temporalities, the past and the present. For example, "The youthfulness of Noriko and Aya—signified by the way they playfully tiptoe—is subsumed by the judgmental disappointment displayed by Noriko's family; her youthfulness is placed within the context of a society that is

3.1–3.3 A forward-tracking shot of the vacant hallway. A diagonal forward-tracking shot of an empty theater. A similar tracking shot of the packed theater in the previous scene. *Early Summer* (*Bakushū*, 1951).

3.4 AND 3.5 The camera backtracks when Noriko (Hara Setsuko) and Aya (Awashima Chikage) walk along the hallway. The shot is followed by one in the kitchen with a forward-tracking camera movement. *Early Summer*.

largely traditional." According to Boyer, the second movement "allows a presence of tradition within the otherwise nondescript hallway of the first shot."[14] Even if I agree with Boyer regarding the contrast between "youthfulness" and "a presence of tradition," it does not explain why the camera makes the strange movements.

Gilles Deleuze focuses more on the movement and describes these two consecutive tracking shots as follows: "In *Early Summer*, the heroine goes forward on tiptoe to surprise someone in a restaurant, the camera drawing back in order to keep her in the centre of the frame; then the camera goes forward to a corridor, but this corridor is no longer in the restaurant, it is in the house of the heroine who has already returned home." Deleuze sees this as "an example of disconnection," or a "division of labour between presentational image and representational voice."[15] The disconnection that he points out is not between the two dolly shots cut in the middle but between the image and the narrative. This is "a new conception of cutting, a whole 'pedagogy'" that is "analytic." Deleuze argues, "When it is mobile, the camera is no longer content sometimes to follow the characters' movement, sometimes itself to undertake movements of which they are merely the object, but in every case, it subordinates description of a space to the functions of thought."[16]

Deleuze's argument is provocative but unclear. What does he mean by the "thought"? How "analytic" are the camera movements and the cuts in between? Because there is no action in the vacant theater (the one that follows shot 43) and the kitchen (shot 133), the spatial and temporal dialectic that Burch discusses does not apply. The camera movement with Aya and Noriko (shot 132) may indicate their curiosity and add character psychology with the movement. Also, Deleuze does not explain why the camera moves faster than the two women to change the composition of the frame. In that sense, it contains narrative information, but the reason for the distance change between the camera and the two characters is not easily explainable. In the case of shot 43, why does it move forward after Noriko leaves the frame?

There are similarly extraordinary camera movements in the next film that Ozu directed, *The Flavor of Green Tea over Rice*. The film has thirteen countable shots with tracking camera movements, except phantom ride shots from a moving automobile and a running train. (A phantom ride shot is a camera technique that simulates a ride on a moving vehicle by filming usually from the front of the vehicle.)

1 (No description in the screenplay): 12 minutes, 2 seconds into the film. Duration approximately 10 seconds. A backward-tracking camera movement in a room of the Satake residence. A *tansu* cabinet is visible at the center. There is a clock on the cabinet, but the shadow makes the time it indicates invisible. No one is present. After the movement, the camera remains still for 2 seconds.

2 Shot 19: 13 minutes, 18 seconds. A backward-tracking shot to show Satake Mokichi, who has just come home, and his wife, Taeko, walking toward the camera.

3 Shot 19 (no cut in the screenplay): 13 minutes, 24 seconds. Duration approximately 10 seconds. The reverse shot of shot 2. Match on action. A forward-tracking shot to follow the two characters from the back. After the couple turns right and vanishes behind a fusuma screen door at the center of the frame, the camera keeps moving for 2 seconds. It does not stop when the shot switches to another (the static long shot of the couple walking to the hallway upstairs).

4 (No description in the screenplay): 32 minutes, 20 seconds. Duration approximately 10 seconds. A backward-tracking shot in another room at the Satake residence. No one is visible. A shoji window is open so the garden at the back is visible. The camera moves through an open fusuma into a dark room. The camera stops and remains still for 2 seconds.

5 Shot 59: 35 minutes, 39 seconds. Duration approximately 10 seconds. A forward-tracking movement to Mokichi sitting and working at his desk at an international trading company. The shot follows a medium close-up of Setsuko (Tsushima Keiko), Taeko's niece, who says to Taeko, "I will never call my husband 'Donkan-san [Mr. Dull].'" The camera stops and remains still for 2 seconds before it cuts to a medium shot of Mokichi.

6 Shot 71: 48 minutes, 38 seconds. Duration approximately 20 seconds. A diagonal forward-tracking shot at the Kabukiza theater filled with an audience. It stops when the camera finds Taeko and her guest at the center of the frame. This is similar to shot 38 of *Early Summer*, the interior of the packed Kabukiza theater.

7 Shot 72: 50 minutes, 23 seconds. Duration approximately 7 seconds. A forward-tracking shot to follow Taeko and her friend Chizu (Miyake Kuniko) walking off to the Kabukiza cafeteria to look for Setsuko. The forward-tracking movement is slower than the characters' walking speed.

8 Shot 100: 82 minutes, 30 seconds. Duration approximately 10 seconds. A forward-tracking shot to Mokichi working at his office desk. The camera stops and remains still for 2 seconds. This is almost identical to 5. This forward-tracking camera movement is particularly noteworthy because it appears right after a series of reverse phantom ride shots (total nine shots) from a rear window of a train, on which Taeko rides to go off to Kobe.[17]

9 (No description in the screenplay): 84 minutes, 23 seconds. Duration approximately 10 seconds. A forward-tracking shot to follow Mokichi walking away in the hallway from the executive's office door on the right.

10 (No description in the screenplay): 84 minutes, 32 seconds. Duration approximately 10 seconds. This shot, which immediately follows shot 9, is a backward-tracking camera movement in the room where the *tansu* is. No one is visible. The shot is almost identical to shot 1, but this time the room is illuminated. The clock is visible. It reads 5:55 p.m. The movement stops and remains still for 2 seconds before the cut to the next shot.

11 Shot 119: 96 minutes, 13 seconds. Duration approximately 10 seconds. The screenplay describes, "*Cha no ma* Living Room: There is no one. The clock strikes eleven." In the screenplay, this shot appears before a shot of a hallway. In the film, it is sandwiched by two shots of different hallways. No one is in either of the hallway shots. A backward-tracking movement through an open fusuma to a room with no one at the Satake residence. This is almost identical to shot 4, but this time the shoji screen is closed, and the backyard is not visible. The scene looks more claustrophobic.[18]

12 Shot 133: 113 minutes, 56 seconds. A backward-tracking shot that follows Setsuko and Noboru walking on the street. The camera's speed corresponds to the couple's walking speed, so the composition does not change.

13 Shot 133 (no cut in the screenplay): 115 minutes, 22 seconds. This extremely long shot, which shows the flirting couple, begins as static. Toward the end, Noboru runs after Setsuko, who is playfully mad at him, then, the camera starts its forward-tracking movement slowly before fade-out. The End.[19]

Shots 1, 4, 10, and 11 are particularly striking. Except for 11 (shot 119 in the screenplay), there is no description of these shots in the screenplay. They are added during the filming. In the case of shot 11, another shot of an empty hallway is added before that. Why do the cameras in these shots make backward-tracking movements in two different rooms of the Satake residence? Especially in shots 1 and 4, the camera movements do not add any information to the narrative development even when the shots indicate the scene's location. Nor do the movements give specific information related to the spatial and temporal dialectic that Burch points out. Even when shot 10 directly follows shot 9 with Mokichi in the office hallway, the camera movement in shot 10 has no specific relationship to Mokichi and does not explain anything about his psychology. The only specific temporal information the shot gives is 5:55 p.m. But does that indicate Mokichi is coming home shortly? Or is Taeko not home at that time? Still, that information does not explain why the camera needs to move. Also, how should we think about the repetition of two sets of shots (1 and 10, 4 and 11) later in the narrative with slight changes in lighting and sets?

Similarly notable are shots 5 and 8 (shots 59 and 100 in the screenplay). Why does the camera make its forward-tracking movements toward Mokichi working at his desk? Are they imaginary POV images from Setsuko (shot 5) and Taeko (shot 8) thinking of Mokichi because they are preceded by medium shots of the women?

I agree with Daniel Morgan when he "attempts to engage, diagnose, and move beyond the assumption that the best way to think about camera movement involves the terms of point of view."[20] He continues, "The moving camera is enough to generate an image of the world, but the way the shot is organized need not revolve around an identification with the position of the camera."[21] This is a rather commonsensical claim, but, as Morgan claims, the idea that the camera is a stand-in for the cinematographer and viewer has run throughout writings on camera movement in film criticism for a long time. As a result, many of us are bound to "the core assumption of identification between camera and spectator."[22] This

3.6–3.9 Four shots with backward-tracking camera movements of vacant rooms in the Satake residence. *The Flavor of Green Tea over Rice* (*Ochazuke no aji*, 1952).

3.10 AND 3.11 Two forward-tracking shots toward Mokichi (Saburi Shin) that occur in different scenes. *The Flavor of Green Tea over Rice*.

is at the core of the cognitive science theory of the embodiment of the motion picture camera.

Many of the strange camera movements in *Early Summer* and *The Flavor of Green Tea over Rice* are backward-tracking; viewers do not feel the familiar embodied illusion in the autonomous forward movement. People do not usually walk backward. When a receding shot is from someone's point of view, the person is on a vehicle that is leaving the scene: One of the earliest examples is a Lumière film, *Namo: Panorama Taken from a Sedan Chair* (*La village de Namo: Panorama pris d'une chaise à porteurs*), photographed by Gabriel Veyre in Namo in Vietnam in January 1900. Veyre placed the Cinématographe Lumière on a cart to achieve a low-position tracking shot. This film begins with a medium long shot of the people of the village. As a naked, smiling Indigenous child runs right after the camera, the shot becomes a receding moving image of the child, the landscape, and the people there.

Sharing an expansive idea about camera movements, Jakob Isak Nielsen examines an exhaustive number of examples of camera movements in narrative films from all over the world and categorizes them into six major functions:

1. Orientation: orienting the viewer spatially.
2. Pacing: contributing to the cinematic rhythm of the film.
3. Inflection: inflecting shots in a suggestive, commentative, or valuative manner.
4. Focalization: associating the camera movement with the viewpoints of characters or entities in the story world.
5. Reflexive: inviting spectators to engage with the artifice of camera movement.
6. Abstract: visualizing abstract ideas and concepts.[23]

Nielsen's fifth category, reflexive camera movements, seems closest to the extraordinary camera movements in *Early Summer* and *The Flavor of Green Tea over Rice*. The first, second, third, and sixth categories could also be relevant, but those shots' compositions already orient the viewer spatially. The sporadic appearance of those shots does not fully contribute to the films' rhythm—what is suggested, commented, and valued by those movements is unclear, and what abstract ideas and concepts are presented is also ambiguous.

According to Nielsen, the "reflexive" movements "invite spectators to engage with the artifice of camera movement and therefore appeal to

specific types of engagement divergent from viewers' involvement in the on-going story."[24] This type of autonomous camera movement "prompts the viewer to ask, 'Why is it done in this way? What is the filmmaker trying to communicate?'"[25] While some of these movements have a clear function of "ornamentation" and "virtuosity" to stage movements as "attractions of their own right," especially in contemporary blockbusters, Nielsen distinguishes the so-called parametric camera movement from them.[26] By "parametric camera movement," Nielsen refers to "an aesthetic strategy of moving the camera in a way that invites the viewer to be aware of (and to consider the implications of) stylistic patterning across the course of the film."[27] He discusses a series of "structurally similar follow shots" in Agnès Varda's *Vagabond* (*Sans toit ni loi*, 1985) that appear throughout the film. According to Nielsen, these shots share the following components:

a The movements are parallel tracking shots from right to left.
b At one time or another they show the main protagonist, Mona (Sandrine Bonnaire), vagabonding or simply walking in the same direction of the camera.
c The sedate pace of the movement is roughly the same.
d The same type of music accompanies the shots—Joanna Bruzdowicz's "Variations La Vita."
e The moves come to rest on a static motif—an object from everyday life but often presented as an abstract form.[28]

Nielsen argues, "Invoking the aesthetic patterning and reverting it makes the viewer aware of a breach between the film and the filmmaker who takes a stance in relation to it." "In this particular film," he continues, "Varda navigates this breach in a way that allows the viewer to ascribe positive and negative values by means of the stylistic patterning."[29]

The camera movements in *Early Summer* and *The Flavor of Green Tea over Rice* seem to fit Nielsen's "reflexive" category but are not "parametric" because they are not necessarily attached to the seemingly valuative functions assigned by the filmmaker. As Nielsen points out, the "wandering camera" apparently "navigates the breach between the story world and narrative agency," and that draws the viewer's attention to the latter.[30] However, the way the camera wanders does not convey any story information, give a sense of perspectives from any characters, or indicate any valuable assignment provided by Ozu to the viewer of

the scene. The camera movements adopted in these two films invite the viewer to ask, "Why is it done in this way? What is the filmmaker trying to communicate?"

I do not call these shots "playful," as does David Bordwell. Bordwell claims, "A good instance of the playful use of camera movement comes when Ozu tracks in on a close-up of a broken bread loaf and continues the movement forward in the next shot, following Minoru and Isamu as they wander petulantly along the sea wall—a cut on the idea of 'two-ness.'"[31] The juxtaposition of the two brothers with the bread broken into two pieces can be "playful," but the camera movements have nothing to do with it.

As Daniel Morgan and Jordan Schonig claim, these "unmotivated" camera movements, which depart from following characters and reframing actions, "announce themselves as moments ripe for critical contemplation." Morgan and Schonig write, "These movements can make a film's manner of disclosing itself the object of spectatorial attention, shifting attention to how the world appears to us rather than what appears."[32] Patrick Keating similarly argues, "Films that foreground camera movement make the act of selection uniquely salient, using the mobile frame to provide a visibly shifting viewpoint on the events of the storyworld." Keating concludes that camera movements thus articulate a film's "attitudes, its values, its sense of irony, and its tone."[33]

I regard these camera movements in *Early Summer* and *The Flavor of Green Tea over Rice* as metaphysical, the term that Morgan also uses.[34] Morgan's analysis of the camera movements in Max Ophüls's films is more specific than Deleuze's choice of words ("analytic" and "thoughts") when describing the functions of camera movements. Morgan argues that the camera movements in Ophüls's films are dually responsive to the state of mind of characters within the narrative and a moral perspective on the world of the film. In Ophüls's *Letter from an Unknown Woman* (1948), the obsessively romantic heroine Lisa (Joan Fontaine) posthumously tells her life story in a voice-over to the love of her life, Stefan (Louis Jourdan), a womanizing narcissist composer. Morgan examines the elaborate crane shot in the scene at the opera house where Lisa, who is already married to an aging military officer, encounters Stefan, and argues, "If the camera suggests the contours of [Lisa's] state of mind [her desire to be with Stefan], it also stands outside her subjective position . . . step[ping] away from [her] perspective to emphasize the world in which [she] is embedded [and] to remind the viewer of the social obligations

she has," which are her responsibilities to her husband and son.[35] In other words, Ophüls uses camera movement to "express a (conceptual) perspective *on* the film world rather than to simply provide a (perceptual) perspective from *within* the film world."[36]

The camera movements in *Early Summer* and *The Flavor of Green Tea over Rice* question the dialectic that Burch points out. They do not facilitate the identification between the character and the viewer by embodiment. They even invalidate the coherence of the sense of time and space they appear to establish. Instead, they reveal the network among the characters, the creative agency, and the audience that cinema formulates. In that sense, they are "reflexive" (Nielsen) and "metaphysical" (Morgan).

But I want to go further—not just pointing out that these camera movements pose questions to the viewers (Why is it done this way?) or arguing that they "ontologically" express the "moral perspective on the world of the film" (Morgan) but asking: What exactly is the "morality" of cinematography? It seems true that the camera movements in *Early Summer* and *The Flavor of Green Tea over Rice* are "metaphysical," but can they also become "moralistic"? If yes, how did Ozu and his cinematographer Atsuta Yūharu achieve such camera movements in the discursive and practical contexts of cinematography in Japan?

Camera Movements Before *Early Summer*

In the silent films Ozu directed until 1936, camera movements were mostly motivated by narrative development, thematic expression, and character psychology. In other words, they had clear meanings.

Days of Youth (*Gakusei Romansu: Wakaki hi*, 1929), the oldest surviving film directed by Ozu, begins with a series of panning-to-the-left shots of the city of Tokyo in bird's-eye views (starting from the Takadanobaba train station at the center). The first three extreme long shots become closer in the fourth shot, and the camera stops when the fifth shot captures in close-up an advertising notice on a window that reads, "Room Upstairs to Rent." These camera movements in five shots maintain the same speed and establish the film's setting as "the Northwest of the City," where Waseda University is located. (The film ends with a series of tracking shots that exactly reverse the order in the opening. The ending shows the closure of the narrative and simultaneously the motif of the circle of college life that can happen to any students of the past and the future.)

The first shot of *Walk Cheerfully* (*Hogaraka ni ayume*, 1930), a gangster comedy, the second-oldest Ozu film surviving in its entirety, also begins with a tracking shot that establishes the location of the film's narrative. A receding long shot shows the dock of the bay from a big steam liner to a row of automobiles. The shot ends with a chase action in which a man, followed by a group of men, runs in and out of the frame. The pursued man (Yoshitani Hisao) is saved by a passerby (Takada Minoru). The receding tracking shot in the following scene has a clear narrational purpose, which is to reveal that the two men, Senko and Kenji, are accomplices. The follower Senko, who has been hiding behind a train, catches up with his boss, Kenji, walking alongside the train, and notices a hand-drawn arrow sign on a storage door in their point of view—the sign is shown in a forward-tracking shot. As this scene indicates, camera movements in this film are motivated by the protagonists' gazes (even when they are not literal POV shots), including tracking shots of the heroine entering and leaving a jewelry store seen by the boss and the follower; a tracking out of a poster for the film *Rough House Rosie* (Frank Strayer, 1927) that shows Clara Bow with boxing gloves and tracking forward to a punching bag hung from a ceiling; a phantom-ride shot from a moving automobile, which almost hits a young girl; a tracking shot that portrays a duel between two gangs in a forest; and tracking into two glasses on a hotel room table where the heroine, whom Kenji loves, is being approached by the flirting president of the company for which she works.

In *The Lady and the Beard* (*Shukujo to hige*, 1931), the first two tracking shots show the broad interior space for a kendo tournament, while *Woman of Tokyo* (*Tokyo no onna*, 1933) opens with a backward-tracking medium shot in a kitchen that combines such Western objects as a coffee pot and a bottle of jam with Japanese items like a traditional-style rice cooker to indicate the financially constrained life of a sister, who wears a kimono, and a brother, who is in a Western-style school uniform, in the modernizing city of Tokyo.

In addition to these shots with camera movements that establish the locations of the narratives, Ozu's silent films often connect tracking shots to a specific thematic motif. The motif is the equally subjugated fate of workers (or future workers, i.e., university students) in a capitalist (and ultranationalist) system.

A tracking medium shot of a row of poor students sitting on the sidewalk and studying for the exam opens *I Flunked, But . . .* (*Rakudai wa shitakeredo*, 1930). It is followed by a tracking long shot, which shows

a university building behind them. The first interior shot of the film is also a tracking shot of a row of students taking exams in a classroom. A backward-tracking shot after the exam shows five classmates line dancing on the street, signifying that young friends of equal social status are having fun together.

In *Tokyo Chorus* (*Tokyo no gasshō*, 1931), a receding traveling shot displays many salarymen standing in line at the office of their company's president to receive their bonuses. In another scene, a tracking shot of thrown-away flyers on the street leads to a sandwich board man, an elderly salaryman fired from the same company, handing out flyers in vain. In the end, the protagonist Shinji (Okada Tokihiko), who quarreled with the president and was fired from the same company, takes a job as a sandwich board man for a restaurant owned by his former teacher (Saitō Tatsuo). Tracking shots keep following his exhausting march on the streets of Tokyo.

In *I Was Born, But . . .* (*Otonano miru ehon: Umaretewa mita keredo*, 1932), a tracking shot of elementary school children marching in their morning physical education class is edited to that of salarymen yawning at their office. The same editing is repeated between the children studying in their classroom and the salarymen engaging with their desk work.

In *Woman of Tokyo*, a protagonist whose sister is singlehandedly helping him to continue his studies, watches Ernst Lubitsch's *If I Had a Million* (1932) with his girlfriend.[37] The scene they look at is a long tracking shot of an office clerk (Charles Laughton) walking to the office of his company's president to inform him that he has decided to quit his low-salary job.

The first shot of *Passing Fancy* (*Dekigokoro*, 1933) tracks the interior of a *yose* (Japanese vaudeville) theater to introduce the protagonist (Sakamoto Takeshi), who enjoyed the show with other audience members sitting on the floor. These tracking shots emphasize that all the people in the audience are experiencing the same financial hardship. The final scene of *Passing Fancy* begins with a backward-tracking camera movement to indicate the same fate of laborers on a boat heading to Hokkaido as settlers.

A similar side-tracking shot is used twice to show the paying audience gathered to watch Kihachi's theater troupe in *A Story of Floating Weeds* (*Ukikusa monogatari*, 1934). But the irony is, toward the end of the film, the side-tracking shot is used twice: first to show the bankrupt troupe members sitting on the floor waiting for the pawnbroker to assess the value their belongings, and then to show their poor luggage on the floor as each member leaves the group.

In *An Inn in Tokyo* (*Tokyo no yado*, 1935), following two establishing shots of the barren industrial area of Tokyo, a diagonal backward-tracking shot shows a father (Sakamoto Takeshi) walking under the sun in an exhausted manner. His two children follow him in a subsequent tracking shot. The father reaches the entrance of a factory to ask for a job but is rejected coldheartedly by the gatekeeper. The same useless wandering under the sun is repeated in the scene of the following day (and again the day after that), this time in a forward-tracking shot. As the man and his children walk, they talk about their dream food.

History of Camera Movements in Japan

How were these camera movements in the silent films directed by Ozu located in the history of cinematography in Japan? If we believe the written record, camera movements rarely existed in the early period of filmmaking in Japan. In 1913, one year after Nikkatsu (Nippon Katsudō Shashin-gaisha) was founded as a consolidation of several early production companies and theater chains (Yoshizawa Shōten, Yokota Shōkai, Fukuhōdō, and M. Pathe), its studio in Mukōjima produced forty-four films. According to Shimazaki Kiyohiko, their films were "mostly two to three rolls with thirty to forty scenes, and the camera was kept unmoved."[38] Taba Kazuo's 1933 essay on the development of camera movements read like a refutation, or even an excuse, from the standpoint of the Japanese film industry, which had much more limited financial and material resources "compared to the gigantic capitalist film industry of America."[39] Taba admitted the camera's movements, especially with the advent of the crane, were "certainly a big leap of cinematic arts, which were given the infinite space" to "destroy the conservativism of the steady camera." However, he continued, the same camera movements "simultaneously promised cinema's artistic depravity." He added, "The camera now wants to rampage recklessly. The director cannot do anything about it as if stunned beside a baby flapping his limbs and screaming." Taba referred to the American Society of Cinematographers 1932 meeting between directors and cinematographers "over redundant execution and the abuse of camera movements."[40] At the meeting, according to Taba, the director William DeMille insisted that camera movements should be used only to advance the narrative to give explanations, but "such a claim was regarded as generalist and

mediocre." Referring to the cinematographer Joseph A. Dubray, Taba argued and predicted "it would be almost impossible to connect artistic composition and lighting in camera movements. . . . Therefore, the number of complicated camera movements will naturally die out under the current condition of rationalization of production costs."[41]

A rare exception was Chiba Kichizō, the chief cinematographer at Yoshizawa Shōten, who was not satisfied with "the use of an unmoved camera that only captured the performance with a slow tempo."[42] The early cinematographer Shibata Masaru wrote that Chiba was known for his "unique skills of panning and traveling shots."[43] For instance, in 1908, during the filming of *The Golden Demon* (*Konjiki yasha*, 1909) on the beach of Katase Enoshima, according to the cinematographer Murakami Mitsumaro, who was there, Chiba, who had been bored by the monotonous landscape, "initially faced the camera to the hills in the opposite direction and turned it panoramically to the actors on the beach." Murakami was "very impressed" by Chiba's "unique" idea.[44] It was one of the first attempts of a pan in the history of Japanese filmmaking.

Another exception was Shibata Tsunekichi of Konishi Honten (later Konishiroku shashin kōgyō, now Konica Minolta, the photo material merchant who imported a motion picture camera in 1897 to start filmmaking), the cinematographer who worked for the Lumière brothers' company with their Cinématographe Lumière in the late nineteenth century.[45] *The Most Difficult Route in Japan: The Railway in Mt. Usui Tōge* (*Nihon daiichi no nansho: Usui Tōge no tetsudō*), which was exhibited at the Kinkikan Theater in Asakusa, Tokyo, in April 1906, was, according to the early film critic Yoshiyama Kyokkō, the first Japanese-made film with traveling shots. Shibata photographed the landscape from a camera on a steam locomotive. Yoshiyama wrote, "Strictly speaking, the shot from the train may not be a traveling shot, but its effect of traveling was known to him [Shibata]."[46] The Lumière catalog includes many films with a traveling movement from a camera on a train, car, or ship. As a Lumière cinematographer, Shibata must have been familiar with the moving effects.

With the emergence of the *jidaigeki* genre (films set in the premodern period of Japan, that is, before 1868) in the middle to late 1920s during the rapid transformation of the social and media landscape of Tokyo, camera movements came to occupy the center of the spectacle. *Jidaigeki* emerged in the same period in which the proletarian arts movement in Japan developed and "flaunted its discontent and contempt for

the dominant culture."[47] *Jidaigeki* challenged the dominant mode of filmmaking, including the static camera. First of all, it mimicked the athleticism and speed that Douglas Fairbanks's films displayed. David Bordwell argues: "Although the reformers of the late 1910s and early 1920s had stressed applying Hollywood-based technique to tales from contemporary life, it was the *jidai-geki* and particularly the swordplay film that emphasized shot/reverse shot découpage, crosscutting, fast cutting in scenes of violent action, and other classical strategies. To these were added violent thrusts of action to the camera, accelerated motion (achieved through undercranking) and swift (often handheld) camera movements, usually during fight scenes but sometimes during conversations or even across scenes, such as transitions."[48]

Jidaigeki was also heavily influenced by a Japanese theatrical art: *shinkokugeki* (new national theater), a new school of popular theater founded in 1917 by Sawada Shōjirō that was best known for its realistic—nonstylized, speedy, energetic, and violent—sword fighting. Realistic sword fighting, rather than the dance-like stylized type in Kabuki, was considered more suitable to express the class consciousness of the political masses during the radical social changes and uncertainties of the 1920s.

When Bordwell discusses his notion of the flamboyant style of *jidaigeki*, he regards swish pans as the integral stylistic element that makes *jidaigeki* a unique genre in the silent era. During the filming of *A Diary of Chūji's Travels Part 3: The Chūji Patrol* (*Chūji tabinikki Goyō hen*, Itō Daisuke, 1927), for instance, the director Itō asked the cinematographer Karasawa Hiromitsu to pan his Parvo JK Hand Crank camera rapidly. The scene was of a group of constables of the Edo period climbing the hill in one line, suddenly making a turn in front of the camera, and running away to the background on a street on the hill. At that time panning and tilting were also operated by the crank (there was no other handle on the camera). Karasawa loosened the camera from the tripod head, inserted a *jitte*, a short metal truncheon used by constables of the period, into the tripod hole for a sunshade and used it as a handle to pan the camera rapidly. Thus, a pan bar handle was invented in Japan, which made the swish pan a signature technique of *jidaigeki*.[49] The pan was not smooth, but, arguably, the brutal panning movement had been originally caused by this DIY device.

Miki Shigeto's camera movements were extreme. According to the cinematographer Watanabe Yutaka, when Miki photographed a sword

fight scene in *Samurai Story* (*Rōningai*, Makino Masahiro, 1928–29), he "clipped a Parvo camera between his legs, held the camera with one hand, used the other hand to roll it in a shot that captured swordsmen's legs." In short, Miki jumped into the sword fight and used his camera instead of a sword. By doing this, he achieved "fresh and materialistic" camera movements that were "essentially different from the carefully designed and crafted camera movements by the director of photography, the camera operator, and the engineer" in Hollywood Westerns or musicals.[50] The cinematographer's spontaneous physicality contributed to what Bordwell called the flamboyant movements of the camera.

Moreover, the film historian Katō Mikirō specifically points out the so-called *pan tsunagi* as one of the typical editing styles of *jidaigeki* that enhances the sense of speed.[51] In *pan tsunagi*, several backward-tracking shots are connected as jump cuts, particularly in the scene where the character runs fast to his goal. Katō's example is a scene from *Blood's Up in Takadanobaba* (*Chikemuri Takadanobaba*, Itō Daisuke, 1928), in which the hero played by Ōkōchi Denjirō desperately runs to Takadanobaba to help his uncle duel with a group of his enemies.

Yet, one of the sources of *pan tsunagi* can be found in early Hollywood slapstick comedies. "Thomas" Kurihara Kisaburō, who began his career at Thomas Ince's Oriental Production in Hollywood, returned to Japan in 1918 and directed *Sanji Goto: The Story of Japanese Enoch Arden* (*Narikin*, 1918). Learning that he will inherit a million dollars from his dead uncle in San Francisco, Sanji runs back home to tell the news to his wife. The technique of *pan tsunagi* shows his outward running speed and enhances the expression of his excitement. Thus, no matter how unique and extreme the spectacular camera movements (and editing) in *jidaigeki* looked, there still were connections and interactions with the cinematography of silent Hollywood cinema.

Even though *jidaigeki* had incorporated and innovatively used spectacular camera movements during the silent era, critical discussions on camera movements were limited in Japanese filmmaking. In an editorial that recapped the advancement of film technology in 1935, the editors of *Eiga to Gijutsu* explained: "Relatively small-scale cranes started to be made and used in each film studio [in Hollywood]. The ones that MGM and Fox completed became famous. The latter made by Fox has been used not only in Fox films but also in different studios as alternatives to tripods. Cranes used to be too expensive, but our studios in Japan could afford the small-scale ones relatively easily. The necessity and significance

of the use of cranes are now recognized. In 1936, we should not forget to make and use one of our own."[52] Yet, this wish was not at the top of their list. This claim in *Eiga to Gijutsu* was not followed up.[53] As I discussed in *The Aesthetics of Shadow*, the editors' main concern was how to achieve Hollywood-style lighting with their limited material conditions and, in the end, develop an alternative aesthetic notion, the aesthetics of shadow, to justify the lack of gradation between black and white that most Japanese films had to live with. In short, camera movements rarely received critical attention in filmmaking or film criticism, except for the spectacular use of *jidaigeki*. In other words, even if the camera rarely moves in the films directed by Ozu, that was not a notable case during the period of silent cinema in Japan.

Camera Movements and Ethics: Kinoshita and Ozu According to Yoshida

From the end of the 1950s to the early 1960s, "camera movements were taken to matter greatly for a debate about style and ethics" in French film culture.[54] In 1959, Luc Moullet, writing about the films of Samuel Fuller, declared that "morality is a matter of tracking shots." Several months later, Jean-Luc Godard defended Alain Resnais's formal experiments in *Hiroshima mon amour* (1959) by stating, "Tracking shots are matters of morality."[55] Similarly defending Resnais, Jacques Rivette severely criticized the tracking shot in Gillo Pontecorvo's *Kapo* (1960) because it functions to view a concentration camp victim at a "safe distance from the world she inhabits, treating her as a spectacle."[56] In this way, the audience is safely "alienated" from the victimization of the Holocaust. Decades later, Serge Daney also criticized *Kapo* by contrasting it to an opening camera movement in Resnais's *Night and Fog* (*Nuit et brouillard*, 1956). According to Daney, "When Resnais's camera pulls back to show that it was already inside the camps, it implicates us as well: we were there all along, even if we didn't know it; the work of the film is to make us aware of this fact, that we cannot escape these boundaries."[57] However, the "spaces of liberty" and "affective and intellectual autonomy" may not be protected for the viewers of *Night and Fog* either, because their positions are also presumed to be inside the camps. Daniel Morgan points out Daney's contradiction through his analysis of the celebrated shot in Mizoguchi Kenji's *Ugetsu*, realized by cinematographer Miyagawa Kazuo, in which

Miyagi (Tanaka Kinuyo), running away with his child from her war-devastated village, is attacked by starving soldiers and stabbed to death with a spear. "Unlike in *Kapo*," according to Daney, "the camera does not pull us into the events in front of it. We are not so overtly implicated in that world, and it provides the security from which we can witness and judge the nature of the violence we see."[58]

The presumption of Daney (and Rivette and Godard) is clear. As Jean-Michel Frodon points out, they think of two different types of films: those that aim to "subjugate," "manipulate," "oppress," or "alienate" their audience, "to make them renounce their free choice," and those that "open up spaces of liberty, affective and intellectual autonomy."[59] According to Libby Saxton, what is at stake in Godard's remark about the morality of tracking shots is "an ideal of autonomy." Saxton continues, "If Godard's point is that morality is determined by the choices involved in mise-en-scene, then one of the principal criteria by which these choices are to be evaluated is the degree of autonomy they grant to viewers."[60]

In the introduction to their edited volume *The Long Take: Critical Approaches* (2017), John Gibbs and Douglas Pye make a similar claim on long takes. Quoting Jacques Aumont on André Bazin, "The most valuable moments [in films] will be those in which we have the sense of being placed before the enigma of reality, as it exists without modifications or special effects and without explanation."[61] Gibbs and Pye argue that the film's relationship to reality implies a particular mode of spectatorship: The spectator is *forced* to "participate in the meaning of the film" and to "exercise his liberty and his intelligence."[62]

However, do the tracking shots in *Night and Fog* or *Ugetsu* make them open texts? These shots may not give them *the* meaning of the film as *Kapo* does, but aren't they still delivering the auteurs' view by implying, for example, that the audience is not living safely outside of the horror of genocide, free from their responsibility for war? Yes, they take a more moralistic position in terms of humanism, as well as the manipulative capability of media, but they do not promise full autonomy to viewers.

As an astute film critic and student of French literature and philosophy at the University of Tokyo in the 1950s, Yoshida Yoshishige became aware of this debate on camera movements and ethics in the 1950s and 1960s. Yoshida called one filmmaker, Kinoshita Keisuke, who preferred a mobile camera, the director with "intense morals." Yoshida was Kinoshita's assistant director for eleven films between 1956 and 1960 before his own directorial debut in 1960 with *Good for Nothing* (*Rokudenashi*). On

one hand, Yoshida admits that Kinoshita was a person "who thought he could manipulate his audience at his will using the moving images that he directed and photographed on his own."[63] Or, according to Yoshida, Kinoshita even "had contempt for and abhorred the viewers who watch films by excessively identifying with characters' psychology."[64] Yoshida's example is a scene from Kinoshita's *Carmen's Pure Love* (*Karumen junjō su*, 1952) in which Carmen (Takamine Hideko), an unemployed stripper abandoned by her boyfriend, walks on the concrete riverbank, using a white parasol and with her friend's baby on her back. A sentimental melody of a popular song of the time is added to this scene as a nondiegetic score. The viewer is expected to worry whether Carmen will throw herself into the river with the baby. Then, a shot is inserted, in which an unknown man cries out, brakes his bicycle suddenly, and falls to the ground. In the following shot, Carmen stops momentarily, jumps off the riverbank, and disappears. The viewers are likely to believe that she has committed suicide. In the next shot, the man stands up and runs to the riverbank. The next shot shows only the deserted riverbank, but a moment later the white parasol appears and moves slowly. The viewers see that Carmen has not committed suicide. Yoshida questions the appearance of the man and his reaction; because the man would not have known about Carmen's poverty, he should not have cried out and fallen from his bicycle before he saw Carmen disappear from the riverbank. Yoshida argues, "To enhance the viewer's emotional identification [with Carmen] and to lead the viewer's unconscious desire to save the poor stripper, he lets the unrelated man on a bicycle appear in the scene and makes him run to her even before she throws herself off. . . . To manipulate the film's audience as such is to deprive the viewers of freedom. It is a dictatorial act to force the spectator to watch his film."[65] According to Yoshida, the man on the bicycle represents the audience as a mass: "The mass suddenly appeared, lightly riding on a bicycle, in front of me at that moment."[66] Yoshida thought this scene was not ethical at all.

On the other hand, Yoshida also wrote in 1998, "This is a strange way of saying this, but I think Kinoshita had 'intense morals as a film director.'"[67] Curiously, Yoshida distinguishes Kinoshita from the directors of "commercialist films" (*shōgyōshugi eiga*), who only follow the screenplays they have and devote themselves to seeing how to make their audience cry in sad scenes. In other words, "commercialist films eliminate directors' individualities, senses, and thoughts, privilege their audience's emotions, and, as a result, mass-produce homogenized products with which

everyone can accept, cry, and laugh together."[68] "Commercialist filmmakers," claims Yoshida, "utilize emotions, as if they had the same authoritative power as language, believing that human emotions are universal and the audience always cry when they watch sentimental scenes."[69] According to Yoshida, Kinoshita was opposed to homogenized products but was "truthful to reveal his own emotions," which separated him from the commercialist directors who could easily succumb to the ideology of the time.[70]

As an example, Yoshida discusses Kinoshita's film *Army* (*Rikugun*, 1944), originally planned as war propaganda, as a specific example of Kinoshita's morals of filmmaking being truthful to his emotions. As nationalism gradually intensified, beginning with Japan's occupation of Manchuria in 1931, the influence of militarism on the film culture became visible in the late 1930s, especially after the Film Law was promulgated on April 5 and enforced beginning on October 1, 1939. The Film Law of 1939 was a part of the national mobilization policy (Kokka sōdōin taisei) to put the national economy on a wartime footing after the start of the Second Sino-Japanese War in July 1937. The law represented the national film policy (Eiga kokusaku), or the Japanese government's endeavor to control the film industry. Under the law, all members of the film industry, including actors, technicians, directors, and distributors, had to be licensed, which usually entailed being tested not only for their professional skills but also for their political commitment to the war effort. Feature films were censored at the level of the scenario during preproduction. *Army*, a film that followed the national film policy, depicts a family that for three generations sends out their members as soldiers. While the father is incapable as either a merchant or a soldier, Waka (Tanaka Kinuyo) takes a strong and responsible role as the *ryōsai kenbo* (good wife, wise mother) and keeps encouraging her son, who is timid and poor at sports, to be brave. Kinoshita was willing to cooperate with the militarist government when he agreed to direct a national policy film.

However, in its finale, according to Yoshida, the film betrays the national policy. Hearing the trumpet of the marching army, Waka cannot stay at home calmly but instead rushes out into the street to share a moment with her son. Yoshida writes about the final scene: "The mother, played by Tanaka Kinuyo, seeing off her son heading for the battlefields is depicted by a long take. The take was so long that the viewers become gradually but strongly impressed that the scene means an infinite farewell between the mother and the son. As a result, they start to have a feeling of disliking war [*ensen*]."[71] Yoshida continues, "Perhaps Kinoshita

3.12 The moving camera follows Waka (Tanaka Kinuyo) seeing off her son as he heads for the battlefields in *Army* (*Rikugun*, 1944).

did not advocate being 'against war' [*hansen*] but was particular about expressing his own emotion of 'disliking war.' It was not pacifism as a thought or belief but weariness that his body and emotions did not approve of war."[72] The long duration of takes in this scene goes beyond the political enforcement of the period, the economic request from the company, and the expectation from the audience of a war propaganda film. As a result, Kinoshita was deprived of his license to direct films, left Shōchiku's Ōfuna studio, and stayed in Hamamatsu, his hometown in Shizuoka prefecture, until the end of the war.

As I mentioned in the introduction, Yoshida notes the notion of "any-space-whatever" by Deleuze and writes, "Deleuze's emphasis on arbitrariness [in any-space-whatever] means that moving images should not be logically narrated by words or the chain of signification but are infinitely open as images that can connect to anything. They are the expression" that only the viewers can freely decide the meaning of."[73] For Yoshida, "the attraction of cinema exists in its indecisiveness, ambiguity, and uncertainty," and "the films that are freely interpreted by the audience's imagination have infinite potentiality."[74] The question is: Do the tracking

shots and long takes in the final sequence of *Army*, for example, open up spaces of liberty and affective and intellectual autonomy? The scene's excessive focus on Waka's persistent and oppositional movement against the mass that is collectively cheering the marching army is easily read as reflecting her attitude that prioritizes her motherhood over her duty to the nation. She is out of place within the majority of the Japanese people as an individual, as the mother of Shintarō who strongly desires to be near him. Such independence as a human being is emphasized by tracking shots and long takes.

But does such a focus on Waka allow the film's spectator to exercise liberty and intelligence? It is doubtful. The excessive emphasis by the tracking shots and long takes throughout this scene on Waka's actions of running to see her son while being blocked by the crowd or falling to the ground and praying only for him is readily interpreted as the desperation and grief of a mother who is forced to send her son to the battlefields and nothing else. No intelligence is necessary to read that from the images. There seems to be no room for the film's spectator to exercise liberty of analysis.

Jordan Schonig proposes an insightful concept, "trajective locomotion," as he analyzes "follow shots," camera movements that follow their subjects on foot from behind. Schonig argues, "By visually emphasizing the unwavering forward movement of its subjects while denying us access to their interiorities, the follow shot attunes us to the subject's agency as a *pure towardness* devoid of psychological insight."[75] The follow shot, according to Schonig, "painstakingly resists articulating its point of view by attaching itself to its subject at the same time as it discloses its mediating presence."[76] He continues, "While lateral and backward tracking shots tend to encourage us to attend to the face of the subject as the focal point of the frame—and hence to the subject's interiority—the follow shot frees the viewer to attend to the movement of space enveloping the human figure."[77]

The backward- and parallel-tracking shots in *Army* place the face of Waka as the focal point of the frame. These "objective" tracking shots encourage us to understand the character's psychological states, but because they are receding or sideways movements, we do not feel the familiar embodied illusion in the autonomous forward movement. We do not usually walk backward or sideways. So, the backward- and sideways-tracking shots come to disclose their "mediating presence," which is

potentially the filmmaker, as do the follow shots that Schonig discusses. This could be called receding or sideways "trajective locomotion." Like Schonig's follow shots, these shots give "an image of trajectivity" that renders human agency, in this case Waka, palpably distinct from psychological causation.[78] If this is the case, these receding and sideways shots, like many other shots with camera movements, evoke the felt presence of an enunciative agent, in this case, Kinoshita, showing us his way of seeing the world.

But my question remains. If we follow Schonig's comments on the camera movements and long takes and apply them to the final sequence of *Army* and argue that they express Kinoshita's worldview and comments on the fictional character Waka's psychology, they still do not protect the autonomy of the spectator but force the spectator to "participate in the meaning of the film" provided by the auteur. Isn't that amoral manipulation? Is it ethical?

Specifically focusing on the tracking shots and long takes in the final scene of *Army*, Yoshida writes, "The excessive use of camera movements in Kinoshita's work is interconnected with his lyricism. Without a doubt, it is confidentially meant to evoke the tone [*yokuyō*] and the musical sense [*ongakusei*] in Japan that the viewers are submissive to and so accustomed to."[79] By referring to "tone" and "musical sense," Yoshida does not indicate the lyrics and melody of the score. Yoshida elaborates: "Kinoshita did not write screenplays but talked and played everything by himself. He rejected written words and performed all characters in his voice. That is, his language was his voice and his body itself was his language. When he said a female character's dialogue, for example, he used women's language full of emotion. When she cried, the director spoke in a tearful voice. Kinoshita himself became emotional and he also cried."[80] For Yoshida, Kinoshita's "tone" and "musical sense" stem from the fact that they *embody* the director's "emotional ups and downs."[81] In the case of the final scene of *Army*, Yoshida argues, "His [Kinoshita's] body and emotion themselves did not approve of it [cooperation with the war effort] and betrayed it. I was inspired by *Army* that films were not always made of a person's thoughts or philosophy."[82] Kinoshita was too faithful to his emotions and his body expressing his emotions to subscribe to commercialism or political ideology; instead, his films are the embodiment of his emotions—not more, not less. As Yoshida writes, "He never complimented his audience."[83] Kinoshita never compromised to cater

to his audience; that would put any commercial filmmaker in a difficult spot. "To continue making films sticking to his morals, he needs to make hits," continues Yoshida. "Unknowingly, that will force a director to make films that cater to the audience. Kinoshita must have had such a dilemma. Now I understand how difficult it would be to maintain the morals that Kinoshita tried to embody."[84]

As I discussed in chapter 1, Yoshida loved Hollywood musicals, particularly *An American in Paris* and *Singin' in the Rain*, starring Gene Kelly, because of "the movement of dancing bodies."[85] Yoshida has also discussed his belief in bodies, deriving from his experience of an air raid during World War II.[86] He refers to Maurice Merleau-Ponty's famous words, "We know not through our intellect but through our experience," saying, "We know ourselves through our bodies."[87] Yoshida defends Kinoshita, no matter how manipulative he could be, probably because the two of them share the belief in their bodies. Bodies are morals. No matter how moralistic, however, Kinoshita's obsession with his body does not promise autonomy to viewers. Truly open texts should challenge the belief "in the absolute power of words and a communication is meant to deliver specific meanings."[88]

Yoshida distinguishes Ozu's films from Kinoshita's because, for Yoshida, Ozu's films are ideal texts that exemplify his theory of filmmaking that movie cameras *can* merely copy the actual chaotic world, which is not meaningful or meaningless, but stands there, and could not add anything new to the world. Yoshida argues that cameras *can* provide the audience with autonomy and believes that Ozu's films demonstrate this possibility.

Can the camera movements in *Early Summer* and *The Flavor of Green Tea over Rice* be examples of providing autonomy to the viewers? Or do they at least demonstrate the filmmaker's manifesto of consciousness about the idea of indeterminacy in motion picture cameras? To me, one of the clear emphases in the camera movements in those shots is that they mobilize the spectator's eyes physiologically. Because of the extraordinary movements of the camera, the three-dimensionality of the cinematic space becomes more recognizable to the audience. By doing so, the filmmaker's conscious aesthetic choice and the spectator's physiological sense of vision encounter each other—or, the former enhances the latter. Let me elaborate by focusing on the work of Mimura Akira, the cinematographer who also had an interest in exploring the potentiality of a mobilizing cinematic space.

When *The Cabinet of Dr. Caligari* (*Das Kabinett des Dr. Caligari*, Robert Wiene, 1919) was released in Japan in May 1921, an anonymous reviewer from *Kinema Junpō* asked, "Doesn't it [*The Cabinet of Dr. Caligari*] give an unhealthy impression?" The film caused quite a stir among artists and critics. The renowned novelist Tanizaki Jun'ichirō, who had already been making films at Taishō Katsuei Studio for a year, claimed that the "safe distance" between the image and viewers was "destroyed" by this film. Tanizaki noted how viewers were "touched" by the film.[89] In 1925, the popular detective novelist Edogawa Ranpo wrote more specifically on the cinematic techniques that *Caligari* used to provoke the touchable proximity that Tanizaki claimed existed therein. In his essay titled "Eiga no kyōfu" (Fear in Cinema), Edogawa noted that the image in the film collapsed the distance between the viewer and the screen and explained: "One man appears and shows a very long wooden stick to the viewers. The stick begins to extend to a certain degree within the screen. Even though we see a depth here, it is nothing but a depth within the screen. However, after a while the top of the stick leaves the screen little by little. . . . It comes closer little by little. Two inches, one inch, and a half inch. When I realized this, the top of the stick stung my eye."[90] Edogawa "felt a strange fear" in this tactile "perplexity" that the cinema caused him visually.[91] For Tanizaki and Edogawa, the shock of *Caligari* was in the haptic intimacy created by the visual images. The shock of the collapse of the distance between the eyes and the image, and between the senses of vision and touch, in other words, was so strong that these critics described it as unhealthy and unsafe. As an October 1970 essay in the *Journal of the SMPTE* revealed, *Caligari*'s production design used the concept of the linear perspective in painting to exaggerate the depth of field.[92] The objects in the background are painted smaller than those in front. Even though the cinematographic technique of deep focus is not used, the exaggerated linear perspective emphasizes the composition of depth.

The young film critic Iwasaki Akira, who would become a controversial Marxist critic in the 1930s and was imprisoned in January 1940 by the militarist Japanese government, theorized the composition of depth in his rearticulation of the German notion of "absolute film." Absolute film referred to an experimental film movement that was popularized by a group of artists in Germany in the 1920s, which included Hans Richter, Walter Ruttmann, and Oskar Fischinger, who themselves were influenced by cubism,

expressionism, Dadaism, suprematism, and futurism. According to the art historian William Moritz, "the term 'Absolute Film' was coined by analogy with the expression 'Absolute Music,' referring to music like Bach's *Brandenburg Concertos* which had no reference to a story, poetry, dance, ceremony or any other thing besides the essential elements—harmonies, rhythms, melodies, counterpoints, etc.—of music itself." Moritz continues: "Cinema even more than music seems dominated by documentary and fiction functions, both of which relied on film recording human activities which had their primary existence and meaning outside the film theatre. Absolute Film, by contrast, would present things which could be expressed uniquely with cinematic means. . . . The most unique thing that cinema could do is present a visual spectacle comparable to auditory music, with fluid, dynamic imagery rhythmically paced by editing, dissolving, superimposition, segmented screen, contrasts of positive and negative, color ambiance and other cinematic devices."[93] What Iwasaki emphasized in his version of the absolute film was the ultimate *shokkakuteki* (tactile) relationship between filmmakers and spectators, writing, "We need to pay attention to German expressionist cinema as a historical process" that would eventually lead to "absolute films," in which the ultimate tactile relationship between filmmakers and spectators could be achieved.[94] Iwasaki stated that German expressionism's "inward expression" would challenge the "superficial imitation and representation of the world" in "naturalism and realism."[95] "Autonomous from worldly objects," argued Iwasaki, German expressionist cinema would "directly insert the composer's spiritual contents into ours and deliver aesthetic emotions [to the spectators]."[96] Iwasaki used the term "haptic value" to describe the spectator-character relationship in *The Last Laugh* (*Der letzte Mann*, F. W. Murnau, 1924; released in Japan in 1925). He wrote, "We should not see only black-and-white dots, but should feel the flight of human souls because, on the screen, actual human beings with depth and 'haptic value' and with reason and emotion are in motion and action."[97] For Iwasaki, absolute films were the ones that used the visual image to lead the spectator into the sensuously contingent cinematic space.

Similarly, another film critic, Mori Iwao, who would become a film producer, had highly valued the "third dimension (thickness, depth)" in *Caligari* as early as 1921. Citing Hugo Münsterberg and an article by Willard Huntington Wright on *Caligari*, Mori argued that spectators could sense a certain "depth" (or "third dimension" that *Caligari* effectively incorporated) in cinema because of the psychological effects of motion

pictures. Mori's discussion of the "third dimension" of cinema had a close relationship with the tactile. He claimed: "Cinema does not have depth scientifically, but our psyches are capable of accepting films as multi-dimensional and, at the same time, cinema itself can expressively complicate its 'two-dimensionality' with its unique techniques."[98]

Neither Iwasaki nor Mori specifically explained how such a relationship was accomplished technically. But, seemingly, Ozu was conscious of the nonmediated tactile experiences in cinema, too, and practiced this in his filmmaking. As I discussed in *The Aesthetics of Shadow*, Ozu was fully aware of the notion of the haptic in German cinema. There are a variety of examples in the silent films that he directed that enhance the kinetic involvement of the spectator in the objects represented on the screen. These examples indicate the ambivalent position that Ozu took toward the fragmentation of senses in modern Japan and its tendency toward the primacy of vision. From the ethical standpoint of indeterminacy, Ozu might have resisted the idea of cinema being a national project by privileging vision over other senses, which he consciously or not thought could lead to cinema turning into another state apparatus.

Hands are represented in close-ups on numerous occasions, as if Ozu referred to German expressionist films. In many German films of the period, there was a strange obsession with hands. Fritz Lang, who once characterized himself as a *Handwerker*, a craftsman, was obsessed with representing hands in his films. Following Lang, the close-ups of hands in Ozu's films were also an attempt to create a tactile space between the spectators and the objects on the screen. In his 1930 crime thriller/family melodrama, *That Night's Wife* (*Sono yo no tsuma*, 1930), which was an explicit reference to Weimar street films, Ozu explored the notion of the haptic further by combining the close-ups of hands with camera movements. The film's protagonist, Hashizume (Okada Tokihiko), appears in the narrative as a hand in a close-up, which aims a gun directly at the camera. He is robbing a bank only out of necessity—to pay the doctor who takes care of his sick daughter. After several close-ups of his hands that hold the gun and simultaneously collect money, the scene ends with a shot of forward-tracking camera movement. The mobile camera stops when Hashizume's handprint, which he had left on the white frosted glass of a door, appears as a close-up. As David Bordwell points out, this tracking-in on the handprint does not have any narrational function.[99] Even though the tracking-in still draws viewers' attention to the clue that he has left, the police detective finds Hashizume without any reference

to his handprint. Therefore, this misguiding camera movement does not function for the narrative economy but emphasizes the camera movement and the film's sensitivity to touch.

That Night's Wife is an early example that incorporates the 360-degree shooting space crossing the 180-degree line of axis and making characters look almost directly at the camera and the viewers. The 360-degree space is Ozu's haptic device. Kristin Thompson and David Bordwell write that Ozu "constructed a spatial system which is a complete alternative to the continuity style," which "forces the spectator to pay attention to space itself or become lost."[100] At the same time, these shots create a continuity of space between the cinematic world and the spectators, filling in the spaces between the film and the viewers. In a scene in which the detective (Yamamoto Tōgō), with two guns in his hands, astonishes Hashizume's wife (Yagumo Emiko), backward-tracking, backward-tracking again, and then forward-tracking camera movements with a quick compilation of the wife's point of view, and then shot/reverse shots between the two characters almost directly looking at the camera not only emphasize the characters' psychological states but also formulate the haptic space between the characters and the spectators.

As I have discussed earlier, camera movements had never occupied the center of critical discussion on cinematography in Japan. However, Ozu was one of the filmmakers who explored the potential of camera movements from the standpoint of thoughts on cinema's three-dimensionality. Perhaps he became particularly conscious of this issue because of his interest in German expressionist films and also his well-known friendship with another filmmaker, Yamanaka Sadao, who incorporated depth composition in his films.

The critic Sugiyama Heiichi claimed that the director Yamanaka Sadao "invented the composition of depth [*tate no kōzu*]" in cinema.[101] Sugiyama compared the composition in *Humanity and Paper Balloon* (*Ninjō kamifūsen*, 1937) with the depth composition of ukiyo-e woodblock prints and tried to locate it in the history of art in Japan. But when the critic Aikawa Kusuhiko used the term *tate no kōzu* for the first time in 1932 to praise the films of Yamanaka, he did not intend to confine Yamanaka's work within the Japanese artistic tradition. Instead, he regarded Yamanaka as an innovator of cinematic space and time, arguing, "Constructing the relationship between characters and between objects and characters in a three-dimensional manner in a deep space of the screen, the director Yamanaka Sadao fantastically and effectively uses this composition of

3.13–3.16 Backward-tracking and forward-tracking shots in *That Night's Wife* (*Sono yo no tsuma*, 1930) incorporating POV and shot/reverse shot editing in the 360-degree space.

3.17 The composition of depth in *Humanity and Paper Balloon* (*Ninjō kamifūsen*, Yamanaka Sadao, 1937).

depth to express the passing of time, psychological states of characters, atmosphere of scenes, and so forth."[102] Similarly, another critic, Matsui Hisao, analyzed Yamanaka's techniques in 1932, stating, "Yamanaka Sadao's method of composition is the three-dimensionality by character choreography and angles. His bold cinematography includes high angle, low angle, and tracking, and achieves excellent effects. It serves for the '*tate no kōzu*' composition and creates nuanced sentimentality and feeling."[103]

The arguments by Aikawa and Matsui are also applicable to Ozu's exploration of cinematic space in three-dimensionality. But except for the experiments in *That Night's Wife*, why did Ozu wait until 1951 to fully explore it with the extraordinary camera movements in *Early Summer*?

One cinematographer who played a significant role in connecting Yamanaka, Ozu, depth composition, and camera movements from the late 1930s to the 1940s was "Harry" Mimura Akira, the ace cinematographer at Tōhō in those decades, after he returned from Hollywood. Mimura, who was the cinematographer of *Humanity and Paper Balloon*, was always conscious of depth composition and the use of camera movements against the general discursive tendency in Japan of the negligence of both. When

Ozu directed *The Munekata Sisters* at Shin Tōhō in 1950 to celebrate the star Tanaka Kinuyo's return from her trip to the United States, Mimura was also working at that studio. During the so-called Tōhō Labor Dispute between 1946 and 1948, in which the studio's labor union requested not only to improve labor conditions but also to approve the participation of union members in production plans, many directors, stars, and technicians founded the new company Shin Tōhō in 1947 and moved there.[104] One of these founders was Mimura, the cinematographer of *Ginza Cosmetics* (*Ginza keshō*, Naruse Mikio, 1951), a star vehicle for Tanaka at Shin Tōhō that followed *The Munekata Sisters*. Even though he did not get along with Naruse during the production, the film's emphasis on the composition of depth and forward-tracking and backward-tracking camera movements is striking. Although there is no record of a conversation between Ozu and Mimura, we can speculate that the two shared the same interests in depth composition on the screen by way of composition and camera movements.

Mimura was the first Japanese cinematographer who became a member of Hollywood's cinematographers union (International Photographers of IATSE, Local 659). After studying at the New York Institute of Photography with Carl Gregory from D. W. Griffith's company, Mimura began his career as an assistant to the acclaimed cinematographer George Barnes in Hollywood in the late 1920s. Gregg Toland, the cinematographer of *Citizen Kane* (Orson Welles, 1941), among others, was an assistant to Barnes at the same time, and Mimura worked with Toland until he returned to Japan in 1934. When Mimura briefly visited Japan in 1932, the newly established Oriental Film Company asked him to work as the cinematography supervisor of the film *Namiko* (Tanaka Eizō).[105] *Namiko*, released on May 19, 1932, was the first talking picture in Japan that used the Western Electric Sound System, one of the most widely used talkie systems in the world. Mimura challenged the convention of cinematographic practices in Japan. *Kinema Junpō* reported that the Oriental Film Company constructed its dark stage upon Mimura's request to make "a film that looks very different from other Japanese films in the past."[106] Still, Mimura complained that the space was too limited and there was only one available camera. Because of these material limitations, he was not able to complete effective tracking movements.[107]

On his full return to Japan in 1934, Mimura immediately became aware of the limited material conditions in Japanese filmmaking compared with the technological innovations in Hollywood. He paid particular attention to the role of camera movement in *Gone with the Wind* (Victor Flemming,

1939) to create psychological identification of the viewer with the protagonist. Mimura wrote:

> The most impressive scene is when Scarlett is astonished at thousands of injured soldiers. The camera on the crane moves by keeping the American size (70%) of Scarlett's figure within the frame. It passes the side of a building and an interior place with a train track. Scarlett stops. The camera captures her facial expression and starts its backward-tracking and rising movement. The camera goes high and back to an extreme long shot infinitely. The camera's height and how it withdraws—I can only imagine that the crane makes a backward-tracking movement on a hill. With this, only one shot, the viewer, who has initially observed Scarlett's feelings objectively, is becoming identified with her psychology. The effect is expressed in a truly smooth camera movement. What a clever use of a crane. When the camera finally stops, nearly a thousand injured soldiers are squirming in blood.[108]

Here, Mimura's attention was to the camera movement's function for the spatial and temporal dialectic Burch pointed out and to viewers' identification with the character psychology that cognitive film theorists suggested. He dealt with the relationship between the narrative and the world. He talked about the reality of the story world, the fictional world.

At the same time, Mimura was also sensitive to Gregg Toland's experiments in deep-focus cinematography. Beyond the two functions of camera movements bound to the narrative, Patrick Keating argues that Toland was pursuing "the illusion of presence" on the screen.[109] In other words, Toland was conscious of the physiology of human eyes. Toland certainly recognized the significance of images for narrative economy (primacy of the "illusion" and psychological realism), writing in an article in the February 1941 issue of *American Cinematographer*, "He [Welles] instinctively grasped a point which many other far more experienced directors and producers never comprehend: that the scenes and sequences should flow together so smoothly that the audience should not be conscious of the mechanics of picture-making." But at the same time, Toland was also aware of the "presence" of reality. Toland's essay was titled "Realism in *Citizen Kane*," and he emphasized the physiological capacity of human eyes: "While the human eye is not literally a universal focal optical instrument, its depth of field is so great and its focus changes so completely automatic that for all practical purposes, it is a perfect universal-focus

lens."[110] He was thus conscious of the fact that the presence of reality is an illusion, and he tried to balance narrative transparency and the artifice of film technology and techniques. André Bazin points out that the moving camera in *Citizen Kane*, together with the long take and deep focus, brings the viewer back to "real conditions of perception."[111] According to Dudley Andrew, such "real conditions" in *Citizen Kane* realize the free "interaction in the perceptive field" between humans and things.[112] In this regard, the illusion of presence that Toland explored in *Citizen Kane* was "reflexive" (Nielsen) and "metaphysical" (Morgan). That is, Toland pursued the depth of composition to give stories a harsh and brutal reality, instead of simply clarifying the story with carefully controlled focus on images. Toland was not an archetypal cinematographer of Hollywood in the late 1930s and 1940s but rather an exceptional figure who tried to "obtain the definition and depth" of the human eye in real life and not to require audiences to see things on the screen "with a single point of perfect focus, and everything falling off with greater or less rapidity in front of and behind this particular point."[113] To do so, Toland increased the illumination level by adopting the hard light of broad arc lamps, which were generally used in Technicolor, in addition to using Super XX film "with a super-speed emulsion."[114]

In January 1942, Mimura wrote in an article praising Toland's cinematography in *Citizen Kane*: "Because of this cinematography [that targeted the universal focus of human eyes], the image is in focus from edge to edge. . . . The purpose of such a focus is not only to imitate human eyes but also to attempt a new direction of storytelling. Because everything looks clear from edge to edge, the actors' performance is understood instantly. So, unless necessary, the film does not cut to close-ups of a person or a thing. The film's flow is smooth. . . . The camera pans and moves to help the flowing rhythm of the narrative development."[115] Mimura highly valued the smoothness of narrative development, but at the same time, his focus was on the physiology of human eyes that Toland emphasized. The opening shots of *Yakuza Bayashi* (Makino Masahiro, 1954), which Mimura filmed only a few years after Ozu spent a year at Shin Tōhō, are excellent examples of Mimura's balancing act between narrative smoothness and the physiology of human eyes using depth composition and camera movements. Following the opening extreme long shot of a boat moving in the Inland Sea, the second shot has smooth but slowly swaying camera movements in the boat's cabin. The depth composition is emphasized by lighting, with the space in the back

brightly lit while the space near the camera is dark. A man lights a paper torch and starts walking through the cabin, whose floor is covered with many sleeping people. The camera keeps him at the center of the frame but sways horizontally between right and left as if re-creating the boat's rocking movement in the waves.[116] Moreover, the camera makes slightly forward-tracking, backward-tracking, and slightly tilting-up moves to follow the man until he sees his friend Yatarō (Tsuruta Kōji) sitting at the top of the stairs that lead to the deck. Another person with a candle passes behind him so that the viewers' eyes cannot help moving to the space behind him. Using lighting, Mimura designs the space so that the viewer's eyes move back and forth in this depth of composition. Such usages of lighting and composition are similar to what impressionists of late nineteenth-century France attempted with their paintings to mobilize the spectatorial gaze.[117] This is similar to what Annette Michelson argues about camera movements in the films of Stan Brakhage. Michelson writes on *Anticipation of the Night* (1958), produced only several years after *Yakuza Bayashi*:

> [Brakhage] develops a theory of Vision and a cinematic style, both irreducibly, intransigently critical of all conventions—and most immediately those of Renaissance spatial logic, and of perspectival codes. . . . In *Anticipation*, then, Brakhage's shadow hovers over light emerging through door and window, the brilliance of car lights streaks through the black night, a garden is seen as light reflected from its green, a rainbow forms in the water of a garden hose. In the dark of night, the complex play of lights animating an amusement park move, spinning, circling, whirling, in a space of infinite depth and total ambiguity. The camera moves with and against light. An image is reversed, and that movement of reversal flattens, transforms the space of the garden in the image. Pans, shot away from the light, from within the park's ride, send light careening across the screen and into the obscurity of its surface. The camera gains from that obscurity the ability to reverse the reality of its own movement into the illusion of the object's motion, so that a moon and a temple-like structure are seen in pans to streak across the screen.[118]

The camera in the dark room on the boat in *Yakuza Bayashi* also moves with and against light. The image is much clearer than those in *Anticipation of the Night*, but because of the swaying movement and the illusion

3.18 The composition of depth in *Yakuza Bayashi* (Makino Masahiro, 1954).

of the object's motion, the reality of the space seems to be reversed. After introducing Yatarō, in the shot that follows, the camera continues moving from the bottom of the stairs as the man keeps walking to the left to look for a vacant space until he finds a beautiful young woman, O-Shino (Okada Mariko), feeling seasick on the floor. Strangely, she is under the spotlight from the top and stands out in the frame in a white kimono. Thus, using the swaying camera in the depth composition, Mimura depicts the space (the rocking boat at night) and narrative economy (introduction of protagonists) and mobilizes the spectator's sense of vision.

This emphasis on the cinematographic definition of the depth of the human eye was pointed out by the young filmmaker Kurahara Koreyoshi in 1959. Kurahara distinguished himself from a "prewar auteur" such as Mizoguchi Kenji, who was famous for camera movements but used them as the "technique that makes a story and a drama easy to understand on the screen." Instead, he "wants to think that camera movements, such as trackbacks, are nothing but the consciousness of me making the film, the attitude that faces reality." In other words, for Kurahara, camera movements express subjectivity. His example was the opening shot of the Polish film *Shadow* (*Cień*, Jerzy Kawalerowicz, 1956). He wrote:

> Following the credit, a long take of the traveling shot begins. The camera is set on the front of a running truck. The landscape approaches as a flow. This is no longer an establishing shot of the place, an explanation of the story, or an introduction to a certain drama. This camera movement directly and vividly expresses the anxiety this film tries to capture in the auteur's stream of consciousness. When we see a shot like this, I feel the stage of camera movements as a technique is long gone. Camera movements are the auteur's sense that can deliver abstract themes and thoughts. This is the expression of new cinema. . . . The connection between human beings as an object and the space and time that surround them must be depicted. The reality to capture emerges only in such a connection. I plan camera movements as a process to grab the connection and to express the situation.[119]

In addition to the forward-tracking and backward-tracking camera movements, the enigmatic final shot of *Early Summer* is closely relevant to the cinematographic definition of depth of the human eye that Mimura and Toland were engaged in and Kurahara pointed out some years later (shot 145). The screenplay only specifies, "Wheat Field: A slight breeze of June crosses the ends of matured wheat ears. Yamato is amid an autumn with fertile wheat."[120] The camera is moving. It is a traveling shot from left to right, apparently to follow a bride and her family who look toward the far distance as they walk through the wheat field. According to Atsuta Yūharu, the film's cinematographer, this was "a slightly diagonal tracking, so the left side becomes smaller and the right side gradually looks bigger."[121] However, on the screen, the image size and the landscape in the background looks unchanged during the shot's duration of approximately thirty seconds. We only see the wheat field sliding with the side-tracking camera movement.

Tanaka Masasumi calls the camera movement in the final shot "the march of a requiem" from Ozu the soldier.[122] According to Tanaka, the elderly couple, Shūkichi and Shige, look at the bride's march and think that Noriko is also getting married. The bride represents Noriko played by Hara Setsuko, who debuted in Yamanaka's film *Priest of Darkness* (*Kōchiyama Sōshun*, 1936). The Kabuki in *Early Summer*, captured in the first camera movement of the film, is *The First Flowers in Ueno That Look Like Clouds* (*Kumo ni magou Ueno no hatsuhana Kōchiyama to Naozamurai*, 1881), written by Kawatake Mokuami. This is the repertoire that Yamanaka made into his 1936 film. This work was not played in the

3.19 AND 3.20 The final shot of *Early Summer*, at the beginning and the end of the side-tracking camera movement before the shot fades out to end the film. What we see in the background layer—the mountain and the houses—does not change at all.

Kabukiza theater when *Early Summer* was in production. Moreover, Noriko's father, Shūkichi, says, "It has been sixteen years since we moved to this house." As the film critic Hirayama Shūkichi points out, sixteen years before *Early Summer* was 1936, the year *Priest of Darkness* was released.[123] Thus, Ozu included *The First Flowers in Ueno That Look Like Clouds* for a specific reason—a reference to Yamanaka's film with Hara.[124] Moreover, the cinematographer of *Priest of Darkness* was not Mimura but Machii Harumi, who worked under Mimura for *Namiko* in 1932.

Noriko's marriage was indirectly arranged by her brother Shōji, Yabe's classmate, who died on the battlefield of China. Hirayama claims that the traveling camera in this scene "may have included Yamanaka's [Sadao] gaze, especially his caring eyes on Hara Setsuko."[125] Yamanaka was sent to the battlefield in China in October 1937. He saw Ozu, who had been drafted earlier and had been in China since September. Both survived the Battle of Xuzhou, which lasted more than three months from April to June 1938, but Yamanaka became sick and died on September 17, 1938. Hino Ashihei, who also participated in the battle, wrote *Wheat and Soldiers* (*Mugi to heitai*, 1938), a diary-style reportage of the battle set in wheat fields that became a bestseller in the year of its publication. After walking side by side in a tracking shot, Noriko and Yabe go to a café and discuss *Wheat and Soldiers*. Yabe says, "I often came to this café with Shōji and sat at this same table." Then, he continues, "I have a letter from Shōji. It is a military letter sent to me during the Battle of Xuzhou. There was a wheat stalk in the envelope. I was reading *Wheat and Soldiers* then." Noriko asks, "May I have that letter?" Yabe responds, "Yes, of course. I was thinking about giving it to you." Right after this café sequence, Noriko speaks to Yabe's mother and tells her she will marry Yabe. Hirayama calculates that Yabe is thirty-four years old in *Early Summer*; he was only twenty-one when the Battle of Xuzhou occurred in 1938. Then, both Yabe and Shōji were students and were not allowed to be sent to the battlefield. Realistically, Shōji could not send his letter with an ear of wheat to Yabe from the battlefield in China. Then, argues Hirayama, "The wheat field of Xuzhou was the battlefield for Yamanaka and Ozu himself."[126] Hirayama concludes that Ozu expressed the landscape in China by depicting the ears of wheat swaying in the wind as seen by the elderly couple who lost their child in the Battle of Xuzhou in *Early Summer*. In the final moment, according to Hirayama, "The gaze of the living people and that of the dead cross and connect with the use of the floating camera."[127] By doing so, Ozu mourned Yamanaka.

I am not sure about the validity of Hirayama's rather supernatural interpretation that connects the traveling camera to the gaze of the dead (Yamanaka). However, I agree with the connection he makes between Ozu and Yamanaka beyond their friendship and shared experiences on the battlefields in China. The critic Inoue Kazuo claims, "Ozu started emphasizing the vertical lines in his composition after *Brothers and Sisters of the Toda Family* [*Toda ke no kyōdai*, 1941]," the first film he directed after he returned from China, as well as the first film after Yamanaka died.[128] In *There Was a Father* (*Chichi ariki*, 1942; the following film directed by Ozu), according to a report in the April 1942 issue of *Eiga Gijutsu*, "The set that covers the entire stage plays a role of emphasizing the symmetrical depth that Ozu prefers." The critic Hirai Teruaki argues that such a focus on the vertical lines and the compositional depth was Ozu's new "challenge to make cinema's horizontal and flat frame three-dimensional." In addition, Ozu *was* interested in incorporating camera movements for this reason, yet he was also aware of the material limitations that prevented him from achieving the three-dimensionality he wanted. (The same reasoning regarding material limitations was repeated when he delayed his adoption of color films.) Ozu said in June 1942, "I do think of moving a camera for a shot. But if the equipment machinery, such as a dolly, is not available to do that smoothly, the effects of camera movements are not achieved at all. If we move the camera, it shakes and spoils the horizontal line. The shot becomes unstable. If that is the case, a still shot is better. There are many scenes in which I want to adopt camera movements if that is possible to do smoothly."[129]

Beginning in 1943, Ozu spent more than two years in Singapore to observe the condition of ethnic nationalism there. He went there as a film director for the film section of the Japanese army and was supposed to direct a film titled *Operation Burma: A Faraway Land of Parents* (*Biruma sakusen: Haukanari fubo no kuni*) and then to make a documentary film about an independent movement by the India National Army led by Subhas Chandra Bose. The conditions of war in Singapore made it impossible to make a film. It is also known that Ozu demonstrated an ambivalent position against such colonial policy.

While in Singapore, Ozu spent most of his time watching Hollywood films, including those by Orson Welles, John Ford, and Alfred Hitchcock, that had not been released in Japan since the attack on Pearl Harbor. At the end of the war in August 1945, he was detailed as a civilian and worked on a rubber plantation as a prisoner of war of the British. He returned to Japan in February 1946. It is widely known that Ozu was particularly

impressed by *Citizen Kane*, mentioning Gregg Toland and his use of depth of field in his "Eiga ippan" (The First Group of Cinema), an essay published in November 1946. He wrote, "I think Japanese film with its technique can come close to the greatness of American film achieved by its mechanical perfection. But we must not be satisfied with our delicacy of touch that tries to overcome material limitations with techniques. We must make every effort to improve equipment and machines even during the lack of resources and degradation of their quality."[130]

Under such conditions, Ozu's potential encounter with Mimura in 1950 was a fortunate opportunity. Kodama Hideo, the producer at Shin Tōhō, recalls that his invitation to Ozu to direct a film was "too easy" even when he expected to be declined. *The Munekata Sisters* was the first film that Ozu directed outside of Shōchiku, and all staff except two assistant directors were new. The film was based on a novel by a famous author (Osaragi Jirō, a popular *jidaigeki* novelist and a cat lover who took care of more than five hundred cats throughout his life), which Ozu had never done before. Ozu and Osaragi met in Singapore and had drinks.[131] They might have watched American films, including *Citizen Kane*, together and perhaps discussed Yamanaka because Yamanaka had directed *Jirokichi the Rat Kid: Edo Reel* (*Nezumikozō Jirokichi: Edo no maki*, 1933) and *The Satsuma Courier: The Passionate Sword* (*Satsuma bikyaku: Kenkō aiyoku hen*, 1933) and wrote the screenplay for *Mito Kōmon: The Bloody Swords* (*Mito Kōmon: Ketsujin no maki*, 1935), which was directed by Arai Ryōhei. All of these films were based on Osaragi's novels.

Moreover, right after the war in 1946, Mimura was hired by Lieutenant Colonel Daniel McGovern of the US Air Force to travel around the areas affected by the US air campaign during the war and capture the results in film. Mimura and his team took Kodachrome and Technicolor records of devastation. In one of these films, titled *Japanese Agricultural Life, 02/11/1946–06/04/1946*, and housed at the National Archive, there are shots of well-cultivated fields of barley and wheat, depicted in tracking shots from left to right, similar to the final shot of *Early Summer*. Although the similarity of the images is astonishing, Ozu could not have watched these films because most of them had been classified by the US government.[132]

In the final shot of *Early Summer*, the background image of a row of houses, the mountain, and the sky does not change much. If we compare the beginning and the ending of the shot, there is almost no difference in its composition. A wall of an additional house barely appears on the left edge as a tiny white spot, but it is almost unnoticeable; thus, viewers perceive

3.21 and 3.22 Harry Mimura shot films in postwar Japan for the US Air Force, including one of the barley fields, using camera movements.

the movement of the wheat field in the front layer but do not see any movement in the back layer. At the same time, if the horizontal tracking is slightly diagonal, as Atsuta points out, the left side becomes smaller and the right side gradually looks bigger. This change of size is not fully noticeable, but if it is happening, it gives a subconscious but physiologically unsettling feeling to the viewers.

Physiologically, this creates a weird sensation for the viewer, similar to the dolly zoom effect, which Alfred Hitchcock used arguably for the first time in *Vertigo* (1958). In a film like *Vertigo*, the dolly zoom puts

the viewers immediately into a state of unease as if they share a character's unsettled vision or relentless psychological state. *Vertigo*'s dolly zoom involves simultaneously changing the lens's focal length and tracking the camera so that the subject's size within the frame remains unchanged, with only the background size changing.

Compared with *Vertigo*, which was released seven years later than *Early Summer*, the frontal images in the final shot of *Early Summer* keep changing (not in size but in position), but the background remains unchanged. Sugiyama Heiichi wrote in 1978, "The 'stillness' in the films of Ozu was strong and violent. . . . It was Ozu Yasujirō's inner order."[133] I would rephrase Sugiyama's "strong and violent" stillness as stillness as an action. The stillness in Ozu's films is not about a state of being stationary but about a movement of standing still. Camera movements in the finale of *Early Summer* not only demonstrate movement but also enhance a halt.

In *Late Spring*, two films before *Early Summer*, Ozu used the effects that can be called dolly-in-and-zoom-in and dolly-out-and-zoom-out in several scenes, in which the camera follows the characters on the move. In the bike scene with Noriko and Hattori that I analyzed in chapter 2, there are two shots. One is a long shot of the couple riding on bicycles, photographed from behind. The camera slowly makes its forward-tracking movement toward the couple. The speed of their bikes is faster than that of the moving camera, so the size of the two characters becomes smaller. But because the frame itself is moving forward, a strangely tantalizing feeling is created—we are following them, but why do we feel left behind? Five shots later, after two sets of medium close-ups of Noriko and Hattori are inserted, the reverse shot appears. In a long shot, the couple rides toward the camera. Again, this shot lasts the same ten seconds as the previous long shot, but this time the camera makes a slow backward-tracking movement. The speed of their bikes is faster than that of the camera, and the size of the two characters becomes gradually bigger, but they never catch up with the camera during the duration of the shot. A sense of not-quick-enough occurs again because of the depth of the compositional space. In both shots, the camera movements are not necessary from either compositional and narrational standpoints. The couple rides away from the camera in the first shot and comes close to the audience in the second. The same compositions are not maintained. The spatiotemporal dialectic is formulated in other shots of the scene. There are tracking shots and panning shots to serve that purpose. Then, these camera movements deviate from the two functions that Burch points out.

On the level of the audience's identification with the characters' psychology, this irritation or frustration created by the camera movements might be retroactively recognized as a preparation for the tension between Noriko and her father in a later scene. After the scene at the Noh theater, where Noriko for the first time sees the woman whom she thinks her father is dating, Noriko decides not to walk side by side with her father. As if running away from him, she crosses the street and walks fast on the opposite side, knowing that her father is watching her from the back. The forward-tracking camera follows them from the back. The size of the father's back remains unchanged—the speeds of the camera and the father are identical. Because Noriko walks slightly faster, her back gradually becomes smaller within the frame. The presence of the illusion of the space with movements is realized as expressing the psychological states of the characters in this shot.

This is similar to the psychological effects the camera movements in *Vertigo*. That film's famous 360-degree backward-tracking circular shot in the hotel room scene follows Scottie (James Stewart) successfully transforming Judy (Kim Novak) back into Madeleine. As Scottie and Judy are kissing each other, the camera moves behind Scottie and begins to pan to the right, circling the couple. Scottie seems to have sensed a change in their surroundings and opens his eyes. The backdrop moves as the camera continues to make its circular movement, from the interior of the room to the stables of Mission San Juan Bautista where Scottie and Madeleine had kissed for the first time before she ran up the bell tower and fell to her death. As if stunned at the return of the repressed memory, Scottie closes his eyes. According to David Martin-Jones, who examines *Vertigo* in conjunction with Bergson's "cone of time," this is "a perfect example of the action of translation–rotation whereby the past comes to be overlaid upon the present." Martin-Jones continues, "When the room begins to circle, we see the centripetal movement of time as it rotates the cone of the past. This simultaneously contracts the layer of the past in which the kiss in the livery stable is the most akin to the kiss Scottie experiences in the hotel and pushes that particular layer forward into the present. This is the movement of translation–rotation akin to the focusing of a camera which Bergson discusses." "Moreover," argues Martin-Jones, "Scottie's facial recognition when he sees the stable around him confirms that the correct image has been found and that the perception of kissing Judy in the present matches that of kissing Madeleine in the past."[134]

The final shot of *Early Summer* has a similar effect to the dolly zoom effect, but in this case the viewing position remains vague. It rejects or deviates from any character's psychology for the viewers to identify with (or does it?). Is the elderly couple watching? Is the bride walking to marry? The movement of the wheat field is rather fast, but the whole landscape does not seem to change at all. Is this a metaphor for two temporalities—changing people and unchanging nature? Right before this shot, Noriko's grandparents, who had just moved from Kamakura (a suburb of Tokyo) to Yamato (the ancient capital of Japan in Kansai), were sadly talking about separating from their children and the passing of time. Some of the shots of the walking bride can be regarded as their POV shots because they notice her and rest their gaze on her. In this regard, the apparent "unmoving" bride in the distance can be a metaphor for Noriko, their daughter, who has decided to marry without consulting her family and still even looks hesitant about it when we see her for the last time in this film as she cries alone in her room. But the final shot of the film cannot be the grandparents' point of view physically because they are sitting in their house and not making a tracking movement.

The camera movements in *Early Summer* and *The Flavor of Green Tea over Rice* do not just formulate an indefinitely open text that Yoshida considers to be moralistic. At the same time, with the conscious technical choice by the creative agents (in this case, Ozu, Atsuta, and indirectly Mimura and Yamanaka) and the technological nature of the moving picture camera, these camera movements show and indicate the coexistence of the fictional (dramatically organized) world and the actual (chaotic) world filled with accidents. They realize the "interplay, continuity, and transition" between film and spectator in a physiological sense. Mimura recalled, "Yamanaka believed it was a failure if the audience noticed the camera. For him, the camera needed to become the viewer's heart."[135] This claim appears to be Yamanaka's emphasis on the identification theory of cognitive science. At the same time, it also indicates that he was conscious of the physiology of human eyes when he said "the heart." I call this simultaneous awareness in the physiology of human eyes and the technology of cinematography the ethics of camera movements. It is a significant element in the ethics of indeterminacy that is demonstrated by the films directed by Ozu.

CHAPTER FOUR

CLOCKS & MELODRAMA

Tokyo Story (*Tokyo monogatari*, 1953)

What Is Melodrama in Japan?

I hate melodrama. The basis of melodrama is to enjoy crying over people who are in more miserable positions than we are. Many characters are ignorant and eccentric. Events are unnatural. No way. Even when I make a scene of tear-jerking, I want it to look natural. —OZU YASUJIRŌ, "Ozu Yasujirō Talks About Art" ("Ozu Yasujirō geidan")

Ozu openly expressed his disgust for melodrama, or *merodorama* in Japanese, in a December 1952 interview. And yet, curiously, he said *Tokyo Story*, released only a year later, had "the strongest melodramatic tendency" among his films.[1] Ozu never said he disliked his acclaimed 1953 film. How should we interpret this contradiction? Although it is impossible to know what the late director meant by his words, I take Ozu's conflicting claims as indicative of the complexity of the discourse on melodrama in Japan. An ambivalent definition of melodrama was introduced into Japanese film criticism in the first half of the twentieth century, from which Ozu's contradiction seemed to stem.

A particular focus in my analysis of *Tokyo Story* is on the motif of time. Time has been a focus in studies of film melodrama. Thomas Elsaesser writes in his foundational essay that a "foreshortening of lived time in favor of intensity" characterizes melodrama.[2] Following Elsaesser, Mary Ann Doane states: "From Griffith to Sirk, Western melodrama—in

particular, the Hollywood version—has relied on an intensification of the temporal dimension of narrative. Time is tightened and structured to the point of perceived excess—when the machinations of narrative are laid bare. . . . Time is, indeed, foreshortened and condensed so insistently that the genre often sacrifices realism."[3] Steve Neale also claims, "Inasmuch as there is little causal preparation for the way events unfold, the *generic* verisimilitude of melodrama tends to be marked by the extent to which the succession and course of events is unmotivated (or undermotivated) from a realist point of view."[4] Time is "structured to the point of perceived excess" in *Tokyo Story*, especially in audiovisual terms. However, I do not think that time is "foreshortened and condensed" so intensely that it "sacrifices realism." In *Tokyo Story*, the succession and course of events appear to be motivated throughout from "a realist point of view." In other words, in *Tokyo Story*, the mode of excess and the realism of time go hand in hand.

Doane argues that in melodrama, "characters continually struggle against the passage of time."[5] The characters in *Tokyo Story* do so, but their struggles are different from the "rhetoric of the too late" and the "irreversibility" of time that Doane and others point out as the source of the pathos of melodrama.[6] Doane defines melodrama as "composed of moments whose status is that of the crisis or catastrophe, condensing within themselves the excessive affect and signification that lend them their privileged place in the narrative."[7] There is a scene of a "crisis" in *Tokyo Story*, in which Keizō (Ōsaka Shirō), the third son, arrives too late to the death of his mother, Tomi (Higashiyama Chieko), and laments a breakdown of communication that could have been avoided. However, this is not the kind of scene that Doane would identify as melodramatic mainly because Tomi's death does not own a "privileged place" in the narrative.[8] The story does not end with her death as *the* tragic moment. The scene of her death is important, but the words that Keizō murmurs, "If I had taken the 20:40 train, I would have arrived in time," have a more important function than to express his lament: to add another expression about time, of which there is already an excess by this point. His words are more significant to the main characters, Shūkichi (Ryū Chishū), Tomi's husband, and his daughter-in-law Noriko (Hara Setsuko), the war widow, than to himself. The "struggles" of Shūkichi and Noriko are not composed of moments of shock (a peculiarly modern experience that Walter Benjamin identified), including Tomi's death, but of "duration" that, according to Doane, "would seem to be foreign to [melodrama's] epistemology."[9] The "pathos" of *Tokyo Story* is generated not by the "rhetoric of the too late" but by the duration after experiences of shock. Noriko's husband

died in the war long before the narrative of *Tokyo Story* begins. The narrative continues after Tomi's death. Duration in this film is not "an extended mourning" of the deceased, but the continuity of Japanese people's everyday experiences from wartime to the postwar period.[10] *Tokyo Story* shows continuity in Japanese people's conception of time between the two periods. In other words, melodrama and its effects tend to deny historical specificity since it is a mode that can apply to other genres and "even to the cinema as a whole."[11] *Tokyo Story* existed at a specific historical moment. Still, Ozu called it the most melodramatic in his own filmography.

Mitsuhiro Yoshimoto argues that melodrama emerged in Japan after the end of World War II as a dominant form to articulate the "disparity between modernity and modernization, whose 'synchronic uneven development' had been the sociocultural strain on Japan for more than a century."[12] According to Yoshimoto, melodrama's emergence corresponded to the postwar Occupation's film policy. The major trend in postwar filmmaking in Japan was an emphasis on sentimentalism of a particular kind—an emphasis that Yoshimoto calls "victim consciousness" and "conversion narrative." As he elaborates: "So many postwar Japanese films create and propagate the dominant fiction of victim consciousness through sentimentalism and emotionalism. I shall call these sentimental films of the postwar Japanese cinema 'conversion narrative,' which, as a mode of negotiation rather than as a simple act of negation, helped the Japanese to come to terms with the war, the Occupation, and the aftermath of both by situating themselves in the position of a victim."[13] According to Yoshimoto, to facilitate the reconstruction of Japan, "the Occupation tried to make sure that Japanese militarism was responsible for everything negative, including the war devastation and the dire situation of the immediate postwar years." That Occupation policy led to a "situation in which the Japanese filmmakers were forced to concentrate on the images of the Japanese existing in an imaginary space where the villain is always Japanese militarism or, more commonly, war, and the Japanese are victims of abstract or natural forces beyond their control."[14] As a result, viewers cried with the characters on the screen, sharing the same victimized position. Thus, for Yoshimoto, melodrama, or the popularity of tearjerkers, was a postwar phenomenon that embodied the temporal disparity, or historical discontinuity between old and new, negative and positive, and wartime and postwar, that the Occupation forced on Japan as part of its policy of reconstruction.

I agree with Yoshimoto's claim about the uneven geopolitical relationship between Japan and the United States. I also echo Hannah

Airriess's question that historicizes melodrama more deeply than Yoshimoto's analysis in the context of Japanese modernity and modernization. Airriess asks, "If melodrama is an articulation of an ever-present crisis of modernity—in Japan's case an aporia that came to port with Perry in 1852—why is it only in the postwar period that it assumes critical prominence as a form of mediation?"[15] Airriess's question is based on Peter Brooks's foundational idea that melodrama "comes into being in a world where the traditional imperatives of truth and ethics have been violently thrown into question, yet where the promulgation of truth and ethics, their instauration as a way of life, is of immediate, daily, political concern."[16] As Airriess proposes, melodrama should be resituated in a more expansive history of Japan "as a mode of negotiating modernity in terms other than a symptom of ideological crisis" of the postwar era alone.[17]

In fact, the notion of melodrama did not suddenly appear in postwar Japanese cinema. Film critics of the 1930s thoroughly examined it. Misonō Ryōko writes, "The genre and the concept of 'melodrama' did not originally exist in Japan but was retrospectively constructed in the discourse of mass culture."[18] Criticism of melodrama of the 1930s tried to retrospectively construct melodrama in Japanese cinema. According to Kōno Marie, "melodrama" as a theatrical term arrived in Japan in the early Meiji period (the 1870s) and was initially translated in Japanese dictionaries as "kabuki" or "a dramatic performance in which songs are intermixed."[19] Only a small number of Japanese people had firsthand experience of melodrama in Europe. Limited descriptions of their experience and the untranslatability of the word because of the lack of a counterpart in the Japanese theatrical tradition caused the word *merodorama*, the Japanese transcription of the foreign word *melodrama*, to be used without definition and in confusing or contradictory ways. Then, how was the notion of melodrama imagined and constructed in Japanese cinema throughout the first half of the twentieth century up to the point of *Tokyo Story* when Ozu called it his most melodramatic film?

Tokyo Story and the Excessive Motif of Time

Tokyo Story is a film about time. Shūkichi, Tomi, and their children are connected to the motif of time in most scenes. They represent a temporality called progressive time, or modern clock time, that moves linearly from the past to the present and the future. Eric Cazdyn argues: "The

modern clock is an instrument that measures the passage of time, the linear movement from the present to the future present. Clocks and the influence of clock time also influence the way people think and live, the way in which people mediate themselves to the world. Modern clock time obeys a logic that is reactionary; each tick of the clock reacts to the one before it. Indeed, this clock time is what has most influenced the way time is represented in cinema."[20] But the fascination of *Tokyo Story* is the coexistence of a different temporality, a frozen time, if I may call it, which does not simply move forward or even refuses to do so. Noriko embodies this temporality.[21] For her, the past "persists into the present," or even the present exists only in the past.[22] In this sense, Noriko is engaged in the "historical time theory" that Jane Gaines proposes in her argument on melodrama.[23] Historical time, or the conceptual structure of human time, is not equal to natural time. Referring to Louis Althusser's critique of "a linear time," Gaines suggests that in melodrama, "the past, the present, and the future are in circular relation such that we invariably understand each one in terms of the others" and we observe "the structuralist coexistence of presence and absence, present and past, *there* and *not there*, each dependent on the other for meaning."[24] Gaines has thus a more nuanced understanding of temporality in melodrama than that of earlier scholars who focused more on too-late-ness. As indicated by the title of her essay "Even More Tears," Gaines focuses on giving more depth to the pathos of melodrama caused by the irreversibility of time. My focus here is more on the implication of the coexistence of two temporalities in *Tokyo Story* than on the potential pathos that this film generates. My attention is on the "layered" temporalities discussed by the German social historian Reinhart Koselleck, who writes, "Historical times consist of several layers that refer to each other reciprocally without being entirely dependent on one another."[25]

The layers of the two temporalities of *Tokyo Story* are visualized in the mise-en-scène and vocalized in dialogue. On the surface, this is done not excessively but mundanely. Laura Mulvey writes: "Melodramatic *mise en scène* also acts as a means of narration, contributing a kind of cinematic commentary or description, inscribing into the scene significance that goes beyond the inarticulate consciousness of characters. . . . The paradox is that while it would be almost impossible to pick up these aesthetic reverberations consciously at 24 frames per second, once halted and analysed, the meanings invested in such a segment are not hard to identify."[26] The mise-en-scène of *Tokyo Story* uses things and words from everyday lives to emphasize the motif of time; they are given "an emblematic status

4.1 Shūkichi (Ryū Chishū) welcomed by a pendulum clock.

through their framing, editing, and melodramatic accompanying music and become signifiers, with an added semiotic value."[27] In *Tokyo Story*, "semiotic value" is added to specific objects—clocks and watches—with their special significance "accumulating, dispersed across the story's time."[28] Because clocks and watches mundanely exist in people's daily lives, viewers tend to regard them as a slice of realism. Once viewers recognize these items' accumulation in audiovisual terms, especially at the pivotal moment of the film when the motif of time is emphasized, they cannot but see the added "semiotic value" in a mode of excess, or melodramatically, dispersed throughout the narrative.

After the opening scene in Onomichi, Shūkichi and Tomi arrive in Tokyo, where their first son, Kōichi, the doctor (Yamamura Sō), and their first daughter, Shige, the hairdresser (Sugimura Haruko), are married and living. First, they go to Kōichi's house and are invited into the living room. We see and hear a pendulum clock on the wall during a long shot of the couple entering the room. When the couple sits down, they do so right under the clock within the screen frame. Preceding the couple's arrival, we see Kōichi's wife, Fumiko (Miyake Kuniko), cleaning rooms in several shots, but no shot of the living room shows the clock within the

4.2 Noriko (Hara Setsuko) with no watch on her arm.

frame. Fumiko briefly quarrels in the living room with her teenage son, Minoru (Murase Zen), when he returns from school. But the shot/reverse shot editing uses medium shots so carefully that the clock is in off-screen space. The apparent implication of the long shot of the elderly couple and the clock is that the couple's time is ticking.

In contrast, Noriko is seldom seen along with any timekeeping objects. When she arrives at Kōichi's house later and greets her parents-in-law, the elderly couple has already relocated to a different room. No pendulum clock is there. Noriko enters the living room once later that day, but she does so only to say that she is leaving. It looks as if she is uncomfortable being in the same space with the clock and escapes from it. It is also noteworthy that Noriko never wears a wristwatch throughout the film, even though she is an office worker and has come to Kōichi's place directly from her office. (In a different scene, we see all her coworkers wearing wristwatches at the office.) Contrary to the elderly couple almost always being associated with ticking time, Noriko is timeless. Or, she even seems prevented from existing in moving time.

After they have spent a couple of days confined at Kōichi's and Shige's homes, Noriko takes the elderly couple sightseeing in Tokyo. Again, the

mise-en-scène emphasizes the motif of time while maintaining a realistic depiction of the city. When the scene opens, the three are on a tour bus. Shūkichi, in a close-up, is listening to a female tour guide, who beings explaining the history of Tokyo. The following shot, a presumed POV shot of Shūkichi, apparently corresponds to the tour guide's comments about the Imperial Palace, the former Edo Castle, a representative of the past, but the shot also vaguely captures the NHK (Nihon Hōsō Kyōkai) broadcast tower in the far distance, a symbol of the present and the future, completed in 1953. Viewers see how Shūkichi witnesses the passage of time, the past, the present, and the future audiovisually.

Next, a traveling shot from inside the bus captures a large advertising pennant for the Nippondō clock store through the front windshield. The pennant has a large illustration of a clock. The famous Hattori Clock Tower on the main street of Ginza is also clearly visible behind the pennant. This shot of two clocks is placed immediately after a medium long shot of Shūkichi's back as he sits on the bus. The traveling shot is plausible from his point of view. We see Shūkichi, consciously or not, gazing at the clocks. The following shot shows many windows of an anonymous office building, implying that the bus tour is over. The brief scene of the bus tour does not show the landscape of Tokyo but emphasizes the sense of time ticking associated with the elderly couple.

The day of sightseeing ends at Noriko's small apartment, where no sign of a clock or watch is visible. At Noriko's apartment, the three look at a photograph of Shōji, who died in the war, that is placed on a cabinet. According to Mulvey, within the aesthetics of cinema, the presence of stillness, particularly the stillness of the photograph, "necessarily brings with it a threat to the credibility of the moving image itself, the ghostly presence of the still strip of film on which the illusion of movement depends."[29] In this scene, the stillness of the portrait of the deceased indicates frozen time for Noriko. While the elderly couple's existence in time moving linearly from the past to the future has been implicitly emphasized throughout, the characterization of Noriko as timeless is reinforced in the end by the presence of the photograph. The credibility of the moving image is still there (time ticking for the couple), but at the same time, it coexists with stillness (Noriko's psyche). The pathos of this scene emerges not from privileged frozen moments but from the juxtaposition of movement and stillness.

The juxtaposition of the linear movement of time (the elderly couple) and frozen time (Noriko) is emphasized further in a later scene that features parallel editing, specifically about war experiences. Kōichi and Shige send

4.3 AND 4.4 Shūkichi (Ryū Chishū) on a Tokyo tour bus, gazing at a pennant of the Nippondō clock store and Hattori Clock Tower.

Shūkichi and Tomi away from Tokyo to a resort inn in Atami. Annoyed by other guests and having spent a sleepless night, the couple returns to Tokyo the next day. When they return to Shige's house, they are reconnected semiotically to ticking time. An alarm clock is visible behind them as they unpack their luggage. Occupied with her business as a hairdresser, Shige cannot allow them to stay at her place that night. As the couple wanders around the city, the sense of ticking time keeps up with them. Even when they sit on the grass to rest, Shūkichi takes out his watch and looks at it. Tomi suggests he go see his old friend Hattori (Toake Hisao) before it becomes too late (Hattori is the name of a famous clock company in Japan). The parallel editing begins when Shūkichi and Tomi separate for the night.

Shūkichi goes to a bar with Hattori and Numata (Tōno Eijirō). Hearing the "Warship March" (Gunkan māchi) of the Japanese navy in the background, the three old friends, who were all complicit with the wartime state (a teacher, an education committee member, and a police officer), talk nostalgically about the wartime past while also discussing the present—their children's careers and their relationship with their children—in a critical and dissatisfied manner. Whether good or bad (having childish love affairs or losing their children), the past is already the past for them. It is just a way to make conversation over drinks. We hear a clock strike twelve. Time is flying. The bar hostess reminds the friends of the time and begs them to go home.

In the meantime, Tomi spends the night at Noriko's apartment. Noriko is giving a massage to Tomi while sitting on Shōji's futon. Again, there is no sign of a clock or a watch in the room. Even though the mother talks about time (how late it is now, how early Noriko needs to get up for work), Noriko does not care. Tomi starts talking about Shōji. She asks Noriko to forget him, who has been dead for eight years, and suggests that she remarry. The only response she receives from Noriko is that she is not interested in marrying again. The conversation focuses on Noriko's frozen time:

> TOMI: I did not expect to sleep on Shōji's futon. Noriko, I hope you don't mind me telling you this, but Shōji has been dead for eight years. I feel sorry that you still display his photograph like that.
>
> NORIKO: Please do not worry. I feel comfortable this way.
>
> TOMI: You are all right for now, but you may feel lonely as you age.
>
> NORIKO: No. I have decided not to put on years.

In two different senses, this parallel editing indicates duration and the continuity of Japanese people's everyday experiences from wartime to the postwar era. For the elderly couple, the postwar period is not a new beginning. Their lives with their children continue at the same pace. They do not lament the irreversibility of time. Their conception of time was not that of a discontinuity between the two periods. But, for Noriko, the war has never ended.

On the following day, the elderly couple leaves Tokyo. The scene at Tokyo Station begins with a close-up of a train schedule board, which flips to indicate that the train for Hiroshima will leave at 21:00. We then see the entire schedule board in a long shot. The clock on the board indicates the current time is 20:25. Sitting in the line for the train with his parents, Kōichi tells them that the train will arrive at Onomichi at 13:35 on the following day. A wristwatch is visible on his left arm. His only function in this scene seems to be as a timekeeper for his parents. Then, in the following scene, we see the couple's third son, Keizō. He works at Osaka Station and runs to his office, where a big clock that reads 9:02 is mounted on the wall. Wristwatches are visible on Keizō and his coworker's left arms. His function in the narrative is also limited to being a timekeeper for his parents. While he is working, the elderly couple rests at Keizō's apartment. When Shūkichi hands Tomi a dose of medicine, an alarm clock is visible right next to him. Time is still ticking for them. The next time the viewers see Tomi, she is critically ill and unconscious in bed. Kōichi arrives from Tokyo only to tell his father that Tomi probably will not survive the night. His facial expression does not change as he adds, "She is sixty-eight years old, isn't she?" Again, his only function here seems to be as a timekeeper. When Keizō arrives in the morning, Shige tells him that their mother died at 3:45. Keizō responds, again as if he were a timekeeper, "If I had taken the 20:40 train, I could have arrived in time."

Finally, there is an occasion after Tomi's funeral when the two temporalities cross. Shūkichi thanks Noriko for what she has done for him and his wife and repeats what Tomi told her when she was still alive: Forget Shōji and remarry. This time, Noriko's response is different. She says: "I am sly. I am not always thinking about Shōji. Recently, there have been days that I do not think about him. I am forgetting him. I don't think I can go on like this. There are some nights when I worry about what will happen to me. I feel very lonely when days pass without anything happening. Somewhere in my heart, I am waiting for something to happen. I am sly. I was not able to confess these things to my mother-in-law." Kiju Yoshida

4.5–4.8 The focus is on the time at Tokyo Station.

argues, "The daughter-in-law has been a sacred existence up to now, but she has actually hidden herself with her fictitious performance. She confesses that she too is nothing but a banal and worldly minded person. . . . [S]he denies her sacred image and declares that she is also a human being."[30] I would rephrase Yoshida's word "sacred" as "timeless." This is the moment when Noriko finally admits the image of her timelessness has been an act; it has been an excessive accumulation of her restrained behaviors. In response, Shūkichi offers Tomi's watch to Noriko as a keepsake by saying, "If you can use her watch, mother will surely be pleased." He thus tries to reconnect Noriko to the world of passing time. It is his way of freeing her from frozen time.

Ironically, though, he binds Noriko to his family forever. Whenever she looks at Tomi's watch, she will remember her and Shōji. This is not a complete liberation from frozen time.[31] Instead, Noriko passes into the "historical times" that Koselleck suggests, which "consist of several layers that refer to each other reciprocally."[32] In other words, the two temporalities come to coexist in Noriko.

Noriko bursts into tears, covering her face with both hands in a medium shot that is reframed slightly from the previous one. Now, a clock is visible on a shelf at the top left corner of the frame. Noriko is given time doubly: Tomi's watch and the clock in Shūkichi's room.

Then, a children's song, "The Evening Bell" (Yūbe no kane), begins. "The Evening Bell" was composed by the American songwriter Stephen Collins Foster as a minstrel song, "Massa's in de Cold Ground" (1852). While the original lyrics are about a slave's mourning of a deceased slave owner, the Japanese version eliminates the historical context of slavery and focuses on time passing:

> Where is the person of the past now?
> I've come here standing,
> Looking at the evening sky,
> Hearing the bell in the air,
> Disturbed by the pigeons fly,
> Dissolved into the eaves in there.

With this music, Noriko is caught triply in time. Along with this song, the scene cuts away to an elementary school where Kyōko (Kagawa Kyōko), the youngest daughter of the elderly couple, is a teacher. Approaching the classroom windows, Kyōko looks at her wristwatch and then looks

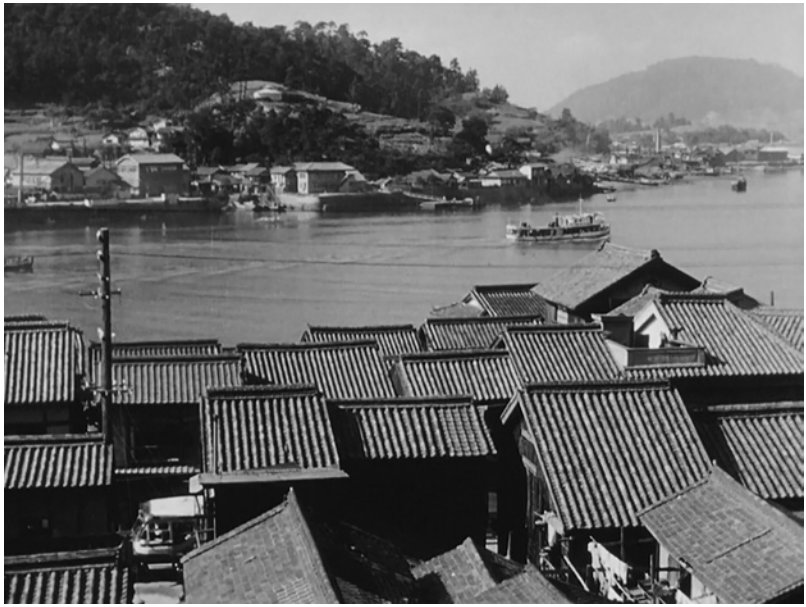
4.9 and 4.10 Before and after Noriko receives Tomi's watch as a keepsake.

4.11 AND 4.12 Kyōko (Kagawa Kyōko) and Noriko look at watches.

outside. She is the timekeeper for Noriko now. In Kyōko's supposed POV shot, a train approaches. Inside the train, Noriko takes out the mother's watch from her purse, opens its cover, and stares at the face of the ticking watch. Alastair Phillips also points out the sense of duration that this scene emphasizes, arguing, "Ozu links the continuity of female sympathy and the awareness of the passage of generations. . . . [T]he women are linked by the apprehension of the continuity of time."[33] Thus, Noriko has ended her performance of timelessness and returned to the world where time goes by, even while the memory of Shōji and Tomi endures.

Shūkichi also starts to embody the layering of two temporalities. The first scene after Tomi's death begins with five static extreme long shots: a shot of the dock of Onomichi port; a two-layered shot of a stone lantern in the foreground and the ocean and the mountain in the background; a shot of a line of moored fishing boats; a shot of a wet street in front of the walls of lumber warehouses; and a high-angle shot of a railway and roofs of houses next to the ocean. The film also began with five long shots: a two-layered shot of a stone lantern in the foreground and the ocean and the mountain in the background; a shot of a street in front of the walls of lumber warehouses; a shot that shows roofs of houses in front of temple towers standing on a hillside; a high-angle shot of a railway and roofs of houses next to the ocean; and a shot of a temple building surrounded by trees and pagodas. Three out of five shots in these two scenes are almost identical in terms of framing and angle. But while the five shots in the opening scene are full of movements, such as boats sailing in the ocean, schoolchildren walking on the street, a train running on the railway, and a line of smoke rising in the air, those that appear later have almost no movement. The emphasis is on stasis and even the emptiness of life. Time looks frozen.

In the final scene, Shūkichi sits on the floor, left alone in the house after Noriko leaves and Kyōko goes out to work. The place where Tomi sat when she was alive is lit softly while Shūkichi is in a slightly more shadowed space. When his neighbor calls on him, Shūkichi responds to her, "Living alone, I feel the days will get very long." On the surface, it seems that Shūkichi has replaced Noriko's position as timeless after he gives her Tomi's watch. Yet the film does not end with the medium shot of Shūkichi absentmindedly looking away to the off-screen space to the left. The final shot of the film emphasizes movement. For a long time the camera captures a ferryboat moving out to sea in an extreme long shot before a shot with the Chinese character for "End" replaces it. This shot, which can be Shūkichi's point of view, stresses not time's condensation



4.13 AND 4.14 Shūkichi looking at a boat moving in the sea.

or the rhetoric of too-late-ness but its continuity and duration. The final shot of *Tokyo Story* does not provide a clear sense of closure or resolution. Instead, it implies that Shūkichi now represents both progressive time and frozen time, as does Noriko.

The Critical Discourse on Melodrama and Realism in the 1930s Through 1950s

Thus, *Tokyo Story* semiotically emphasizes the motif of time on both visual and audible levels, displaying the coexistence and eventual intertwining of two temporalities. However, the representation of the motif in the environment and decor of each scene or shot is not excessive. The spoken words stay within their daily usages as well. They do not deviate from everydayness and maintain a sense of realism. What makes this motif excessive and even obsessive is the accumulation.

The screenwriter Noda Kōgo stated in November 1949, "In the case of Japanese cinema, I think the true development of melodrama needs to start from correcting the stereotype of melodrama." Using the word "stereotype" (*kisei gainen*), Noda pointed out that "melodrama" had been understood as "a drama of poetic justice that strongly appeals to emotions and sentiments, or even a vulgar drama."[34] Noda was Ozu's close collaborator from the director's 1927 debut film, *Sword of Penitence*, and worked with him on all the films between *Late Spring* and Ozu's final film, *An Autumn Afternoon*. When Ozu called *Tokyo Story* his most melodramatic film, he should have been aware of Noda's claim. The motif of time is noticeably excessive as an accumulation of mundane things in *Tokyo Story* and seems to have a close relationship with Noda and Ozu's conception of "the true development of melodrama."

A debate on realism and melodrama started among film critics in Japan in the 1930s. Ozu's films, especially his so-called *shōshimin eiga*, or films of the new middle class, supposedly realistically depicting the everyday lives of ordinary people, were at the center of the debate. In his April 1930 essay in *Eiga Hyōron*, which was probably the first substantial essay on Ozu, Ōtsuka Kyōichi praised Ozu's cinematic techniques, camera angles, and editing by calling them "cinematic touch" (*eigateki kanshoku*). Ōtsuka did not fully explain what he meant by "cinematic touch," but he contrasted it to "old sentimentalism" and "melodrama" that had been appreciated by the masses (*taishū*). He saw a tendency

toward social criticism in Ozu's films that connected them to the *keikō eiga*, or proletarian films, that had flourished since the late 1920s. Ōtsuka suggested that Ozu use his "cinematic touch" to enhance the proletarian tendency of his melodrama.[35]

Even though Ōtsuka did not use the term *realism* in his essay, behind his contrast of "cinematic touch" and old melodrama was a debate on cinematic realism, as opposed to literary realism or naturalism. Itagaki Takao, for instance, introduced the idea of "machine realism" (*kikai no riarizumu*) in 1929. Referring to Dziga Vertov's film *Man with a Movie Camera* (1929), Itagaki wrote:

> There is only the world reflected on an eye, and it is this "new eye" that observes the world as it sees it. This "new eye" is the "eye of the machine" which is more perceptive than our naked eye. Only through the eye of the machine shall a new realism be born. When used by American capitalists, this mechanical eye is forced to look at actors decorated with heavy makeup or to follow run-of-the-mill stories. Otherwise, it is being exploited by talkies and Technicolor as the sign of the old-fashioned, nineteenth-century notion of "mimetic depiction" [*shajitsu*] or of a more banal expression of "verisimilitude" [*shinjitsu rashisa*]. However, here [in Vertov's work] the eye of the machine is freed from all kinds of constraints and in turn begins to construct a new "machine realism."[36]

Itagaki's manifesto that contrasted machine perception with human perception was supported by the avant-garde art movement in Japan in the 1920s, which challenged naturalism in literature. However, many film viewers did not share Itagaki's conception of realism. Hazumi Tsuneo, a leading film critics of the time, for instance, cast doubt on the movie camera's capability, writing: "The camera can record things as they are. . . . But because of this fundamental nature of the camera, filmmakers today seem to believe in the notion of imitation too naively or unconsciously. Doesn't this attitude obstruct our path toward cinematic realism, a promised land that we could reach only after passing through the stage of imitation?"[37] When *Man with a Movie Camera* was released, with a different title, *This Is Russia* (*Kore ga Roshia da*), in Japan in 1932, the critical reception was mostly unfavorable for the same reason that Itagaki praised it. For these film critics, according to Naoki Yamamoto, cinematic realism meant "the re-humanization of filmmaking, diligently finding a way to reclaim the

potency of human agency over the alterity of mechanically captured and reproduced photographic images."[38] Yamamoto points out that the advocates of the proletarian art and literature movement, particularly Kurahara Korehito, proposed the theory of proletarian realism in this search for a human-oriented model of filmmaking. Kurahara criticized literary naturalism for its limit of seeing the world from the bourgeois individualist perspective and insisted that the task of proletarian realism would be to look at the world anew through "the eye of the proletarian vanguard."[39] Members of the Proletarian Film League of Japan (Nippon Puroretaria Eiga Dōmei), known as Prokino for short, was founded in February 1929 and began pursuing the practice of proletarian realism in filmmaking. Ōtsuka wanted Ozu to utilize a "cinematic touch" in his melodrama, a rehumanized realism that would develop proletarian realism in the cinema.

Like Ōtsuka, other critics recognized the social criticism in Ozu's films that depicted problems and contradictions of Japanese modernity, including the issues of poverty and social class. As Takinami Yūki points out, many were not fully satisfied with Ozu's execution of his social criticism.[40] They often used the term *riarizumu*, the Japanese equivalent of "realism," to discuss Ozu's films but regarded them as insufficiently realistic. Kishi Matsuo, for instance, began his 1935 essay on realism by referring to Ozu: "The spirit of realism has coiled around the bodies of several excellent filmmakers, including Ozu Yasujirō, and has become an extremely obstructing fetter. But realism itself should never be an obstruction."[41] Kishi regarded Ozu's films after *I Was Born, But* . . . as "false realism."[42] Similarly, Takahashi Fujio noted, "After Mr. Ozu's *I Was Born, But* . . . as its peak, his original interest in realism has moderated gradually into dilettantism."[43] Takahashi continued:

> Yes, Mr. Ozu is conscientious. But if he had . . . sincerely pursued [realism] after he made *I Was Born, But* . . . , his films like *An Innocent Maid* (*Hakoiri musume*, 1935) would have never been so dilettantish. . . . What we are waiting for is not the humanist world of verisimilitude [*makotoshiyaka na giri ninjō no sumu sekai*] or dusty sentimentalism [*bokorikusai jōcho*] of salarymen but the reality [*riaritī*] that he captures to clutch our hearts. Without pursuing such reality, cinematic reality [*eiga-teki riaritī*] or the truth is just a pipe dream. The eyes of Mr. Ozu as a realist have not turned to this reality. What he has seen is the pitiful feeling of a tired salaryman clinging to a hand strap in a

> train on his way home or the futility that a parent feels when she or he hits a child. He has captured those with deep pathos [*fukai aishū*]. But he has not pursued the reason for such pity and futility. He has avoided it.[44]

Neither Kishi nor Takahashi provided a lucid definition of "cinematic reality" or cinematic realism, but clearly, they placed it in opposition to sentimentalism.

Despite Ōtsuka's critical evaluation of it as "old sentimentalism" appealing to "the masses," melodrama played a key role in the critics' discussions on realism. Kishi argued in his 1935 essay, "What we would call melodrama . . . has to be a helping hand [for Japanese cinema] to escape from the dead-end of depicting the everyday life of people in a bland manner. It must be a 'drama' as the method of depicting the world not just in a bland manner but with complete elasticity." Kishi highly values melodrama "with complete elasticity" (*jūjitsu shita danryoku-sei*) to overcome the "banal" depiction of reality. In a different section of the essay, however, he described melodrama in an unfavorable tone and contrasted it to realism: "To be crafty but not seem to be crafty, to be artificial but not seem to be artificial—this should be the balance between lies and the truth. It is the forked road between melodrama and realism. The difference looks as thin as a sheet of paper. However, it is as clear as between water and oil. Lies must not stay as lies. The truth must jump out of those lies. However, this is an extremely difficult thing to do."[45] Here, Kishi equated "melodrama" as a form of lies remaining as lies to the end whereas in "realism" the truth would leap out from apparent lies. Thus, Kishi supposed two melodramas: the one "with complete elasticity" and the one with lies. He also thought of two forms of realism: banality and truth. Kishi hoped the melodrama with "complete elasticity" would develop into the realism of truth.

According to Kinoshita Chika, Japanese critics of the 1930s, who were acquainted with the contemporary discursive tendencies of melodrama in the United States, particularly in Hollywood trade journals, regarded melodrama as "prescriptive" (*kihan-teki*) for the sake of cinematic realism in the future.[46] As Ben Singer demonstrates, melodrama has been "virtually synonymous with violent action, stunts, and spectacles of catastrophe and physical peril" since the beginning of the twentieth century.[47] Japanese film critics were aware of such a Hollywood definition of melodrama in the early twentieth century and lamented that Japanese cinema had no "true

melodrama" based on "actions."[48] Hazumi considered Edwin S. Porter's *The Great Train Robbery* (1903) and D. W. Griffith's *The Adventures of Dollie* (1908) to be typical examples of "melodrama."[49] What we should note is the word *true* that Hazumi added. By doing so, he supposed two types of melodramas: true and false. Kishi's argument on melodrama "with complete elasticity" also presupposed these two types of melodrama.

In his July 1935 essay titled "Melodrama and Realism: A Critical Response to Mr. Kishi Matsuo," Takahashi Fujio noted that Kishi should not have used the term *melodrama* at all because it was "confusing." For him, melodrama was a "puppet of commercialism," and "the authors of melodrama were completely lacking a creative will."[50] Takahashi wrote, "'Depicting the world with complete elasticity' could be achieved only by a realist—not by . . . an advocate of sentimentalism but by a true realist."[51] What Takahashi had in mind when he abhorred sentimentalism was melodrama that "lacked the spirit to pursue reality."[52]

Why did these film critics of the 1930s need to distinguish two different melodramas? First, the Japanese word *merodorama* had been used contradictorily since its introduction in the 1870s. Few people had experience of European melodrama prior to the 1910s, and their descriptions emphasized its spectacular aspect, leading to two dichotomized views on melodrama in terms of realism. On the one hand, melodrama was realistic because it truthfully represented spectacle, such as various actions during an earthquake.[53] On the other hand, melodrama was "vulgar in its literary value" because its focus on sensationalism was "anti-realistic."[54] As a result, Kōno Marie argues that there were roughly three patterns when critics interpreted *melodrama* as a film term in 1920s Japan: "(1) spectacle and sensational elements, such as action and suspense, that stimulate the curiosity of the audience; (2) the theme of poetic justice and exaggerated direction that resemble *kabuki* and *shinpa*; (3) popular or female elements." According to Kōno, while the first interpretation was neutral, the second and the third ones "indicated a negative assessment."[55] The first interpretation corresponded to the idea of melodrama as being realistic "with complete elasticity," and the second and the third ones came from the conception of melodrama as being "anti-realistic" and lacking "the spirit to pursue reality."

Second, especially concerning the "anti-realistic" melodrama, there was a history of serialized fiction, which had been widely popular in Japan since the turn of the twentieth century. The most notable example was Ozaki Kōyō's *The Golden Demon* (*Konjiki yasha*), serialized in the *Yomiuri*

newspaper from 1897 to 1903.[56] In the novel, Omiya, the heroine, is engaged with her true love, Kan'ichi. But Omiya's father forces her to marry a wealthy man so the father can keep his house. Kan'ichi becomes furious at her because he does not know Omiya is sacrificing herself for her family. Victimized by both her father and her lover, Omiya becomes fatally ill. As Jonathan E. Zwicker points out, *The Golden Demon* embodied nineteenth-century literature as a "fiction of sentiment," heavily influenced by Victorian literature, such as works by Dickens, translated into Japanese.[57] These sentimental novels that focused on heroines' victimization in a modernizing society, which had commonality with the Brooksian binary structure of melodrama—"'love' as virtue and 'gold' as vice" that evokes the search for "moral certitude"—were often adapted for theatrical plays and films in Japan known as *shinpa higeki*, or *shinpa* tragedy (*shinpa* translates as "new school" due to its more contemporary stories than kabuki while it maintained kabuki's stylized performance). While many became hits, the plays and films were often criticized for their exaggerated and unrealistic performance (they were yet to be called melodrama, though).[58]

The coexistence and confusion of two different senses of melodrama in critical discourse were clear in a 1940 roundtable discussion titled "Melodrama's New Development," published in the film magazine *Staa* (Star). Sugiyama Shizuo, one of the participants, claimed, "Right now in Japan, melodrama is considered as something in which characters are used only in incidents that make the masses feel cheerful or sad." He then suggested that "melodrama" had been equated with a film like *Love in the Storm* (*Aizen katsura*, 1938), produced at Shōchiku, "a meaningless tearjerker." Ikeda Gishin, who was the head of the Production Department of Shōchiku at that time and had produced film adaptations of sentimental melodramatic novels, did not fully object to Sugiyama's harsh comment and explained, "At our screenplay department, we consider that melodrama creates dramatic moments out of various issues in an extremely artificial manner and emphasizes those dramatically moving moments." Hazumi said, "Those women's films produced at the Shōchiku Ōfuna studio are not melodrama. . . . We believe a new melodrama must emerge in Japan. . . . Not the melodrama that the Ōfuna studio is thinking of." Another critic, Tsumura Hideo, agreed and said, "Melodrama must have a certain tempo and a complicated story. If it does not have psychological depth, its actions must develop fast."[59]

"True melodrama" with "complete elasticity" was imagined by critics to achieve human-oriented cinematic realism. Such realism should not

be bound to sentimentalism but must be based on "actions." However, the debate over melodrama as the potential solution to the problem of cinematic realism was suspended when the war between Japan and the United States began after the attack on Pearl Harbor in December 1941. An attempt toward a clear definition of such "actions" or "elasticity" had to wait until the late 1940s. Carol Gluck has claimed, "The alleged break in 1945 in fact posited a continuity not between pre-war fascism and post-war democracy, but between modernization in its first phase and the chance the second time to get the modern right."[60] To rephrase Gluck, we can see a continuity of discussions on melodrama among film critics hoping for a second chance to get realism right.

A notable development of the postwar discussions on melodrama was the clear recognition of the history and definition of melodrama in Europe. In his essay in the July 1949 issue of *Kinema Junpō*, which had a special section titled "The Study of Melodrama," Mori Iwao, a film critic and the producer at the Tōhō Company, traced the history of melodrama in Europe and the United States and wrote that the origin of melodrama as a specific theatrical form "combined 'MELOS' music and 'DRAMA' action in eighteenth-century France and Italy." Gradually, according to Mori, the drama side, instead of the music aspect, was standardized and popularized: "the conflict between good and evil; crisis after crisis; threatening innocence and beauty; stealing treasure; poetic justice in the end."[61] Mori gave the word *dōsa* (action) to the Japanese translation of *drama* because usually *drama* is translated as *geki* (play, or drama). By emphasizing the sense of "action," Mori implicitly or explicitly distinguished the "melodrama" that he was discussing from the one regarded as melodrama—false melodrama—in Japan.

Whereas the historical definition of melodrama became widely shared, it is difficult to find a difference between prewar and postwar debates among critics on the significance of melodrama for Japanese cinema. The coexistence of true and false melodramas continued. In his June 1950 essay titled "Revising the Notion of Melodrama," the poet Kitagawa Fuyuhiko summarized the continuing debate on melodrama from the prewar period. According to Kitagawa, on the one hand, there had been film critics and historians who argued that melodrama's artificial nature, particularly its emphasis on sentimentalism, downgraded the realistic depiction of characters as human beings. On the other hand, screenwriters, among others, admitted the widely shared idea of melodrama's emphasis on artificiality but still "aimed to revise that notion and

improve it."[62] In the July 1949 issue of *Kinema Junpō*, Mori wrote, "Melodrama has come to mean a play fabricated around an unbelievable fiction that focuses on exaggeration and extreme sentimentalism. . . . Above all, it treats as important how to develop plots and how to create incidents and puts only secondary importance on how to depict humans."[63] In contrast, in the same issue of *Kinema Junpō*, Shindō Kaneto insisted, "The word *melodrama* sounds like a vulgar popular play. . . . But it is a mistake to think it is only interested in sensationalism. Melodrama is a dramatic method that tries to depict humanity through the development of the story. . . . Melodrama tries to depict the *truth* in its fictional structure."[64]

As an avid screenwriter, Shindō proposed three "practical" methods "in order not to make melodrama a vulgar popular play but to make it narrate the truth": "exaggerated expression based on reality"; "selection of dialogue that supports the exaggerated expression"; and "a structure like a snowball that goes downhill: resilient development and accelerating speed."[65] Mori indicated in his translation that "actions" would occupy the core of true melodrama, distinguishing it from the false melodrama that the film critics of the 1930s also condemned. Shindō's proposition was much more explicit and looked similar to what critics like Hazumi and Kishi depicted as "true melodrama": something with "complete elasticity."

While neither Mori nor Shindō openly addressed the Occupation policy that emphasized the sentimentalism of Yoshimoto's aforementioned "victim consciousness" and "conversion narrative," their criticism of sentimental films by naming them "old melodrama" was symptomatic of their irritation with the conditions of filmmaking in the Occupation period.[66] In other words, the "melodrama with lies" that the critics of the late 1930s opposed continued into the postwar era under the Occupation film policy.

The filmmaker Masumura Yasuzō gave eloquent voice in his critical writings to their irritation against the revival or continuity of the dominance of the sentimental drama in Japanese filmmaking under the "severe and brutal control of CIE [Civil Information and Education Section]."[67] Studying at the Centro Sperimentale di Cinematografia in postwar Rome, Masumura experienced the atmosphere of Italian neorealism in its last days. In his 1954 essay published in Italy, Masumura strongly called for "true dramas based on social reality" in Japan. He wrote: "After the war, a serious and critical tendency that attempted to deal with lively themes of contemporary society appeared. We must step forward decisively, insisting on this direction to

abandon old conventions and obtain courage and freedom. Unfortunately, Japanese cinema could not have real 'comedy' because of the lack of such themes. . . . If Japanese filmmakers can realize true dramas based on social reality, we believe that also means they will have the pleasure of creating excellent comedies."[68] Masumura brought up comedy in his discussion of social realism in Japanese cinema because it was the other keyword, in addition to melodrama and realism, when critics discussed Ozu's films in the postwar period. The roundtable discussion among eight screenwriters in the November 1949 issue of *Shinario* (Scenario) that started with the question "What is melodrama?" revolved around whether or not they could consider *Late Spring*, Ozu's latest film at that time, to be a melodrama. The screenwriter Mimura Shintarō said, "I think most films these days are melodramas, but I am not sure if I can call a film like *Late Spring* a melodrama." The critic Yasumi Toshio immediately responded, "*Late Spring* is not a melodrama, but not a non-melodrama, either. . . . If you think of comedies, things become easier to understand. Comedy is the opposite of tragedy. Comedy deals with the everyday. . . . *Late Spring* may not be a melodrama, but it is not a realist film, either. Only a film based on a developing social reality can be realistic. *Late Spring* is a comedy."[69] Contrary to the twofold definition of melodrama by Mori and Shindō, Mimura's and Yasumi's thoughts on melodrama seem limited to the old sentimental drama. Yasumi's logic for valuing *Late Spring* higher than other melodramas was that *Late Spring* dealt with issues of everyday life but was not based on a developing social reality. It is not a realist film but a comedy, which depicts everyday life and exists between old sentimental melodrama and realism.

In the same November 1949 issue of *Shinario*, Noda Kōgo, who wrote the screenplay of *Late Spring* with Ozu, declared that the "true development of melodrama" would not start without "correcting the stereotype of melodrama."[70] Most likely, Noda was aware of what other critics said about *Late Spring* when the film was discussed in terms of melodrama and realism. Whether he liked *Late Spring* being called a comedy or not, Noda must have been thinking about melodrama when he worked on the screenplay of *Tokyo Story* because that film's narrative was based on Leo McCarey's Hollywood melodrama, *Make Way for Tomorrow* (1937), which Noda had seen. If that was the case, together with Ozu, Noda was thinking of how to "correct the stereotype of melodrama" or, in other words, how to deviate from old sentimental drama. If *Tokyo Story* represents the motif of time within the realm of the everyday but consequently emphasizes the motif excessively on both the visual and the audible level, that

is because Noda and Ozu attempted to make a "true drama based on a developing social reality" and a melodrama "with complete elasticity." If we use Shindō's definition of melodrama, Noda and Ozu constructed the motif of time with the "exaggerated expression based on reality" and the "selection of dialogues that supports the exaggerated expression." Responding to the arguments made by Yasumi and Mimura, among others, it was their way just of just dealing with issues of everyday life but of basing the film on a developing social reality. If the film had only been about quotidian life, it would be a comedy, as Yasumi regarded *Late Spring*. But by engaging with ideas about passing and frozen time in *Tokyo Story*, Noda and Ozu questioned contemporary social issues. They were not simply addressing the disappointment of life in general but trauma and mourning for the war. In that sense, *Tokyo Story* was a melodrama for them in a good way, not just a sentimental film.

Tokyo Story is not about discontinuity but about continuity between wartime and postwar. The film recognizes that August 1945 did not mark an absolute break in Japan. It also indicates that the debate on melodrama continued from the prewar to the postwar period. The dynamics of the film's temporality exist in multiple layers, at least in the tension between two temporalities. At the specific historical moment of 1953, the film's focus on the motif of time and its emphasis on the notion of duration reflected as well as responded to the stakes of the persisting realism-melodrama debate that had been formed in particular around the films of Ozu in both the prewar and the postwar period.

First, *Tokyo Story* is a "conversion narrative" of Noriko but not one that subscribes to the "victim consciousness" that numerous postwar sentimental films adopted following the Occupation film policy. The dominant mode of filmmaking under the Occupation was to create a dichotomized image of Japan, between bad militarism and feudalistic despotism in wartime versus good democracy and new beginnings in the postwar period, for the victimized ordinary people (especially women). However, the narrative of *Tokyo Story* thematically and semiotically emphasizes the duration of time. The frozen times of Noriko throughout the narrative and of Shūkichi toward the finale of the narrative reveal that they are not frozen. The film demonstrates what Reinhart Koselleck calls "historical times" that consist of "layers" that refer to each other reciprocally. With the coexistence of progressive and frozen times represented by different characters, *Tokyo Story* reminds us that time goes on. No matter how subtle it looked, it was an important sociopolitical act in 1953 because

the Occupation policy had forcefully fabricated the sense of a temporal gap before and after August 15, 1945. *Tokyo Story* emphasizes the tension between two temporalities, revealing multiple layers of continuity from prewar, wartime, and postwar.

Second, *Tokyo Story* was in dialogue with the critical discourse on film melodrama, which was also continuous from prewar to postwar. The old sentimental drama was criticized repeatedly for its retreat from cinematic realism. While critics ambivalently used the word *merodorama* for both the old sentimental drama and the new drama "with complete elasticity," a call to represent social reality through "action" existed throughout. When "victim consciousness" renewed the appeal of the sentimentalism of "false melodrama" under the Occupation, that demand was amplified.

When Ozu said that he detested melodrama but identified *Tokyo Story* as having "the strongest melodramatic tendency" among his films, he was aware of the decades-long debate on melodrama and the ambivalent definition of it from the 1930s to 1953 because Noda engaged with the critical discourse on melodrama throughout that period. On the surface, *Tokyo Story* is a sentimental melodrama of an old stereotype. The film also faithfully depicts the protagonists' everyday life. However, once we start noticing the accumulation of the motif of time audiovisually, *Tokyo Story* goes beyond simple everyday realism. Ozu humorously said in September 1953, "No matter how much I pursue reality, I don't like realism that just tells you feces stink."[71] Instead, *Tokyo Story* becomes a drama of continuity from prewar to postwar. The film goes against the artificial temporary gap between prewar and postwar periods forced by the US Occupation and its Cold War politics. Time itself is not judgmental but indecisive, or indefinite. With its realist treatment of time, *Tokyo Story* is based on representations of everyday life. But with its consciousness of specific Japanese history from the 1930s to the 1950s, its awareness of critical discourse on melodrama and realism, and its excess of representing the motif of time, it turns out to be a critique of the "conversion narrative" that tried to fabricate a discontinuity between wartime and the postwar period. The ethics of indeterminacy of *Tokyo Story* resides in the film's treatment of time (and history). Focusing on the sense of duration, the film bases itself on a developing social reality. *Tokyo Story* thus draws close to the "true melodrama" with "complete elasticity."

CHAPTER FIVE

COLOR ENVIRONMENT & RED

Floating Weeds (*Ukikusa*, 1959)

Color Shock

"When color films became the dominant mode of filmmaking in the 1960s, what happened to the aesthetics of shadow?" I concluded my 2013 book *The Aesthetics of Shadow: Lighting and Japanese Cinema* by asking this question.[1] Yoshino Nobutaka, a production designer at Shōchiku, wrote in the journal *Eiga Shōmei* in 1979, "'The aesthetics of shadow' [*kage no bigaku*] that Japanese people created over a long period throughout long years stays deep inside of ourselves no matter how much social tendencies change. We want to bring out 'the aesthetics of shadow' from its hidden place, understand it correctly, and do our best to create Japanese cinema."[2] According to Yoshino, the so-called aesthetics of shadow had been forgotten by the late 1970s.

The aesthetics of shadow was a thriving discourse on lighting among critics and cinematographers in film journals and became systematically applied to filmmaking in Japan by the middle to late 1930s, when Japanese aesthetics became widely discussed in the context of Japanese imperialist war efforts. The aesthetics of shadow, which appreciated darkness in Japanese architecture and landscape in opposition to electricity and bright lighting in Western culture, emerged within this trend. *In Praise of Shadows* (*Inei raisan*, published from December 1933

to January 1934) by the renowned novelist Tanizaki Jun'ichirō, who had experience in filmmaking in the early 1920s, was a cornerstone of the emerging aesthetics of shadow. In 1940, quoting extensively from Tanizaki's book, Midorikawa Michio, the head of the Nipponese Society for Cinematographers (Nihon Kameraman Kyōkai), wrote, "In cinema, there is 'architecture based on lights.' . . . Therefore, we should observe the beauty of shadows, which appears gracefully in the harmony of [Japanese] architecture and lights."[3] The aesthetics of shadow was not simply a nationalist project but a discourse that emerged as an amalgam of multiple desires: adoration of Hollywood cinema and desperation for improved material conditions in Japanese filmmaking, among others. Some Japanese cinematographers adored the low-key lighting in Hollywood cinema, exemplified by Josef von Sternberg's films with Marlene Dietrich. When Japanese cinematographers realized it would be difficult under the deplorable conditions of wartime Japan to achieve the low-key cinematography of Hollywood style, which was made possible by the invention of supersensitive film stock and the abundance of electric power, they turned to an aspect of Japanese art that was available—praise of shadows. They justified their newly adopted aesthetic practices in the name of the "Japanese characteristics in cinematographic technology."[4] Thus, the aesthetics of shadow did not stem from traditional Japanese aesthetics but instead was a form of expanding generic and compositional lighting from Hollywood.

In the 1950s, during the effort to reconstruct Japanese cultural identity after the end of World War II, the discourse of the aesthetics of shadow was reinvented as a Japanese tradition. In that decade, there was an accumulation of prizes at international film festivals, including Kurosawa's *Rashomon* and Mizoguchi's *Ugetsu* and *Sansho the Bailiff*. Miyagawa Kazuo was the cinematographer for many of those awarded films. After the success of *Rashomon*, the international distribution of films became a prevalent aspiration for the Japanese film industry. Following the prewar trend of Japonisme in Europe in the late nineteenth century, exotic Japan now appealed to foreign audiences. Daiei studio, where Miyagawa worked, initiated the exoticization of Japanese cinema under President Nagata Masaichi. In Miyagawa's post-*Rashomon* work, exotic Japanese cultural images, with the aesthetics of shadow, catered to the new political and financial ends in post–World War II Japan.

If the aesthetics fell into oblivion in the ensuing decades, it most likely had to do with the transition to color films in the 1950s to the 1960s.

Miyagawa confessed in an interview that the arrival of color film was "the most shocking" change in filmmaking in his entire career.[5] The first fully color feature-length film in Japan was *Carmen Goes Home* (*Karmen kokyō ni kaeru*, Kinoshita Keisuke), produced at Shōchiku and released in 1951.[6] *Carmen Goes Home* adopted Fujicolor, a Japanese-made film stock. After the film's success, major studios began their efforts to standardize color film production, and by 1955, six different studios had produced twenty color films (eight at Daiei, five at Tōhō, four at Shōchiku, one at Tōei, one at Nikkatsu, and one at Shin Tōhō).

Miyagawa's shock was because of the drastic change in the role of lighting that color film stocks brought. The expressivity of lighting is less important in color films. In general, cinematographers need to light the entire set to maximize the effects of its various colors. The latitude of color film stocks is much more limited than that of black-and-white film. Miyagawa admitted, "Colors of objects are so important that all parts of the set are lit rather evenly. More lights mean more shadows. Therefore, in color films, it is important to think of lighting that does not create shadows."[7] Standardization of color films could mean losing control of the use of lighting, which Miyagawa had made every effort to maximize.

Not all filmmakers, cinematographers, and critics, however, subscribed to the standardization of color films. Ozu said in an interview, "A kind of common sense exists in the use of colors in Japanese cinema. But I want to break this rule. I want to use colors differently."[8] Many debates occurred on the conditions and the future of color cinema in Japan. In 1954, Oka Toshio, an editor of *Eiga no Tomo* magazine, published a monograph titled *Color Films of the World* (*Sekai no shikisai eiga*), in which he asked two questions concerning "color and reality" in cinema. Oka wrote: "First, how can we accomplish the color scheme that needs to integrate the production plan, the color technology, the screenplay, the direction, and other areas? Eliot Elisofon [photographer and color consultant] insisted on the concept of 'fictional color' for *Moulin Rouge* (John Huston, 1952) and indicated one direction in the dramatic use of colors in cinema. However, it was mostly about special techniques on colors. It does not deal with the issue of faithful reproduction of objects in colors. The second issue is photo-scientific: 'representation of colors.'" Oka discusses an interior scene from *Niagara* (Henry Hathaway, 1953) and a night scene in *What Price Glory* (John Ford, 1952) and explains, "These scenes inform us that the time when color cinematography must be in flat lighting is gone. The colors in them are not unnatural

or inconsistent. They show that the expression of reality does not make the viewers conscious of colors. We can read the future possibilities of color in fiction films."[9]

Following Oka's claim, by 1957, the consensus was, as cinematographer Takahashi Michio, who two years later would work with Alain Resnais for *Hiroshima mon amour*, pointed out at a roundtable discussion hosted by *Kinema Junpō*, "The basic problems of Japanese color film technologies have finally ended." Takahashi continued, "The gap between theory and practice was somewhat filled after a period of struggles. On that basis, it is now up to our effort to make flowers bloom."[10] All other participants in the discussion seemed to agree with Takahashi's claim about the completion of color film technologies in terms of the film stocks and the developing system. Two issues were at stake in this discussion and in the following period: lighting and meaning.

Miyajima Yoshio, a cinematographer at Tōhō, who was known as the most theoretical thinker, insisted:

> I think there is no color in things. Everything is an issue of light. Everybody says colors and colors, but how to deal with colors is how to deal with light. The thing is about lighting. Unless we understand this, color film technologies will not develop from now on. . . . I think television is advanced in the theory of color and lighting. According to a roundtable discussion in a little earlier issue of *Kinema Junpō*, people said we must think of details in color from now on. It is opposite to the current idea of colors. "People do not sense colors from small color areas," say TV people. There are only light and dark. Two colors. Only large areas should be painted in three colors. Film people are stuck with the idea of black and white—the details of shadows. It is an outdated way of thinking. . . . It is the quality of light and not its quantity we need to think about next.[11]

Both Takahashi and an experienced cinematographer, Sugiyama Kōhei, who started his career in the 1920s, were convinced by Miyajima, who said, "It is up to lighting whether it destroys or makes use of colors. It is different from mixing paints."[12]

On the other hand, Kubo Kazuo, a Western-style painter and art director, presented the idea of "color as thoughts." Kubo said toward the end of the roundtable discussion:

> You technicians discuss colors from the technological standpoint, but we painters first think of colors as what to express. The painter [Ilya] Repin said colors talk thoughts. Painters think that way. For example, in the film *Rice* (*Kome*, Imai Tadashi, 1957), [which we discussed], the colors look nice, but they do not express the heat of summer. That does not mean colors should depict the summer season. Instead, they should express heat. Red color does not need to appear as red. We must think of what the color speaks of. . . . Moreover, in painting, we do not use colors by the rules.[13]

Agreeing with Kubo, Miyajima added, "The difference between us cinematographers and painters is that one shot is not our painting. From the first shot to the last shot is a tableau for us. If a film has 600 shots, we think we paint in 600 shots."[14]

Miyagawa did not participate in the roundtable discussion but contributed a short opinion piece on color cinema, which was printed on the same page of *Kinema Junpō*. Aware of what had been discussed or not, Miyagawa touched upon lighting and meaning in his essay. He wrote:

> I have been working on black-and-white films with the lighting of realism. In colors, I had a difficult time because I could not represent colors. I was too concerned about colors to pay attention to the light balance. Only recently I started not to worry too much about colors. I shed light only on colors to enhance the sense of reality more so than in black-and-white films. The realism of black-and-white films is the reality of the completed image, but that of color films is the reality of the actual things. . . . What is most necessitated in color cinematography from now on is lighting. No question about that. I want to target the sharpness of images either in black and white or in color.[15]

Thus, for Miyagawa, the problems of colors are those of lighting and realism, or how to express/achieve reality with his images.

When he wrote this opinion piece, Miyagawa had completed the film *Night River* (*Yoru no kawa*, Yoshimura Kōzaburō, 1956). According to the director Yoshimura, the color scheme of *Night River* was inspired by the work of the French painter Fernand Léger (1881–1955). Léger was an artist who insisted in his essay "Couleur dans le monde" (1938), "Color is a vital necessity. It is a raw material indispensable to life, like water and

fire. We cannot conceive the existence of people without a colorful atmosphere."[16] In creating an "atmosphere" of *Night River*, Yoshimura and Miyagawa adopted a specific color strategy. In one scene of a traditional Japanese room, a shadow of a tree branch in a backyard is visible through a round shoji window, "as if it looked like a *sumi-e* ink painting in black and white."[17] In addition, the walls surrounding the window, the food tray, all the props on the tray, the tatami mat on which the tray rests, and the nuanced costume of the protagonist are all in gray. There is only one vivid red in the set, a single rose placed on the tray. Yoshimura explained the color scheme of the film: "Considering the psychological effects, we take the method of 'killing' all unwanted colors. We don't use more than three colors in one scene. Above all, we use those colors only on limited parts with a gray background. With such a complementary color relationship and a similar color relationship, we try to express the psychology of the scene."[18] Léger's influence was noticeable in Yoshimura's claim. When he conceptualized multicolored architecture, Léger engaged with the psychological function of colors with light. He wrote, "Colors' function is not decorative, but psychological. Colors become intense in their relation to light. They become social and human needs."[19] Realism is a psychological effect. Thus, when Miyagawa faced the standardization of color films in Japan after the initial period of experiments and struggles, he was aiming at what Léger had suggested nearly two decades earlier: to deal with the issues of realism and lighting, or, in other words, the psychological and social functions of colors in cinema, by focusing on lighting.

Ozu shared Miyagawa's positioning toward color cinema even when Miyagawa was working at a different studio—Miyagawa at Daiei in Kyoto, and Ozu at Shōchiku in Ōfuna. Preceding Miyagawa, Ozu was interested in color films from early on even though he waited until 1958 to direct his first color film, *Equinox Flower*. Shōchiku requested that Ozu use color films to highlight Yamamoto Fujiko, the top star of Daiei, whom Shōchiku rented out for this film.[20] Ozu had watched more than one hundred Hollywood films when he stayed in Singapore in 1943, including those in color, *Drums Along the Mohawk* (John Ford, 1939), *Gone with the Wind*, and *Fantasia* (Samuel Armstrong et al., 1940). The spectacle of color films seriously impacted Ozu.

In 1950, one year after its reestablishment, the Directors Guild of Japan (Nihon Eiga Kantoku Kyōkai) planned its first independent production, *Battle in the Alps* (*Arupusu no shitō*), as a natural color film produced by Ozu and directed by Kinoshita Keisuke.

The Directors Guild, a craft union for film directors, was founded in 1936 to defend freedom of expression and promote the economic interests of its members and was disbanded in 1943 by the militarist government. Following the endorsement of the labor movement by Douglas MacArthur, the Supreme Commander for the Allied Powers (SCAP), Japanese film companies started establishing their own labor union as early as November 1945. Tōhō was the company that had supported the militarist government most ardently during the war. Even though most workers at Tōhō engaged in the production of the so-called national policy films, the SCAP prosecuted only the company executives as war criminals. In other words, as the critic Satō Tadao argues, the employees of Tōhō believed that the SCAP did not acknowledge the "autonomy" or "subjectivity" (*shutaisei*) of film directors during the war and worried that it continued to do so after the war had ended. When Tōhō established its labor union in February 1946, the union requested not only to improve labor conditions but also to approve the participation of union members in "managing the company and proposing plans."[21] The negotiations broke down in March, which resulted in the so-called Tōhō Labor Dispute that lasted until 1948. Tsumura Hideo, a film critic who had supported Tōhō films during the war, responded to the dispute and proposed to "explore transparency of the current business system and the company's financial management" in order not to make Japanese film producers suppliers of "entertainment films that only target the vulgar mass who cannot appreciate foreign films."[22] The dispute was over Tōhō's "inclination to commercialism" (*goraku-sei*) and, simultaneously, the company's "overemphasis on artistic quality" (*geijutsu-sei*).[23] In the end, Tōhō fired 279 employees, including four directors, on April 16, 1948. Responding to this massive layoff, the Directors Guild was reestablished to focus on directors' responsibility in the artistic quality of their products.

Ozu was the central figure of the Directors Guild when it was rebuilt after the war and served as its president between 1955 and 1963.[24] Tanaka Masasumi claims that Ozu was aiming at unprecedented experiments in filmmaking that would "go beyond the commercialist boundaries of film companies."[25] This fact was evidence of Ozu's expectation of color films regarding the future of film as an art form that could go beyond commercialism. Still, *Battle in the Alps* was not produced because of its budget—Kinoshita decided it would be impossible to shoot the film on location in color.[26] Ozu was hesitant to start making a color film at Shōchiku even in 1953 because, according to his comment during a conversation for

the *Asahi Camera* journal, it was "inconvenient" not to be able to do what he wanted.[27] According to his own words, quoted in the newspaper *Nikkan Spōtsu* on May 18, 1958, Ozu made "every effort to eliminate any unnecessary colors" from his films because "the red that I imagine is in a different tone from the one photographed in a film."[28] It is because the camera can capture differences of brightness that human eyes cannot be aware of. Human eyes physiologically adapt to any changes in illumination and preserve the appearance of objects' colors. Goethe's theory of color, with his green sunglasses, already investigated this phenomenon of chromatic adaptation in 1810. As Ozu elaborated during the production of *Equinox Flower* in an interview published in the *Mainichi Shinbun* newspaper, "I have been considering the sense of colors [even in my black-and-white films], so the color transition was not difficult. But I don't want to include the colors that I don't like. Because I use color film, I become more exclusive than inclusive. It is the spirit of eliminating colors. There are colors, but as if there were no color. Color is emptiness, and emptiness is color."[29] Ozu supported a partial-color film in which a creative agent could add only desired colors to black and white.[30] He said in *Nikkan Spōtsu*, "It might be better to use black-and-white film and ask for people's imagination [about colors]. . . . For that reason, I am showing the sky whitish as if it were in black-and-white film."[31] During the production of *Floating Weeds*, according to Miyagawa, Ozu kept asking him whether the lighting was too strong for colors or if he could emphasize a color of his choice.[32] Thus, even in a color film, he followed the principle of a partial-color film.

Ozu's idea was perfect for Miyagawa, who pursued cinematic realism. The filmmaker Shinoda Masahiro, who worked with Miyagawa on several films, once distinguished Miyagawa's cinematography from the "so-called postwar realism." Shinoda then juxtaposed Miyagawa's work with Gregg Toland's and called these cinematographers "photogenists," who prioritized acquiring cinematic images with "clear lines" and "contrasts" between lights and shadows.[33] What characterized Miyagawa's postwar cinematography was the enhanced distinction between light and shadow, both of which had nothing to do with Japanese traditional aesthetics. Even when Daiei was using the strategy of self-exoticization, Miyagawa's detailed lighting scheme inscribed on many pages of the scripts of the films that he worked for proved that he was more concerned about the potentiality of cinematography than the exoticization policy. When Daiei executives begged Miyagawa to open the aperture of his camera wider to economize on the amount of electricity used for lighting,

Miyagawa rejected that idea so as not to lose the sharpness of the images he would capture.[34] With such emphasis on contrasts by way of lighting, Miyagawa was exploring how to represent the postwar reality of Japan in cinematography.

Nicola Mazzanti proposes the notion of "color environment" to include all the factors that concurred to define color in a given moment of film history: technologies, techniques, practices, and linguistic and ideological contexts. In short, according to Mazzanti, "this means that studying color cinema (or color in cinema, or simply cinema) implies to experience, watch, and analyze film works in conditions that represent as accurately as possible those a given work was conceived for."[35] In this chapter, I locate *Floating Weeds*, a color film directed by Ozu and photographed by Miyagawa in the color environment of 1959 Japan. Even though Shimogawara Tomoo, the art director of this film, says that *Ukikusa* is a story of "a fictional place and time," the film displays the historical environment of color.[36] It is impossible to include all the factors, but I discuss color conventions and norms concerning the techniques and technologies (ontological development of color film stocks and transfer systems, aesthetics of natural and artificial lighting, and the critical discourse of realism in film theory); color consciousness (physiological, materialist, psychological, and emotional) in the film's narrative and style; and cultural, political, and ideological contexts (the reality of Japan in 1959) to explore "the multiple possibilities of patterns and interactions" of color that Edward Branigan suggests.[37]

Branigan states, "Color has no intrinsic meaning; it acquires meaning in human contexts."[38] "The task for the color analyst," he continues, "is to determine which contextual elements drawn from community life have been selected to blend with color in order to fit color to an objective, which objective is to infuse physical and nonphysical objects with color in order to form a rhetoric of evolving patterns and arguments. The critic then analyzes and measures the fitness of the fit."[39] If this is the case, the functions of color exist in various contexts. As for the contexts, Branigan specifies that an analysis of color should include the following:

1 Color conventions and norms, including cultural, commercial, institutional, and aesthetic practices (techniques, technologies);
2 Socially anchored linguistic systems that are available for expressing our felt consciousness of color, including the manifestation of color through physiology, psychology, and

emotion, especially in those situations where color comes to embody important narrative *concreta* and *abstracta*;

3 Mental processes for memorializing and reidentifying color patterns that may be collectively termed the realm of "memory chromatics," such as the use of root metaphors and folk theories for identifying a resonance of color, which realm is much broader than textual inferences, signs, or cues from a screen or canvas, i.e., broader than adherence to explicit instructions and instead sensitive to activities focused on the implicit, the suppressed, the background, and the interpretive; and,

4 Narrative interfaces between sensation and thought, spectacle and rationality, in the life of the mind. What are the functions of sensation in art? Is color only sensation, spectacle merely excess?[40]

In addition to Branigan's suggestions, I am also conscious of my own spectatorial experience of color spectacle, significance, and emotion, which could be different from experiences in 1959 because colors' meanings and impact surely change over time.[41] As Branigan emphasizes, "Color itself need hardly be static, but can move from shot to shot, word to word, and from one mental state to another to generate a stream of ideas and expectations."[42] He continues, "A color moves, develops, even changes hue," and the hues are also "dynamic memory elements interacting with complex narrative and thematic designs."[43] Therefore, any analysis of color must emphasize "the multiple possibilities of patterns and interactions" that change over time.[44]

The Color Environment in Japan in the 1950s

Ozu used only German Agfacolor in his color films. Agfa initially produced photographic papers and began to produce cinematographic film stock in 1903; the company released its first color film stock in 1932. Its 1939 version was the first negative-positive process using just one strip of multilayer photographic film.[45] Used in such Soviet films as *The Stone Flower* (*Kamennyy tsvetok*, Aleksandr Ptushko, 1946), *The Humpbacked Horse* (*Konyok Gorbunok*, Ivan Ibanov-Vano, 1947), and *The Ballad of Siberia* (*Skazanie o zemle sibirskoy*, Ivan Pyryev, 1948), Agfacolor was known in Japan for its

"natural" characteristics.[46] The first Japanese feature-length film that used Agfacolor was a Daiei production, *8:13 P.M.* (*Gogo 8 ji 13 pun*, Saeki Kōzō, 1956). Takahashi Michio, who would participate in the *Kinema Junpō* roundtable discussion in 1957, was the cinematographer. Having studied Agfacolor by watching Soviet films, he stated, "The basis of Agfacolor is the sepia tone, which is austere and moist while Eastmancolor is strong in blue and green, the so-called cyan, which is a primary color. . . . I think Eastmancolor is too beautiful and difficult to use to express human psychology by colors. Too much exaggeration of colors as you see in Japanese color films nowadays."[47] Takahashi even claimed that the human skin color was closer to reality in Agfacolor. Similarly, Ozu said in 1958 that Agfacolor was "the most austere [*shibui*] of all color films," and he liked using it because he was "taking pains to remove unnecessary colors."[48]

Agfacolor film, which typically had a wide range of natural colors, was regarded as an outdoor film for producing "natural" colors because of its sensitivity to pastel tints.[49] This was in contrast to the dominant bright colors of Eastmancolor.[50] By 1954, at least half the color films produced in Hollywood were Eastmancolor films. Eastmancolor's brightness was found to be suitable for Daiei's self-exoticization policy. As Homay King claims, "Color film stock was associated with racial otherness, pigmentation, and the exotic and foreign."[51] In Daiei's color filmmaking, there was an "intimate connection between the politics of colour-as-hue and the politics of colour-as-race," which Kirsty Sinclair Dootson addresses. She argues, "Repeatedly in Britain and America, the subjects chosen to demonstrate, market, and capitalize on colour film technologies were people of colour."[52] In the case of Daiei's color filmmaking, the subjects were chosen to cater to the exotic Orientalist fantasy of Japan shared by Europeans and Americans following the period of Japonisme. It was the politics of color-as-race as well as those of color-as-nation or color-as-cultural identity.

In 1952, one year before adopting Eastmancolor as Daiei's primary color system, Nagata Masaichi sent Midorikawa Michio to the United States to investigate the cinematographic technologies of color. As the leader of Daiei's self-exoticization policy to reconstruct Japan's cultural identity, Nagata was aware of the significance of the swift transition to color in Japanese film production. In 1951, he became the head of the Japanese Association for Film Technology and declared, "Our nation can produce our film stock like the United States, Germany, and the Soviet Union. We can also have our color film system. Our biggest and most immediate mission right now is to establish the science and technology

of filmmaking, which is appropriate to this country to develop Japanese cinema as its industry, art, and culture."[53] For Nagata and Daiei, color film symbolized cultural Japan, the slogan of the Japanese governmental policy. In 1950, the Japanese government under the Allied Occupation passed the Act on Subsidies for Japanese Natural Color Film (Kokusan tennnenshoku eiga shinkō josei hō). The purpose of the act was to protect the Japanese film industry from the flood of foreign color films, to revive the Japanese cultural identity with color films, and to provide subsidies of 10 million yen to Konishiroku Co. and Fuji Film.[54] In 1949, a Fuji Film technician stated, "I will devote myself to complete natural color films as soon as possible. It is a pioneering work to construct a new cultural Japan, scientific Japan. Photography represents the essence of contemporary science. Natural color film will go even further. There is nothing more appropriate as the symbol of cultural Japan."[55] The technology of color film was thus at the core of the color environment in 1950s Japan.

On behalf of Daiei, Midorikawa first visited Dr. Emery Hughes at the Eastman Kodak Company in upstate New York and obtained brand-new Eastmancolor film. Midorikawa then visited the Mitchell Company and purchased new Mitchell cameras and projectors for color films. In particular, Midorikawa was impressed by the bright lighting for color films, which would consistently need two or three times as much light as required for black-and-white films. *Gate of Hell* was the first film in Eastmancolor by the Daiei studio. Daiei sent films in which were photographed Japanese actors and their skin colors and hair colors, wooden architecture such as temples and shrines, and dyed papers and clothes with unique Japanese colors to the Eastman Kodak laboratory in Rochester, New York, and collaborated with that lab regarding color development.[56] Moreover, the Eastman Kodak lab established its East Asian branch in Gotanda, Tokyo. It became Tōyō Genzōsho (later, Imagica) and was a part of Eastman Kodak's strategy to expand its business to Asian markets. For Daiei, this new lab made Eastmancolor more accessible because it was no longer necessary to send the films to Rochester to maintain the consistent quality of the end product.[57] Midorikawa served as the technical adviser for the production of *Gate of Hell*, and Miyagawa was the cinematographer of the second unit. In *Gate of Hell*, bright colors intensify the pictorialism from the very beginning: an anonymous hand rolls out a colorful twelfth-century scroll painting depicting the 1160 Heiji revolt. Thanks to a realization of exotic culture that used the most

innovative color technology of the time, *Gate of Hell* received the Grand Prize at Cannes and the Best Foreign Film Academy Award of the year. The Japanese film company thus utilized imported technology from Hollywood to help reinvent the cultural image of Japan. The success of *Gate of Hell* helped ensure the dominance of the brightness of Eastmancolor as the standard of color filmmaking until the beginning of digital cinema. Other companies, including Tōhō, Shin Tōhō, and Shōchiku, adopted Eastmancolor in 1954, following the international success of *Gate of Hell*.

Even though Eastmancolor in *Gate of Hell* was highly praised, Miyagawa did not continue that film's color scheme when he worked for *New Tale of the Heike* (*Shin Heike monogatari*, Mizoguchi Kenji, 1955). Instead, he adopted a color scheme that "killed" colors.[58] In contrast with the colorful *Gate of Hell*, Tomita Mika insists that the color scheme of *New Tale of Heike* is "based on brown and *ai* [dark blue] to express the infinite gradation from white and black."[59] The critic Okamoto Hiroshi denounced the color in *New Tale of Heike* in the name of realism that Miyagawa was often associated with. Okamoto wrote:

> Killing [restraining] colors for the sake of realism [in this film] seemingly shows further technological development [of the color system]. Indeed, the impression of colors is not on us with vivid strength. That might mean the success of color realism. But what do they think about the joy of colors? In that sense, I cannot forget *The Red Shoes* [Emeric Pressburger and Michael Powell, 1948] and *Moulin Rouge*. I think *Gate of Hell* had much more joyfulness of color. The color technology used in these films might have been less mature than now, but all of them had Romanesque tones. The foggy images of cigarette smoke in *Moulin Rouge* reminded me of Toulouse-Lautrec's paintings. The appearance of the bottom of the water at night in *Gate of Hell* took me back to the Heian era. I may be ignorant and outdated if I confess my preference for such artificial colors to the current achievement of realist color. But I sense pictorial symbolism in the former. Exaggerating colors, without becoming vulgar, in a sophisticated manner is joyful.[60]

No matter how strongly Okamoto criticized Miyagawa's color scheme in *New Tale of Heike*, Miyagawa's pursuit of color realism contributed to his dislike of the artificial vividness of Eastmancolor. Miyagawa did not particularly like Agfacolor, either, because the black was not black

enough. Agfacolor rendered "a modulated look by its hues more gracefully and separating them softly," according to Dudley Andrew, which resulted in "its lack of a 'firm black.'"[61] But compared with the brightness of Eastmancolor, it was a better choice for Miyagawa's pursuit of a "sharp natural" look with its "easy response to shifting lighting conditions."[62]

A Story of Floating Weeds: Color in Black and White

Miyagawa's realism of color is noteworthy because it looks like Ozu and his early cinematographer Mobara Hideo already had a color scheme in *A Story of Floating Weeds*, a 1934 black-and-white film. In particular, using objects easily associated with red, Ozu and Mobara presented the black-and-white film as a pseudocolor film. In fact, Ozu and Mobara were aware that the early Shōwa period in the late 1920s to early 1930s was the "crucial decade in the history of color."[63] During that period, according to Sarah Street and Joshua Yumibe, "color became foundational to the varieties of cultural production that defined the decade—from vernacular to avant-garde forms of modernism." "Color was," Street and Yumibe continue, "integral to the global development of consumer cultures, urban design, fashion, neon street lighting, and home furnishings" and was also "a defining aspect of modernist and avant-garde art of the era, allowing for new horizons of aesthetic and formal inquiry to be raised across media."[64] Yumibe points out in a separate essay that modern lighting began to be colored and used in advertisements.[65] Consequently, according to Street and Yumibe, "color consciousness" became in vogue "when a number of experts in film, as well as in fields such as fashion and industrial design, sought to improve the color taste of the general public."[66] Indeed, in *Cinematographic Annual* of 1930, the American cinematographer John Seitz stated, "Color cinematography will play a great role in the future, in influencing public taste in the choice of dress, household furnishings, wall and floor coverings; will make the public color conscious, teach them something of color harmony, of the effect of complementaries, altogether have an influence which we who are too close to our subject generally overlook."[67] That was the case in Japan. The acclaimed Hollywood filmmaker Josef von Sternberg arrived in Yokohama on the Japanese liner *Chichibu-maru* on August 21, 1936. Sternberg addressed his fascination with the Japanese landscape in colors:

> The entertainment districts in Japan are good, especially at night. The lines of various objects rise to the surface in colorful neon, and all other things are hidden in darkness mysteriously. . . . The Japanese landscape is as monochrome as ink paintings, but the colors in the entertainment districts are gaudily gorgeous. A street vendor sells exotic autumn insects right before an American-style jazz café. Corn is being barbecued [with soy sauce] right next to ice cream sold at an American-style parlor. Wearing *geta* sandals on her bare feet, a woman with a Japanese *mage* style walks along that street. It is a superb and mysterious view that combines old and new cultures. If I photograph this, it must be in Technicolor.[68]

While the remake *Floating Weeds* begins in a scene under bright sunlight, *A Story of Floating Weeds* opens with a scene at the train station of a provincial town at night. This scene emphasizes its monochrome appearance, using the contrast between bright white light and the dark shadow of the night. A traveling theater troupe led by Kihachi (Sakamoto Takeshi) arrives at the station. The electric light bulbs of the station, the signal lights that the stationmasters carry, the white gloves they wear, and the front lights of the approaching train create the brightest spots within frames that are overly filled with the blackness of the night. Still, the third shot from the opening features a stop sign for trains at the center of the frame, which indicates a red color.

In contrast, the following scene under bright sunlight becomes much more colorful. The poster for the kabuki performance by Kihachi's theater is on the exterior wall of a noodle shop. Because it is a kabuki poster, it automatically reminds any Japanese audience of the signature three colors of the kabuki curtain: black, sprout green (*moegi*), and a yellowish persimmon red (*kaki*). Then, the scene moves into a nearby barbershop. While a barber touches a customer's beard with a knife, the barber's wife expresses her fondness for Kihachi when he was young. The barber becomes jealous and stops his hand, which results in a slight cut on the customer's cheek. The audience can feel the color when we see the barber's pole outside of the shop, with a helix of colored stripes, usually red, white, and blue in Japan as in the United States. Red usually represents blood. A public relations person for the troupe passes in front of the barbershop and hands posters to children. The wife goes out and stands right next to the pole with a sensual facial expression. She might recall

her flirting past with Kihachi—the stripes of the pole imply her fluttering heart and pulse.

The most noticeable object in red in this film is a Daruma doll, a round, hollow doll modeled after Bodhidharma, the founder of Zen Buddhism in Japan, which is typically red. Since Daruma dolls symbolize perseverance and good luck, they are often found on the Shintō *kamidana* (altar) near the ceiling of a house (Shintō and Buddhism have long been connected in Japanese religious and political thought). Otsune (Iida Chōko), a former mistress of Kihachi, places two dolls at her restaurant, where Kihachi visits. It is customary for a restaurant to have some lucky charm, such as a Daruma doll or a beckoning cat, to invite business success. Initially, the two dolls remain unnoticeable in the background, but toward the finale they draw Otsune's attention. They first appear behind Otsune, who welcomes Kihachi. They first become noticeable when Otaka (Yagumo Rieko), Kihachi's troupe member and current mistress, visits Otsune's place, being informed about Kihachi's past affair. When Otaka and Kihachi start quarreling, the two dolls appear repeatedly behind Kihachi in the shot/reverse shots between the two. The implied red of the dolls seems to signify Kihachi's eruption of anger. Then, the big doll finally becomes the center of attention when Otsune's son Shinkichi (Mitsui Hideo), a secret son of Kihachi as well, goes missing with Otoki (Tsubouchi Yoshiko), a young actress of the troupe with whom he has fallen in love. Worried, Otsune cannot but powerlessly sit on a chair at her restaurant and look up at the doll as if she were praying for Shinkichi's safety. From her point of view, the doll appears in a close-up. The doll does not return its gaze to Otsune because the figure's eyes are both blank and white. Usually, those dolls are sold with blank eyes. The person who gets the doll makes a wish, and when the wish comes true, the person fills the eyes with black ink. Most likely, Otsune's wish is for her son's success, which is yet to come, and thus the doll's eyes are not yet filled in. The last time the audience sees the Daruma doll is after Kihachi leaves the restaurant after asking Otsune to take care of Shinkichi and Otoki and wishing them luck. He thinks that would be the best for Shinkichi's future career because he is not a legitimate father who does not even have a steady job. Following three consecutive medium shots that show Shinkichi, Otoki, and Otsune facing down and crying, a close-up of the Daruma doll appears. This time, it is not from anybody's point of view, and the doll's eyes are still unfilled. The doll reminds us of the beckoning cat in *Record of a Tenement Gentleman*. As I described in chapter 1, Tomi-bō (Tokkankozō),

5.1 AND 5.2 Tomi-bō's beckoning cat and Otsune's (Iida Chōko) Daruma doll. *A Story of Floating Weeds* (*Ukikusa monogatari*, 1934).

the child actor of the troupe, has a beckoning cat piggy bank. He always keeps it with him as if it were his real pet cat. When Kihachi decides to disband the troupe because of financial difficulty, Tomi-bō places the beckoning cat on the volute of a staircase before he starts crying, as if he is also leaving his cat behind. The beckoning cat has eyes (they even look sad when Tomi-bō leaves the cat on the staircase). The Daruma doll does not, and the gaze of the thing is emphasized by the hollow space on the doll's face. The shot cuts to an empty room of Otsune's house where Kihachi was sitting. Only the smoke from the tobacco he left is floating in the air. Thus, the red object plays a significant role in the narrative, even if it does not have a clear meaning.

The camera movements and colors, especially red, in this silent film directed by Ozu play clear roles in the narrative: to imply the psychological or emotional state of a character (the excitement of the barber's wife or the anger of Kihachi) or to enhance the significance of the object even when the meaning of the object is not necessarily indicated (the Daruma doll and its empty gaze).

Floating Weeds: Colors' Shifts of Meaning, or Colors' Liquidity

There is no sensation of color, only a figurative use of colors, in *A Story of Floating Weeds* because it is a black-and -white film. In contrast, color has at least three functions in *Floating Weeds*. I propose that these functions differ from what David Bordwell highlights as three forms of motivation in classical Hollywood cinema's use of colors: compositional, realistic, and intertextual. According to Bordwell, compositional motivation refers to the elements that allow a story to develop.[69] Richard Misek claims, "The most obvious narrative motivation is psychological causality."[70] Realistic motivation mechanically reproduces "the colors in nature," and intertextual motivation has to do with "generic" elements.[71] However, as Laure Brost suggests, "the most interesting uses of colour function" are "not more than one tropical level" in the narrative but "the layering of figures" that "provides polyvalent significance rich in resonances that reverberate throughout the film."[72] Brost argues, "Colour is a device that can be deployed with creative force to emphasize the relationship between the material and the immaterial; between the concrete elements on the

screen, and the thoughts and affect expressed through the narrative. Both the major and minor figures of colour engage the iridescent shifts of meaning that are possible through a variety of tropes that function as a field of play between sensations and ideas."[73]

I am focusing on the color red because critics have discussed red as Ozu's signature color in his color films. Steven Peacock, for instance, writes, "Ozu's reds are bold but they only coat everyday items."[74] Because of its visual impact, red stands out within the frame. Red attracts our eyes when it exists with polyphonic colors that surround it.[75] The number of the retina's cone cells, which perceive red, is forty times greater than the number of cells that perceive blue.[76] Jean-Luc Godard noted the intensity of red in his response to an interviewer's comment on the color in *Pierrot le fou* (1965): "Not blood, red."[77] When he proposed the concept of the "color-image," Gilles Deleuze used Godard's words as evidence of color's tendency to absorb the referential into the affective, overwhelming meaning through its sensual directness. Deleuze writes: "In opposition to a simply colored image, the color-image does not refer to a particular object, but absorbs all that it can: it is the power which seizes all that happens within its range, or the quality common to completely different objects. There is a symbolism of colors, but it does not consist in a correspondence between a color and an affect (green and hope . . .). Color is on the contrary the affect itself, that is, the virtual conjunction of all the objects which it picks up."[78] As Homay King sums up Deleuze's color-image, "Red is not merely an attribute of blood or some other figural object, nor is it a signifier for an affect, such as happiness or rage. Rather, red itself is what is being depicted. Color becomes the primary referent. . . . In an absorbent color-image, color is asserted over and against the image's other possible signifieds, which are not of secondary status."[79]

While I appreciate Deleuze's idea of color-image, with its attempt to deviate from the semiotics of colors, I am not interested in hierarchizing colors' functions, such as decorative over hermeneutical. Instead, the three functions that I propose here explore the "relationship" that Brost proposes between "emphasis" that affectively takes the viewer's notice/perception and "significance" that figuratively makes spectators contemplate "shifts of meaning."[80] King calls it "color's liquidity," which "seeps across outlines" and passes "among form and content, ground and figure, and spaces and bodies."[81] Colors and their coexisting multiple functions thus contribute to Ozu's ethics of indeterminacy. In fact, Ozu

did not have sole determining authority over colors during the production of *Floating Weeds*. The collaboration enhanced the sense of indeterminacy as well.

During the production of *Floating Weeds*, Miyagawa testified that Ozu loved the color of red so much that he wanted to include it.[82] Similarly, the art director Shimogawara Tomoo, who worked on *Floating Weeds* at Daiei, said:

> We knew Mr. Ozu liked the red color so that we prepared many small red props for fun, such as a red can of stomach medicine, a red box of matches, a brush half painted in red, and so on. He selected what he found from them and placed them wherever he liked within the frame. Then, I told Mr. Ozu, "Master, colors do not show by simply placing them in the set. Red does not come out without proper lighting for red. Such lighting may prevent actors from performing. So, Mr. Miyagawa removes those things that you place." Then he went, "Oh, I see. Colors. Colors are like that."[83]

Miyagawa emphasized that the warm colors, including red, are the "basis" of *Floating Weeds*. Both the silent version and the original plan for *Floating Weeds*, which had been titled *Ham Actor* (*Daikon yakusha*), were geared toward cold colors because the former was in black and white and the story of the latter was set in Sado of Niigata prefecture, a northwestern island in Japan, in winter. In the end, in November 1959, the *Spōtsu Nippon* newspaper reported that Ozu expressed his satisfaction with *Floating Weeds* by saying, "The staff at Daiei are brilliant. Their accomplishment in colors is particularly excellent."[84]

The first of three functions that I propose can be called compositional, though not in the same sense as Bordwell's usage. Colors are placed within a frame to draw the viewer's attention physiologically. Colors are used for items that do not necessarily need to be depicted in those colors. Near the opening of *Floating Weeds*, there is a shot in which red is used for a streetlamp shade that stands out in front of the light blue sky and the dim blue ocean. Komachiya Asao, a color theorist, explains, "If there is the ocean as a blue background, the color of flowers stands out more."[85] This occurs, in part, because red is an advancing color (with a longer wavelength), and blue is a receding color (with a shorter wavelength). About 60 to 70 percent of people perceive that red appears to be in front of blue in chromostereopsis, a visual illusion or impression of

5.3 A red streetlamp shade stands out despite its small size. *Floating Weeds* (*Ukikusa*, 1959).

depth that occurs when two colors, red and blue or red and green, are placed alongside each other on a flat surface.[86]

Even though the lampshade occupies a very tiny segment within the shot, it cannot but attract the viewer's sense of vision because of its color. The shade does not have any meaning in the narrative, which likely is why it is not mentioned in the film's screenplay. One sure thing is that the device makes viewers conscious of colors in the environment. Another potential is to connect the color to similar colors in the following shots. In the case of the red lampshade, the color red is followed by the red of a life buoy in the next shot, photographed on the deck of a boat. Four small sections of the life buoy are painted red. The life buoy is not mentioned in the screenplay. In the screenplay, there is supposed to be a long shot of the boat approaching, but the cinematographer Miyagawa marked out the shot with his handwriting in his copy.[87] The result is the graphic connection of red colors between the two consecutive shots that physiologically draw the viewer's attention.

This red leads to the second function of colors, which can be called representative. It is similar to Bordwell's notion of the realistic but is

5.4 The red of the lampshade is connected to that of the life buoy in the following shot. *Floating Weeds*.

5.5 AND 5.6 A red mailbox appears in the fourth and fifth shots of *Floating Weeds*.

more specific. Colors are to draw the viewer's attention (thus, the compositional function is maintained), but they are for items that must be depicted in those colors. They represent the items of everyday life.

In addition to the life buoy, usually painted in red (and white), a mailbox, which is conventionally red in Japan, appears in the fourth shot of the film in the environment of a seaside town. The blue sky, blue ocean, and a white lighthouse surrounding it are all in representative colors in the world. The mailbox needs to be in red as in real life in Japan, but it does not have any narrative function. In the following shot (the fifth shot of the film), the mailbox goes to the background, hanging outside of the waiting room for a ferryboat. The mailbox is seen through the window of the waiting room, where a woman in a kimono is sitting on a bench and using a fan.

In the short duration of this shot, a man with rolled-up posters in his hand comes into the waiting room, wiping sweat from his face and saying to someone in the room, "It's hot, isn't it?" He is Tokuzō, the caretaker of the Aioi-za theater, according to the screenplay. In this waiting room, the red color particularly stands out, including in a painting of a house on the wall and an enamel sign for Takara Beer whose characters are in red. But there are other colors too, including a colorful poster for the traveling troupe of Arashi Komajūrō (Nakamura Ganjirō) that Tokuzō puts up on the dull green wall of the room; the red does not look out of place but realistic. The publicity poster uses a bright yellow background and depicts actors costumed in vivid blue, red, and green. According to Tokuzō, this is the poster for "grand kabuki," which conventionally uses many vivid colors on stage. Thus, all these colors seem to have a representative function in the space.

Its reverse shot, in which an employee of the ferryboat company says hello to Tokuzō, is perhaps the most artificially composed image in the opening scene in regard to the placement of colors. To the left, the name of a detergent is printed in red on a cardboard box. Directly below the box, we see the top of a wooden cap for something unidentifiable, which is the same color of red. On top of the detergent box is a blue box labeled "Burgie." To its right, there is another cardboard box behind the employee, who speaks to Tokuzō about the pink panties of a stripper whom he saw recently at the Aioi-za theater. On that box, we see the trademark for Nisshin tempura oil, which is almost the same red as the one used for the name of the detergent. On the wall behind the employee of the ferryboat company is an amulet, again in the same red. Farther to the right of the frame, there are two spray cans, one blue and the other is red, directly

5.7 Red items are placed compositionally. *Floating Weeds*.

below which we see a sticker that reads "For Emergency." The two cans probably are fire extinguishers. These red items are equally spaced from left to right, and the ones at the far left and far right pair with blue items. These colors stand out because of the dull green color of the wooden wall and other black-and-white objects placed in shady corners. These red and blue objects are positioned for a compositional purpose, which has nothing to do with the development of the narrative (the first function of color).

At the same time, all of these red and blue items are credible objects that we could have found in a waiting room in 1959 and they are representative of the color environment of the era (the second function of color). The detergent is most likely distributed by ADEKA, the Asahi Denka Kōgyō (Electro Chemistry Manufacturing) Company. On the box we see the words "powder detergent" in blue letters and "Adeka color" in red (a bigger font). According to Nakasone Yumio, who worked at Kaō Soap Company, the period from 1951 to 1966 was when the synthetic detergent "became more widespread" in Japanese households.[88] The blue box labeled "Burgie" most likely contains Burgie Beer of Burgermeister Brewing Company, which existed in San Francisco from 1868 to 1978

5.8 The poster for Ken Cultured Pearls' Golden Jubilee and that for Nissan's Pesticides are on the wall. *Floating Weeds*.

under several different company names. As for the enamel advertising board, Takara Beer was brewed by the Takara, a major sake company, and was available for only ten years, between 1957 and 1967. The year 1959 was when consumption of beer surpassed that of sake in Japan for the first time. The Nankai Hawks, a professional baseball team, started the ritual of a beer celebration, an equivalent of the champagne celebrations of Major League Baseball, when the team won the pennant that year.[89] Nisshin Company, which had resumed its production of salad oil and tempura oil in 1949, opened Nisshin Seiyu Kenkyūjo (Oil Refining Institute) in 1959.[90]

Similarly, the color scheme of the reverse shot, in which Tokuzō responds to the employee, represents the time when this film is set. Colorful posters on the wall, in addition to the one of the Komajūrō troupe, can be seen. The most visible poster is for Ken Cultured Pearls' Golden Jubilee, with a blue background and red and golden letters. It is difficult to see in the shot, but the poster reads, "Oct. 1, 1957, Tokyo." The jubilee event occurred during the Grand Tokyo Festival of October 1 through 15, 1957. All this information is printed in black. Thus, this is not a poster created as

a prop for this film but an actual one used to publicize an event happening in the real world. It helps the viewer to believe that other items that are visible in the film, including other posters, are from reality and thus locate this film in the color environment of the historical moment. Next to it is a poster for Nissan's Pesticides (with a black base color, white and red letters, and a green and yellow illustration of crops). Nissan Chemistry was founded in 1887 as a small fertilizer company (Tokyo Artificial Fertilizer) and entered the oil business in 1949 under the Nissan Group, one of the largest companies in the business that developed during the Japanese Economic Miracle in the 1950s.[91]

The film's screenplay does not mention any of these objects or posters. The creative agents (the director Ozu, the cinematographer Miyagawa, and the art director Shimogawara, among others) selected these items to be within the frame for a compositional purpose. According to Shimogawara, Ozu was so specific about the function of props that he did not expect any "accidental effect." "He knew," continues Shimogawara, "what to complete from the beginning."[92] The details of those items were not decided when Ozu and his collaborator Noda Kōgo wrote the screenplay but were selected during the production from the everyday objects of the time: the representative function of objects and their colors.

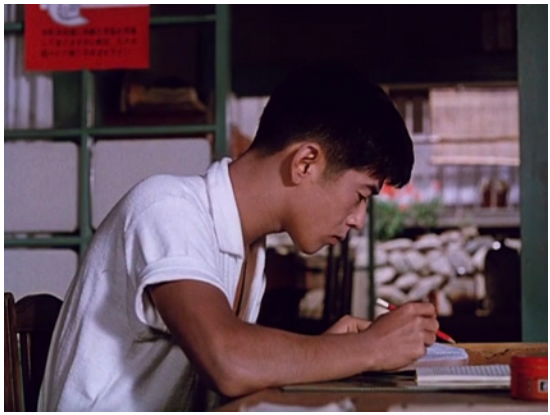
However, expecting no "accidental effect" does not mean Ozu gives his red clear meanings that force his audience to interpret the color in intended ways. He does indicate specific possibilities for how to read the color in the context of the film's narrative and the historical environment of production, among others, but as I have discussed regarding the relationship between ethics and camera movements in *Early Summer* and *The Flavor of Green Tea over Rice* in conjunction with Yoshida's film theory in chapter 3 of this book, the films directed by Ozu often leave room for indeterminacy. The aesthetic choice of red enhances the ethics of indeterminacy that stresses the encounter between the agency and the spectator, where spectators' perceptual and sensorial engagement with the filmmaker's aesthetic choice occurs. The first two functions of colors, physiological and representative, emphasize the existence of certain objects within the frame without making them clear signifiers. At the same time, if Ozu's films promise autonomy of reading by spectators and simultaneously include aesthetic and ethical choice, it is necessary to point out the third function of red in *Floating Weeds*, which can be called representational.

Let me return to the mailbox in the fourth shot. The mailbox retroactively prepares the significance of Kiyoshi (Kawaguchi Hiroshi) in this film's narrative. Kiyoshi is working part-time at a post office in the seaside town where the troupe of Komajūrō visits for the first time in more than ten years. We learn later that Kiyoshi is a secret son of Komajūrō and his past lover Oyoshi (Sugimura Haruko). Metaphorically, the mailbox signifies Kiyoshi waiting for his father's arrival outside the waiting room. Thus, the red for the mailbox combines at least two purposes: physiological realism to attract attention to the spectatorial sense of vision, and material realism of the color of objects. As the narratological connection between the mailbox and Kiyoshi indicates, the red color may have a function here: the mailbox represents Kiyoshi only within this narrative, even though viewers do not recognize it. This metaphoric narratological function of the mailbox is particularly noteworthy because the film's screenplay does not mention it. The shot is described as one that portrays an action: "Tokuzō, the caretaker of the Aioi-za theater, pulls a cart and stops there [the waiting room for a ferryboat]."[93] In the film, Tokuzō does not appear until the next shot. The mailbox, not mentioned in the screenplay, is featured at the center of the frame in this shot.

The first appearance of Kiyoshi later in this film begins with a red sign at the post office. This shot was not included in the original screenplay but was added to it in Miyagawa's handwriting and, like other examples throughout this film, emphasized the red color scheme (this time, the representative and rhetorical functions). Kiyoshi is working in front of a red can and a red poster and is using a red pen. When he runs out from the office, he passes a red bicycle from the post office.

This third function, the representational, is categorized in a broader function of color in the films directed by Ozu: rhetorical or semiotic but indeterminant.[94] Ethically, it leaves room for viewers' autonomous interpretations while it provides the authorial aesthetic choice of representation. The rhetorical/semiotic function can be a combination of metonymic and metaphoric. The shot with the red and white life buoy follows the previously mentioned long shot with the tiny red streetlamp shade. As I have discussed, this transition from the compositional to the representative function is graphically associated with the color.

Let's go back to the shot of the life buoy. Following this shot, the scene shifts to the boat's interior, with members of Komajūrō's traveling troupe on board. "Each of them looks tired in the heat," indicates the screenplay.



5.9–5.11 Kiyoshi (Kawaguchi Hiroshi) is connected to the red of the post office. *Floating Weeds*.

5.12 Sumiko (Kyō Machiko) smokes in front of a red sign that reads, "No Open Flames." *Floating Weeds*.

Some of them, including Komajūrō, are taking a nap. Others are smoking cigarettes, including Sumiko (Kyō Machiko), Komajūrō's mistress, even though there a notice on a column warns, "No Open Flames," in red characters. Again, the life buoy and the notice (both have the representative function) are graphically associated because the red color of both items draws the attention of the viewer's eyes. (Again, the fire notice is not mentioned in the screenplay—it is a credible item to be seen on a ferryboat. The funny thing is that the screenplay does not mention the characters' smoking—it only specifies that the members are "lying on the floor or reading magazines.") In addition, the red of the life buoy signifies danger (a culturally based metaphor) and is metonymically transmitted to that of the fire notice (both significations are universally shared). A similar notice that warns against fire is also visible on a straw box in the following shot. Thus, in three functions coexist in the red of the fire notice: compositional, representative, and rhetorical.

These three functions are executed extensively in the two back-to-back scenes after the troupe lands. Selected members of the troupe march in the streets to publicize their arrival (*machi-mawari*). A troupe member (Mitsui

5.13–5.15 A troupe member (Mitsui Kōji) is welcomed by the prostitute Yae (Kahara Natsuko) at the Plum House. *Floating Weeds*.

5.16 O-Katsu (Sakura Mutsuko) in front of a poster at the Plum House. *Floating Weeds*.

Kōji, who played the son of the troupe leader in *A Story of Floating Weeds*, under the stage name Mitsui Hideo), passes a pot of red flowers on the street and walks into a restaurant. According to the screenplay, the restaurant is called Ume no ya (the Plum House).[95] Traditionally, ume is pale red. Despite the restaurant's traditional-sounding name, once inside we notice the interior is strangely modern. Its tricolor stained glass in red, dark blue, and white is not visible from the outside and looks out of place compared with the consistently gray appearance of the town. In its reverse shot, a middle-aged woman, Yae (Kahara Natsuko), who wears only a white slip, seductively tells the troupe member with a vulgar smile that she will come to see the show. She is sitting on the tatami floor, and a row of red flowers in the backyard is visible behind her bare legs. The screenplay calls her *hakushu* (a white neck), a prostitute, who is "strangely sensual."[96] She winks at the troupe member, who is embarrassed in the reverse shot, surrounded by the tricolor stained glass and the red advertising board for the bar across the street. The advertising board is visible through the open door saying; it reads "King Bar" (which is not included in the screenplay). The troupe member frowns when the woman winks at him.

After being asked his name, he introduces himself to Yae, saying, "Kinnosuke. I am Kin-chan." This answer is strange because his real name is Kichinosuke, not Kinnosuke. Why does he say he is Kinnosuke? Is he telling her the name of the character he plays onstage because he is wearing his costume? Or is he pretending to be Nakamura Kinnosuke, the handsome star of *jidaigeki* films at that time? Whatever the reason, the sound "kin" literally means gold, but it also implies a penis. Metonymically, his sword appears erect from his waist. (Is that why Yae responds by saying, "Oh, no!" and laughs at him seductively?) At the same time, "kin" can be the abbreviation for King of the King Bar. When O-Katsu (Sakura Mutsuko), another prostitute, comes downstairs, her red obi is at the center of the frame. Its checkered design with red and white looks like the restaurant's stained glass (without the dark blue). A more straightforward reference is a large ukiyo-e woodblock print placed on the wall next to the staircase where O-Katsu stands (which is not mentioned in the screenplay). It is a close-up of a geisha (or a prostitute) about to drink sake from a red plate in her hand. The viewer's attention is drawn to the red color, which has been repeatedly associated with the sex motif. Kin-chan finally leaves the restaurant, throwing away pink flyers like a splash from his waist area.

Another member of the troupe, Yatazō (Tanaka Haruo), visits a barber, Ogawa-ken, to promote their show. Like the Plum House restaurant, the barbershop is associated with red, blue, and white; the shop's name is written on the pole of a typical barbershop, like the one in *A Story of Floating Weeds*. This time, though, it is not in black and white. In addition, the barber also has a stained-glass window with a symbol for a barber in red and white. As Yatazō sits on a waiting chair, his attraction to the female hair stylist, Aiko (Nozoe Hitomi), is metaphorically emphasized by a red poster depicting a Caucasian actress or model on the wall. In this POV shot from Yatazō, the poster is seen right next to Aiko's face. "Is that your daughter? Very pretty," says Yatazō. He flirts with Aiko and says, "The apple of his [your father's] eye, eh? Listen, Aiko, marry a good-looking fellow, a man like me." His face flushes, which is again metaphorically implied by the red and white stained glass placed next to his face. (The shape of the red and white barber pole even looks like a penis, especially when Yatazō reveals his white underwear from under his rolled-up kimono.) He starts fanning toward his face with a red fan to cool himself down.

The poster for the Sakai Chūō movie theater, which is in red, black, and white, is also placed right behind his head. The red color most likely

5.17 AND 5.18 Yatazō (Tanaka Haruo), in front of a movie theater poster, flirts with Aiko (Nozoe Hitomi). *Floating Weeds*.

was chosen for this poster because it publicizes a 1956 Soviet film, *Ilya Muromets*, directed by Aleksandr Ptushko, "the Disney of Soviet," a spectacle fantasy in Cinemascope and Agfacolor that was released in Japan in 1959. The poster also lists a film starring Kataoka Chiezō. Even though the first half of the title is not visible, the film most likely is *Whirlwind Magistrate* (*Tatsumaki bugyō*, Makino Masahiro, 1959), a Cinemascope color film produced at Tōei, the fourteenth installment of *Irezumi hangan*, a series starring Kataoka Chiezō as Tōyama no Kin san, a tattooed magistrate in the 1840s. The latter choice is an internal joke that connects the hero, Kin san, to Kin-chan of the previous scene.

Yet, more important, this inclusion of the title of *Whirlwind Magistrate* might have been Ozu and Miyagawa's reference to the Tōei studio's effort to establish a Japanese color film system since the 1940s. The Konishiroku Company studied Eastman Kodak's Kodachrome, which challenged the dominance of Technicolor with its more economical system, invented a unique development system so as not to violate Kodak's patent, and announced Sakura Tennenshoku (Natural Color) Film in 1940. It was the third reversal color film in the world, after only Kodachrome and Agfacolor.[97] Using their own Sakura Tennenshoku Film, the Konishiroku Company continued to develop the Konicolor system during the war. As mentioned previously, in 1950, the Japanese government passed the Act on Subsidies for Japanese Natural Color Film and provided subsidies of 10 million yen to Konishiroku and Fuji Film. Shōchiku announced the production of *Carmen Goes Home*, which would use Fujicolor, in February 1951. Ozu was on the committee for the production of this film. On the other hand, Konishiroku established a new company, Nihon Shikisai Eiga (Japanese Color Film Co.), in March 1951. Tōei used Sakura Tennenshoku Film of Konishiroku to complete the studio's first color film, *Solar Ring* (*Nichirin*, Watanabe Kunio) in November 1953, only one month after Daiei's *Gate of Hell*, which used Eastmancolor. Because of the success of *Gate of Hell*, Konishiroku gave up its Konicolor system in 1959. In March 1959, a few months before production began for *Floating Weeds*, Tōei purchased Nihon Shikisai Eiga from Konishiroku and moved it under Tōei.[98] Considering this context up to 1959, the title of Tōei's color film seemed to be Ozu and Miyagawa's way of paying respect to Konicolor.

In *Floating Weeds*, Yatazō returns to the barber later and comically but forcefully takes Aiko's hand to touch his chest "to feel his beating heart." A red kettle is right next to him. Aiko cries for help from her mother, who comes immediately to rescue her armed with a razor. In a later scene,

Yatazō explains the bandage on his cheek by saying that he "got cut by a barber." This is a comical but bloody intertextual reference to *A Story of Floating Weeds*. ("A scar on Yata's face" is not in the original screenplay but added in parentheses in Miyagawa's handwriting.)[99]

This rhetorical emphasis on red can be regarded as hyperbole if we follow Laure Brost's definition. Brost writes: "Hyperbole demands that we ascend through a supraordinary figuration articulated as style . . . , engaging in a language game that moves beyond ordinary articulation in order to express the full depth of a heightened and extreme circumstance. This movement between extreme surface and depth contains a seed of irony in its method (using the surface to express depth), as well as in its effect: the taut emotional high wire always risks snapping with a concomitant collapse into the ridiculous, a pratfall from the sublime to the absurd."[100] While these two scenes do not have a clear function in the main narrative, the red associated with Kin-chan, a penis, and the king hyperbolically set up the use of red for the protagonist Komajūrō in the scenes that follow.

At the Aioi-za theater, Komajūrō cools himself with a large red fan with the Chinese character "kin" (gold) printed on it. The red fan represents Komajūrō's king-like position or even his deity-like status in the troupe and a shared characteristic with his son Kiyoshi. The most direct reference to red with the word *gold* in Japan is Kintarō, a folk hero, a child of superhuman strength on Mount Ashigara. He often practiced sumo wrestling with a bear. He caught Shuten-dōji, the terror of the region of Mount Ōe. He is a real-life historical figure, Sakata no Kintoki, who would become a loyal subject of Minamoto no Yorimitsu in the tenth to the eleventh century. Kintarō is also a popular character in Bunraku puppet theater and kabuki. His signature costume is a red bib with the Chinese character "kin." Another possibility is Konpira-san, or Kotohira-gū, a famous shrine dedicated to the protection of boats and sailors, where Ōmononushi, or the God of the Ocean, resides. The first Chinese character of the shrine's name is "kin." Since *Floating Weeds* is a story in a beach town, this reference is suitable. Perhaps Komajūrō picked up the fan when he visited the island of Shikoku, where the shrine is. Moreover, Komajūrō always brings the red fan when he spends time with Kiyoshi, who works at a post office, represented by the red mailbox (e.g., the fishing scene of the two on the embankment).

When the impresario of the town (Ryū Chishū) visits the dressing room, another red object is introduced, which leads to the representative and rhetorical functions of colors. The impresario talks about Komajūrō's

5.19 AND 5.20
Komajūrō (Nakamura Ganjirō) with his "kin" red fan. *Floating Weeds*. Kintarō with his "kin" bib. Utagawa Hiroshige II, *Kintarō Yamagari*, ca. 1850, National Diet Library, Japan.

5.21 AND 5.22 A cat with a red eye gazing from behind the impresario (Ryū Chishū). *Floating Weeds*. "A Faithful Cat" television advertising poster by Victor Company (1959).

last visit twelve years earlier, during the economic hardship right after the war. In *A Story of Floating Weeds*, it was only four years in between visits, so this twelve-year gap should indicate something. A poster with an illustration of a cat, one eye red and the other yellow, is on the wall behind the impresario. Even though the poster is not mentioned in the screenplay, it is most likely for Victor Company's new television, released in 1959.[101] "The Faithful Cat" was the nickname of the television, whose ad line was "We have released a beautiful one-touch television that is alive like cat's eyes that adjust brightness." The television indicates the prevalence of commercialism and the Japanese Economic Miracle with support from the United States in the late 1950s. Japan's Annual Economic Report for 1956 proudly declared, "It is no longer termed postwar." Red has nothing to do with the television, so Ozu, Miyagawa, or the production designer might have changed the color of the cat's eye to draw the viewer's attention to the cat in the television poster compositionally. This cat is most likely a reference to *A Story of Floating Weeds*, in which a cat doll gazes at the troupe. It also could refer to the beckoning cat in *Record of a Tenement Gentleman*, the film discussed in chapter 1. The "twelve years ago" that the impresario and Komajūrō talk about means 1947, the year *Record of a Tenement Gentleman* was released.

This attention to the representation of US-supported commercialism is significant because in the shot with the cat with a red eye, the impresario starts a conversation about the memory of war. He mentions one good actor whom he remembers from twelve years ago. Komajūrō responds that the actor died in Fukuchiyama City and that Kayo (Wakao Ayako) is his daughter. Kayo could have been one of those war orphans in *Record of a Tenement Gentleman* when her father died from a stroke. The impresario says she looked like a "Nankin mame" (Nanjing bean), or a peanut. The word *Nankin* reminds one of the Nanjing Massacre of 1937 by the Imperial Japanese Army. Komajūrō's mention of Fukuchiyama City also has another war and postwar reference. In June 1959, during the production of *Floating Weeds*, former Prime Minister Ashida Hitoshi died. He had been the prime minister in 1948 and was famous for the so-called Ashida Amendment of Article 9 of the Japanese Constitution, the "no war clause." When the Japanese Constitution was at the drafting stage in 1946, Ashida was chairing the House of Representatives subcommittee on constitutional revision and submitted a revision draft with "somewhat ambiguous language . . . to allow for an interpretation in favor of force." Mark Chinen explains:

> Proponents of the use of force point out that when the final language of Article 9 was hammered out in closed-door negotiations between the GHQ [General Headquarters] and the Japanese, the drafters agreed to insert the phrase that begins paragraph 2: "in order to accomplish the aim of" paragraph 1. According to proponents of the use of force, the drafters purposefully placed this phrase in the document so when read together with the phrase in paragraph 1 ("[a]spiring sincerely to an international peace based on justice and order"), the "war potential" renounced in paragraph 2 could be interpreted as a capacity for aggressive war that would disturb international peace, not a capacity to engage in self-defense.[102]

Ashida was from Fukuchiyama, where the Japanese navy's airbase was located. The city was one of the targets of the US bombers.

The conversation between the impresario and Komajūrō ends when Komajūrō tells him that the next stop will be Shingū of Kii Province. The impresario responds, "Oh, I see," without further comments. According to the Jimmu Tōsei Shinwa mythology, Shingū is the symbolic place of Emperor Jimmu, the legendary first emperor of Japan around 660 BC. Emperor Jimmu is also associated with the color red—his regalia is colored in red and gold, which is considered to symbolize authority, and a god on a red horse appeared when the emperor conquered eastern Japan. The film's attitude to the war and its memory remains ambivalent, with a reference to Fukuchiyama and Shingū and the historical implications of geographic places. Still, the association of Komajūrō with the king is valid as long as his tour is implicitly associated with Emperor Jimmu's route to conquer Japan. Later in the narrative, when Oyoshi informs him that Kiyoshi has reached "conscription" age if it had been wartime, Komajūrō praises Kiyoshi's healthy body by saying, "[You would have become] A first-class soldier, no doubt." Komajūrō is connected to the wartime mentality of Japanese militarism. (Komajūrō cannot reach Shingū in the end because of the failure of his show in this town.) Komajūrō's troupe members bring bottles of sake, a gift from the impresario to Komajūrō (sacred sake for the godlike king?), and the party begins with a ritualistic hand-clapping patter. Thus, the cat's red eye is another representative use of color in the historical color environment in 1959. The focus is on both Japanese Shintō and American commercialism. (In a later scene in this dressing room, a shot of a Shintō altar is added to the original screenplay. In the same shot, there are also two Hula-Hoops with a striped design in red and white. Hula-Hoops were produced by Wham-O

5.23 The mythic Emperor Jimmu is celebrated in Shingū. Tsukioka Yukitoshi, *Jimmu*, 1880. Tokyo Metropolitan Library.

5.24 The poster for the Sakai Chūō movie theater number 1. *Floating Weeds*.

beginning in 1958 and became a sensational hit in Japan. This is another example of a representative use of red in the 1959 color environment that juxtaposes the Japanese imperial past and US-influenced commercialism.)

Movie Theater Posters in Color

Advertisement posters in *Floating Weeds* capture the essence of the three functions of color in cinema and the color environment in 1959: compositional, representative, and rhetorical. Above all, movie theater posters appear repeatedly in this film.

In the opening scene of the waiting room, the poster right next to that of the Komajūrō troupe is the one for a movie theater, Sakai Chūō. This tricolor black, white, and light-blue poster publicizes the August special screening of two films, *Sword in the Moonlight* (*Dai Bosatsu Tōge*, Uchida Tomu, 1957) and *Jirochō Fuji* (Mori Kazuo, 1959), which are scheduled at the theater from the fifteenth to the twenty-first of the month. Sakai Chūō was an actual movie theater that existed at the center of Sakai City in Osaka from 1959 to around 1970. Sakai of Osaka is on the opposite

west side of the Shima peninsula, not at all within a close distance. It is curious. *Floating Weeds* was mostly shot on location in Nagiri in the Daiō town of the famous Shima peninsula in Mie prefecture between August 19 and 28, 1959. Ozu wrote in his diary, "August 19, Wednesday. Arrived at Nagiri at 10 a.m.. After a short rest, location hunting. Went to see Bon dance in the evening. Stayed at Ryūōkaku Hotel." Nagiri is on the Bay of Ago-wan, famous for farming pearls, which corresponds to the poster for Ken Cultured Pearls in the waiting room of the opening scene. The glass door of the post office where Kiyoshi works says "Namiya Post Office." Namiya is a fictional name but still uses one of the same Chinese characters of Nagiri (*nami*, or a wave).

Some critics argue that the location and the time of the narrative of *Floating Weeds* can be elsewhere, at any time; the specific location or period is not important. David Bordwell, for example, writes, "Except for touches which reflect the new sexual mores of post-1955 Japanese films, the finished work might as well take place in the 1930s. No automobiles, television, or Hula-Hoops identify the period as contemporary. The notion of a traveling kabuki troupe, a commonplace of prewar cinema, was anachronistic in 1959."[103] Maeda Hideki also claims, "Probably for Ozu, the period setting and the social condition of the story of this film did not matter at all."[104] Yet, the connection between Nagiri and Namiya is obvious. Even though the name Namiya is fictional, it is still indexical for the region. The details on the poster for Ken Cultured Pearls are identical to a specific location. Also, as we have seen, there is a poster advertising television, and there are two Hula-Hoops.

Moreover, why does this film display the posters for the Sakai Chūō theater in so many scenes when they have no function for the narrative development? In real life, there is no place called Sakai near Nagiri. A small district, Sakai in Kuwana City, a northern part of Mie prefecture, is nearly a hundred miles away. The district is small (with only 107 residents in 2024) and does not even have a train station. There was a village called Sakai from 1889 until 1940 in the Ichishi district of Mie prefecture, approximately fifty miles from Nagiri, that had only 573 residents in 1935. There is a railway near the village and a station named not Sakai but Ichishi. According to research on the local history of film theaters, there was no theater called Sakai Chūō in Mie prefecture, either.[105]

If this was the case, despite its somber color compared with the other vividly colored posters in this shot, the poster for Sakai Chūō may have been included for a different reason. The name of the theater could

have been fictional, and inclusion of the poster might have been an arbitrary choice. But when we notice that other posters for Sakai Chūō in different colors keep appearing throughout this film, we cannot help searching for other reasons. First, it could have had an intertextual purpose of publicizing *Jirochō Fuji*, a new film produced and released by Daiei in 1959. *Jirochō Fuji* was an all-star production led by Hasegawa Kazuo, arguably the most popular star of Japanese film of all time, and Ichikawa Raizō, arguably the most popular star of the time. Kyō Machiko and Wakao Ayako, who are in the film *Floating Weeds*, played the heroines. Curiously, the other film on the poster, *Sword in the Moonlight*, based on a best-selling period novel by Nakazato Kaizan, was produced by Tōei, a different film company. In 1959, the studio system was intact in the Japanese film industry. Movie theaters were under the control of major studios, with their vertically integrated operation—production, distribution, and exhibition. They were supposed to screen only films produced at the studios in the same supply chain.

Several shots later, the same poster is displayed closer to the camera when the man finishes placing the Komajūrō poster on the wall. In that shot, the title of another film, *One Man Konjaku Monogatari* (*Wan man Konjaku monogatari*, Ōmi Toshirō, 1959), becomes visible, together with a line that reads, "Every night from 10 p.m., night show screening." Because *One Man Konjaku Monogatari* is a comedy film by the Shin Tōhō company, it is clear that Sakai Chūō theater was showing not only Daiei films but also films produced elsewhere and must have been a revival house.

In the following shot, the yellow, black, and white poster is on the wall next to the entrance. It is further at the back in the frame, and the letters are difficult to read, but it looks like another poster for the Sakai Chūō theater. The titles *Tange Sazen* (Matsuda Sadatsugu, 1958) and *Traveling Hat Journey* (*Tabigasa Dōchū*, Sasaki Yasushi, 1958) are barely readable. Again, these two are not Daiei but Tōei films. Interestingly, a different version of *Sword in the Moonlight*, a remake in color, was under production by Daiei when *Floating Weeds* was released in 1959. In 1960, *Sword in the Moonlight* was released and was a huge it; it starred Ichikawa Raizō and Nakamura Tamao, the daughter of Nakamura Ganjirō, who played Komajūrō in *Floating Weeds*. The choice of the poster with the title *Sword in the Moonlight* could have been to provide publicity for Daiei's new production.

The second time the poster for Sakai Chūō appears is before Kinchan enters the Plum Tree restaurant. A black, white, and yellow poster publicizes *The Woman and the Pirate* (*Onna to kaizoku*), *Kurama Tengu*, and one other, unreadable title. *The Woman and the Pirate* was a 1959 film

produced at Daiei with Miyagawa as the cinematographer and directed by Itō Daisuke, the master of *jidaigeki* films during the silent era. It is based on a 1923 silent film written by Ito and directed by Nomura Hōtei and was the first *jidaigeki* production of Shōchiku, the studio specializing in *gendaigeki*, or contemporary drama. The stars of the 1959 film were Kyō Machiko and Hasegawa Kazuo, who started his career at Shōchiku as conceivably its only star of *jidaigeki*.[106] Thus, this was internal publicity for Daiei and Kyō. *Kurama Tengu*, on the other hand, was a popular series of period novels written by Osaragi Jirō that served as the basis for many *jidaigeki* genre films starring Arashi Kanjūrō. The one publicized here is most likely a 1959 version produced at Tōei, directed by Makino Masahiro. *The Munekata Sisters*, which I discussed in chapter 1, is based on Osaragi's novel set in the Kansai region, so there is a loose intertextual connection to this film. In addition, the name Arashi Komajūrō is most likely a reference to Arashi Kanjūrō.

The third time the poster appears is at the barbershop when Yatazō flirts with a hairdresser. The titles *Ilya Muromets* and *Whirlwind Magistrate*, as well as the words "Eki Minamiguchi" (south exit of the station) and the telephone number 5346, are printed on the poster. Although there is no Sakai station in Mie prefecture, the poster gives the viewers the impression that the film's location, Namiya, is somewhere near Sakai while implicitly inscribing the name of the new theater as well as titles of films (not Daiei's but those of other companies) into their minds for promotional purposes.

The fourth time the poster is seen is when Komajūrō's is on his way to secretly visit Oyoshi. At a street corner where Komajūrō turns right, there are two posters. One is for the National Pension System, which announces the Kokumin Nenkin Law coming into effect in 1961, which universally covers all registered residents of Japan. This poster locates the setting of this film at a specific historical moment and simultaneously signifies the thematic motif of aging in the film. The red Chinese characters culturally signify *kanreki*, the cycle of twelve zodiac signs in every sixty years; the age of sixty was when people would become eligible to receive their pensions. The other is a tricolor poster for Sakai Chūō in red, black, and white that displays three film titles: *Unforgettable Trail* (*Itsuka kita michi*, Shima Kōji, 1959), *The Ghost of Yotsuya* (*Tōkaidō Yotsuya kaidan*, Nakagawa Nobuo, 1959), and *Planet Prince* (*Yūsei ōji*, Wakabayashi Eijirō, 1959). The first was a Daiei film starring Yamamoto Fujiko, who appeared in *Equinox Flower*, the first color film directed by Ozu in the previous

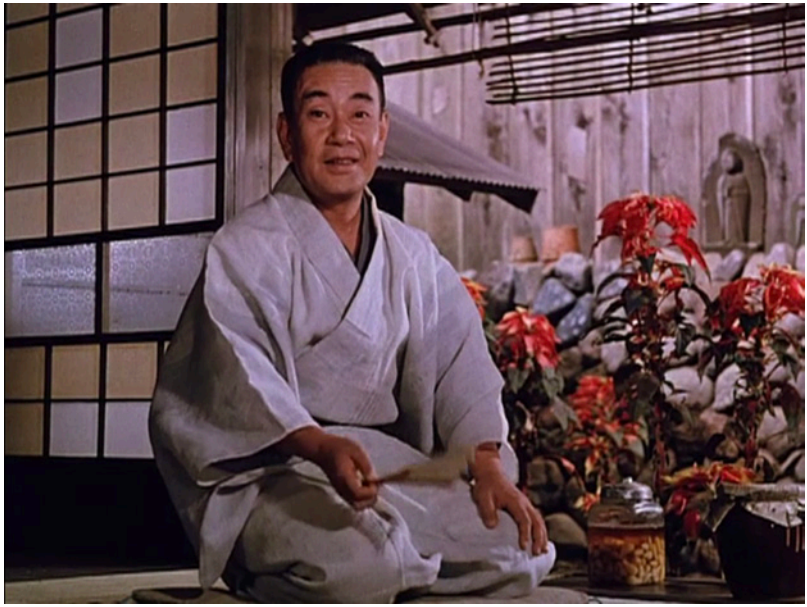
5.25 A poster for Sakai Chūō movie theater number 4. *Floating Weeds*.

year. Ozu, the Shōchiku-contracted filmmaker, directed *Floating Weeds* for Daiei in exchange for Shōchiku borrowing Yamamoto, the leading star of Daiei. In addition to such publicity purposes, the title *Unforgettable Trail* indicates Komajūrō's past in this narrative. Only this film title is in red; it stands out. It is also consistent with Komajūrō's association with the color red. *The Ghost of Yotsuya* is a bloody horror film produced at Shin Tōhō, the studio famous for genre films with its slogan "Cheap, Fast, and Fun" (*Yasuku, hayaku, omoshiroku*) or the *eroguro* (erotic and grotesque) route that it took. *The Ghost of Yotsuya* is a revenge tale of a woman betrayed by her lover. Komajūrō is "betraying" Sumiko when he secretly sees his former lover; thus, the title predicts Sumiko's revenge. The most curious one is *Planet Prince*., a Tōei film based on a popular TV series with the same title, which was broadcast from November 1958 to September 1959 by Nippon Television. It was publicized as a Japanese-made *Superman* when American comic heroes had already been popular among Japanese children. Its story is about a prince who arrived in Japan on a flying saucer two hundred years earlier and had been asleep until being woken up by a dam construction. The fatherless prince may suggest Kiyoshi if Komajūrō is the king. Even though the film was in black

and white, the prince's costume is red and white, the same color as the mailbox, according to the publicity poster for the film.

The fifth and last time the Sakai Chūō appears is behind two neighborhood women witnessing Komajūrō passing in front of their houses. One of the women runs a grocery store, whose storefront displays the Sakai Chūō poster in red, black, and white. In this example, the poster is so out of focus that the titles of the advertised films are not readable. The two women discuss Komajūrō's age: "Is that the actor who has just arrived?" "Looks a bit old for it."

Another metaphoric connection occurs two shots later, when Komajūrō enters a restaurant run by Oyoshi, his former mistress. Behind him, a red poster announces a summer festival at Gokurakuji, the Temple of Heaven. Heaven implies his old age but simultaneously indicates his happiness at meeting the love of his life and his only son. Even though the poster is half hidden by the restaurant's *noren* curtains, it is identifiable not only because of its color but also because it had appeared earlier in the film (the same poster is on the waiting room wall in the opening scene) and announces a festival of Kitamuki Jizō hosted by Gokurakuji Temple beginning on August 28. This is most likely a festival of Jizō-bon, a Buddhist event for the guardian deity of children that is popular in the Kansai area and celebrated around July 24 of a lunar calendar or August 24 of a new calendar. It is another indication of Komajūrō's celebratory mood for his child—he has been serving as the guardian of his son from afar. Also, this information specifies the date of the film's story, which is set around the Bon festival (August 15), which celebrates the Buddhist belief in the return of the ancestral spirits from the other shore (*higan*) to this world (*shigan*). It is customary to honor the spirits of one's ancestors on that day. Then, Oyoshi (with a household altar visible behind her) invites Komajūrō to the living room at the back of the restaurant, from which many red flowers are visible in the backyard. He praises them by saying, "You have planted nice flowers." The red flowers he sees are *Amaranthus tricolor* (*ganraikō* [meaning "goose," "come," "red"] or *hageitō* in Japanese, so named because they turn red in the fall, when geese arrive in Japan. (In the following scene at the Aioi-za theater, the troupe plays the famous farewell scene from the New National Theater shinkokugeki play, *Kunisada Chūji* [1919], in which the actor Kin-chan says, "The geese call out as they cross the southern skies" to leave. A *jizō* statue with a red bib also appears as a prop in the scene.) In the language of flowers, *Amaranthus tricolor* represents affection and eternal youth. Behind those flowers



5.26 AND 5.27 Komajūrō arrives at Oyoshi's restaurant, passes a poster for the Jizō-bon festival (held at Gokurakuji, the Temple of Heaven), and admires the *Amaranthus tricolor*. *Floating Weeds*.

stand stone *jizō* statues. Komajūrō's words and the shot of the red flowers were not included in the original screenplay. They were added in Miyagawa's handwriting, indicating that the film's emphasis on red was made clear during the production. According to Kubodera Ikuo, an assistant producer of the film, Ozu said to him, "Mr. Miyagawa is so enthusiastic that I started to understand colors for the first time—how to make the red color of the *hageitō* flowers stand out, for example."[107] Komajūrō and Oyoshi discuss Kiyoshi. It is the first time Kiyoshi is referred to as their son, who is working part-time at a post office. Based on Komajūrō's wish, Oyoshi has told him that his father is dead. The scene ends with a shot of red flowers, also added to the screenplay later in Miyagawa's handwriting.

For Ozu, inclusion of *Amaranthus tricolor* was also a reference to his memory of war, especially in relation to his filmmaker friend Yamanaka Sadao, who died in a battlefield in China in 1938. When Ozu safely returned from China in 1939, he contributed a commemorative essay on Yamanaka to *Kinema Junpō*, titled "The Record of Amaranthus Tricolor: On the First Anniversary of Yamanaka's Death." In the essay, Ozu describes Yamanaka's visit to his home in Takanawa, Tokyo, before he left for China in August 1937. According to Ozu, Yamanaka looked at the garden, where *Amaranthus tricolor* was in full bloom, and said, "You have planted nice flowers," the same words that Komajūrō says to Oyoshi in the film. The following year, when Ozu also arrived in China, he saw many of the same flowers there. He wrote that he thought of Yamanaka's words at his home in Takanawa.[108] A pot of these flowers also appears in *Tokyo Story*, not in color here but in black and white. When Noriko leaves the house of her father-in-law in Onomichi, she says farewell to Kyōko, her sister-in-law. As I have discussed in chapter 4, this scene might portray Noriko's last visit to Onomichi, the hometown of her husband Shōji, who died in war.

Thus, in the last two examples of use of the Sakai Chūō posters, the characters on the posters, enhanced by the use of red, seem to function to develop the narrative, somewhat like intertitles in silent cinema. The king goes to see his son, the prince, by taking the path that he took in the past. He is risking his current lover's revenge because he is betraying her. He feels heavenly when he arrives at the restaurant of his former lover, even though his age is difficult to hide. Or, he is considered dead already (at least by his son), most likely having been killed during the war, and returns from the otherworld. Still, he pretends to be eternally young because he loves his former lover and his only son.

5.28 Komajūrō asks Oyoshi (Sugimura Haruko) to take care of Kiyoshi and Kayo in front of the Daruma doll. *Floating Weeds.*

The Buddhist motif with red reappears in the farewell scene at Oyoshi's restaurant. Komajūrō stands before the Daruma doll, which is made visible throughout this scene in long shots, gazing at the revelation of the truth: Komajūrō as the father, Oyoshi as the mother, and Kiyoshi as his son. It does not have a metaphoric meaning but exists here as an object with a representative function of colors. If there is an additional function to the red color of the Daruma doll, it is the fourth function, which is existential. The viewers cannot help noticing it physiologically (the first function). The Daruma doll must be red: representative (the second function). There may not be a clear rhetorical meaning when the Daruma doll separates itself from Komajūrō's red-hot rage. When Komajūrō quarrels with Kiyoshi and when Kiyoshi asks him to get out, Komajūrō does not coexist with the Daruma doll in the same shot. When Komajūrō comes to understand Kiyoshi's emotional struggle and decides to leave as his "uncle," the Daruma doll is again visible in long shots. Thus, the Daruma doll is simply in the space to look at human beings existentially. In the screenplay, the Daruma doll originally had a meaning in the narrative.

5.29 AND 5.30 Sumiko and Komajūrō heading for Kuwana by train. *Floating Weeds*.

When Oyoshi asks Komajūrō not to leave but to stay with her and Kiyoshi, Komajūrō considers agreeing, glances at the doll, and says, "Perhaps. Mr. Daruma looks sad if his eyes stay blank for a long time." Possibly, Komajūrō and Oyoshi's plan has been to fill the Daruma's eyes with black ink when the family reunion becomes real. But the stage direction and Komajūrō's lines have been marked out by Miyagawa's handwriting. The Daruma doll consequently remains in the background without being mentioned at all.

At the end of the narrative of *Floating Weeds*, asked by Sumiko if he has any destination in mind, Komajūrō, who has gone bankrupt and disbanded his troupe, responds by saying, "Perhaps to Kuwana. I will see if Mr. Kaneyoshi of Kuwana, the impresario, will have an opening for me." In this narrative, Sakai Chūō might be a theater in Sakai of the Kuwana region where Komajūrō and Sumiko are heading. As they sit side by side in a third-class compartment, Sumiko affectionately pours sake for Komajūrō. The red streetlamp flashes momentarily on the couple. The final shot is of the night train moving away from the camera toward the dark blue background, its two red taillights shining side by side. The lights are used for compositional, representative, and metaphoric (and possibly existential) purposes to enhance the color red to end the film.

Back in Black: Miyagawa and Ozu After *Floating Weeds*

In *Her Brother* (*Otōto*, Ichikawa Kon, 1960), Miyagawa continued his experiment with black and white. He seemed to be obsessed with black as a color. Or, perhaps, having worked in color films for some years, he now recognized black as a color in a way he had not been aware of in black-and-white films. Miyagawa's choice of austere Agfacolor again in *Her Brother* was noteworthy. Compared with the brightness of Eastmancolor, Agfacolor was a better choice for his pursuit of blackness.

Her Brother is famous for the use of a unique color technique, *gin-nokoshi* (leaving silver), or bleach bypass, which provides muted color closer to black and white, for the first time in film history. Bleach bypass, also known as skip-bleach processing, is a technique that treats the color film stock as if it were black-and-white stock. Any film stock contains metallic silver, which remains in the case of black-and-white film stock after the development process. But in color films, the silver is removed

5.31 Miyagawa Kazuo used the bleach bypass process in *Her Brother* (*Otōto*, Ichikawa Kon, 1960).

by a bleach bath during the development process to achieve images with clean colors. In bleach bypass, this chemical process is skipped, and thus remains in the film. Even though Annette Kuhn and Guy Westwell claim that "colours become highly saturated, and heavy with blacks that are very dense and show an unusual quality of depth," bleach bypass seemingly desaturates colors.[109] In sum, bleach bypass is a technique for black-and-white films, and the retained silver increases the density of blackness. Moreover, Miyagawa adopted lighting for black-and-white films "to make gray the standard" and used monochrome filters instead of color filters so as "not to lose details even in the dark part of the set."[110] In addition, Miyagawa consistently adopted backlit photography, painted tree leaves that appear as gray, and used a compressor to avoid vivid colors, including green and red, "which make the tone of the image bright."[111] Consequently, the contrast between white and black is enhanced while the entire image in color maintains a sense of pale gray. Thus, Miyagawa treated black (or white) as a color that enhances contrasts. In other words, he separated himself from the aesthetics of shadow, which regarded black as shadow—in praise of shadow and darkness.

"Is black a color?" asks Tom Gunning.[112] Gunning insists it seems "a foolish consistency to exclude black or white from our consideration of color" from the perspective of "film aesthetics and stylistics." But he also asks, "If black functions as a color within a color film, can it play the same role in a black-and-white film, or does it simply fade into the monochromatic gamut which composes the world of the film?"[113] In *Her Brother*, Miyagawa attempted to combine the two, treating black as a

color while maintaining the contrast between black and white in monochrome films.

Miyagawa wrote, "Subdued colors dominate the tone, but I emphasized necessary colors. For example, the red of the poppy in the scene of the detective confessing his love to the heroine Gen, the red of the ink that Hekirō throws at Gen, the red purple when Gen enters the hospital room with her hair done up in a Japanese style."[114]

First, Miyagawa's comment on "subdued colors" is noteworthy because the trendy colors in the Taishō period were the bright ones. Department stores, which strategized popular colors every year, announced purple and bright green in 1917, pink and bright blue (*nando-iro*) in 1918, and rouge and green (*heiwa-iro*) in 1919. Greenish light blue (*konparu-iro*) was also popular among geisha in Shinbashi.[115] The introduction of chemical synthetic dyes made such bright colors possible.[116] The painter Takehisa Yumeji used mainly yellow, red, and rouge in his work depicting women of the era.[117] However, a recent study that examined AI-generated colorization of photos from the Taishō era indicates clothes with more sober and neutral colors and dark grayish tones were often worn by so-called *moga* (modern girls).[118] If this was the case, Miyagawa's adoption of subdued colors indicates his effort to depict the era realistically.

Second, concerning Miyagawa's claim regarding "necessary colors," it is noteworthy that he considered red the most important color, as in *Floating Weeds*. One of the most notable results of Miyagawa's experiment in bleach bypass in *Her Brother* is that the contrasts are not only between black and white but also between black, white, and red. In addition to the scenes he pointed out, the interior spaces of traditional Japanese architecture in this film are densely dark. Even in a Westernized space where the sister Gen (Kishi Keiko) plays pool in the evening, the colors are highly contrasted. Gen targets a red ball with a white ball; her face looks similarly white while her lips look reddish. The redness and whiteness are strikingly emphasized on the brightly lit pool table while the background maintains its darkness. Gen does not often go out. Hekirō (Kawaguchi Hiroshi, who played Kiyoshi in *Floating Weeds*), the younger brother, is the only character who goes outdoors. The exterior scenes of Tokyo at night look pitch-black except for the color red, including the paper lanterns of sake bars and the traffic signals when the desperately drunk Hekirō wanders the city streets. His profile in close-up becomes a silhouette in front of the lanterns or neon signs. This was not the first time Miyagawa captured the face of the actor

5.32 The bar with black and white dog figurines.
The End of Summer (*Kohayagawa ke no aki*, 1961).

5.33 Crows gathering. *The End of Summer*.

Kawaguchi Hiroshi in silhouette; in the scene at the Aioi-za theater in *Floating Weeds*, "drunk" in a love affair, his face was in shadow. Thus, Agfacolor worked perfectly for Miyagawa's obsession with contrasts in color cinematography. The bleach bypass added density and blackness to the red color, which the film stock was known for.

Ozu followed Miyagawa's exploration of the color black in *The End of Summer* (*Kohayagawa ke no aki*, 1961). The film, produced at Tōhō, has a similar story to *Floating Weeds* of an elderly man revisiting his former mistress in summertime. Since the same actor, Nakamura Ganjirō, plays Kohayagawa Manbei, the aging head of a sake brewery, and the story is set in the Kansai area, the film's narrative structure is comparable to that of *Floating Weeds*. *The End of Summer* also had the same art director, Shimogawara Tomoo, from *Floating Weeds*. In this film, though, while red is emphasized physiologically and metaphorically, it is much more subdued than in *Floating Weeds*.

The film's lighting is physically darker than the lighting in *Floating Weeds* and other color films directed by Ozu. The film opens with two establishing shots of the city of Osaka at night; overall the shots are dark, but they are illuminated by colorful neon lights. When the scene moves into a nearby bar, the darkness of the space is quite noticeable. The people inside the bar even look like silhouettes because of the neon lights coming in from the window in the background. In addition, the harshly white incandescent light from the off-space ceiling creates dark shadows on shelves mounted on a wall. A row of bar stools, black except for their austere pink cushions, and the black laminated floor add darkness to the scene. At least three pairs of black and white dog figurines are placed on a shelf. They are the mascot figurines for the Black and White Scotch of James Buchanan & Co. Ltd. (a black Scottish terrier and a white West Highland white terrier). Like the beckoning cat in *A Story of Floating Weeds* and the Daruma doll in *Floating Weeds*, they cast their gazes on the characters.

The most striking color in *The End of Summer* is black. The film's finale is particularly noteworthy. The last sequence of Manbei's cremation begins with a conversation between a farmer couple, cleaning their agricultural equipment in the river. The wife (Mochizuki Yūko) says to her husband (Ryū Chishū), "Do you think there are more crows than usual today? Think someone died?" We see several black crows, which metaphorically symbolize death or an ill omen, behind her and a subsequent shot of the crematorium chimney. A notable detail here is the

physiological contrast between black, white, and the subdued grayish blue of the sky. They represent colors in the actual situation of the funeral, enhanced by the natural lighting of the scene, an effect that Miyagawa also attempted in *Her Brother*. The last shots of the film emphasize black as a color to enhance contrasts. Many crows gather as two of the birds perch on stone statues of jizō. It was two years before Alfred Hitchcock's *The Birds* (1963).

CONCLUSION

Ozu did not direct a war propaganda film. Even though *There Was a Father* was produced as a Bureau of Information's national film and received an award from the bureau as an outstanding film during the war, its dark ending did not seem optimistic about the Japanese government's war effort. *There Was a Father* ends with a low-angle shot of a train moving farther into the landscape. Under the dark cloudy sky, the train turns into a small black dot on the screen. If the protagonist (Sano Shūji) is going to go back to his profession as a chemistry teacher at a junior high school—duty to the nation—why does he look so grave? Why does the train run into the dark?

At the same time, Ozu did not make a film explicitly criticizing the war even when critics regarded his films of the prewar era as a mode of social criticism. Yomota Inuhiko even calls Ozu's postwar films "nostalgia that neglects time" and films "that continue repressing himself."[1] Nostalgia involves fetishizing the past, not neglecting time; it is the repression of history. As I argued in chapter 4, Ozu's postwar films, such as *Late Spring* and *Tokyo Story*, did not neglect the immediate postwar period. Ozu was engaged in an important sociopolitical act at the historical moment of 1953 because the Occupation policy had forcefully fabricated the sense of a temporal gap before and after August 15, 1945.

However, the characters in the last few films directed by Ozu appear nostalgically stuck with the memory of war. Shūhei (Ryū Chishū), the ex-captain of the Imperial Japanese Navy in *An Autumn Afternoon*, the last film directed by Ozu, repeatedly mumbles the "Warship March," the official naval march, rather cheerfully. The "Warship March" is recorded on a vinyl LP, which the madame at the bar (Kishida Kyōko) where Shūhei becomes a repeat customer plays whenever he visits. Shūhei, his ex-army

subordinate (Katō Daisuke), and the madame playfully mock the navy salute when they listen to the record. Since each of them looks directly into the camera in Ozu's signature style of frontal medium shot, they appear to be saluting the audience. Isn't this a representation of war in a comically spectacular manner? Kiju Yoshida admitted conservativism in Ozu's last films. In 1962, when the script for *An Autumn Afternoon* was published in the magazine *Shinario*, Yoshida criticized Ozu's previous film, *The End of Summer*, in the same magazine.[2] Yoshida's criticism was regarded as a typical manifesto of the younger generation of filmmakers against the anachronistic way of filmmaking in the Japanese studio system.

A film does not need to be a social commentary. A filmmaker does not need to be politically radical. How ethical is it when a filmmaker who implicitly but consciously commented on the historical moment of the postwar Occupation turned to "nostalgia" and "repression" of time in the final decade of his filmmaking, which corresponded to the period that followed the end of the Allied Occupation, when he referred to the war that ended with the dropping of the two atomic bombs on Hiroshima and Nagasaki? Hiroshima is only several miles away from Onomichi, the hometown of the elderly couple of *Tokyo Story*.

Late Autumn (*Akibiyori*, 1960), for instance, replaces the single father–daughter relationship of *Late Spring* with a widowed mother–daughter one, which brings it closer to *Stella Dallas*. The inn scene before the daughter's impending marriage repeats. This time, the scene between the mother Akiko (Hara) and the daughter Aya (Tsukasa Yōko), composed of twenty-five shots, is constructed as shots/countershots of the characters as they engage in dialogue (similar to the framing in *Stella Dallas*). There are no cutaways. Only the final shot displays a shadowy exterior of the inn. Instead of responding to Aya's question about her experience of a graduation trip, Akiko eloquently expresses her happiness for her daughter's marriage and states her own decision not to remarry. However, Akiko's true feelings toward her future are still unclear. She only repeats, "I am fine as I am." Responding to her mother's words, Aya suddenly bursts into tears. However, the meaning of her tears remains unclear as well. Andrew Lapworth writes, "The fragmentary clues and imprecise signs in this expression of emotion interrupt our habits of recognition and interpretation as viewers—we are left uncertain as to whether they symbolize tears of selfishness or selflessness, happiness or sadness."[3] As such, any determination is postponed.

The similarities of the endings of *Late Spring*, *Late Autumn*, and *An Autumn Afternoon* make this motif of indeterminacy stand out in Ozu's late filmography. The final sequence of *Late Spring* is composed of the following nine shots:

1 LS of a street at night in front of a gate of Shūkichi's house. Shūkichi returns from Noriko's wedding.
2 LS of the entrance of Shūkichi's house. A staging-in-depth shot: a dark room in the foreground, a slightly brighter room behind an open shoji screen, and the brighter entrance space behind an open fusuma sliding door where Shūkichi is welcomed by the housemaid and hangs his hat on the wall.
3 LS of the interior of Shūkichi's house shot at a ninety-degree angle from the previous shot. Shūkichi walks through shadowy rooms to the brightly lit living room and takes off his coat.
4 MS of Shūkichi sitting in a chair. He picks up an apple and a knife from the side table.
5 CU of his hands peeling the apple. The sound of peeling the apple is loudly audible.
6 CU of Shūkichi looking down as he continues to peel the apple.
7 CU of his hands peeling the apple, as in shot 5. The peeled skin falls from the apple.
8 MS of Shūkichi from behind. The framing is a 180-degree reverse from shot 4. After a moment, he drops his head.
9 LS of the beach at night. Waves come and go.

David Bordwell describes this scene thus:

> Hattori [*sic*] comes home, passing through a corridor marked by the absence of Noriko (her sewing machine is gone). He takes off his coat—something the dutiful woman should do for him—and sits in one of her armchairs. As he peels the apple, the main musical motif swells up and Ozu films him in shots which parallel (through inversion) the earlier views of Noriko in her room, weeping after he implied he would remarry. A final cut back to the waves recalls the bike ride along the shore and, more connotatively, the idyll at Ryoanji, when Somiya had expressed regrets about Noriko's leaving.[4]

What Bordwell emphasizes—the "absence" of Noriko—is his expectation of attentive viewers. Nothing in this scene explicitly and meaningfully connects "the waves" to the bike scene or the Ryōanji scene. Instead, what is notable is this concluding scene's lack of explicit connotation. Originally, Ozu asked Ryū, who played Shūkichi, to sob bitterly after peeling the apple.[5] The actor rejected this idea, the only time when Ryū went against Ozu's direction. Ultimately, the director approved of Ryū's resistance, which makes this scene seem more indeterminant than it would be otherwise.

In comparison, the final scene of *Late Autumn* has the following six shots:

1 LS of Akiko locking the entrance door of her apartment after Aya's friend leaves.
2 LS of Akiko sitting on a futon in a dimly lit room. She faces the shoji screen window and a curtain. The camera captures her back from the right side.
3 MS of Akiko, exactly 180-degree reversed angle of shot 2. She takes off her kimono gown.
4 MS of the room. Akiko's kimono, which she most likely wore at Aya's wedding, is on the fusuma. The camera is ninety degrees left of shot 3. Akiko is not in the shot.
5 MS of Akiko. She is either almost in tears or about to smile but still maintains a vague facial expression.
6 LS of the dark hallway of the apartment building where Akiko lives. Two round electric lamps on the ceiling are on, but another one, the closest to the camera, is off. No one is visible.

In *An Autumn Afternoon*, as in *Late Spring*, the father character selfishly allows his daughter to play the role of his wife and misses the opportunity to marry her to someone with whom she is in love. The final scene of *An Autumn Afternoon* also resembles that of *Late Spring*. Because of the existence of more shots that lack any characters, the sense of indeterminacy is enhanced. The scene has seven shots, following the conversation between drunk Shūhei (Ryū) and his son Kazuo (Mikami Shinichirō) on the evening of the wedding of the daughter Michiko (Iwashita Shima):

1 LS of a kitchen at the back in the depth composition. The setting is dark. The lamp on the kitchen ceiling is lit. No one is visible.
2 LS of a staircase. No one is visible.

3 LS of Michiko's room upstairs, which is also dark. No one is sitting on a chair in front of a mirror.
4 MS of shot 3. This shot provides a closer look at the chair and the mirror.
5 LS of (probably) Michiko's room from a different angle from shot 3. The lighting is again dark.
6 MS of Shūhei from the left side, standing in front of the entrance to the kitchen and looking left. He maintains a vague facial expression.
7 LS of Shūhei pouring and drinking a glass of water, as he sits down on a chair in the kitchen. The setup is similar to shot 1. (This shot was not included in the screenplay but was added during the filming.)

This sequence is based on a comment by the novelist Satomi Ton on the ending of *Late Spring*: "The father sadly comes home in the evening of his daughter's wedding. He lets his housekeeper leave the kitchen door open. Before entering the living room, he looks upstairs at where his daughter's room is. How about that?"[6] In this sense, it is a remake of the final scene of *Late Spring*. Yet, because the shot of the father looking up (shot 6) does not appear before the shots of the staircase (shot 2) or Michiko's room (shots 3, 4, 5), the viewing position of these four shots remains anonymous and ambiguous. In addition, the father retains an indecisive facial expression. His quotidian act of drinking water and sitting in the kitchen further emphasizes the tentativeness of the ending of this film.

Sugiyama Heiichi, who called himself a "fan of Ozu films," wrote ambivalently on *An Autumn Afternoon*, again about a single father and his daughter: "Nothing's changed. . . . This is kind of a remake of the postwar masterpiece *Late Spring*. The essence of Ozu's films is in 'repetition.' Its theme, its characters, and its dialogues. It is as if Ozu were saying that life is nothing but repetitions. . . . Repetitions should be used only in poetry. . . . Ozu carefully captures daily life like prose. But if we look closely, his 'dream and poetry' as a middle-aged person can be found there. It is sweet and comfortable, though."[7] Sugiyama implied that Ozu was consciously repeating what he felt comfortable with. Repetitions are habitual acts, according to Wendy Hui Kyong Chun, who emphasizes that habits are "strange, contradictory things . . . as they move from the voluntary to the involuntary, the conscious to the automatic."[8] If habits become

involuntary and automatic, they can be called "addiction."[9] Then, such a habit is "the enormous fly-wheel of society, its most precious conservative agent," as William James writes in a widely cited passage.[10]

However, if habits are voluntary and conscious, they can lead to creativity. Elizabeth Grosz argues, "Habit is a way in which we can organize lived regularities, moments of cohesion and repetition, in a universe in which nothing truly repeats."[11] Andrew Lapworth calls the repetitious endings in Ozu's films "passive synthesis," an alternative mode of "contemplation" that Deleuze proposed in *Difference and Repetition* as well as Hannah Arendt's *vita contemplative* (contemplative life). Deleuze and Arendt considered contemplation a rebellious act that could destroy the established codes of conduct and value.[12]

If we follow these ideas by Arendt, Grosz, and Lapworth, Ozu's repetitions could work as his criticism of the progressive time of Euro-American modernity. According to Ōsawa Masachi, in the European sense of time, repetition is impossible because time is essentially irreversible in the tradition of monotheism. It is God who created the universe. The Day of Judgment or the Day of Salvation will come at the end. Time progresses linearly. While Ōsawa's claim sounds too reductive, this idea of linear and irreversible temporality was possibly one of the reasons Walter Benjamin proposed two perspectives on the present for a revolutionary change: for a triumphant history, the present is in the duration of time ("homogenous, empty time"); but for the oppressed, the present is located in a temporal disjuncture "in which time stands still and has come to a stop."[13]

The repetitions in *Late Spring* and its offspring can be seen as a critique of Americanism and its ontological capitalist conception of time. The repetitions of indeterminacy reveal the filmmaker's conscious act of postponement to embrace defeat and accept the American-style capitalist culture even when critics like Yomota and Sugiyama criticize it as nostalgia or amnesia. Ōsawa claims, "In Japan, there has been repetition in the purest sense."[14] Unlike in Europe, according to Ōsawa, no exterior is presupposed in Japan. The emperor as a ruler is repeated as the same being every time the new emperor is enthroned. The ritual of Shikinen sengū at the Ise Shrine (transfer of a deity to a new shrine building once every prescribed number of years), which has continued for longer than thirteen hundred years, metaphorically expresses the "perfect" repetition. The Japanese god, whom the emperor embodies, appears and

reappears every twenty or sixty years. It exists in human temporality but repeats its (re)appearance. Ōsawa calls it "a continuity of prolonged beginnings" (*manobi shita hajimari no renzoku*).[15] Ōsawa's conceptions of temporality are reductive. He does not consider the historicity of Christianity or the emperor system, among others. It is also ahistorical to connect Ozu's films to the ritual of Shikinen sengū without considering Ozu's ideas regarding Shintōism, for instance. Considering his indecisiveness facing forward to the future of Japan in the post-Occupation era as well as his sense of nostalgia, Ozu might have tried to keep updating his work to remain the same, following the ritual of Shikinen sengū, if I may use the provocative title of Chun's book on habits, *Updating to Remain the Same* (2016). Therein lies the ethics of Ozu's persistent repetitions in his post–*Late Spring* films.

However, to conclude this book, I want to point out one thing: Memory is always rewritten when it comes back to our consciousness. To rephrase, explicit or declarative memory is one of the two main types of long-term memory and is the conscious recollection of the past. What if Ozu repetitiously made similar films in order not to forget? Not to forget the war. Not to forget Yamanaka Sadao. To make his films and thoughts not to be forgotten. When Ozu was directing his films, there was no digital technology in filmmaking. Even videotapes did not exist. In Japan, the thought of film preservation arrived much later than in other countries. While the International Federation of Film Archives was founded in 1938, the National Film Archive of Japan finally became independent of the National Museum of Modern Art and was officially elevated to the rank of a national museum only in 2018. Film reels were scrapped when a film's distribution and exhibition cycle ended. The film was forgotten and remained only in the memory of the people who made it and watched it. Ozu's repetitions might have been an act of remembrance. If that had been the case, Ozu's films are not the "nostalgia that neglects time" but the one that Linda Hutcheon points out: "Nostalgia, in fact, may depend precisely on the *irrecoverable* nature of the past for its emotional impact and appeal. . . . This is rarely the past as actually experienced, of course; it is the past as imagined, as idealized through memory and desire. . . . [It is] the ideal that is *not* being lived now is projected into the past."[16] This type of nostalgia is the opposite of political amnesia that Yomota, Sugiyama, and other critics have attributed to the repetitious films that Ozu directed and the conservative mentality that the majority of Japanese

people have seemingly shared when it comes to the memory of war, especially Japanese imperialism and colonialism.

If the repetitions of Ozu had been rewritten memories, were they conservative? Were they apolitical? The questions and answers are indefinitely postponed to the future. Again, I regard it as the cinematic ethics of indeterminacy that we all need to bear in mind when we watch the films directed by Ozu.

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NOTES

Preface

1 Schrader, "Ozu Today and Tomorrow."

2 Hasumi, "Sunny Skies," 120, 124. David Bordwell also argues, "Ozu insisted on a bright, hard-edged look to evoke the crisply defined images he had visualized in his notebooks. Even a film noir like *Dragnet Girl* [*Hijōsen no onna*, 1933], which is shot in a lower key than most of his works, remains generally committed to a high-key tonal scale." Bordwell, *Ozu and the Poetics of Cinema*, 82.

3 Gerow, "Ozu to Asia via Hasumi," 52.

4 Sklar, *Movie-Made America*.

5 Nornes, "Review," 89–92.

6 Laird, "Japanese Cinema, the Classroom, and *Swallowtail Butterfly*."

7 Harootunian, *Overcome by Modernity*; Miyoshi, *Off Center*; Sakai, *The End of Pax Americana*; Oguma, *The Boundaries of "the Japanese."*

8 Ghadessi, "Why We Must Rethink the Dialogue on the Humanities."

9 Bakhtin, *The Dialogic Imagination*.

Introduction

1 Lamarre, *Anime Machine*, xiv.

2 Hayward, *Key Concepts in Cinema Studies*, 12.

3 Astruc, "Birth of a New Avant-Garde," 20.

4 Astruc, "Birth of a New Avant-Garde," 18.

5 Bazin, "On the politiques des auteurs," 255.

6 Yoshimoto, *Kurosawa*, 58–59.

7 Yoshimoto, *Kurosawa*, 4.

8 Choi, "Introduction," 5–6.

9 Wada-Marciano, *Nippon Modern*, 25, 51.

10 Richie, *Ozu*.

11 Schrader, *Transcendental Style in Film*.

12 Yoshimoto, "Difficulty of Being Radical," 242–57.
13 Desser, *Eros Plus Massacre*, 19.
14 Burch, *To the Distant Observer*, 25–185.
15 Thompson and Bordwell, "Space and Narrative in the Films of Ozu," 41–73.
16 Schrader, *Transcendental Style in Film*, 81.
17 Choi, "Introduction," 10.
18 Gerow, "Critical Introduction," xxx–xxxi.
19 Hasumi, *Kantoku Ozu Yasujirō* [Director Ozu Yasujirō].
20 Hasumi, *Kantoku Ozu Yasujirō* [Director Ozu Yasujirō], xxv.
21 Yoshimoto, *Kurosawa*, 61.
22 Fujiki and Phillips, "Introduction," 1.
23 Fujiki and Phillips, "Introduction," 11.
24 Bernardi and Ogawa, "Introduction," 4.
25 Shohat and Stam, "From the Imperial Family to the Transnational Imaginary," 153–54.
26 Anderson, *Imagined Communities*, 41–46.
27 Fujiki and Phillips, "Introduction," 3.
28 Motion Picture Producers Association of Japan, Inc., "Nihon eiga sangyō tōkei" [Data of Japanese Film Industry], accessed October 31, 2024, www.eiren.org/toukei/data.html.
29 Yoshimoto, "Difficulty of Being Radical."
30 Miyao, "Introduction," 2.
31 Higson, "Concept of National Cinema," 43–44.
32 Gerow, *Visions of Japanese Modernity*, 13 (my emphasis).
33 DeVereaux and Griffin, "International, Global, Transnational."
34 Miyao, *Aesthetics of Shadow*, 4–7.
35 "15 nendo Nihon eiga (geki) no satsuei gijutsu danmen" [A Technological Aspect of Cinematography in 1940 Japanese (Fiction) Films], 89.
36 *Nihon Eiga* 7 (1944), quoted in Katō, *Sōdōin taisei to eiga* [The National Mobilization Policy and Cinema], 160; "Kōgyō seiseki kessan" [Record of Box Office], *Eiga Junpō*, February 1, 1943, quoted in Katō, *Sōdōin taisei to eiga* [The National Mobilization Policy and Cinema], 120–21; Furukawa, *Senjika no Nihon eiga* [Wartime Japanese Cinema], 173.
37 Fujiki and Phillips, "Introduction," 10–11.
38 Miyao, "Introduction," 2.
39 Nornes, "Review."
40 Choi and Frey, "Introduction," 1.
41 Sinnerbrink and Trahair, "Introduction," 4.
42 Sinnerbrink and Trahair, "Introduction," 5.
43 Sinnerbrink and Trahair, "Introduction," 5.
44 Sinnerbrink, *Cinematic Ethics*, 18–19.
45 Sinnerbrink, "Emotional Engagement and Moral Evaluation," 209.

46 Choi and Frey, "Introduction," 2.
47 Rodowick, *Virtual Life of Film*, 78–79.
48 Choi and Frey, "Introduction," 6.
49 Yoshida, *Ozu's Anti-Cinema*, 1–3.
50 Yoshida, *Ozu's Anti-Cinema*, 65.
51 Levinas, *Entre Nous*, 146.
52 Peperzak, "Preface," xi.
53 Domrzalski, "Suffering, Relatedness and Transformation."
54 Lamberti, *Performing Ethics Through Film Style*, 8.
55 Saxton, "Fragile Faces," 12.
56 Chow, "Phantom Discipline," 1391.
57 Chow, "Phantom Discipline," 1392.
58 Suwa and Yoshida, "Eiga to Hiroshima, soshite kibō" [Film, Hiroshima, and Hope], 94.
59 Yoshida and Funahashi, *Mada minu eiga gengo ni mukete* [Toward the Film Language That We Have Not Seen], 126.
60 Yoshida and Funahashi, *Mada minu eiga gengo ni mukete* [Toward the Film Language That We Have Not Seen], 61.
61 Yoshida and Funahashi, *Mada minu eiga gengo ni mukete* [Toward the Film Language That We Have Not Seen], 445.
62 Nornes, "Riddle of the Vase," 78–89.
63 Nornes, "Creation and Construction of Asian Cinema Redux," 175.
64 Schrader, *Transcendental Style in Film*, 149.
65 Thompson, *Breaking the Glass Armor*, 339–40.
66 Bordwell, *Ozu and the Poetics of Cinema*, 117.
67 Cazdyn, *Flash of Capital*, 235.
68 Yoshida, *Ozu's Anti-Cinema*, 79–80.
69 Deleuze, *Cinema 2*, 17.
70 Uchida, "Tamerai no rinrigaku" [The Ethics of Hesitation], 39.
71 Gregory Comnes also uses the notion "the ethics of indeterminacy" in his discussion of William Gaddis's fiction. For Comnes, it means a vision of plurality and contingency that disallows prescriptive utterances based on Christianity, humanism, reason, or Newtonian epistemology. I agree with Comnes in his emphasis on plurality and contingency. However, Comnes still focuses on the novelist Gaddis's exploration of the constitution of meaning by our unconsciousness, seeking out the randomness, paradox, and mystery of the world. To me, the ethics of indeterminacy is to give up on constituting meaning at least from the author's side and to allow randomness in the audience's perception. Comnes, *The Ethics of Indeterminacy in the Novels of William Gaddis*, 3.
72 Yoshida, *Ozu's Anti-Cinema*, 5–7.
73 Creed and Reesink, "Animals, Images, Anthropocentrism," 100.
74 Ozu, "Tatoeba tōfu no gotoku" [For Example, Like Tōfu], 203.

75 Yoshida, *Ozu's Anti-Cinema*, 28.
76 Lamberti, *Performing Ethics Through Film*, 5.

1. Cats and the Gaze of Things

1 Chow, "Phantom Discipline," 1391.
2 Chow, "Phantom Discipline," 1391–92.
3 Chow, "Phantom Discipline," 1392.
4 Derrida, "The Animal That Therefore I Am," 372.
5 Creed and Reesink, "Animals, Images, Anthropocentrism," 101.
6 Derrida, "The Animal That Therefore I Am," 372–73.
7 Cimatti, *Unbecoming Human*, 2.
8 Trifonova, "Nonhuman Eye," 136.
9 Yoshida, *Ozu's Anti-Cinema*, 7.
10 Amad, "Visual Riposte," 53.
11 Jacques Leenhardt, qtd. in Ross, *Fast Cars, Clean Bodies*, 76.
12 Foucault, *Discipline and Punish*, 201.
13 Amad, "Visual Riposte," 53, 54, 51.
14 Amad, "Visual Riposte," 53, 54.
15 Amad, "Visual Riposte," 62.
16 Amad, "Visual Riposte," 65.
17 Amad, "Visual Riposte," 51; Miyao, *Japonisme and the Birth of Cinema*, 83–92.
18 Gunning, "Before Documentary," 18.
19 Amad, "Visual Riposte," 56.
20 Amad, "Visual Riposte," 63. Jacques Lacan also discusses the returning gaze from the object of our eyes' look. We are not fully in control of our eyes' look but cannot help having the uncanny feeling of being gazed at by the object. Lacan's famous example is *The Ambassadors* (1533), a painting by Hans Holbein the Younger. A skull, which is recognizable only when the painting is looked at from the side at an angle, gazes back at us. Still, the hierarchized dichotomy between looking and being looked at is maintained. Lacan, *Four Fundamental Concepts of Psycho-Analysis*, 92.
21 Sartre, *Being and Nothingness*, 287.
22 Sartre, *Existentialism Is a Humanism*, 28.
23 Cimatti, *Unbecoming Human*, 6–7.
24 Cimatti, *Unbecoming Human*, 6.
25 Martinot, "Sartre and Derrida."
26 Chen, *Animacies*, 55.
27 Lapworth, "Responsibility Before the World," 389.
28 Yoshida and Funahashi, *Mada minu eiga gengo ni mukete* [Toward the Film Language That We Have Not Seen], 110.

29 Yoshida and Funahashi, *Mada minu eiga gengo ni mukete* [Toward the Film Language That We Have Not Seen], 249.
30 Yoshida and Funahashi, *Mada minu eiga gengo ni mukete* [Toward the Film Language That We Have Not Seen], 432.
31 Derrida, "The Animal That Therefore I Am," 374.
32 Lapworth, "Responsibility Before the World," 389.
33 Bordwell, *Ozu and the Poetics of Cinema*, 301.
34 Bruns, *On Ceasing to Be Human*, 84.
35 Benjamin, "On the Concept of History," 391–92.

2. Coca-Cola and "Asian Cinema"

1 Takeuchi, "Asia as Method," 165.
2 Takeuchi, "Asia as Method," 150.
3 Chen, "Takeuchi Yoshimi's 1960 'Asia as Method' Lecture," 323.
4 Chong, Chow, and de Kloet, "Introduction," 3.
5 Chong, Chow, and de Kloet, "Introduction," 2–4.
6 Chong, Chow, and de Kloet, "Introduction," 4
7 Yoshimoto, "National/International/Transnational," 254.
8 Yoshimoto, "National/International/Transnational," 254–55.
9 Yoshimoto, "National/International/Transnational," 260.
10 Yoshimoto, "National/International/Transnational," 260.
11 Appadurai, *Modernity at Large*, 192.
12 Carpentier, *Translocalism, Community Media and the City*, 6.
13 Zhang, *Cinema, Space, and Polylocality in a Globalizing China*, 9.
14 Zhang, *Cinema, Space, and Polylocality in a Globalizing China*, 25, 31.
15 Zhang, *Cinema, Space, and Polylocality in a Globalizing China*, 9–10.
16 Raine, "Adaptation as 'Transcultural Mimesis' in Japanese Cinema," 115.
17 Hansen, "Vernacular Modernism," 291.
18 Harootunian, *Overcome by Modernity*, xvi–vii.
19 Nornes, "Creation and Construction of Asian Cinema Redux," 176.
20 An, "'Dai Tōa eiga' e no kaidan" [Stairway to the "Great East Asian Cinema"], 132.
21 Ichikawa, *Ajia eiga no sōzō to kensetsu* [The Creation and Construction of Asian Cinema], 19.
22 Yamane, "Dai Tōa eiga ken kakuritsu no kyūmu" [The Imminent Need to Establish the Greater East Asian Cinema Sphere], 4–5.
23 Sasagawa, "Nichihi gassaku eiga *Ano hata o ute* no genei" [The Illusion of *Liwayway ng Kalayaan*], 60.
24 Sasagawa, "Nichihi gassaku eiga *Ano hata o ute* no genei" [The Illusion of *Liwayway ng Kalayaan*], 60.
25 Ii, "Hiraita seikaku no Nihon eiga e" [Toward Japanese Cinema with Its Open Characteristics], 22.

26 Iijima, "Nihon eiga no seikaku ni tsuite" [On the Characteristics of Japanese Cinema], 18.

27 Noborikawa, "Nihon eiga no shin dōkō" [Japanese Cinema's New Trend], 20.

28 Takatsu et al., "Saikō no kagaku gijutsu o dōin seyo!" [Mobilize the Best Science Technology!], 37.

29 Takatsu et al., "Saikō no kagaku gijutsu o dōin seyo!" [Mobilize the Best Science Technology!], 39.

30 Nornes, "Creation and Construction of Asian Cinema Redux," 177.

31 Kobayashi, *Nihonjin no Ajia kan no hensen* [The Transformation of Japanese People's Image of Asia], 1–5.

32 Ichikawa, *Ajia eiga no sōzō to kensetsu* [The Creation and Construction of Asian Cinema], 427–28.

33 Ichikawa, *Ajia eiga no sōzō to kensetsu* [The Creation and Construction of Asian Cinema], 423; Nornes, "Creation and Construction of Asian Cinema Redux," 179–80.

34 Nornes, "Creation and Construction of Asian Cinema Redux," 180–81.

35 Ichikawa, *Ajia eiga no sōzō to kensetsu* [The Creation and Construction of Asian Cinema], 423.

36 Nornes, "Creation and Construction of Asian Cinema Redux," 180.

37 Khoo, *Asian Cinema*, 3.

38 Khoo, *Asian Cinema*, 3.

39 Nornes, "Creation and Construction of Asian Cinema Redux," 181.

40 Takinami, "Kaidan to inaka" [Staircase and Country], 13.

41 Ozu, "Seikaku to hyōjō" [Characteristics and Facial Expressions], 41.

42 Klevan, *Disclosure of the Everyday*, 142.

43 Klevan, *Disclosure of the Everyday*, 142.

44 Klevan, *Disclosure of the Everyday*, 141.

45 Watabe, "Kugenuma o meguru sen-ichi ya" [One Thousand and One Nights on Kugenuma].

46 Itagaki, *Zoku Ajia tono taiwa* [Dialogue with Asia Continues], 104.

47 Itagaki, *Zoku Ajia tono taiwa* [Dialogue with Asia Continues], 131.

48 Itagaki, *Zoku Ajia tono taiwa* [Dialogue with Asia Continues], 14.

49 Karashima, "Itagaki Yoichi and the Formation of the Postwar Knowledge Infrastructure," 60.

50 Karashima, "Itagaki Yoichi and the Formation of the Postwar Knowledge Infrastructure," 61.

51 Tamura, "Kobayashi Noboru to Doitsu keizai shisōshi kenkyū" [Kobayashi Noboru and the Study of German Economist Thought], 66.

52 Tanaka, *Ozu Yasujirō sengo goroku shusei* [Anthology of Ozu Yasujirō's Postwar Words], 16, 427.

53 Cazdyn, *Flash of Capital*, 229.

54 Yomota, "Hakumei no naka de" [At Dawn], 127.

55 Hutcheon and Valdés, "Irony, Nostalgia, and the Postmodern," 20.

56 Zammito, "Koselleck's Philosophy of Historical Time(s)," 130.
57 Karashima, "Itagaki Yoichi and the Formation of the Postwar Knowledge Infrastructure," 60.
58 Karashima, "Itagaki Yoichi and the Formation of the Postwar Knowledge Infrastructure," 60.
59 Karashima, "Itagaki Yoichi and the Formation of the Postwar Knowledge Infrastructure," 61–62.
60 Lee, *Cinema and the Cultural Cold War*, 4.
61 Kobayashi, *Nihonjin no Ajia kan no hensen* [The Transformation of Japanese People's Image of Asia], 16.

3. Camera Movements and Ethics

1 Richie, *Ozu*, 113.
2 Burch, *Theory of Film Practice*, 29.
3 Burch, *Theory of Film Practice*, 30.
4 Burch, *Theory of Film Practice*, 30.
5 Burch, *Theory of Film Practice*, 4.
6 Burch, *Theory of Film Practice*, 30.
7 Shimazaki, "Tokushū" [Special], 227.
8 Hanamura, "Odoru Nyūyōku" [*Broadway Melody of 1940*], 11.
9 Guerra, "Modes of Action at the Movies," 153.
10 Morgan, "Where Are We?," 222–48.
11 Ueno, "Geijutsu eiga no gijutsu" [Techniques of Art Cinema], 350–51.
12 The bread is most likely a reference to *Our Daily Bread* (King Vidor, 1934), whose Japanese-released title used the same Chinese characters as used for *Early Summer*: "wheat" and "autumn." In Japanese, Vidor's film is read as "Mugi no aki" and Ozu's as "Bakushū." Vidor was Ozu's favorite filmmaker.
13 Inoue, *Ozu Yasujirō zenshū (Ge)* [Ozu Yasujirō All Works (2)], 109–47.
14 Boyer, "Deleuze and the Time-Image in Early Summer."
15 Deleuze, *Cinema 2*, 16, 247.
16 Deleuze, *Cinema 2*, 22–23.
17 In the first shot (81 minutes, 5 seconds; duration approximately 10 seconds), the camera is on the train and shows a rail track and a station receding to the back in a long shot from a rear window with a horizontal frame (reverse phantom-ride-like). With a jump cut, a shot (duration approximately 10 seconds) follows from a different-looking rear window, with two vertical frames and three thin horizontal outside rails. There is a vase of flowers on the left side of the window. A different station (with no walking pass) is receding in the shot from the window. Then, a medium shot of Taeko on the train is inserted (duration 8 seconds). The landscape is seen behind her

through train windows moving from right to left. A more distanced shot of Taeko follows (duration 12 seconds) followed, again, by a medium shot of Taeko (14 seconds). The second rear window shot (with the vase) follows and lasts approximately 10 seconds. Now it shows receding iron bridges. Then, the medium shot of Taeko lasts for 10 seconds. The first rear window shot (with one horizontal frame) follows, showing the iron bridge for 10 seconds. A jump cut connects it to the rear window shot with the vase (8 seconds). Then, the shot with the receding movement of the iron bridge seen from the train's forward-tracking movement is followed by the forward-tracking camera movement in Mokichi's office. Mokichi at the desk comes closer to the camera because of its movement.

18 Inoue, *Ozu Yasujirō zenshū (Ge)* [Ozu Yasujirō All Works (2)], 177.

19 Inoue, *Ozu Yasujirō zenshū (Ge)* [Ozu Yasujirō All Works (2)], 149–81.

20 Morgan, *Lure of the Image*, 20.

21 Morgan, *Lure of the Image*, 80.

22 Morgan, *Lure of the Image*, 12.

23 Nielsen, "Camera Movement in Narrative Cinema," 219–20.

24 Nielsen, "Camera Movement in Narrative Cinema," 248.

25 Nielsen, "Camera Movement in Narrative Cinema," 189.

26 Nielsen, "Camera Movement in Narrative Cinema," 248.

27 Nielsen, "Camera Movement in Narrative Cinema," 250.

28 Nielsen, "Camera Movement in Narrative Cinema," 250.

29 Nielsen, "Camera Movement in Narrative Cinema," 253–54.

30 Nielsen, "Camera Movement in Narrative Cinema," 254.

31 Bordwell, *Ozu and the Poetics of Cinema*, 320.

32 Morgan and Schonig, "Introduction."

33 Keating, *Dynamic Frame*, 3.

34 Morgan, "Max Ophuls and the Limits of Virtuosity," 128.

35 Morgan, *Lure of the Image*, 140–41.

36 Barrowman, "How to Do Things with Camera Movement."

37 *The Only Son* (*Hitori musuko*, 1936), the first feature-length talkie directed by Ozu, is again about the financial difficulty of a young father, Ryōsuke (Himori Shinichi), working in Tokyo. The film does not use any camera movement except for one scene. That is an excerpt from an Austrian-German musical film, *Gently My Songs Entreat* (*Leise flehen meine Lieder*, 1933), a biopic of the composer Franz Schubert, directed by Willi Forst. Fast-tracking shots capture the heroine, Marta, singing and joyfully walking in a harvest field as the protagonist, Franz Schubert, follows her. Ryōsuke has taken his elderly mother (who is visiting him from their rural hometown) to the screening to impress her, but she only falls asleep.

38 Shimazaki, "Eiga gijutsu shi sokō" [Notes on Film Technology History], 107. According to Hirai Teruaki, *The Life of General Nogi* (*Nogi*

taishō no ichidaiki, 1913) has a panning movement and *The Treasury of Loyal Retainers* (*Kanadehon Chūshingura*, Mori Kaname, 1914) has a backward-tracking follow shot of a character walking toward the camera so that the gate behind appears smaller and smaller. Mori used an automobile for this shot. Hirai claims that the first tracking shot that used a dolly was done in *Keian Taiheiki* (1917), produced by Kobayashi Shōkai. A camera approached a character with a forward-tracking movement from a long shot to a medium one. Hirai, "Sokō Nihon eiga satsuei shi 3" [Draft History of Japanese Cinematography 3], 57. According to Mochida Yonehiko, the first handheld shot was done by Kuwahara Akira of Shōchiku in 1922 using a French-made small camera. Mochida Yonehiko, "Nihon eiga gijutsu shi" [History of Japanese Film Technology], qtd. in Hirai, "Sokō Nihon eiga satsuei shi 7" [Draft History of Japanese Cinematography 7], 47. The historical accuracy of these facts is debatable, but they still give an idea about the emergence of camera movements in the history of Japanese filmmaking.

39 Taba, "Idō satsuei to kameraman no yōkyū" [Camera Movements and Cinematographers' Requests], 56; Machida, "Idōsha to torikunde nijūnen" [Twenty Years with Dolly], 48. According to this report, Ono Hideyoshi made the first dolly in Japan at Nikkatsu's Tamagawa studio during the silent era. After World War II ended, he entered Daiei's Department of Camera Movements, the only department in Japanese film companies, and developed a dolly with rubber tires, based on his experience at a rubber company during the war. He also developed wooden rails, which would be quieter than metal rails that been used earlier and easier to transport.

40 Hall, "Cinematographers and Directors Meet to Discuss Camera Trucking Problems," 10, 47.

41 Taba, "Idō satsuei to kameraman no yōkyū" [Camera Movements and Cinematographers' Requests], 56. The only other critical claim on camera movements in Japan in the 1930s can be found in the June 1934 issue of *Eiga Hyōron*. Kijima Yukio translated the German cinematographer Erno Metzner's article "The Traveling Camera," published in the June 1933 issue of *Close Up*. In his essay, Metzner emphasized the spatiotemporal dialectic that Burch points out and the embodied identification that cognitive scientists suggest. He wrote,

> Let us presume we see in a film somebody giving a toast, and one wants to show what are the reactions of the party, sitting in a long row around the table. A succession of cuts would be necessary, as one proceeds from one guest to the next one, and the abrupt change of picture would have a disagreeable optical effect on the spectator and would draw his attention from the speech. And the greater the

speed of the succeeding cuts the more disturbing would be the effect. If the camera, however, "tracks" along the table allowing the row of those sitting there to pass before the eyes uninterruptedly, and making one person after the other glide into the centre of the picture, it gives the feeling that one is oneself looking along a table, and the spectator forgets the technical proceeding which by resorting to cuts would be *obtrusive*. Besides this another phenomenon of great importance is produced. That is the feeling of space, the perception of distance. For the camera-moving along the table past plates, glasses, guests, conveys to the spectator the idea of spatial depth which, as it cannot be made perceptible by means of the "one-eyed" camera only, is turned into motion which is the primary means of expression of cinematography. Only since there is a *moving camera*, the local connection of different places which cannot be caught in one shot, and the simultaneous events in these places, can be made perceptible.

Metzner, "Traveling Camera," 182; Mettsuna, "Idō satsuei ron" [On the Moving Cinematography], 87.

42 Nihon Eiga Terebi Gijutsu Kyōkai Gijutsu Shi Iinkai, "Nihon eiga gijutsu shi nenpu No. 30" [The Chronology of Japanese Film Technology History], 63.

43 Shibata Masaru, "Taishō jidai no satsuei gishi (jō)" [Cinematographers of the Taishō era (1)], 60.

44 Nihon Eiga Terebi Gijutsu Kyōkai Gijutsu Shi Iinkai, "Nihon eiga gijutsu shi nenpu No. 38" [The Chronology of Japanese Film Technology History], 61–62.

45 As for Shibata Tsunekichi, see Miyao, *Japonisme and the Birth of Cinema*, 99–126.

46 Yoshiyama, *Nihon eigakai jibutsu kigen* [The Origin of Things in the Japanese Film World], 134–35.

47 Nornes, *Japanese Documentary Film*, xxii.

48 Bordwell, *Poetics of Cinema*, 356–57.

49 Shibata, Sasaki, and Kawaguchi, "Mukashi no satsueijo ato o tazunete (19)" [Visiting Locations of Old Studios (19)], 60.

50 Watanabe, "Furui eiga no kyamera mūbumento kara" [From Old Films' Camera Movements], 32.

51 Katō, "Tate no kōzō to rekishi" [The Structure and History of Swordfight], 173.

52 Editorial Department, "1935 nen ni okeru eiga gijutsu no shinpo" [Advancement of Film Technology in 1935], 101.

53 Tsumura said, "*The Congress Dances* [*Der Kongreß tanzt*, Erik Charell, 1931] and its camera movement in the scene of a coach ride on a country road in spring to a court was realized by a skilled cin-

ematographer." Miki responded: "If the cinematographer was not responsible for the camera movement in *The Congress Dances*, the director must have had great knowledge of cameras to accomplish the scene. Japanese directors do not learn cinematographic techniques during their training. That is because such scenes do not exist in Japanese cinema. Kinugasa [Teinosuke] is exceptional. Usually, they only learn how to direct and omit camera techniques. Consequently, scenes with the cinematographic direction are limited in Japan." Tanaka, Tsumura, and Miki, "Satsueisha no seishin ni tsuite" [About the Cinematographer's Spirit], 37.

54 Morgan, *Lure of the Image*, 36.

55 Qtd. in Morgan, *Lure of the Image*, 36.

56 Morgan, *Lure of the Image*, 39.

57 Qtd. in Morgan, *Lure of the Image*, 40.

58 Morgan, *Lure of the Image*, 48.

59 Frodon, "Des chemins qui se croisent" [Crossing Paths], 18.

60 Saxton, "'Tracking Shots Are a Question of Morality,'" 28.

61 Aumont, *Montage*, 28–29.

62 Gibbs and Pye, "Introduction 1," 3–4.

63 Yoshida and Funahashi, *Mada minu eiga gengo ni mukete* [Toward the Language and Film We Have Not Seen], 66.

64 Yoshida and Funahashi, *Mada minu eiga gengo ni mukete* [Toward the Language and Film We Have Not Seen], 77.

65 Yoshida and Funahashi, *Mada minu eiga gengo ni mukete* [Toward the Language and Film We Have Not Seen], 79.

66 Yoshida, *Yoshida Yoshishige*, 38.

67 Yoshida, "Interview," 159.

68 Yoshida and Funahashi, *Mada minu eiga gengo ni mukete* [Toward the Language and Film We Have Not Seen], 62.

69 Yoshida and Funahashi, *Mada minu eiga gengo ni mukete* [Toward the Language and Film We Have Not Seen], 48.

70 Yoshida and Funahashi, *Mada minu eiga gengo ni mukete* [Toward the Language and Film We Have Not Seen], 66.

71 Yoshida and Funahashi, *Mada minu eiga gengo ni mukete* [Toward the Language and Film We Have Not Seen], 66.

72 Yoshida and Funahashi, *Mada minu eiga gengo ni mukete* [Toward the Language and Film We Have Not Seen], 63.

73 Yoshida and Funahashi, *Mada minu eiga gengo ni mukete* [Toward the Language and Film We Have Not Seen], 126.

74 Yoshida and Funahashi, *Mada minu eiga gengo ni mukete* [Toward the Language and Film We Have Not Seen], 61.

75 Schonig, *Shape of Motion*, 127.

76 Schonig, *Shape of Motion*, 130.

77 Schonig, *Shape of Motion*, 132.

78 Schonig, *Shape of Motion*, 147.
79 Yoshida, *Yoshida Yoshishige*, 259–60.
80 Yoshida and Funahashi, *Mada minu eiga gengo ni mukete* [Toward the Language and Film We Have Not Seen], 62.
81 Yoshida and Funahashi, *Mada minu eiga gengo ni mukete* [Toward the Language and Film We Have Not Seen], 61, 63.
82 Yoshida and Funahashi, *Mada minu eiga gengo ni mukete* [Toward the Language and Film We Have Not Seen], 64.
83 Yoshida, "Interview," 161.
84 Yoshida, "Interview," 161.
85 Yoshida and Funahashi, *Mada minu eiga gengo ni mukete* [Toward the Language and Film We Have Not Seen], 110.
86 Yoshida and Funahashi, *Mada minu eiga gengo ni mukete* [Toward the Language and Film We Have Not Seen], 249.
87 Yoshida and Funahashi, *Mada minu eiga gengo ni mukete* [Toward the Language and Film We Have Not Seen], 432.
88 Yoshida and Funahashi, *Mada minu eiga gengo ni mukete* [Toward the Language and Film We Have Not Seen], 64. According to Sugiyama Heiichi, Kinoshita "feels" when he faces a thing, while Ozu "sees" it. Sugiyama *Eizō gengo to eiga sakka* [Film Language and Filmmaker], 138.
89 Tanizaki, "'Karigari hakase' o miru" [Watching *The Cabinet of Dr. Caligari*], 291–97.
90 Edogawa, *Edogawa Ranpo Zenshū 16* [*Edogawa Ranpo's Works 16*], 44.
91 Edogawa, *Edogawa Ranpo Zenshū 16* [*Edogawa Ranpo's Works 16*], 44.
92 Weinschenk-Tabernero, "Depth-of-Field Perception in the Cabinet of Dr. Caligari," 932–33.
93 Moritz, "Absolute Film."
94 Iwasaki, *Eiga geijutsu shi* [History of Film Art], 144.
95 Iwasaki, "Hyōgenha eiga no shōrai (1)" [German Expressionist Cinema's Future (1)], 26.
96 Iwasaki, "Hyōgenha eiga no shōrai (2)" [German Expressionist Cinema's Future (2)], 29; Iwasaki, "Eiga to hyōgen shugi to" [Cinema and Expressionism], 13.
97 Iwasaki, "Saigo no hito (2)" [*The Last Laugh* (2)], 27.
98 Mori, "Dai hachi geijutsu hinto roku (3)" [Poor Record of the Eighth Art (3)], 9.
99 Bordwell, *Ozu and the Poetics of Cinema*, 207.
100 Thompson and Bordwell, "Space and Narrative in the Films of Ozu," 58.
101 Sugiyama, *Eiga hyōron shū* [Anthology of Film Criticism], 123–25.
102 Aikawa, "Kantokusha Yamanaka Sadao shi" [Director Mr. Yamanaka Sadao], 33–34.
103 Qtd. in Hirai, "Sokō Nihon eiga satsuei shi 35" [Draft History of Japanese Cinematography 35], 47.

104 Satō, *Nihon eiga shi 2* [History of Japanese Film 2], 194–95.

105 *Kinema Shūbō* [Kinema Weekly] 107 (April 29, 1932): 19.

106 Mimura, "Kameraman toshite no tachiba kara" [As a Cameraman], 6.

107 Hirai, "Sokō Nihon eiga satsuei shi 20" [Draft History of Japanese Cinematography 20], 51–56.

108 Mimura, "Saikin no Amerika eiga o mite" [Watching Recent American Films], 22.

109 Keating, *Hollywood Lighting from the Silent Era to Film Noir*, 237.

110 Toland, "Realism for *Citizen Kane*."

111 Bazin, *Orson Welles*, 80.

112 Andrew, *André Bazin*, 128.

113 Keating, *Hollywood Lighting from the Silent Era to Film Noir*, 55.

114 Toland, "Realism for *Citizen Kane*."

115 Mimura, "*Shimin Kēn* ni okeru Guregu Tōrando no shigoto ni tsuite" [About Gregg Toland's Work in *Citizen Kane*], 57.

116 Mimura became conscious of how to depict ships' rocking movements realistically when he was the director of photography for *The War at Sea from Hawaii to Malaya* (*Hawai Marē oki kaisen*, Yamamoto Kajirō, 1942). What Mimura emphasized throughout the production, which also included actual footage of the attack on Pearl Harbor, was "severe realistic effects." Mimura, "*Hawai Marē oki kaisen* no satsuei nisshi yori" [From the Production Notes of *The War at Sea from Hawaii to Malaya*], 62–65.

117 In works such as *Spring Through the Branches* (*Le Printemps à travers les branches*, 1889) Claude Monet mobilized the spectator's eyes, initially focusing on the things that obstruct our vision by switching their focal lengths to the world behind. He attempted to express the physiological sense of vision with more diverse experiences than the dogma of the Renaissance perspective. In the 1850s the German physiologists Johannes Peter Müller and Hermann von Helmholtz perfected the ophthalmoscope and found that the retina surface has thousands of minute photoreceptors. The Harvard ophthalmologist B. Joy Jeffries also demonstrated in 1871 that sight is not purely optical because the eyes are as muscular as the other bodily organs and hardly cease motion for an instant. In 1878, the French scientist Louis Emile Javal formalized an understanding that vision occurs in short, fast jumps, which he termed "saccadic" movements. Impressionists like Monet were aware of those recent developments in physiology. See Mabuchi, *Japonisumu* [Japonisme]; Crary, *Suspensions of Perception*.

118 Michelson, "Camera Lucida/Camera Obscura," 37.

119 Kurahara, "Idō satsuei" [Camera Movements], 47–48.

120 Inoue, *Ozu Yasujiro zenshū (Ge)* [Ozu Yasujirō All Works (2)], 147.

121 Atsuta and Hasumi, *Ozu Yasujirō monogatari* [Ozu Yasujirō Story], 226.

122 Tanaka, *Ozu Yasujirō sengo goroku shūsei* [Anthology of Ozu Yasujirō's Postwar Words], 443.
123 Hirayama, *Ozu Yasujirō*, 53.
124 Hirayama, *Ozu Yasujirō*, 43.
125 Hirayama, *Ozu Yasujirō*, 51.
126 Hirayama, *Ozu Yasujirō*, 57.
127 Hirayama, *Ozu Yasujirō*, 60.
128 Qtd. in Hirai, "Sokō Nihon eiga satsuei shi" [Draft History of Japanese Cinematography], 76.
129 Hirai, "Sokō Nihon eiga satsuei shi" [Draft History of Japanese Cinematography], 79.
130 Hirayama, *Ozu Yasujirō*, 351.
131 Hirayama, *Ozu Yasujirō*, 219.
132 Onion, "Color Footage of Hiroshima, Rebuilding from the Rubble."
133 Sugiyama, *Eizō gengo to eiga sakka* [Film Language and Filmmaker], 35.
134 Martin-Jones, *Deleuze, Cinema and National Identity*, 56.
135 Qtd. in Hirai, "Sokō Nihon eiga satsuei shi 35" [Draft History of Japanese Cinematography 35], 53.

4. Clocks and Melodrama

1 Ozu, "Eiga no aji, jinsei no aji" [The Taste of Cinema, the Taste of Life], 379.
2 Elsaesser, "Tales of Sound and Fury," 2
3 Doane, "Melodrama, Temporality, Recognition," 69.
4 Neale, "Melodrama and Tears," 6–7.
5 Doane, "Melodrama, Temporality, Recognition," 70.
6 Moretti, *Signs Taken for Wonders*, 160, 162.
7 Doane, "Melodrama, Temporality, Recognition," 70.
8 The narrative of *Tokyo Story* indeed revolves around Tomi's death. In that sense, *Tokyo Story* can be categorized as a maternal melodrama. When he directed the film, Ozu was most likely conscious of the *haha mono* (mother story, or maternal love film), a popular film genre in Japan under the Allied Occupation after the end of World War II. The Civil Information and Education Division (CIE) of the Allied Occupation supported the genre of *haha mono* because the emphasis on the theme of motherly love could contain the more imminent issue of sex in postwar Japan: the prostitution of women, especially those who had lost their husbands and were suffering financially. As a result, the *haha mono* became one of the most popular genres in Japan in the late 1940s and 1950s. In most cases, the narrative of the *haha mono* genre centers on women who are victimized by the

war but demonstrate "extreme self-sacrifice" as mothers of their children. Kamiya, "'Sei' naru onna tachi" [HOLY Women], 68–73.

9 Doane, "Melodrama, Temporality, Recognition," 70.

10 Doane, "Melodrama, Temporality, Recognition," 85.

11 Doane, "Melodrama, Temporality, Recognition," 73.

12 Yoshimoto, "Melodrama, Postmodernism, and Japanese Cinema," 103–7.

13 Yoshimoto, *Kurosawa*, 131.

14 Yoshimoto, *Kurosawa*, 130.

15 Airriess, "Global Melodrama and Transmediality in Turn-of-the-Century Japan," 70.

16 Brooks, *Melodramatic Imagination*, 15.

17 Airriess, "Global Melodrama and Transmediality in Turn-of-the-Century Japan," 71.

18 Misonō, *Eiga to kokumin kokka* [Cinema and the Nation-State], 12.

19 Kōno, "'Merodorama' eiga zenshi" [The Birth of the Concept of "Melodrama"], 76–77.

20 Cazdyn, *Flash of Capital*, 231–32.

21 Woojeong Joo points out that in *Tokyo Story*, Ozu's method is "as always, to make the opposing temporal elements confront each other." For Joo, "the 'opposing temporal elements' are between 'the reality of everyday' and 'a retrospective tendency.'" The former is typically occupied by the first daughter, Shige (Sugimura Haruko), and the latter is by "old or male characters," including Shūkichi. Joo, *Cinema of Ozu Yasujiro*, 180–84.

22 Gaines, "What Happened to the Philosophy of Film History?," 73.

23 Gaines, "Even More Tears," 329.

24 Althusser and Balibar, *Reading Capital*, 103; Gaines, "Even More Tears," 330–31.

25 Zammito, "Koselleck's Philosophy of Historical Time(s)," 130.

26 Mulvey, *Death 24x a Second*, 147.

27 Mulvey, *Death 24x a Second*, 148.

28 Mulvey, *Death 24x a Second*, 149.

29 Mulvey, *Death 24x a Second*, 155.

30 Yoshida, *Ozu's Anti-Cinema*, 113.

31 In 1953, when *Tokyo Story* was released, the allowance to war widows resumed. Between 1946 and 1953 during the Allied Occupation, the allowance was suspended because the Occupation government regarded war widows as the "residue of the evil war." Kamiya, "'Sei' naru onna tachi" [HOLY Women], 73.

32 Zammito, "Koselleck's Philosophy of Historical Time(s) and the Practice of History," 130.

33 Phillips, "Pictures of the Past in the Present," 160.

34 Noda, "Merodorama no kigen to sono hatten (1)" [The Origin of Melodrama and Its Development (1)], 136.

35 Ōtsuka, "Ozu Yasujirō ron" [On Ozu Yasujirō], 44–45.

36 Itagaki, *Kikai to geijutsu to no kōryū* [The Communication Between the Machine and the Art], 150, trans. and qtd. in Yamamoto, *Dialectics Without Synthesis*, 66.

37 Hazumi, "Eiga riarizumu no teishō" [Suggestion of Cinematic Realism], 75.

38 Yamamoto, *Dialectics Without Synthesis*, 76.

39 Kurahara, "Puroretaria rearizumu e no michi" [The Road to Proletarian Realism], 122–23, trans. and qtd. in Yamamoto, *Dialectics Without Synthesis*, 71.

40 Takinami, "Ozu Yasujirō no 'shōshimin eiga' saikō" [Rethinking the "*Shoshimin* Films" of Ozu Yasujirō], 34.

41 Kishi, *Nihon eiga yōshiki kō* [Thoughts on the Style of Japanese Cinema], 82. This quotation was originally in Kishi's essay "Nihon eiga no hitokoma" (One Frame of Japanese Film), published in the June 15, 1935, issue of *Kinema Junpō*.

42 Kishi, *Nihon eiga yōshiki kō* [Thoughts on the Style of Japanese Cinema], 82.

43 Takahashi, "Merodorama to riarizumu (1)" [Melodrama and Realism (1)], 52.

44 Takahashi, "Merodorama to riarizumu (2)" [Melodrama and Realism (2)], 51.

45 Kishi, *Nihon eiga yoshiki kō* [Thoughts on the Style of Japanese Cinema], 82.

46 Kinoshita, "Merodorama no saiki" [Return of Melodrama], 204.

47 Singer, *Melodrama and Modernity*, 90.

48 Hazumi, "Katsudō seishin no tankyū!" [Exploration of the Motion Spirit!], 6.

49 Hazumi, "Katsudō seishin no tankyū!" [Exploration of the Motion Spirit!], 6.

50 Takahashi, "Merodorama to riarizumu (1)" [Melodrama and Realism (1)], 50.

51 Takahashi, "Merodorama to riarizumu (1)" [Melodrama and Realism (1)], 51.

52 Takahashi, "Merodorama to riarizumu (1)" [Melodrama and Realism (1)], 52.

53 Kōno, "'Merodorama' eiga zenshi" [The Birth of the Concept of "Melodrama"], 79.

54 Shimamura, *Tai ō bundan eikoku genzai no bungei* [Staying in Europe and Discussing Literature], 7–8; Kōno, "'Merodorama' eiga zenshi" [The Birth of the Concept of "Melodrama"], 81–83.

55 Kōno, "'Merodorama' eiga zenshi" [The Birth of the Concept of "Melodrama"], 86.

56 Airriess, "Global Melodrama and Transmediality in Turn-of-the-Century Japan," 74–77.

57 Zwicker, *Practices of the Sentimental Imagination*, 9; Airriess, "Global Melodrama and Transmediality in Turn-of-the-Century Japan," 75.

58 Ito, *Age of Melodrama*, 3, 88.

59 Ikeda et al., "Merodorama no atarashiki tenkai (1)" [Melodrama's New Development (1)], 40–42.

60 Gluck, "The Past in the Present," 79.

61 Mori, "Merodorama zakki" [Miscellaneous Notes on Melodrama], 12.

62 Kitagawa, "Merodorama no gainen zesei" [Revising the Notion of Melodrama], 15.

63 Mori, "Merodorama zakki" [Miscellaneous Notes on Melodrama], 12.

64 Shindō, "Merodorama no sakugeki jutsu" [How to Make Melodrama], 16 (my emphasis).

65 Shindō, "Merodorama no sakugeki jutsu" [How to Make Melodrama], 17.

66 Yoshimoto, *Kurosawa*, 131.

67 Masumura, *Eiga kantoku Masumura Yasuzō no sekai* [The World of Film Director Masumura Yasuzō], 89.

68 Masumura, *Eiga kantoku Masumura Yasuzō no sekai* [The World of Film Director Masumura Yasuzō], 94.

69 Mimura et al., "Merodorama hōdan" [Free Discussion on Melodrama], 61.

70 Noda, "Merodorama no kigen to sono hatten (1)" [The Origin of Melodrama and Its Development (1)], 136.

71 Ozu, "Nikushin ai ni ireta mesu" [A Scalpel Inserted to the Parental Love], 186.

5. Color Environment and Red

1 Miyao, *Aesthetics of Shadow*, 281.

2 Yoshino, "'Inei raisan' ni yosete II" [For *In Praise of Shadows* II], 15.

3 Midorikawa, "Kameraman no seikatsu to kyōyō" [Cameraman's Life and Culture], 65.

4 "15 nendo Nihon eiga (geki) no satsuei gijutsu danmen" [A Technological Aspect of Cinematography in 1940 Japanese (Fiction) Films], 89.

5 Ōtake et al., *Eizō kenkyū bessatsu* [Appendix to Visual Studies], 17.

6 In the 1930s, Technicolor films existed in Japan, including *Becky Sharp* (Rouben Mamoulian, 1935) and *The Garden of Allah* (Ryszard Boleslawski, 1936), and a Japanese company, Dai Nihon Tennenshoku

Eiga Seisakujo, released a two-color film, *Tsukigata Hanpeita* (Shiba Seika, 1937). However, the majority of Technicolor films from Hollywood, including *Snow White and the Seven Dwarfs* (David Hand et al., 1937), *The Wizard of Oz* (Victor Fleming, 1939), and *Gone with the Wind*, were not imported because of the war between Japan and the United States. The incorporation of color films was thus seriously delayed in Japan until the 1950s even when studies of color films continued during the war. Tomita, "Sōtennenshoku no chōkoku" [Overcoming Natural Color], 311.

7 Ōta, "Monokurōmu no jidai" [The Period of Monochrome], 21.

8 Tanaka, *Ozu Yasujirō sengo goroku shusei* [Anthology of Ozu Yasujirō's Postwar Words], 294.

9 Oka, *Sekai no shikisai eiga* [Color Films in the World], 280–81.

10 Midorikawa et al., "Shikisai eiga no hatten no tameni" [For the Development of Color Films], 39.

11 Midorikawa et al., "Shikisai eiga no hatten no tameni" [For the Development of Color Films], 40.

12 Midorikawa et al., "Shikisai eiga no hatten no tameni" [For the Development of Color Films], 40.

13 Midorikawa et al., "Shikisai eiga no hatten no tameni" [For the Development of Color Films], 43–44.

14 Midorikawa et al., "Shikisai eiga no hatten no tameni" [For the Development of Color Films], 44.

15 Miyagawa, "Shikisai eiga no satsuei ni hitokoto" [One Word to Color Film Cinematography], 44.

16 Léger, *Fonctions de la peinture* [Functions of the Painting], 85.

17 Okada, "Atarashii shikisai eiga no kanōsei" [Possibilities of New Color Films], 60.

18 Okada, "Atarashii shikisai eiga no kanōsei" [Possibilities of New Color Films], 60.

19 Léger, *Fonctions de la peinture* [Functions of the Painting], 85.

20 Maeda, *Ozu Yasujirō no yorokobi* [The Joy of Ozu Yasujirō], 235.

21 Satō, *Nihon eiga shi 2* [History of Japanese Film 2], 194–95.

22 Tsumura, "Sengo no kaisō" [Recalling Postwar], 22.

23 Hiyama, "The Birth of Japan-Made Thriller Film and Music in the History of Postwar Japanese Film," 4.

24 The Directors Guild is a craft union for film directors founded in 1936 to defend freedom of expression and promote the economic interests of its members. It was disbanded in 1943 by the militarist government.

25 Tanaka, *Ozu Yasujirō shūyū* [Circling Around Ozu Yasujirō], 437.

26 Tanaka, *Ozu Yasujirō shūyū* [Circling Around Ozu Yasujirō], 439.

27 Tanaka, *Ozu Yasujirō sengo goroku shūsei* [Anthology of Ozu Yasujirō's Postwar Words], 179.

28 Tanaka, *Ozu Yasujirō sengo goroku shūsei* [Anthology of Ozu Yasujirō's Postwar Words], 291.

29 Tanaka, *Ozu Yasujirō sengo goroku shūsei* [Anthology of Ozu Yasujirō's Postwar Words], 302.

30 Tanaka, *Ozu Yasujirō sengo goroku shūsei* [Anthology of Ozu Yasujirō's Postwar Words], 86.

31 Tanaka, *Ozu Yasujirō sengo goroku shūsei* [Anthology of Ozu Yasujirō's Postwar Words], 291.

32 Matsuura and Miyamoto, *Ozu Yasujirō*, 111.

33 Watanabe, *Eizō o boru* [Carving Visual Images], 335–37.

34 Watanabe, *Eizō o boru* [Carving Visual Images], 38.

35 Mazzanti, "'The Stuff That Dreams Are Made Of,'" 2521.

36 Matsuura and Miyamoto, *Ozu Yasujirō*, 134.

37 Branigan, *Tracking Color in Cinema and Art*, xxvi.

38 Branigan, *Tracking Color in Cinema and Art*, xxi.

39 Branigan, *Tracking Color in Cinema and Art*, 269.

40 Branigan, *Tracking Color in Cinema and Art*, xxiv.

41 Multiple studies exist about specific colors that have shown to correlate with arousal and scales of emotional valence. See Brunick and Cutting, "Coloring the Animated World," 124–38; Valdez and Mehrabian, "Effects of Color on Emotions," 394–409; Kaya and Epps, "Color-Emotion Associations," 31–34.

42 Branigan, *Tracking Color in Cinema and Art*, xxiii.

43 Branigan, *Tracking Color in Cinema and Art*, xxvi.

44 Branigan, *Tracking Color in Cinema and Art*, xxvi.

45 Andrew, "Post-War Struggle for Colour," 46–47. In contrast, Fujicolor was a positive-positive system—using positive film for photographing and adjusting colors with chemicals during development—which was slow and less sensitive to light and less consistent in the resulting colors than the negative-positive system.

46 "Shikisai eiga 'Shiberiya monoghatari' gijutsu zadankai" [Discussion of Technology in the Color Film *The Ballad of Siberia*], 32–36.

47 Tanaka, *Ozu Yasujirō shūyū* [Circling Around Ozu Yasujirō], 458.

48 Tanaka, *Ozu Yasujirō sengo goroku shūsei* [Anthology of Ozu Yasujirō's Postwar Words], 291.

49 Andrew, "Post-War Struggle for Colour," 44.

50 Kellermann, "Colour Film Processes."

51 King, "Anna Mazy Wong and the Color Image," 60.

52 Dootson, "Politics of Colour."

53 Nagata, "Nihon eiga no Shinkō to gijutsu no kakujū" [Promoting Japanese Cinema and Expanding Its Technology], 5.

54 "Tennenshoku eiga" [Natural Color Films], 87.

55 Komatsuzaki, "'Kyabarē no hanakago' no shikisai saigen ni tsuite" [On Color Representation in *The Flower Basket of a Cabaret*], 2–4.

56 Tomita, "Sōtennenshoku no chōkoku" [Overcoming Natural Color], 320.
57 Tomita, "Sōtennenshoku no chōkoku" [Overcoming Natural Color], 321–22.
58 Tomita, "Sōtennenshoku no chōkoku" [Overcoming Natural Color], 326.
59 Tomita, "Sōtennenshoku no chōkoku" [Overcoming Natural Color], 327.
60 Okamoto, "*Shin Heike monogatari*," 116.
61 Andrew, "Post-War Struggle for Colour," 44.
62 Andrew, "Post-War Struggle for Colour," 44.
63 Street and Yumibe, *Chromatic Modernity*, 16.
64 Street and Yumibe, *Chromatic Modernity*, 6.
65 Yumibe, "Illuminated Fairytale," 133.
66 Street and Yumibe, *Chromatic Modernity*, 11.
67 Street and Yumibe, *Chromatic Modernity*, 66.
68 Ono, "Sutanbāgu o tsuiseki suru" [Pursuing Sternberg], 44.
69 Bordwell, *Narration in the Fiction Film*, 48–62.
70 Misek, *Chromatic Cinema*, 30.
71 Misek, *Chromatic Cinema*, 37–38.
72 Brost, "On Seeing Red," 132.
73 Brost, "On Seeing Red," 137.
74 Peacock, *Colour*, 30.
75 Komachiya, *Shikisai to kansei no porifonī* [Polyphony of Colors and Senses], n.p.
76 Fuse, *Shikisai ga wakareba kaiga ga wakaru* [If You Understand Colors, You Understand Paintings], n.p.
77 Godard, *Godard on Godard*, 217.
78 Deleuze, *Cinema 1*, 118.
79 King, "Anna Mazy Wong and the Color Image," 61.
80 Brost, "On Seeing Red," 133.
81 King, "Anna Mazy Wong and the Color Image," 62.
82 Matsuura and Miyamoto, *Ozu Yasujirō*, 101.
83 Matsuura and Miyamoto, *Ozu Yasujirō*, 111.
84 Tanaka, *Ozu Yasujirō sengo goroku shūsei* [Anthology of Ozu Yasujirō's Postwar Words], 353.
85 Komachiya, *Shikisai to kansei no polyphony* [Polyphony of Colors and Senses], n.p.
86 "Iro rittai shi 2" [Color Stereopsis 2].
87 Miyagawa and Ōta, "Shiryō: Eiga *Ukikusa* katto wari (Jō)" [Data: Film *Floating Weeds* Shot by Shot (1)], 143.
88 Nakasone, "Systematic Survey of Technological Development in Laundry Soaps and Detergents," 30.

89 "Nihon no bīru no rekishi" [History of Beer in Japan].
90 "Nisshin Oillio kaisha enkau" [History of Nisshin Oillio Company].
91 "Kaisha enkaku (Nissan Kagaku no ayumi)" [Nissan Chemistry Company History].
92 Matsuura and Miyamoto, *Ozu Yasujirō*, 135.
93 Miyagawa and Ōta, "Shiryō: Eiga *Ukikusa* katto wari (Jō)" [Data: Film *Floating Weeds* Shot by Shot (1)], 142.
94 Aristotle describes rhetoric as the act of making vivid or visually powerful as if seeing something in a state of marked activity before one's very eyes. Aristotle, *The Rhetoric and the Poetics*, 190.
95 Miyagawa and Ōta, "Shiryō: Eiga *Ukikusa* katto wari (Jō)" [Data: Film *Floating Weeds* Shot by Shot (1)], 145.
96 Miyagawa and Ōta, "Shiryō: Eiga *Ukikusa* katto wari (Jō)" [Data: Film *Floating Weeds* Shot by Shot (1)], 145.
97 "Sakura Tennenshoku Shashin no happyō" [The Announcement of Sakura Natural Color Film], 36–37.
98 "Tōei kōshinkyoku" [Tōei March].
99 Miyagawa and Ōta, "Shiryō: Eiga *Ukikusa* katto wari (Jō)" [Data: Film *Floating Weeds* Shot by Shot (1)], 159.
100 Brost, "On Seeing Red," 131.
101 The famous trademark of RCA Victor is Nipper, also known as the Victor dog. In *Dragnet Girl*, Ozu used the trademark in the scene at the record store where a heroine works.
102 Chinen, "Article 9 of the Constitution of Japan," 96.
103 Bordwell, *Ozu and the Poetics of Cinema*, 355.
104 Maeda, *Ozu Yasujirō no yorokobi* [The Joy of Ozu Yasujirō], 253.
105 "Kieta eigakan no kioku" [Memory of Disappeared Movie Theaters].
106 For Hasegawa Kazuo's silent stardom as his pseudonym Hayashi Chojirō, see Miyao, *Aesthetics of Shadow*, 84–118.
107 Matsuura and Miyamoto, *Ozu Yasujirō*, 38.
108 Ozu, "Ganraikō no ki" [Record of *Amaranthus tricolor*], 884–87.
109 Kuhn and Westwell, *Dictionary of Film Studies*, n.p.
110 Miyagawa, "*Otōto* no satsuei" [Cinematography of *Her Brother*], 84.
111 Fujii, "*Otōto*" [Her Brother], 146; Oguri, "Renzu no mushi" [Bug of a Lens], 78.
112 Gunning, "Where Do Colors Go at Night?," 86.
113 Gunning, "Where Do Colors Go at Night?," 88.
114 Miyagawa, "*Otōto* no satsuei" [Cinematography of *Her Brother*], 84.
115 Jō, *Nihon no shikisai hyakka* [Encyclopedia of Colors in Japan], 56–57.
116 Ita, "Taishō jidai no 'ryūkōshoku' ni tsuite sarani kuwashiku shirabetayo" [I Have Researched Further on Popular Colors in Taishō].
117 Jō, *Nihon no shikisai hyakka* [Encyclopedia of Colors in Japan], 42–43.
118 "'Nemurikara sameta' modan gāru" [Modern Girls "Awaken"].

Conclusion

1 Yomota, "Hakumei no naka de" [At Dawn], 127.
2 Yoshida, *Ozu's Anti-Cinema*, 1.
3 Lapworth, "Cinema, Thought, Immanence," 14.
4 Bordwell, *Ozu and the Poetics of Cinema*, 311.
5 Matsuura and Miyamoto, "Ozu Yasujirō zensakuhin diteiru shōjiten" [Ozu Yasujirō All Films Encyclopedia of Details], 469.
6 Tanaka, *Ozu Yasujirō sengo goroku shūsei* [Anthology of Ozu Yasujirō's Postwar Words], 163.
7 Sugiyama, "*Sanma no aji*" [*An Autumn Afternoon*], 253.
8 Chun, *Updating to Remain the Same*, 5–6.
9 Chun, *Updating to Remain the Same*, 8.
10 James, "Habit."
11 Grosz, "Habit Today," 219.
12 Lapworth, "Cinema, Thought, Immanence," 12–13, 23; Deleuze, *Difference and Repetition*, 100; Arendt, *Life of the Mind*, 6.
13 Benjamin, *Illuminations*, 261–62.
14 Ōsawa, "Hanpuku ni yoru bunmei no hikaku" [A Comparison of Civilizations by Repetition].
15 Ōsawa, "Hanpuku ni yoru bunmei no hikaku" [A Comparison of Civilizations by Repetition].
16 Hutcheon and Valdés, "Irony, Nostalgia, and the Postmodern," 19–20.

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INDEX

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