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THE AUTOMATIC *SHŌJO*:
CINEMA AND THE COMIC IN THE WORK OF OZAKI MIDORI

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Ozaki Midori (1896–1971) is an important modernist writer who began her career in the 1910s, but first attracted attention in 1931 with the publication of *Dainana kankai hokō* (*Drifting in the World of the Seventh Sense*), the novel that is now considered her masterpiece. Born in Tottori, Midori lived in the 1920s alternately in her native town and in Tōkyō. In the early 1930s she produced several polished modernist texts displaying a sense of mordant irony and absurd humor, and which included the series of film essays *Eiga mansō* (*Random Jottings on Film*; 1930) and the stories *Hokō* (*Walk*; 1932), *Kohorogi jō* (*The Cricket Girl*; 1932) and *Chikashitsu Anton no ichiya* (*A Night in Anton's Cellar*; 1932). In September 1932 Midori, who had been suffering from hallucinations and ear buzzing deriving from the large doses of anti-migraine medicine she had been taking, was forced by her eldest brother to return to Tottori, where she was hospitalized for mental breakdown. The hard-cover version of *Dainana kankai* appeared in 1933, but Midori's literary production came to a halt in 1935. Her work fell into oblivion and was brought to the attention of readers again only in 1969, when *Dainana kankai hokō* was reprinted in an anthology of black humor included in a multi-volume, Gakugei shorin series entitled *Zenshū. Gendai bungaku no hakken* (*Complete Works. The Discovery of Contemporary Literature*). The first edition of Ozaki's complete works, *Ozaki Midori zenshū*, was published by Sōjusha in 1979. The 1980s and the early 1990s saw the publication of several biographies and of a substantial number of critical studies of her œuvre. Recent Ozaki criticism, which includes a few notable feminist analyses, has proposed that her work be re-evaluated in light of *shōjo*-culture (*shōjo bunka*), or the thriving sector in mass culture that in the 1920s and 1930s targeted girls and young unmarried women including the New Working Women (*shinshokugyō fujin*) and emancipated *moga* flappers; and that the critique of dominant "high" cultural as well as mass-cultural discourses on family relationships, compulsory heterosexuality and the ideology of love in Midori's texts be accorded due attention. Hamano Sachi's 1998 film *Dainana kankai hokō. Ozaki Midori sagashite* (*Drifting in the World of the Seventh Sense. In Search of Ozaki Midori*), which was produced

with the financial support of women's groups and the prefectural government in Tottori Prefecture, and the publication of an augmented two-volume edition of Ozaki's complete works, *Teihon Ozaki Midori zenshū* by Chikuma shobō in October 1998 have given impetus to a "Midori boom" that seems to be constantly growing. Midori's work remains largely unknown and unexplored outside Japan.¹

This essay examines the visual cinematic discourse and the representation of the comic in Ozaki's masterpiece *Dainana kankai hokō* and in the essay series *Eiga mansō*. Situating these texts in the context of montage and film theory in the 1920s and 1930s, I will show that *The World of the Seventh Sense* is structured by montage and that it displays a cinematic vision which, while decisive for a nuanced understanding and correct historicizing of the novel, is not privileged over other modes of perception delineated in the latter—indeed is uncompromisingly corporeal, intersubjective or collective and even non-human. The approach I propose is based on both internal and external evidence: Ozaki was a discriminating cinephile and film critic, who regarded cinema, and film theory and criticism, as an integral part of her thinking on literature and art in general. "My perception of cinema," she wrote in the fourth installment of *Random Jottings on Film* in the July 1930 issue of *Nyonin geijutsu*, "is an offshoot of what I would call my feeling for literature. I would never dream of calling myself a professional film critic" (Ozaki 1998e:129). Several Japanese critics including Yamada Minoru, Kawasaki Kenko and Yamazaki Kuninori have called attention to the impact of cinema on Ozaki's work (Yamada 1973, Kawasaki 1990, Yamazaki 1998). In addition, *Dainana kankai hokō* reveals astounding parallels and correspondences with both film practice and film theory in the 1920s and 1930s.

In what follows I want to stress the importance of cinema in Ozaki's work, which is another way of saying that her involvement with what then a new young art and a new visual medium, has been much less explored

1 For updated biographical surveys, see the *nenpu* (chronological table) and Inagaki Masaumi's *Kaisetsu 2* in OZAKI 1998, vol. 2, pp. 460–475 and IBID., pp. 478–517, respectively; see also KATŌ 1990. For an overview of the main directions in Ozaki criticism since the 1970s, see TSUKAMOTO 1998b. The 1998 Chikuma edition of Ozaki's complete works on which I rely in this essay includes a screenplay, *tanka*, poems and 33 *shōjo shōsetsu* (*shōjo* stories) that had not yet been discovered at the time of the publication of the first edition of the *zenshū*. An interesting recent feminist study is KOTANI 1998.

than the parallel involvement of male writers such as Tanizaki Jun'ichirō, Hori Tatsuo, Edogawa Rampo, Iijima Tadashi, Kawabata Yasunari, Yokomitsu Riichi, and Kitagawa Fuyuhiko. Indeed the dynamic interaction between women writers and film or visual culture in Taishō and the first decade of the Shōwa period in general has been largely neglected.² I will also argue that Ozaki's novel not only mimics montage and film theory with considerable dexterity, but that her text intervenes in these theories as an all-seeing cinematic device that uncovers their masculinist preconceptions, ethnocentric assumptions and essentializing-totalizing orientation. Finally my analysis will show that the cinematic comic discourse in both *Dainana kankai hokō* and *Eiga mansō* projects an automatized, ambiguously gendered, sexually and culturally multiply identified Chaplinesque comic figure or comic automaton serving to call into question the theories of film and the comic with which the novel and the essays apparently resonate. Let me begin with a quick survey of the main characters and the plot in *Dainana kankai hokō*.

2 The interaction between writers, poets and literary critics and the cinema in the 1920s and 1930s was remarkable and manifested itself in the form of film criticism and screenplays, in cinematic novels and poetry, interviews, *taidan* (dialogues) and *zadankai* (round table discussions) with actors and film directors and so on. Tanizaki's enthusiasm for the cinema dates back to the late 1910s, and his activity as script writer and literary advisor for the Yokohama studio of the Taishō Moving Picture Company or Taikatsu is well known. For studies of Tanizaki's relationship to cinema, see CHIBA 1989, YOMOTA 1998 and BERNARDI 1997. Examples of cinematic fiction in the 1920s and 1930s are legion: Kawabata's *Asakusa Kurenaidan* (1929–1930); Hori Tatsuo's *Bukiyōna tenshi* (*A Clumsy Angel*; 1930); Yokomitsu Riichi's *Tori* (*Bird*; 1930) and *Kikai* (*The Machine*; 1930); Iijima Tadashi's *Keiko* (1929) and *Mitsu no firumu* (*Three Movies*; 1929); Edokawa Rampo's *Oshie to tabi o suru otoko* (*The Traveling Picture Man*; 1929) and so on. For studies of writers' engagement with the cinema, see KAWAMOTO 1997, TOEDA 1994, 1996a and 1996b. *Shine poemu* (cinepoems) is the most conspicuous form of the impact of cinema in poetry. Practitioners include Kitagawa Fuyuhiko, Kanbara Tai, Iijima Tadashi, Kitazono Kazue and many others. Women writers who wrote essays, criticism or fiction on cinema in the 1920s and 1930s include Fukao Sumako, Hayashi Fumiko, Yoshiya Nobuko, Nogami Yaeko, Miyamoto Yuriko, Uno Chiyo, Nomizo Naoko and many others. These writings by women are often not included in *zenshū* and anthologies and are rarely analyzed by scholars and critics. Cinematic-literary relations in prewar Japan constitute a vast field of inquiry which has only recently begun to be reassessed.

The Seventh Sense of love, or the unbearable lightness of knowing

Dainana kankai hokō appeared first in two installments in February and March 1931 in *Bungaku tōin*, and in a slightly revised complete version in the June 1931 issue of *Shinkō geijutsu kenkyū* 2. The narrator Ono Machiko, whose name is a pun on the famous early Heian poet Ono no Komachi, begins by making explicit the retrospective stance of the narrative. The ironic humor sustaining the latter, and which at times assumes the form of anarchic Dadaist nonsense, is apparent already in the opening paragraph.

A long time ago when I was really young, I spent several months from the beginning of fall to the beginning of winter in a very strange family. If I remember correctly during that time I also fell hopelessly in love. All family members including myself, who lived in the maidservant's room in the part of the house facing north, were assiduous students of some subject of learning, and each of us hoped to make a contribution to the advancement of art and science and the progress of humanity. Our studies seemed to me of tremendous importance.... I should add that notwithstanding my noble aspirations, I was but a nondescript girl with curly red hair, and that my role in that family of would-be scholars was not so much tied to intellectual pursuits as commensurable with the designation of the room I had been assigned: I was responsible for cooking and cleaning the house. (Ozaki 1998a:277)

The “strange family” consisted of Machiko’s elder brothers Issuke and Nisuke, and her cousin and childhood playmate and sweetheart Sada Sangorō. Issuke is a psychiatrist specializing in “schizo-psychology” (*bunretsu shinrigaku*), a non-existent “nonsense psychology” (*nansensu shinrigaku*) which according to the afterword to the novel published in *Shinkō geijutsu kenkyū*, parodies Freudian metapsychology and psychoanalysis (Ozaki 1998f:369). This “nonsense psychology” also clearly mocks the fascination with “abnormal psychology” (*hentai shinri*), or the study of psychoses, deviant or criminal behavior and sexual perversions, and with sexology in mass culture in Taishō and the first decade of Shōwa. Nisuke is an agriculture student who conducts experiments with radish and moss cultures grown with fertilizers for his graduation thesis. Prefaced by Nisuke’s confession of his failure to win the affection of a girl who wept constantly, and entitled *Changes in the Erotic Behavior of Plants According to the Temperature of Fertilizers*, the draft of his thesis is a delightful parody of academic writing. Nisuke’s preparation of fertilizer from boiled excrement produces a characteristic stench that impels all other family members to seek refuge in Machiko’s room.

Sangorō spends his time preparing for a second try at the entrance examinations at the Music Academy. To dispel his boredom he often sings arias from comic operas while accompanying himself on the old piano in his room.

Machiko's own secret ambition is to become a poet whose poetry will evoke in the readers' mind the mysterious World of the Seventh Sense. Her notion of the Seventh Sense (*dainana kan*) is indeed vague, connoting a special faculty or inspiration that induces visions of an otherworldly realm of great beauty. Machiko's quest for the Seventh Sense and the mirage-like world it supposedly harbingers, is one of the two main themes stringing together the rather loosely connected episodes in the narrative. The other main plot centers on love. All characters in *Dainana kankai hokō* are obsessed with romantic feelings and infatuations which for the most part remain unrequited. *Shitsuren* and *katakoi*, disappointment in love and unreciprocated love, not only constitute the subject of many of the songs and operatic arias Machiko and Sangorō sing in duo, but are equated both with the elusive, mirage-like Seventh Sense and with the very substance of scholarship, science, art and poetry.

Love in *Dainana kankai hokō* also seems to be almost by definition triangulated. Issuke and his friend and colleague Yanagi Kōroku compete over the affection of a beautiful female patient at the psychiatric hospital where they work; Machiko, who has remained loyal to her childhood sweetheart Sangorō, finds herself attracted to Yanagi Kōroku, who will of course never learn about her romantic attachment to him. Sangorō himself wavers between brotherly affection for Machiko and a budding love for a night school student in the neighborhood. It gradually becomes clear that *Dainana kankai hokō* is not only a comedy of errors and substitutions (Kōroku likes Machiko because she supposedly resembles his favorite foreign female poet, Nissuke's single-minded absorption in his research on moss stimulated by fertilizers is a substitute for his aborted romance with the young woman who made him miserable with her incessant weeping and so on), but also a parody of the love stories featured in popular musicals, revues and films in the 1920s and 1930s.³

3 *Dainana kankai hokō* mentions arias from comic operas on unrequited love. In addition Midori wrote ironically in *Eiga mansō* on revues and musicals featuring the Parisian superstar Josephine Baker, the erotic aura of actresses such as Gloria Swanson,

In the following section I want to examine briefly the context for and reception of the montage and film theories with which *Dainana kankai hokō* and the essays in *Eiga mansō* display striking congruences, and which they also critique.

Montage and avant-garde film and film theory in modernist mass culture

Ozaki Midori's most important works were written and published during the period of stabilization and expansion of city modernism (*toshi modanizumu*), which in the late 1920s and early 1930s was called simply modernism (*modanizumu*). Modernism meant *modān raifu* (modern life), technologized urbanism, the fascination with machine and machine art (*kikai geijutsu*); *Amerikanizumu* or the great popularity of Hollywood movies and movie stars, of jazz and Broadway musicals; *mobos* ("modern boys") and *mogas* ("modern girls") displaying their carefully constructed persona on Shinjuku and Ginza; cinema, consumerism, the lure of mass culture in general. Modernist mass culture in the first decade of Shōwa was epitomized by the trends of *ero guro nansensu* (erotic, grotesque, nonsense), or the eroticism of American and European movie actresses and café waitresses as well as of robots and artificial humans (*jinzō ningen*); erotica and pornography; the popularity of sexology and a voyeuristic interest in perversions, tortures, gruesome crimes, death sentences, exotic and colonial others; Takarazuka and Shōchiku revues; the great commercial success of *chanbara* or samurai films, detective stories and the slapstick comedies of Chaplin, Harold Lloyd, Buster Keaton and Saitō Torajirō. These extremely diverse tendencies, of which the designation *ero guro nansensu* captured only the most superficial manifestations, were reflected in publications such as the magazines *Hentai shiryō* (*Archive of Perversions*) and *Hanzai kagaku* (*The Science of Crime*), or the *Gendai ryōki sentan zukan*, a kind of illustrated encyclopedia of modern life and mass culture published by Shinchōsha in 1931.⁴ Though the plot

Lilian Gish, Betty Arman and Alla Nazimova, as well as on German and American films in which love and eroticism figure prominently. See, for instance, *Eiga mansō* 2 and *Eiga mansō* 3 in OZAKI 1998c, pp. 109–111, 1998d, pp. 114–119.

4 On the proliferation of erotica and pornographic literature and the construction of eroticism and sexuality in the 1920s and the 1930s, see SEKII 1994, KAWASAKI 1990,

of *Dainana kankai hokō* seems to be situated in the late 1910s, its gags and often nonsensical humor, and features such as the fashionable *moga* style “boy swap” or boyish haircut Sangorō gives to Machiko (Ozaki 1998a:298–302), or the eroticism of foreign film actresses evoked by Issuke and Nisuke (ibid.:321) anchor the novel in early Shōwa modernist mass culture and *ero-guro-nansensu*. It is in this hedonistic, fetishistic-voyeuristic context that the fascinated, and yet comical-parodic engagement with cinema in *Drifting in the World of the Seventh Sense* and in *Random Jottings on Film* must be perceived.

Russian montage theory, and European avant-garde film and film theory in the 1920s, which constitute crucial references for my argument in this study, were introduced in Japan around the middle of that decade, and were by the early 1930s cited in Japanese film practice, in visual theory, and film criticism. Eisenstein’s *The Cinematographic Principle and Japanese Culture*, for instance, which was originally included in Nikolai Kaufman’s brochure *Japanese Cinema* published in Moscow in 1929, appeared under the title *Nihon bunka to montāju* (Japanese translation Fukuro Ippei) in 1930 in the February 1 and February 21 issues of *Kinema junpō*. Eisenstein’s translator Fukuro Ippei analyzed the theories and filmic work of Eisenstein, Pudovkin, Dziga Vertov and Kuleshov in *Roshia eiga no tokushitsu* (*Characteristics of Russian Cinema*) (Fukuro 1930:119–142). Itagaki Takaho’s *Kikai to geijutsu to no kōryū* (*The Interaction of Art and Machines*; 1929) includes a brief discussion of the work of Vertov and a translation of an important essay by the director of the *Man with the Movie Camera* (Itagaki 1929:153–169). (Itagaki, who was chief editor of *Shinkō geijutsu kenkyū*, asked Ozaki to publish *Dainana kankai hokō* in his journal.) The impact of Soviet montage theory and avant-garde film began to make itself felt in Jap-

KAWASAKI 1994. Umehara Hokumei, who launched the magazine *Gurotesuku* in 1928, was a promoter of erotic and sexual liberation. On the fascination with *hentai seiyoku*, or sexual perversions, sex-related crimes, sadism and masochism, tortures and executions, displayed especially in magazines *Gurotesuku* and *Hentai shiryō* and the work of Itō Seiu, see AKITA 1994a, b and KITAHARA 1994. For illustrations from *gurotesuku*, *Gendai ryōki sentan zukan*, *Hentai shiryō*, *Hanzai kagaku* and other popular publications from the era of *ero-guro-nansensu*, see YONEZAWA (ed.) 1994. For an examination of the representation of *mobo* and *moga*, “modern boys” and “modern girls” and the visual culture of this period, see also *Mobo moga ten* 1910–1935.

anese film after 1929.⁵ French impressionist cinema was introduced in 1924, and the *cinégraphie* and *photogénie* theorists including Louis Delluc, Jean Epstein, Germaine Dulac and Léon Moussinac were presented to Japanese readers in the second half of the decade.⁶ The congruence between *Dainana kankai hokō* and Epstein's film epistemology, on which I speculate briefly in this essay, and the fascination of both Ozaki and Epstein with the stories of Edgar Allan Poe, makes me suspect that Midori saw Epstein's film *The Fall of the House of Usher* (1928), which was released in Japan in 1929.⁷

Let us turn now to the representation and function of montage in *Dainana kankai hokō*.

- 5 The montage method used in Japanese films that were made before 1930, such as Kinugasa Teinosuke's *Jūjiro* (*Crossroads*; 1928) and Itō Daisuke's *Zanjin zanbaken* (*Fearless Swordsman*; 1929) was indebted to German and American precedents, in particular to D.W. Griffith. The so-called tendency films (*keikō eiga*) produced in the 1930s acknowledge the impact of Soviet film and montage theory; see YAMAMOTO 1990, pp. 183–188. On Japanese cinema's engagement with montage theory and practice from the late 1920s to the late 1930s, see IBID., pp. 177–98 and IWAMOTO 1974.
- 6 The first French "impressionist" film that was shown in Japan was Alexandre Volkoff's *Kean* (1924). Debates and speculations on *cinégraphie* and *photogénie* in the 1910s and the 1920s must be seen as an integral part of the efforts of French film makers, theorists and critics to establish a distinctly French national cinema. *Cinégraphie* has to do with the essence of cinema, a new mode of expression that, in the view of Emile VUILLERMOZ, is apt to "make inanimate objects speak ... (to) give laughter and tears to things ... (and) recreate a world as if seen through a temperament" (Vuillermoz, *Before the Screen*, quoted in ABEL 1988, vol. 1, pp. 158). *Photogénie* is defined by Epstein as the capacity of cinema to enhance the moral character and photogenic mobility, or variations in space-time of objects. (EPSTEIN, *On Certain Characteristics of Photogénie*, in IBID., pp. 314–316.) For an extended discussion of French film theories in the 1910s and 1920s including discourses on *cinégraphie*, *photogénie* and "cinéma pur" (pure cinéma), see IBID., pp. 95–124, 195–223. For a discussion of the impact of these theories and of French "impressionist" and avant-garde cinema on Japanese film, see YAMAMOTO 1990, pp. 141–176.
- 7 Midori's translation of Poe's story *Mollera* was published in *Nyonin geijutsu* in January 1930. Epstein's film *The Fall of the House of Usher* is based on two stories by Poe, the one from which the film took its title and *Life on Death* (*The Oval Portrait*).

The affect of the automatic montage *shōjo*

Makiko's retrospective narrative is structured by her unremitting quest for the World of the Seventh Sense. It is in the various tentative definitions and descriptions of this mysterious realm that we find the most conspicuous forms of montage in the text. A particularly interesting one is occasioned by Issuke's research on the "schizoid psyche" (*bunretsu shinri*). As she reads over Issuke's shoulder in his medical treatise, Machiko's attention is captured by a definition of the schizoid mind which is clearly much more based on a popular understanding of schizophrenia as a split personality than on psychoanalytic explanations of this psychosis. The description in Issuke's book gives rise to dramatic imaginings or *mise en scène* which Machiko projects into space like the dialogue or thought blurbs of characters in a comic book, or like the representation of two or more different realities or temporalities within the same shot through special effects such as superimposition, overlapping editing or dissolve in certain films. These little animated fantasies, unsurprisingly, open onto (what Machiko spontaneously and whimsically decides is) the World of the Seventh Sense.

"A schizoid psyche may be defined as a psychic disorder in which two antagonistic tendencies coexist within the consciousness of an individual. These tendencies or identities are hostile and constantly oppose one another."

A scene took shape in my mind which, though unrelated to the sentence I'd just read, seemed to me to illustrate it nicely. A man is in love with two young women at the same time, A and B. The man cares as much for the one as for the other, but is unable to choose one among the two girls, which causes constant wrangling between the images of A and B he carries in his heart.

Considerably pleased with my useless little fantasy, I went on reading.

"The condition of the schizoid psychotic is indeed complex in that the patient is aware of only one of the antagonistic personalities inhabiting him or her, the other personality being deeply buried in his/her unconscious.... Constantly torn between contradictory pulls arising from the opposition between his conscious and unconscious or repressed identities, the patient becomes increasingly subject to delusions and an overwhelming mental anguish which without medical treatment can lead to the total dissolution of the self."

... I found myself inventing another meaningless story. This time it was a young woman who was in love with two handsome young men, A and B, at the same time.... The young woman was aware of loving A, but she did not realize that at the same time she was irresistibly attracted toward B ...

As I reflected on this complex condition it suddenly dawned on me that the misty and remote mental landscape of schizoid patients might well be the World of the

Seventh Sense I had been looking for. If this was so, I had to study even harder to master the discipline of schizropsychology, and apply myself to composing poetry as mysterious and profound as Issuke's scholarly treatises.

All I was able to write in the wake of these edifying ruminations, however, were two utterly banal, utterly uninspiring love poems. (Ozaki 1998a: 291–292)

This passage displays remarkable intersections and correspondences with some of Sergei Eisenstein's theories of montage, as well as with André Breton's notion of automatic writing. Though it seems more than likely that Ozaki was familiar with French surrealism, it is difficult to determine to what extent she was aware of montage theory as developed by Eisenstein and his colleagues Pudovkin, Kuleshov, and Dziga Vertov in the 1920s. She may have seen articles on these theorists in film magazines such as *Kinema junpo*, or may have perused in part the influential twenty-five volume series *Shingeijutsu ron shisutemu* (*System of Theories of Contemporary Art*), published by Tenjinsha in 1930, and which included two volumes on "contemporary" and avant-garde film featuring detailed discussions of Soviet cinema and film theory in the preceding decade as well as two volumes on surrealist painting and surrealist fiction.⁸ Or she may have seen Itagaki Takaho's book on machine art mentioned above (Itagaki 1929). Eisenstein regards montage not only as "the nerve of cinema" (Eisenstein 1968c:48) a conception he shared with Pudovkin and Vertov, but most importantly in terms of a "dramatic principle" or dialectic of conflict and collision:

In my opinion ... montage is an idea that arises from the collision of independent shots—shots even opposite to one another. (Eisenstein 1968c:49)

Montage is conflict.

At the basis of every art is conflict (an 'imager' transformation of the dialectical principle) The shot appears as the cell of montage. Therefore it also must be considered from the viewpoint of conflict...

If montage is to be compared with something, then a phalanx of montage pieces, of shots, should be compared to the series of explosions of an internal combustion engine, driving forward its automobile or tractor: for similarly, the dynamics of montage serves as impulses driving forward the total film. (Eisenstein 1968b:38)

8 See IWASAKI Akira, TAKEDA Chūya, IIJIMA Tadashi, FUKURO Ippei. *Gendai eiga geijutsu ron*, vol. 16 in the Tenjinsha edition, vol. 13 in the 1991 Yumani Shobō reprint; NISHIWAKI Junzaburō. *Shururearizumu bungaku ron*, vol. 11 in the 1930 edition and vol. 18 in the 1991 reprint; ABE Kongō. *Shururearizumu kaiga ron*, vol. 15 in the 1930 series and vol. 11 in the 1991 Yumani edition.

Montage, then, is the joining, or combination of antagonistic or opposite independent shots according to aesthetic, compositional or ideological criteria. By 1938 Eisenstein had expanded his totalizing epistemology of montage (totalizing because it invested the latter with absolute authority as internal and external governing principle of the cinematographic process) to include the interaction between spectator and the film form as organic “polyphonic structure” constructed through montage:

Representation A and representation B must be so selected from all possible features within the theme that is being developed, must be sought for, that their *juxtaposition*—that is, the juxtaposition of *those very elements* and not alternative ones—shall evoke in the perception and feelings of the spectator the most complete *image of the theme itself*. (Eisenstein 1968 g:69; emphasis in the original.)

Translated into the terms of Eisenstein’s speculations on montage, Machiko’s whimsical reading of the schizoid psyche in the passage quoted above acquires a different meaning: the antagonistic personalities in the patient’s mind, girl A and B, or lover A and lover B in the second comical blurb correspond to the conflicting independent shots, or the contrasting elements within a particular theme that must be juxtaposed, or combined by the “schizopsychologist” or “schizoanalyst” in a meaningful montage. Ozaki’s “schizoanalyst” (to use Deleuze and Guattari’s terminology, on which more will be said below) selects and juxtaposes representation A and representation B, the stories of lover A and lover B in a montage narrative consisting of interpretations of these stories, a “complete image” that may not make the schizo whole again, but which will at least provide a coherent script for what looks like a “schizoanalytic film record” in Ozaki’s text. Since Machiko identifies the mysterious schizoid psyche with the World of the Seventh Sense, and the discourse of schizoanalysis/schizopsychology with poetry, madness or the delusions and hallucinations of the schizoid imagination, the stories of lover A and lover B may be regarded as sequences which the poet/schizoanalyst/film director organizes, through montage, into a cinematic text. The use of montage and invocation of film in Ozaki’s parodic description of the schizoid condition are not new: Freud has recourse to analogies from the cinema and discusses or alludes to films in his writings, and the first film that proposed a visual translation of the theories and therapeutic methods of psychoanalysis, Georg Wilhelm Pabst’s *Geheimnisse einer Seele* (*Secret of a Soul*; 1926), was released in Japan in

1928.⁹ The difference in *Dainana kankai hokō*'s implicit projection of schizoanalysis/schizopsychology as film and of its theories and interpretations of the patient's accounts of conflicting, disjointed stories as a montage that creates a "complete image" or "organic whole" from such stories, is the fact that the schizoanalyst/schizopsychologist/film maker in this case is a woman poet. What this implies of course is that the authoritative position of psychoanalyst/film director, which very few women could assume in the 1920s and 1930s, is bestowed on a schoolgirl of fifteen or sixteen. At the same time, the equivalence between "schizopsychology" and poetry posited by Machiko suggests that psychoanalytic theories, psychoanalytic therapies and "talking cures" are just that, poetry, fantasy, random poetic associations, which also function as montages of film sequences. The realm from which this visual "schizoanalytic" poetry derives most of its "themes" and "complete images" (cf. Eisenstein) is the World of the Seventh Sense which is identical with schizophrenia, the unconscious, art and the same time with love, passion, tender attachment. (As I indicated above, not only are the conflicting, antagonistic tendencies in the schizoid patient's mind imagined by Machiko as love rivalries, but *Dainana kankai hokō* is a romance, a romantic comedy, where everyone falls in and out of love, compulsively, formulaically, ritualistically, in more or less stereotyped fashion, as in Woody Allen's 1996 musical comedy *Everyone Says I*

9 Freud's *Vorlesungen zur Einführung in die Psychoanalyse* (Introductory Lectures on Psychoanalysis; 1916–1917) was published in Japanese in 1928. Two editions of Freud's *Complete Works* were published in 1929: the ARS *Froido seishin bunseki taikei* (*Complete Edition of the Psychoanalytic Works of Sigmund Freud*) in 12 volumes, and the 10 volumes *Shun'yōdō edition*, *Froido seishin bunseki gaku zenshū* (*Complete Psychoanalytic Works of Sigmund Freud*). In *Dainana kankai hokō no kōzu sono ta* (*On the Structure of Drifting in the World of the Seventh Sense*), Ozaki confesses that, even though she was attracted by psychoanalysis, she had never read more than a few books on it and had a very superficial knowledge of Freudian theories (OZAKI 1998h, pp. 369–370). Rather than Freud's work, the science of "schizopsychology" featured in *Dainana kankai hokō* evokes the vogue of *hentai shinri* (abnormal psychology) and of sexological journals in Taishō and the first decade of Shōwa as well as the parodies of Freud found in mass culture. Midori may have seen Pabst's *Secret of a Soul* (Japanese: *Kokoro no fushigi*). On this latter film, see MACDONALD 1990 and LACOSTE 1990. On the language drawn from photography and film in Freud, see RONELL 1989.

Love You or in the Takarazuka revues, Hollywood musicals and the Chaplin movies so popular in the 1920s and 1930s.)

The description of the *poetic work* of schizoanalysis/psychoanalysis as montage of contrasting film shots/colliding representations, or bits and pieces of stories in the passage from the *World of the Seventh Sense* quoted above is also strikingly reminiscent of the conception of automatic writing in surrealism. In the preface to Max Ernst's 1921 exhibition of "collages," *Au delà de la peinture (Beyond Painting)* at the galerie Sans Pareil in Paris, André Breton, remarking that photography had rendered obsolete traditional modes of representation in both painting and poetry, defined automatic writing as 'a true photography of thought' (Breton 1921, quoted in Ades 1993:115). The first *Manifesto of Surrealism* locates the origins of automatic writing in the incoherent ramblings of shell-shocked patients during World War I, which *écriture automatique* should render as a "monologue as rapid and as uninterrupted as possible, upon which the critical mind has no time to pass judgment, which precludes any spirit of reticence, and which comes as close as possible to *spoken thought*" (Breton 1988, vol. 1:326, quoted in Conley 1996:5). Finally the same *Manifesto* defines surrealism itself as a kind of *écriture automatique* or unmediated transcript of unconscious processes, a "pure psychic automatism by which one proposes to express, either verbally, in writing, or by any other means, the true functioning of thought." (Ibid.:328, quoted in Conley 1996:7). The surrealists believed that automatic writing and automatic painting was analogous to the dream-work decoded by psychoanalysis, and that the art of psychotic patients could also be regarded as automatism in that it revealed the most intimate facets of the unconscious and of language. As automatic texts such as Breton and Paul Eluard's *L'immaculée conception (Immaculate Conception)*, the self-portrait of Breton entitled *Auto-portrait ou l'écriture automatique* (1938) or the earlier photograph, also entitled *Ecriture automatique* of a young woman sitting at a desk holding a pen in a tense posture, as if awaiting a surge of automatic words and phrases to write down, demonstrate,¹⁰ automatic writing was equated with and literally represented as Woman. This female figure, as Katherine Conley has persuasively argued, becomes in time a pow-

10 For illustrations of *Ecriture automatique* and Breton's *Self-Portrait*, in which the muse of *écriture automatique* is represented as a laughing young woman peering through window bars from behind the poet, see CONLEY 1996, Ill. 1 and 2, following page 82.

erful muse, an Automatic Woman epitomizing the convulsive, electrifying beauty celebrated by Breton in *Amour fou*, (“Beauty Will Be Convulsive or Will Not Be,” Breton 1988, vol. 1:753), an idealized object of desire which also represents the feminine Other of the male surrealist artist as well as a body/text that can bring about the fusion of subject and object, and of a ‘masculine’ knowledge/reason and ‘feminine’ madness, emotion and aesthetic sensation (Conley 1996:7–24). The inspiring figure of the Automatic Woman was not necessarily only a male-centered compensatory fantasy (though such connotations, present for instance in Breton’s *Nadja* (1928) and *Poisson soluble* (1924), cannot be denied), but could also be empowering for Leonor Fini, Leonora Carrington, Valentine Hugo, Lee Miller, Meret Oppenheim and other women artists who joined the surrealist group led by Breton in the 1930s and 1940s.¹¹

Since Machiko identifies the World of the Seventh Sense with the schizoid imagination, i. e., with madness and the unconscious, and posits an equivalence between poetry as art sustained by the unique faculty of the Seventh Sense, and the discourse of ‘schizoanalysis’ which joins the conflicting incoherent stories springing from the schizoid psyche into meaningful textual/visual montages, it follows that poetry/art and the discourse of “schizoanalysis”/psychoanalysis are a kind of automatic writing, a “photography” (as well as film!) of (unconscious) thought as defined by Breton. In addition, since Breton, in the preface to Max Ernst’s exhibition of collages-photomontages mentioned above, defines these works as protosurrealist in that they revealed a “marvelous (Dada) faculty of attaining two widely separate realities without departing from the realm of our experience, of bringing them together and drawing a spark from their contact” (Breton 1921, quoted in Ades 1993:115), and since the poetic discourse of schizoanalysis as well as the poetry Machiko aspires to, is ideally apt to bring together two (or more) “widely separate realities,” we can easily reformulate the Seventh Sense Machiko untiringly looks for as the “marvelous faculty of Dada” en-

11 In the writings of Leonora Carrington and Unica Zürn, particularly in Carrington’s *En bas* (1945) and Zürn’s *Homme-jasmin* (*The Man of Jasmine*, published in French in 1971 and in German in 1977), the icon of the Automatic Woman becomes an embodied creative artist who finds inspiration and the marvelous within herself. Other women surrealists, such as Remedios Varo and Leonor Fini, create magical works in which women are powerful autonomous figures in close contact with their environment.

visioned by Breton. This marvelous Dada faculty, needless to say, is also identical with the principle animating automatic writing, namely the electrifying icon of the Automatic Woman. In the context of Machiko's cinematographic fantasies of the activities going on inside the schizoid mind, the Automatic Woman or inspiring muse of much surrealist writing is also identical with the Eisensteinian principle of montage. What all this suggests is a feminization of montage as the "nerve of film art," which in effect means an identity between film and Woman, which also simultaneously produces an identity between photography and Woman. What we obtain through the various montage, collage, bricolage and displacement techniques I have been using, is a formula like this: schizoanalysis=poetry=automatic writing=montage=film=photography=Woman. If Ozaki's text seems to a certain extent to mimic the romantic, outdated and at the same time quite modernist feminization of art and the unconscious—a strategy that makes of Woman a powerful masculinist icon that is deprived of subjectivity and agency, the woman who, as Simone de Beauvoir notes in *The Second Sex*, is "everything ... everything but herself" (de Beauvoir 1953/1972:382)—and to situate the "riddle of femininity" squarely at the center of classical Freudian psychoanalysis, in actual fact it does something much more subversive. The woman, or the *shōjo* Machiko who places herself so resolutely at the center of cinema, photography and montage theory and who orchestrates, as "film director," a marvelous feminist parody of Pabst's *Secrets of a Soul*, an imaginary sequence from a feminist psychoanalytic comedy, is not a masculinist icon, but a woman with a name, a body, a subjectivity and an agency. It is both the bashful, red-haired Machiko and a Dadaist machine-woman, like the machine in Francis Picabia's *Voilà la femme* or Marcel Duchamp's famous *Bride Stripped Bare by Her Bachelors*, even a muse-like surrealist Automatic Woman,¹² a perverse technologized cyborg *shōjo* (i. e., Woman as Cinema, Woman as Visual Technology) all in one. In other words, Machiko is projected as a self-conscious, confident modernist female artist constructing a unique vision through the transgressive power of laughter and also by way of the mimicry, parody, editing, collage and montage of "psychic automatisms" in both the contemporaneous male-centered avant-gardes and in mass culture.

12 For an illustration of Picabia's *Voilà la femme*, see CONLEY 1996, Ill. 3 following page 82.

The next episode proposing a definition and description of the Seventh Sense I want to look at, occurs immediately after the passage in which Machiko projects little animated film-like sequences into what she calls the “vast misty space” (*hirobiro to shita kiri no kakatta shinrikai*) of the schizoid psyche. The montage principle at work in this scene corresponds to the one defined by Eisenstein in *The Synchronization of the Senses* as a vertical or a “polyphonic montage,” which links “several spheres of feelings,” and which achieves its total effect “through the composite sensation of all the pieces as a whole” (Eisenstein 1968 g:73–74, 77).

Whenever he didn’t feel like going to bed early, Sangorō would come to my room, saying that he was looking for a respite from the unbearable stench of the excrement (used by Nisuke for his experiments with moss). When he did not turn up in my room with one excuse or another, he would practice singing while accompanying himself on the piano. These exercises were invariably followed by arias and songs from his favorite comic operas, which were of no practical use for the entrance examination at the Music Academy. The piano in Sangoro’s room was an old decrepit carcass so thoroughly out of tune that all it could produce was an anemic string of plaintive half-tones which for some reason made me feel unspeakably sad. That evening the odor offeces floating in the air deepened the melancholy mood provoked by the piano. Gradually the pungent smell of excrement and the discordant sound of the piano flowed in one another, and I began to have those waking dreams again. Wasn’t the Seventh Sense I was looking for precisely the special kind of sadness I was now experiencing, and which arose from the juxtaposition of two or more distinct sensory perceptions? Satisfied with this intuition, I immediately wrote a poem filled with the inexpressible pathos of the Seventh Sense. (Ozaki 1998a:293)

The Seventh Sense as pathos or sadness (*aikan*), then, is a montage of sensory perceptions—affect as montage of percepts, emotion as montage of sense-impressions. The parallels with Eisenstein’s theorization of the vertical structure of the sound-picture montage in *Synchronization of the Senses* seem indeed striking. In this essay included in *The Film Sense*, Eisenstein reiterates the claim he had made in 1923 in *Montage of Attractions* that the overall effect of the montage depends entirely on the sensations, emotions and feelings of the spectator, and that montage as a structuring principle synthesizing affects and perceptions may also be found in the other arts and media such as literature, painting and theater.

There is no fundamental difference in the approaches to be made to the problems of purely visual montage to a montage that links different spheres of feeling—partic-

ularly the visual image with the sound image, in the process of creating a single, unifying sound-picture image. (Eisenstein 1968 g:71)

The vertical montage in sound-film is achieved by superimposing a vertical “super-structure” on the horizontal picture structure of the silent film. This latter polyphonic structure achieves its impact through “the composite sensation of all the pieces as a whole.” (Ibid:77.)

The juxtaposition of sound (the piano accompaniment of Sangorō’s singing exercises) and smell (the odor of feces flowing out of Nisuke’s room) gives rise to pathos (*aikan*) as the Seventh Sense. According to Machiko’s definition this special type of sadness can also be formed through the juxtaposition, or montage of other sensory perceptions that may or may not include sight. This would seem to correspond to what Eisenstein calls a vertical montage. The discrepancy between the description of montage in the passage quoted above and Eisenstein’s formulations consists in the fact that in the former case the emergence of the affect—pathos or sadness—is not the result of a conscious combination of disparate elements, of contrasting shots, photographic fragments, or parts of a text, but is a completely spontaneous, unexpected event. In addition there is no indication that the pathos vaguely experienced by Machiko is an *organic synthesis* of the various sensory impressions constituting it, and the text insists on the nature of the affect of pathos as a sense (*kan*), a sensory organ like that of smell hearing, sight or touch. By way of an interesting anticipation of Eisenstein’s theoretical formulations (*The Synchronization of the Senses* was published in 1942), Ozaki’s text suggests that human affects, emotions and sensory activities, unconscious and conscious thought processes, the imagination not only produce aesthetic objects/aesthetic commodities, but are in themselves artifacts. Machiko’s body is not only an aggregate of emotions, sensory impressions and thought-images, and her psyche is not only a picture-making apparatus (which is what the passage on Machiko’s film-like fantasies of competing lovers in the schizoid mind and its resonance with the theorization of memory as cinematograph in Bergson, and of the unconscious as photo camera in Freud and Benjamin,¹³ suggests) but her affects, percepts,

13 In *Creative Evolution* Bergson suggests that the cinematograph is an apt metaphor for mental processes: “The mechanism of our ordinary knowledge is of a cinematographical kind” (BERGSON 1944, pp. 332–334). In *Kleine Geschichte der Photographie* Ben-

desires and thoughts can combine themselves into montages, collages or assemblages that constitute, or at least are part of a commodity-artifact such as a film, a short story or a photograph. This in its turn suggests two things: the body and subjectivity of Machiko—and by extension of the modernist Japanese female consumer-subject in the 1920s and 1930s—consists, like a photomontage, of fragments of photographs, film stills and texts, including the theoretical texts, diagrams and photographs found in Eisenstein's essays. On the other hand, since the sources of the sensory impressions constituting Pathos-as-Montage, or the montage of Pathos-as-Seventh Sense exist independently of Machiko's body and subjectivity, and the affect of Pathos obviously also has an autonomous history and a face as literary, philosophical, theoretical discourse or filmic/photographic representation, the passage also suggests that affects, perceptions, ideations, thought-images remain suspended in space as it were severed from an identifiable subjectivity or corporeal location—a bodiless, subjectless subjectivity. This is a remarkable anticipation of the notion of the auto-poetic or self-referential production of subjectivity in the onto-ecology of Deleuze and Guattari. In writings such as *Anti-Oedipus* and *A Thousand Plateaus*, *L'inconscient machinique (The Machinic Unconscious)*; 1979) and *Chaosmose (Chaosmosis)*; 1992, English Translation 1995), the two French philosophers argue that subjectivity is a multiplicity of heterogeneous strata of subjectivation that reaches beyond the individual and that predates his/her existence in the form of pre-verbal intensities. The individuated psyche in Deleuze and Guattari emerges from pre-individual, self-referential intensive singularities, which are in themselves proto-subjectivities, or a-conceptual events. Unlike the phenomenological subjectivity that creates the world by naming it, subjec-

jamin famously defines the optical unconscious as the unconscious that is revealed by photography, just as the “instinctual unconscious (is discovered) through psychoanalysis.” The *mémoire involontaire* is according to Benjamin an inner space containing tiny images of the subject, “photographs of ourselves,” self-portraits “we have never seen before we remember them.”; see BENJAMIN 1979, pp. 273 and IBID. 1972–1984, vol. 2, p. 1064, quoted in CADAVA 1997, p. 100. In *General Theory of Neuroses*, Freud compares the relation between unconscious and conscious mental mechanisms to a photographic process in which negative images are developed into positive photographic pictures (FREUD 1954–1973, vol. 16, pp. 294–295). For a study of photographic language in Benjamin, see CADAVA 1997. See RONELL 1989 and RICKELS 1988 for the discussions of the language of photography in Freud.

tivity in Deleuze and Guattari is a spatio-temporal immanence of desire, a non-human, non-discursive auto-affection or zone of multiplicity, a body without organs in which memory is a “primary ‘true’ form ... that does not refer to any point of view ... an absolute consistent form that surveys itself independently of any supplementary dimension, (and) which does not therefore appeal to any transcendence” (Deleuze and Guattari 1994:210).¹⁴ In *What is Philosophy?* and *La logique du sens (The Logic of Sense)*, Deleuze and Guattari also argue that affect is an entity that is intimately related to and at the same time existing outside language and the human. In order to form language, the human subject must be composed of affects and percepts, and affect as that which is affected or affects something else both exceeds and is coterminous with language and signification.

Sensations, percepts and affects are beings whose validity lies in themselves.... They could be said to exist in the absence of man, as he is caught in stone, on the canvas, or by words, is himself a compound of percepts and affects. (Deleuze and Guattari 1994:164)

Events in the conception of Deleuze and Guattari are “incorporeal entities” which are not “physical qualities and properties, but rather logical and dialectical attributes” (Deleuze 1990:4–5). Both existent and not-existent, non-corporeal and an effect of bodies, the event makes language and the human possible even though it cannot act or be acted upon. Ideal models of the event are the relationship of complete dissimilarity between the sense of a proposition and its expression, and death itself (Deleuze and Guattari 1994, Deleuze 1969/1990, Guattari 1992/1995).

In terms of the concepts proposed by Deleuze and Guattari, the fantasy of Pathos-as-Seventh-Sense-as-Montage on the passage quoted above may be regarded as an affect-event or a proto-subjectivity (pathos, again, is out there as an effect of the juxtaposition of the sense-percepts inherent in the smells, sounds, colors, photographs, textures etc. in the Ono household and as product of the cultural images and practices in which this concept appears) that makes possible, and energizes both Machiko’s poetry and her multiple, heterogeneous subjectivity. However, Machiko possesses an un-

14 For a discussion of the notion of subjectivity in Deleuze and Guattari, see BAINS 1997, especially pp. 514–519, and MASSUMI 1996. For a stimulating feminist analysis of subjectivity, sexuality and the body in Deleuze and Guattari, see GROSZ 1994.

mistakably historical identity, a very personal and individuated gender and the disruptive, subversive power of feminist (schizophrenic) laughter which together conspire to call into question and expose the theories of Eisenstein and other montage theorists, as well as those of Deleuze and Guattari as embodying a masculinist logic of organic synthesis and erasure of difference. The next section examines *Dainana kaikan*'s critique of the epistemologies of film and montage with which it interacts or which it anticipates.

The rambling female kino-eye, or filming life in the fourth dimension

The model of the film critic proposed by Ozaki Midori in *Eiga mansō* (*Random Jottings on Film*), the series of humorous essays on film which appeared in six installments in *Nyonin geijutsu* from April to September 1930, is that of the “rambling essayist” (*mansōka*) who has no interest in the technical aspects of film making, camera work, the quality of directing or style of the films he discusses, but bases his evaluations of these visual texts on a close observation of and complete identification with particular actors. In the first installment of the series we find a detailed description of this type of critic which insists not only on the subjective, empathetic, non-theoretical, non-specialized nature of his activity, but also on the fact that it involves the participation of his entire sensory apparatus and imagination. (Ozaki's film critic is invariably male-gendered.)

The film critic is an exceedingly foolish person, who believes that the story shown on screen is an autonomous and self-sufficient world in itself, and who spends most his time wandering purposelessly in this shadow realm. He has no interest whatsoever in the process of film making and tends to forget that cinema is an art of collaboration, the product of the concerted efforts of many people...

The field of vision of our movie critic is indeed narrow, but this very narrowness greatly stimulates his imagination. Thus the rambling film essayist is apt to develop fixations on small and insignificant details. In his complete identification with the actor he mobilizes not only his sight but also all his senses. It is at this point that we see the emergence of the sensual spectator, who engages in an intimate intercourse with each part of the actor's body. It would be interesting to capture this fetishistic concentration and devouring of body parts in a sequence done in the manner of German expressionist movies. (Ozaki 1998b:95–96)

This passage not only evokes, and provides “theoretical foundation” for the scene on Pathos-as-Montage in *Dainana kankai hokō*, suggesting that Ma-

chiko's spontaneous montage of sensory perceptions is an outcome of her activity as "sensual spectator" who engages in an "intimate intercourse" with the objects she perceives, but is a striking prefiguration of the description of the vocation of the film critic found in an essay published in 1936 by Kitagawa Fuyuhiko. In *Eiga hihyō no shukanka (The Subjectivization of Film Criticism)*, Kitagawa, a poet and film critic and one of the founders of the avant-garde literary magazine *Shi to shiron*,¹⁵ writes that what is determining in the critic's evaluation of a particular film is his subjective intuition about the value and meaning of that work. The critic's intuitive grasping of the film's ability in handling the cinematic medium, his identification with or rejection of certain characters or sequences in the film narrative is more reliable than a judgment of the latter based on aesthetic theories or ideological partisanship (Kitagawa 1936:36–42). In terms that parallel even more closely Ozaki's humorous portrayal of the "rambling (film)essayist" French film maker and theorist Jean Epstein envisages cinema as an analytical-cognitive instrument that can arrest the linear flow of time in sensuous images revealing the coalescing of past, present and future in a pregnant moment of presence. The close-up is in Epstein's view apt to render visible, not only the pure cinematic manifestation of the "now" of the present, but also the emotions, feelings and passions of movie characters that normally remain hidden to the naked eye.

Even more beautiful than a laugh is the face preparing for it. I must interrupt. I love the mouth which is about to speak and holds back, the gesture which hesitates between right and left, the recoil before the leap ... the becoming, the hesitation.... The piano being tuned before the overture...

The close-up is drama in high gear. A man says "I love the faraway princess." ... I can see love. It half lowers its eyelids, raises the arc of the eyebrows laterally, inscribes itself on the taut forehead ... flickers on the mouth and at the edge of the nostrils. (Epstein, *Magnification*, quoted in Abel 1988, vol. 1:236, 239)

The cinema envisaged by Epstein is "animistic" in the sense that it attributes "a semblance of life to the objects it defines," and that it reveals the person-

15 Kitagawa launched *Shi to shiron* in 1928 with Haruyama Yukio and other poets. He experimented with the form of the "cinepoem" (*shinepoemu*) in the collections *Sensō* (War; 1929) and *Iyarashii kami* (Disgusting Gods; 1936). Kitagawa published several collections of film criticism including *Sanbun eiga ron* (Theory of Prose Film; 1940) and *Gendai eiga ron* (Essays on Contemporary Film Art; 1941).

ality—the “temperament, habits, memories, will and soul” of these objects. Cinema, argues Epstein, is endowed with the unique capacity of enhancing the moral value of things, beings and souls, of making apparent their “photogenic” mobility in space-time (Epstein, *On Certain Characteristics of Photogénie*, quoted in Abel 1988, vol. 1:316–317).¹⁶ What the striking similarities between Ozaki’s film criticism and novel, and the speculations of Kitagawa and Epstein suggest for my argument, is not only that all three writers emphasize the empathetic, subjective stance of the film critic, and that Ozaki and Epstein align themselves with a sensuous cinema capable of revealing the psyche and affects of both characters and spectators, but also that Machiko in *Dainana kankai hokō* fulfills simultaneously the functions of film critic, film camera, film director and film spectator. In the montage sequences I have examined Machiko not only identifies—indeed, nearly merges with—the objects she scrutinizes, but, like the “rambling essayist” in *Eiga mansō* and Epstein’s film camera, reveals in close-up disparate details as well as the interior psychic space of these objects. In the episode describing the schizoid psyche, for instance, Machiko’s “cinematic gaze” penetrates into the “vast misty mental landscape” of the schizoid patient as described in her brother’s handbook. Other sequences in the novel disclose one or two, rather than all of Machiko’s cinematic vocations. In the dramatic episode in which Sangorō cuts Machiko’s long, curly red hair, Machiko becomes drowsy and drifts again into the dreamlike, misty World of the Seventh Sense. In this state of mind the girl’s senses become hypersensitive, as if under the influence of drugs, hallucinatory images from the past begin to float in front of her and Nisuke’s moss culture and laboratory instruments assume gigantic proportions, as in a fantastic close-up in which the protagonist is a small, insignificant observer.

As I was about to doze off I took in a deep breath. The acrid odor of excrement helped dispel my drowsiness for a moment, which encouraged me to take another deep breath. In that moment I suddenly found myself in a strange misty world in which everything seemed blurred and uncertain. Nisuke, who was bent over the moss container testing the top of the vegetal growth with his applicator, turned into a cloud that alternately assumed various shapes. The liquid fertilizer boiling in a frying pan on the cooking stove called up childhood memories of my grandmother’s making bush clover bean jam in the kitchen. In the twinkling of an eye I was a child

16 For a recent study of Epstein’s film epistemology, see TURVEY 1998.

of seven again, holding onto the grandmother's kimono sleeve as I watched her stirring the pleasantly smelling bean jam.... The wet moss culture on Nisuke's desk began to grow rapidly until it reached the proportions of a forest. Nisuke's applicator now looked like a huge broom he brandished over the forest, and which he then shook over his notebook. (Ozaki 1998a:300–301)

In cinematic terms Machiko fulfills here simultaneously the functions of a spectator (watching Nisuke at work), a film critic conducting an "intimate intercourse" with each part of the actor's body (Nisuke, his instruments and the moss patch are dissected in turns by Machiko's gaze) and finally that of a film camera (the close-up of the forest and the applicator). In other episodes in the novels, such as the one at the end in which Machiko silently watches Issuke and Kōroku arguing over the beautiful female patient with whom they are both in love (ibid.:359–363), she is simply a recording camera. What is interesting about this "camera" is not only the fact that it seems to function like Dziga Vertov's *kino-eye*, filming "life caught unawares ... (like the) microscope and telescope of time, as the negative of time, as the possibility of seeing without limits and distance" (Vertov 1984a:41) but at the same time—and again in seeming agreement with both Vertov and Epstein, reveals the thoughts of the characters it captures in its "lenses." Sangorō, Issuke and Nisuke often express their emotions and confused state of mind in the presence of Machiko, as if she were invisible. Sangorō, for instance, confesses in a monologue in front of Machiko that he feels in "two minds," i. e., troubled by the fact he is attracted by the Japanese literature student loving in the neighborhood even while harboring a tender brotherly affection for his cousin (Ozaki 1998a:347). In such passages Machiko clearly activates a Vertovian *kino-eye* that "films life unawares ... in order to show people without masks, without makeup, to catch them through the eye of the camera in a moment when they are not acting, to read their thoughts laid bare by the camera" (Vertov 1984a:41).

The instances I have examined so far clearly demonstrate that Machiko combines several cinematic vocations including those of the film camera, the film critic or "rambling essayist," the film director and the spectator. The crucial difference between the representation of these functions in *Dainana kankai hokō* and the theories of Epstein and Vertov, is that of the female body and subjectivity. In her capacity as a fully embodied, gendered, sexualized metonymic cinematic apparatus, as a female cinematic machinic subjectivity or desiring machine (as I suggested above Machiko may also be

regarded as a Deleuzian schizoanalytic subjectivity) Machiko intervenes in the euphoric film epistemologies I have reviewed as a corrective and a critique of their ocularcentrism, or vision-centeredness and of the bodiless, genderless, essentializing idealism in some of their formulations. *Drifting in the World of the Seventh Sense* suggests that it is not so much cinema/the movie camera in general, but rather the historical cinematic female body/ cinematic female subjectivity/cinematic cyborg FemaleMan (i. e., Machiko as male-female movie critic and movie camera) that can be used to decode reality, human and non-human affects, and the unconscious not “as it is,” not “caught unawares,” but as an interpretation, a representation at a particular moment in a particular culture.

From the above we can easily see that the Seventh Sense Machiko attempts in vain to locate and which is credited with the ultimate source of inspiration for good-quality poetry, may also be regarded as a Cinematic Sense, or as a montage of affect and percept, of immanent and corporeal vision, of dream and reality afforded by, in and through cinema. In view of the fact that the film and montage theories of Eisenstein and Vertov—with which *Dainana kankai hokō*, as we saw above, resonates to a remarkable extent—are predicated in part on the theory of relativity, the novel’s implied identification of the Seventh Sense as the Cinematic Sense par excellence also suggests the intrusion of gender and female corporeality into Einstein’s famous theory. As Annette Michelson has shown, the general theory of relativity was an important reference for Eisenstein and Vertov, especially in their elaboration of the concept of interval (Michelson 1992). The two Russian film makers and theorists shared the enthusiasm of their contemporaries for the Theory of Relativity, which was often misunderstood as a mysterious metaphysics or Theory of the Fourth Dimension, and the general fascination with the cinematic articulation of this theory.¹⁷ Both Eisenstein and Vertov credit the cinema with the ability to demonstrate and make accessible Einstein’s relativity principle. Vertov dreams of a “kino-eye as the theory of relativity on the screen” (Vertov 1984a:41), while Eisenstein writes enthusiastically in *The Filmic Fourth Dimension* (1929), on the visual overtone in montage as

17 A film explaining the basic properties of Einstein’s principle of relativity and its modifications of Newton’s earlier theories was released in 1923. The directors and producers were a certain “professor Nicolai and a Herr Kornbaum.” For an account of the film and its reception, see MICHELSON 1992, pp. 65–67.

an “element of the Einsteinian fourth dimension” and on the vocation of cinema, in its capacity as an “excellent instrument of perception,” to guide the “spectator’s concrete orientation in the four-dimensional space-continuum” of the general theory of relativity (Eisenstein 1968c:69–70).

The Seventh Sense in *Dainana kankai hokō*, then, is not only a cinematic sense developed by cinema, but also identical, as it were, with the Fourth Dimension in the (popular reception) of the general theory of relativity. The four dimensional space-time continuum theorized by Einstein thus becomes indistinguishable from the World of the Seventh Sense evoked by Machiko. The logical consequence of this sweeping, exuberant feminist fantasy of appropriation of both cinema and the discourse and physical space of Einstein’s theory, is that yes, the general theory of relativity can be captured by the camera, but the camera operator who reproduces it is a woman; the film camera she uses is gendered feminine; the principle of relativity as developed by Einstein is identical with the principle of montage which itself, as we saw above, has the face of Woman (or of the Automatic Muse of surrealist art and of *écriture automatique*); and finally that what was considered in the 1920s the unrepresentable space-time continuum opened up by the “montage principle” of relativity (!) enters representation and visual culture as the space of female imagination and female corporeality! The feminine-gendered movie camera fantasized in *Dainana kankai hokō* thus becomes not only an all-seeing, all-penetrating, supremely voyeuristic Vertovian kino-eye and Eisensteinian “excellent instrument of perception” that can render visible and accessible the laws of the four-dimensional space-time continuum in which we live, the world of art, the unconscious, emotions, corporeal and non-human/pre-individual/immanent affects, but also, literally, a technologically enhanced Machine-Woman, an enormously powerful cyborg Meta-Woman revealing the interior space of her feverishly creative imagination and of her corporeality as cinematic space. This filmic space is both determined by and at the same time capable of greatly expanding the transformative potential of modern art, modern science and the fantastic imaginings of modernist mass culture in the 1920s and the early 1930s. *Dainana kankai hokō*’s fantasy of an All-seeing Female Movie Camera or kino-eye, an Omnipotent Super-Cinema-Woman and/or Male-Female Cinematic Cyborg Body/Male-Female Cinematic Subjectivity also effectively calls into question the phallic masculinist vocabulary in both Eisenstein and Vertov. Vertov’s famous description of the kino-eye, for instance, abounds in phallic

metaphors and implicitly establishes an analogy between the vertiginous, frenzied movements of the camera as it shifts its shooting angle and the sexual dynamics of the act of coitus. This phallic camera crawls under and climbs into objects, “plunges and soars together with plunging and soaring, bodies,” “falls on its back.” The sexual imagery is indeed astounding.

I am a kino eye, I am a mechanical eye. I, a machine, show you the world as only I can see it.

Now and forever, I free myself from human immobility. I drew near, then away from objects, I crawl under, I climb onto them.... I plunge full speed into a crowd, I outstrip running soldiers, I fall on my back, I ascend with an airplane, I plunge and soar together with plunging and soaring bodies. Now I, a camera, fling myself along their ... maneuvering in the chaos of movement... (Vertov 1984a:17)

As a female cinematic machine, the woman’s own “mechanical eye,” a cyborg female, filmic Meta-object, Machiko assumes not only control of the cinematographic process—shooting, the selecting of locations, acting directions, montage and so on—but also of the gendered social relations and sexual dynamics it involves, including the representation of women on screen. Eisenstein speaks of the central stimulus in a shot or montage-piece in sexual terms, comparing the sex appeal of a “beautiful American heroine star” to an iron-bound unity (note the phallic hardness) or synthesis of physiological-psychic stimuli that can be extremely heterogeneous, but which possess the same “reflex-physiological” essence (Eisenstein 1968 c:66–67). In her capacity as feminine montage-principle and Cinematic Cyborg Woman Machiko is able not only to substitute her corporeality and subjectivity (which, as I have shown, is a *montage of disunities*, of disparate affects-percepts, experiences, images and histories) for the “iron-bound unity” of various stimuli, but also to displace, in the process, the beautiful American film star evoked by Eisenstein and thus become both subject and object of the cinematic gaze, a powerful narcissistic split subject in control of the sexual economy of montage and (American) film in general. It goes without saying that in the process of displacement, substitution, and expansion of cinematic, intellectual, and bodily potential I have been describing, the male-centered dynamics of the discourse of film theory cannot but change.

The radical feminist politics in *Dainana kankai hokō*’s cinematic discourse, then, exposes crucial masculinist, essentialist-universalizing, ocularcentric-idealistic and ethnocentric assumptions in Western film epistemologies in the 1920s and the 1930s. This politics (which may be called a

schizo-politics on account of the fact that just about every character in the novel is characterized as a schizo, as well as owing to the prefiguration of the project of schizoanalysis in Deleuze and Guattari to which I referred above), is of course also comical. In the remaining sections of this study I want to address some conspicuous aspects of the comic in both *Dainana kankai hokō* and *Eiga mansō*.

Nansensu humor and the silent *shōjo*

As we saw above, *Dainana kankai hokō* is a love comedy, or a comic romance that parodies a host of discourses, formal patterns and conventions in several genres. One type of parody is that of the conventions of *shōjo* fiction, of which prominent practitioners among Midori's contemporaries included Yoshiya Nobuko, Kaneko Misuzu and Hayashi Fumiko.¹⁸ Machiko is a most unusual *shōjo*, not only because of her exceedingly un-Japanese red curly hair evoking the sensuous beauties in the art of Dante Gabriel Rossetti, Burne-Jones and other Pre-Raphaelites much admired by William Sharp alias Fiona McLeod, one of Ozaki's favorite poets,¹⁹ but especially because she fulfills an array of different functions in sweeping feminist fantasies prefiguring postmodern cyborg science fiction. These fantasies, as I have shown, are at the same time self-parodic and tongue-in-cheek. While comi-

18 For excellent accounts of the politics of representation in the *shōjo* fiction of Ozaki, Yoshiya Nobuko, Kaneko Misuzu and other writers in the genre, see KUROSAWA 1990 and 1998a, and KAWASAKI 1990. Kurosawa Arika's *Ozaki Midori to shōjo shōsetsu* carefully contextualizes the 33 *shōjo* stories Midori published in the magazine *Shōjo sekai* between 1917 and 1929, finding in them precedents for the plot and characters in *Dainana kankai hokō*, see KUROSAWA 1998b.

19 William Sharp (1855–1905) spent much of his childhood in the Scottish Highlands and was influenced by the Pre-Raphaelites. He published his most distinctive work under the assumed personality of Fiona Mcleod, whom he presented as his cousin. The works of Fiona Mcleod include *Pharais. The Mountain Lovers*, *The Dominion of Dreams* and *The Winged Destiny. Studies in the Spiritual History of the Gael*. These texts evince a blend of Celtic ethnic nationalism, the idealization and romanticization of peasant life and Celtic traditions as well as the mystical spiritualism often found in late nineteenth-century modernist and minority cultural movements. Mcleod/Sharp was one of Ozaki's idols, and is featured in a poem entitled *William Sharp* as well as in the story *Kohorogi jō*, in which the Scottish poet falls in love with his own female alter ego.

cal self-reflexive *shōjo* stories, as demonstrated by Yoshiya Nobuko's highly successful novels *Hana monogatari* (*A Tale of Flowers*; 1920) and *Yaneura no nishōjo* (*The Two Girls in the Attic*; 1920), were not rare, *Dainana kankai hokō*'s thorough deconstruction of male-centered discourses and cultural practices is more radical than the social critique displayed in these and other related texts. Also if the *shōjo* in the novels of Yoshiya Nobuko and Kaneko Misuzu can be fairly scheming and perverse, and both intellectually and sexually precocious,²⁰ the modernist fantasy of Machiko in *The World of the Seventh Sense* as a thoroughly eroticized, sexualized movie camera combining the vocations of a poet, film critic, film maker and movie actress, shatters even more the conventional image of the naive, obedient romantic *shōjo*. Even though she seems to embody prototypical *shōjo* qualities (not only does Machiko weep uncontrollably when Sangorō cuts her long red hair (Ozaki 1998a:298), but she complies unresistingly with the orders and instructions of her brothers and her cousin, and remains almost completely silent throughout the narrative), Machiko also functions as a comic cinematic sign, image or *topos* endowed with an explosive critical-deconstructive potential. I propose that one of the most interesting aspects of the comic discourse in *Dainana kankai hokō* is the deployment of the mute *shōjo* sign/Machiko as mute *shōjo* sign as an androgynous Chaplinesque persona, or as the transgressive cinematic coding of what the feminist critic Kathleen Rowe has called the grotesque body of the “unruly woman” (Rowe 1995).

Before examining this aspect let me call attention briefly to another manifestation of the comic in Ozaki's text, namely the verbal play, punning and humor. These forms of comic discourse clearly belong to the rich textuality of *nansensu*, which in 1932 was defined by Tokugawa Musei as “meaningful meaningless actions and expressions” (*imi no aru imi nashi*) and as “the ironic-satirical edge of foolish attitudes” (*fūshi no aru bakageta koto*) (in *Saishin shingo shin chishiki* (*The Latest New Vocabulary and New Knowledges*), quoted in Kida 1994:4).

20 Yoshiya Nobuko's *Hana monogatari* and *Yaneura no nishōjo* are “meta *shōjo* novels” (*meta shōjo shōsetsu*, KAWASAKI 1990, pp. 18) insofar as they cite, mimic and parody both the conventions of sentimental *shōjo* fiction and their own florid, melodramatic style. The young heroines in *The Two Girls in the Attic* are flippant, ironic, self-assertive, flaunting the authority of teachers, parents and other adults. This novel also promotes lesbianism.

One of the funniest instances of *nansensu* comic in *Dainana kankai hokō* is the long conversation between Issuke and Nisuke on Issuke's infatuation with the beautiful female patient at the hospital where he works. The conversation, which is overheard by Machiko and Sangorō and which ends with Issuke's request that Nisuke grow a "schizoid" type of moss on which his elder brother could try out various "schizopsychological" therapies, opens as follows.

"It stands to reason that the love and erotic behavior of moss is more complex than that of humans. Our libido or the desire to love and be loved is a genetic legacy from moss. This is neither fantasy nor wishful thinking. Evolution theory has postulated that certain species of moss may be regarded as our ancestors, which I think is a perfectly sound hypothesis. Take the half-hour or so after an afternoon nap. Most of us feel a kind of lethargy in our limbs which prevents us from moving and thinking clearly. It is a strange feeling, as if we had regressed to a prenatal state of amorphous desires, like the unconscious of a patch of moss growing on marshy ground.... We can return to the psyche and feelings of our ancestors, that is to say, of whatever moss was like ten or twenty millions of years ago, only in our dreams.... I have yet to find a sound explanation for schizopsychology's serious neglect of the archaic material undergirding our dreams..."

"... I've had dreams in which I was a surface covered with moss any number of times, but there is nothing weird or abnormal in that. I doubt very strongly that such commonplace dreams can provide your mad schizopsychological theories with any clue.... at all." (Ozaki 1998:311)

The nonsensical argument between Issuke and Nisuke, which seems to follow the dictates of the same kind of faultlessly illogical logic we find in the films of the Marx Brothers or in Lewis Carroll's *Alice in the Wonderland*, clearly dehumanizes or displaces the focus on human desire and the libidinal realm of the human unconscious in psychoanalysis. Like other instances of verbal *nansensu* in the novel, this delightful parody of the discourses of "abnormal psychology" and popular sexology in the 1920s and 1930s²¹ is car-

21 In the early 1930s Freudian theories were seen mostly as an extension of the "science" of "abnormal psychology" which in its turn owed much to the popularity of Krafft-Ebing in the Taishō period. The "dehumanization" of love and sexual desire, or endowing of plants with human qualities in *Dainana kankai hokō* resonates with a motif often found in *ero guro nansensu* fiction, journalism and visual culture, and on which Fukao Sumako's *Budō no ha to kagaku* also elaborates. Kurosawa Ariko has pointed out that the precedent for Nisuke's research on the love and sexual life of moss may be found in

ried out entirely by male characters. This seems to imply that Machiko and the other *shōjo* in the text—the night school student living in the neighborhood and the young woman at the psychiatric hospital—remain relegated to the traditional *shōjo*/feminine roles of silent, passive, spectator or listener and objects of “male looking” / “male gaze.” (For instance Machiko’s new, *moga*-like boyish haircut or “boy swap” is closely inspected both by her “hairdresser” Sangorō and by her brothers, *ibid.*:298–299.)

However, the combined perspective of *Dainana kankai hokō*, *Eiga mansō* and other writings in Ozaki’s œuvre in which film plays a prominent role, suggest that the muteness of Machiko (and to a lesser extent, that of the other *shōjo* characters in the novel), far from signifying passivity, lack of agency or unconditional obedience, is a comic cinematic condition—the condition of characters in a silent slapstick comedy allowing for considerable subversion and critique. Since Midori professed unconditional admiration for Charlie Chaplin and in addition the *World of the Seventh Sense* displays remarkable parallels with *Gold Rush* (1925) and other works by the great actor and film director, Machiko may be regarded as a liminal, comic, female (or rather androgynous or male-female) Tramp endowed with a comic-cinematic Seventh Sense for exposing injustices, inequalities and social imbalances in late Taishō and early Shōwa Japan. Her fellow *shōjo* characters in the novel also seem to express resistance as it were through the medium of comic roles in a silent movie.

The comic automaton, or forgetting the comic in comic theory

The most explicit articulation of Midori’s evaluation of Chaplin and his movies is found in the second installment of *Eiga mansō*, published in May 1930 in *Nyonin geijutsu*; in the essay *Tsue to bōshi no henshūsha* (*The Cane and Hut Maniac*; 1933), which repeats and amplifies the propositions of *Eiga mansō* 2; and finally in the story *Mokusai* (1929). Two main motifs stand out in the portrayal of Charlie the Tramp emerging from these texts: in the first place the relationship of mutual devotion and affection between Charlie and his hat and cane. The second motif is the sadness or pathos (*aishū*) emanating from the Tramp’s antics, gags and feverish activities, as

Ozaki’s early *shōjo* stories, of which *Kubikazari o tazunete* (*Asking the Necklace*; 1925) is a particular significant example; see KUROSAWA 1998b, pp. 448–449.

well as from Chaplin's film narratives as a whole. The following quote is included in *Eiga mansō* 2.

... Charlie is identical with his derby hat. There is no need for him to point this out to us as if he were letting us in on a secret; it is all so obvious, Charlie's derby is the very flesh he is made of, a substitute for his whole body, his whole being. Or, if you want Charlie's world, the wonderful comic world of Chaplin's movies is epitomized by a derby hat.

Let us borrow that hat ... and focus our camera lenses on it. The close-up reveals a fairly ordinary derby, a head covering anyone could wear.... I am now trying to place Charlie's derby on Douglas McLean's head, but the hat has turned all limp and soft, and looks miserable. No good.... It doesn't look any happier atop Buster Keaton's angelic face and ... it will no doubt throw itself to the ground in protest if I ask it to pose for even a moment on Harold Lloyd's bespectacled intellectual's head. An eccentric derby that will not acknowledge anyone but Charlie as its master ...

Charlie! (Whenever I write about you, I am tempted to call your name and talk to you. I guess you could say I am sick. My sickness, my obsession clearly derives from my perception of the absolute, unconditional love between you and your derby. My pen has been following your jaunty little person and your indispensable derby about as if in a trance. This is monomania, obsession, the drug of the image ...) The spectator is transfixed, becomes one with your sad smiling figure and your beloved hat. As a movie critic he cannot but love the cane you always carry as much as your derby, like you he refuses to privilege the one over the other....

... Deprived of its beloved derby, Charlie's head devises a plan for the Tramp, tricks to play on the little fellow so as to provoke laughter... It imagines the delusions with which the Tramp must battle.... The result of this thinking is that the space on the screen, each and every scene or shot in the story becomes suffused with sadness. This is because Charlie's body emanates a profound sorrow, a poignant pathos that grips the spectator's heart.... If you think these impressions, these fleeting thought-images I have attempted to capture in writing are pure fantasy, let it be so. If you want to know the truth perhaps you should ask Charlie himself as he walks jauntily away from us, shyly playing with his cane.... (Ozaki 1998c:104–108).

What I find fascinating in this passage is not so much the movie critic's unabashed avowal of complete identification with Charlie the Tramp—a statement that clearly echoes the definition of the “rambling film essayist” as “sensual spectator” in part 1 of *Random Jottings on Film*—but the description of Charlie as a hat, of the hat as an animate, intelligent being, and finally the text's insistence on the “pathos” (*aishū*) of the Tramp and the absurd situations in which he gets involved. While the “thingification,” objectification, or transformation of Charlie into a hat and the endowing of his derby with a difficult and moody character may be theorized in terms of Jean Epstein's

idealistic conception of cinema, briefly introduced above, as revelatory and animistic in the sense that it exposes the emotions, soul and inner life of both objects and the human characters in the film narrative, this startling description calls much more attention, it seems to me, to the status of Charlie and the characters embodied by Buster Keaton, Harold Lloyd and other giants of the silent film comedy in the 1920s—indeed the status of comic characters in general as automatons or automatized subjects, and to the nature of the comic as automatism and/or representation of automatic processes. Though the portrayal of Charlie the Tramp in the sequence quoted above alludes primarily to a passage in an expressionist play by Melchior Fischer entitled *Chaplin*, in which the title character declares that “We do not have a head, all we possess, are our hats. Hats create and determine human individuals, allow us to distinguish ourselves from one another. I am a hat,” and which is quoted at the beginning of *Eiga mansō 2* (ibid.:104), it simultaneously foregrounds the automaton- or robot-like quality of the Chaplin character, an automaton on which hats can be tried on leisurely, whose head can be detached and used as a thinking organ or intelligence that is distinct and separate from the Tramp’s body (e. g. “Charlie’s head devises a plan for the Tramp,”) and which may even be regarded as dispensable insofar as it can be represented as a hat or as a cane. Buster Keaton and Harold Lloyd also appear as mannikins, or automatons on whom/which the movie critic tries to fit Charlie’s derby while filming their face and other body parts in close-up (“Buster Keaton’s angelic face,” “Harold Lloyd’s bespectacled intellectual’s head,” “the close-up reveals a fairly ordinary hat”). In their capacity as cinematic or film automatons, then, comic characters share their position, comic and acting talents, as well as their life stories on screen and in “real life” (the “rambling movie critic”/film director imagined by Ozaki is addressing Chaplin, Keaton and Lloyd both as film characters and as world-famous comic actors) with the objects they use to enhance certain qualities in the movie characters they have created. What Ozaki’s striking cinematic description evokes, or seems to demonstrate, is the conceptualization of certain comic genres or comic patterns as automatism in Bergson, Freud, André Breton, Vaclav Havel and other theorists. In *Laughter. The Meaning of the Comic*, for instance, Bergson defines a comic situation as a mimetic, illusionistic representation or *mise en scène* foregrounding, through repetition and other strategies, the mechanical automatized character of both comic elements such as gags and the subjects participating in the comic scene: “Any arrangement of acts and events is

comic which gives us, in a single combination, the illusion of life and the distinct impression of a mechanical arrangement" (Bergson 1935:69). As I noted in the section on montage in *Dainana kankai hokō* Breton writes in the first *Manifesto of Surrealism* that what the surrealists sought to recapture through *écriture automatique* (automatic writing) was the special nonsensical and, at the same, highly poetic quality of the delirious ramblings of shell-shocked patients he and his friend Louis Aragon witnessed, as young medical students, at a hospital in Paris during World War I, as "a monologue as rapid and as uninterrupted as possible, upon which the critical mind has no time to pass judgment ... and which comes as close as possible to spoken thought" (Breton 1988, vol. 1:326, quoted in Conley 1996:8). In the same *Manifesto*, surrealism itself is defined as "pure psychic automatism by which one proposes to express, either verbally, in writing or by any other means, the true functioning of thought" (Breton 1988, vol. 1:328, quoted in Conley 1996:7). I have also shown that both the source for and the text or representation of *écriture automatique* itself is associated by most surrealists with a female muse or idealized Woman figure Catherine Conley has called the Automatic Woman, and which inspires not only awe, love, worship and dread, but also liberatory laughter (Conley 1996:10–19). If automatic writing springs from and reveals, as it were directly and unmediatized, the contents of the unconscious, it also reveals the origins of laughter and the comic in the unconscious, as well as the fact that emotion, eroticism, love, sexuality, the beauty of the female body and the feminine in general are to be privileged over the masculine qualities of reason, seriousness, order, moral righteousness. To Catherine Conley's persuasive argument that automatism, the unconscious, art itself are feminized in surrealism (ibid.:14–48), I want to add the fact that in this avant-garde movement the comic and the genres of laughter too acquire the name and body of (the Automatic) Woman. The romantic, often comically charged, male-generated surrealist icon of the Automatic Woman is appropriated by surrealist women such as Leonora Carrington and Leonor Fini, and effectively used to articulate feminist fantasies of empowerment, and parodies of discourses that idealize and reify Woman while excluding or marginalizing her as autonomous subject and creative artist.²²

22 See, for instance, Leonora Carrington's late surrealist, outrageously comic carnivalesque feminist novel *The Hearing Trumpet* (1976). The protagonist is a stone-deaf

In an article on the *Anatomy of the Gag*, the Czech writer Václav Havel describes the mechanism of this quintessential comic form as the defamiliarization of automatisms through the acting of an automatized subject. Havel claims that the structure of the gag, usually consisting of two phases, produces a movement of double defamiliarization, which not only “extracts reality” (i. e., renders easily identifiable and credible) from the automatism displayed in both phases of the gag, but “defamiliarizes one automatism by another” (i. e., the automatism of the first phase is “defamiliarized” by that of the second phase). In a Chaplin gag in which Charlie, his back turned to the spectator, seems to be shaking with grief because he has just been informed of his wife’s death, he is actually mixing a gin fizz. Charlie’s reaction in the first phase of the gag, in which he is apparently overcome with sorrow, is automatic in so far as he performs in accordance with a social, cultural and *filmic* convention demanding that an individual/a film character manifest grief upon the demise of another character close to him/her. Charlie thus seems to fulfill societal, cultural and *filmic*/spectatorial expectations. Nevertheless, the second phase of the gag, which reveals that Charlie is not so much weeping heartbrokenly but rather mixing a gin fizz, “defamiliarizes,” in Havel’s terms, the first phase by thwarting the spectator’s expectations and replacing the automatism of behavior (weeping) and convention (the demise of the spouse must be adequately lamented) through another automatism of behavior (shaking while mixing the gin fizz) (Havel 1980:16–20). In a critical discussion of Havel’s analysis of this particular gag, Claudia Clausius points out that the automatism of the first phase of the gag is “dehumanizing” in so far as Charlie shows a callous indifference toward his dead wife, while the automatism of the second phase is “humanizing” on account of the fact that Charlie shows a “more genuine feeling,” i. e., a more “natural” behavior in concentrating on the gin fizz (Clausius 1989:61). Though an acknowledgement of the fact that many twentieth century Western theories of the comic as automatism/representation of automatized bodily and psychic processes are founded on Bergson and Freud, and the realization that these theories, including Havel’s discussion of the gag, are predicated upon the exclusion, and absence of the female subject, or on the denial of the fact that the woman

ninety-year old lady who becomes involved in a series of mad events originating in the portrait of an eighteenth-century winking abbess. For a delightful feminist reading of this novel, see SULEIMAN 1990, pp. 169–179.

can also be the creator rather than merely the butt of jokes, satire, parody and other forms of comic discourse, are missing in both Havel and Clausius, it is interesting to note that the speculations of these two theorists suggest that the subject, insofar as it comes into being through the intervention of and is constituted by an other (the phallus/penis, the mirror, a fetish, the mother, education and socialization, compulsory heterosexuality, male-dominated institutions and so on) that splits, alienates it from and creates a replica of itself that is nearly, but not quite identical with itself, is by definition automatized, dehumanized, object-like, as well as *comic*.

A brilliant feminist critique of Western modernist conceptualizations of the comic as a mechanical, mechanized or automatized process producing automatized others or others as automatons, is proposed by Rey Chow. In *Postmodern Automatons* Chow argues that Freud's theorization of the comic in *Jokes and Their Relation to the Unconscious* as "ideational mimetics" involving "somatic enervation," and as an expenditure of energy, or as the "difference between two cathectic expenditures—one's own and the other person's—as estimated by empathy" that constitutes the foundation of culture in the form of a division of labor between those who do physical or "muscular work" involving an "expenditure of ... movements," and those who do "intellectual work" involving "intellectual expenditure," and whose "cultural success" is evidenced by our machines (Freud 1963:195), not only endorses the exploitation of working classes by intellectuals in modern capitalist societies, but simultaneously addresses the hierarchical distribution of energies between "spectacle" and "spectator" in the construction of culture in these societies. The comic is thus envisaged as a visual spectacle that makes apparent, both a human being's bodily needs and dependence on dominant social arrangements such as those of capitalism, and his/her dehumanization (note the identity of terms with Claudia Clausius's reading of Havel) in the production of an automatized object regarded as spectacular excess. The process of dehumanization described by Freud, Chow goes on to argue, is accelerated by the increasing sophistication of capitalist intellectual culture, which itself measures its progress by the rapid development of technology and industry ("our machines") (Chow 1993:61–62).

Contrasting Freud's vision of the production of the comic subject in capitalist modernity as the spectacular excess of an automatized body with the representation of the assembly line worker in Chaplin's *Modern Times* as an oppressed, automatized, melodramatic figure whose excessive comi-

cal movements also constitute a spectacle, Chow points out that if the body of the latter character in Chaplin's masterpiece is seen in what Freud calls its "muscular expenditure," it is also seen in a way that was not possible before mass production and mass culture, including the mass production of film. The moment when the human body is released into the field of vision coincides with the moment when it is made excessive, dehumanized and comical.

Chow also calls attention to the fact the automatized mobility of the spectacularized "other"—the comic or the working class subject—in Freud occurs within a frame of modernist masculinist scopophilia, and that this paradigm also frames Freud's famous essay on *The Uncanny*. In this latter case the automatized, spectacularized other enacting the mechanisms of psychic repetition and return of the repressed structuring the representational mode of the uncanny, is (the) woman. Literally cast as an automaton—the doll Olympia with which the protagonist in E.T.A. Hoffmann's tale *The Sandman* falls in love—the Uncanny Woman (or we might say Woman-as-the-Uncanny), is produced in Freud's essay in the same way that the assembly line worker is produced in Chaplin, and the comic subject generating "muscular expenditure" is visualized in *Jokes and Their Relation to the Unconscious*. Freud's arguments about the comic and the uncanny, states Chow in the conclusion of her discussion of the relation between the comic and the (cinematic) visual, are implicitly arguments about mass culture that intersect at the notion of the automatized, mechanized other and which foreground the critical relationship between "modernist scopophilia and the compulsive and repetitive 'others' which confront Modern Man" (Chow 1993:62–63).

What the above review of theories of the comic as both the production of automatism and an automatized body/subject and the representation of this process, and of the intimate relationship between the comic process involving the female subject as passive, mechanized, oppressed other and spectacle, visuality (especially cinematic visuality) and mass culture, suggests for my reading of the comic in Ozaki's film criticism is that the essays in *Eiga mansō*, while illustrating some of the propositions in these theories, at the same time propose a utopian feminist critique of the latter that is also of considerable consequence for the interpretation of the comic discourse in *Dainana kankai hokō*. Thus it is abundantly clear that Charlie the Tramp and the comic characters impersonated by Buster Keaton and Harold Lloyd on

whom the “rambling film critic” attempts to fit Charlie’s derby are automatized, dehumanized comic subjects produced as cinematic excess: they seem to remain unperturbed and to continue to smile frozenly as if arrested in a pose or a photograph in the midst of a wildly funny gag or of some other frantic comic activity. The fact that Charlie may be exchanged with a hat and that his derby refuses any other master but Charlie is also not astonishing, since in comedy, just in the realm of the fantastic, everything becomes possible: in *Gold Rush* Charlie is transformed into a chicken the delirious, hungry Big Jim thinks he can roast or fry; through the magic of Charlie’s deft movements the bun rolls turn into virtuoso dancing feet. Buster Keaton hangs down from a huge clock hand on a high-rise building at a dizzying altitude. Such improbable scenes of course also suggest that the comic character either is continually threatened by an object or less-than-human status, or is endowed with superhuman abilities. What the theories and analyses of the comic I have examined, seem to overlook, is the fact that theoretical discourses on the genres of laughter can also be funny, ironic, parodic, satirical, or all of these at once; that the theorist/critic of the comic can be a comic character him/herself; and finally, that the comic, as Freud rightly saw, is predicated on empathy, that is an identification with rather than on distance from the spectacularized, automatized other. All theories reviewed above, as well as a host of other discussions of the comic, and film and theatrical comedy including those of Northrop Frye (Frye 1973), Georges Bataille (Bataille 1957), and, in Ozaki’s time, of Imamura Taihei (Imamura 1938), are not only deadly serious and located at a great distance from the comic object, as if to ensure the “objectivity” of the evaluation; but tend to emit generalizations of a staggering scope (e. g. Freud’s statement that the comic corresponds to an increase in intellectual work as befitting the subject’s “personal development toward a higher level of civilization;” Freud 1963:195); Rey Chow’s claim that the comic embodies the critical relationship “between modernist scopophilia and the compulsive and repetitive ‘others’ confronting Modern Man” (Chow 1993:63), thus losing sight of the fact that more often than not it is insignificant objects, details or gestures that provoke uproarious laughter or are the incentive for wildly comic sequences. Ozaki’s humorous portrayal of Charlie not only theorizes on but brilliantly demonstrates that the comic depends on a dynamic of empathy which often also entails some form of recognition or acknowledgment by the spectacularized comic subject/comic spectacle of the spectator’s emo-

tional embracing of that which is ridiculous, devalued, absurd and mechanized. While the “rambling film critic” in the second installment of *Eiga mansō* identifies with Charlie to the point of developing an obsession with the Tramp (“this is monomania, a fixation...”), Chaplin’s hero responds to the critic’s peans and insistence on the “pathos” (*aishū*) of his acting and masterful narratives with gratitude and some puzzlement. (“Really? Is that so? What I have always sought to provoke through my movie is laughter rather than pathos. A roaring laughter that can make people cry, shake, lose their balance,” Ozaki 1998c:108.) This is of course fantasy, but a fantasy that clearly pokes fun at the “scientific objectivity” (see the description of the rambling essayist who is indifferent to “scientific criticism” in *Eiga mansō 1*), or the boring seriousness of most theories of the comic, and the fact that they are emotionally aloof from the comic spectacle they discuss.²³ The recognition of the mechanism of spectatorial identification in the comic text can assume various forms: an imaginary response by the comic character, such in Charlie’s reply to the critic in the second installment of *Eiga mansō*; a direct address to the spectator, as in Woody Allen’s recent musical comedy *Everyone Says I Love You* (1996) in which the narrator speaks to the audience in introducing the characters of the story at the beginning of the film; the so-called posture of “the returned gaze,” in which the film character directs a look of complicity or feigned innocence at the spectator, as in some Laurel and Hardy films.

What the series of essays in *Random Jottings on Film* makes apparent, is not only that both the theory and criticism of the comic, and the critic/theorist/spectator can be funny and entertaining, but also the fact that the intimate relationship between critic and the comic film character is erotic and ambivalently gendered. The portrayal of the critic as “sensual spectator” engaging in an “intimate intercourse” with each part of the actor’s body in the first installment of the series clearly has sexual connotations; “the strange species of the rambling critic who will never become a scientifically-minded theorist of the film world” (*eiga no sekai no kagakusha naranu mansō jinshu*, Ozaki 1998c:107) in *Eiga mansō 2*, in his function as sensuous, phallic

23 For comical, exhilarating, feminist postmodern readings of male-centered theories of the comic from Freud, Baudelaire and Bataille to Blanchot, Umberto Eco, and Derrida, see FLIEGER 1991 and ELAM 1992. For an excellent feminist analysis of female comic characters in film and television, see ROWE 1995.

film camera ("The close-up reveals a fairly ordinary derby," *ibid.*:104), seems to caress the unmoving faces and bodies of the male comic characters impersonated by Chaplin, Buster Keaton, Harold Lloyd and other famous actors. The critic also confesses a passionate involvement with Charlie that equals the Tramp's "blind love" (*dekiai*) for his derby and cane, and which he describes as sickness (*byōki*) and "fixation" (*henshūkyō*) (*ibid.*:106). While all this would seem to imply male-identified homoeroticism—i. e., *the comical visual identification* between the critic/spectator-as-comic character and the comic film characters as well as the *comical evaluation* of the latter by the critic is posited as male-identified homoeroticism—the matter is complicated by the fact that in other parts of *Eiga mansō* we find a very similar passionate identification with film actresses. In the third installment of the series, for instance, there is a startlingly sensuous description of Alla Nazimova (Ozaki 1998d:118–119), a Russian-born lesbian actress famous for her 1923 adaptation of Oscar Wilde's *Salome*, the openness of her lesbian relationship, which included affairs with Rudolf Valentino's wife Natacha Rambova and film director Dorothy Arzner, as well as for the flamboyance of her life style.²⁴ In addition, as I suggested above, the comic text as *écriture automatique* or automatic writing more often than not displays a female/feminine gender identification, or is represented as the female Other/the Automatic Woman/the muse as female alter ego of the male artist. The essays in *Eiga mansō* may be regarded as a form of "automatic writing" insofar as the "rambling essayist" (*mansōka*) or the film critic reveals, as film camera and through "stupid sentences" (*dabun*), or through "cloud-, mist- and shadow-like fleeting impressions" (*mansō*) the hidden interior space or unconscious of the film and film characters (Ozaki 1998b:94–95, Ozaki 1998e:129). The feminine gendering of the comic, "stupid" criticism envisioned in *Eiga mansō* is also enhanced by the unabashedly emotional, sensuous quality of the writing, as well as by the fact that the "rambling critic" as comic subject/comic spectacle is apt to occupy, as Rey Chow has suggest-

24 Born in Russia, Nazimova came to the United States in 1905. She began her career as a drama performer, and was in the early 1920s one of the highest paid film actresses. In the 1940s she appeared in supporting roles in films such as *Escape* (1940). The wild exotic parties she threw at her palatial home the Garden of Allah became legendary. For an account of Nazimova's career and her relationship with the well-known film director Dorothy Arzner, see MAYNE 1994, pp. 22–25.

ed, the same position of automatized other as the female subject/the woman/the Uncanny Woman or Woman-as-the-Uncanny. In addition, the female author-narrator in *Rambling Jottings on Film* (see the narrator's avowal that "my perception of cinema is an offshoot of my feeling for literature," Ozaki 1998e:129) alternately merges with and slips out of the male persona of "the rambling essayist." *Eiga mansō*, then, articulates a feminist critique of the male-identified rationality, the claims to objectivity and scientific accuracy, the purging of emotion and sensual-corporeal identification, the implicit homophobia, essentialism and assumption of universalism, and finally of the binary polarization of culture in high and mass found in both modernist and postmodern theories of the comic, film and mass culture. This critique is utopian and anticipatory not only in the sense that it prefigures committed feminist discourses such as Rey Chow's but also because it projects the figure of the masquerading, gender-shifting, Chaplinesque female critic as *eiron*, or social and moral commentator on the contemporaneous society from which this comic character is isolated to a certain extent.²⁵ At the same time the comic utopian discourse in *Rambling Jottings on Film* creates a *utopian theoretical space* for the sexually and culturally multiply identified female spectator who, while expressing a strong erotic attraction for flamboyant lesbian actresses such as Greta Garbo and Alla Nazimova articulates, through the borrowed voice of the male spectator a(n) (ironic) preference for the revues of the Shōchikuza over the frenzied Charleston performances of Josephine Baker (Ozaki 1998c:109–110, Ozaki 1998d:116–119).

Chaplin as Unruly Woman, or the utopia of the Automatic *Shōjo*

The Chaplinesque automatized persona of the comic critic (who, on account of the fact that (s)he functions also as movie camera, is at the same time a comic cyborg) is identified in *Dainana kankai hokō* with the *shōjo* Machiko. This is demonstrated not only by the parallels between the novel and films such as *Gold Rush* (the counterpart of the photograph that causes the little Tramp to fall in love with Georgia seems to be the photograph of the un-

25 The *eiron* is a character in classical Greek comedy whose function consists in exposing the hypocrisy, absurdity, pomposness and other, mostly comical shortcomings in various characters or events. Marginalized and ridiculed, the *eiron* serves as critic of his/her society and time.

known female poet much admired by Yanagi Kōroku, the rivalry between Jack and the Tramp over Georgia is reproduced in the competition between Issuke and Kōroku for winning the affection of the beautiful but silent institutionalized female patient they both want to “cure” and so on), but also by the fact that Machiko, as I have shown, fulfills most of the functions of the comic film critic envisioned in *Eiga mansō*. Machiko is thus also seen as a Chaplinesque *eiron* that is both ostracized and useful and indispensable. The fantasy of the red-haired cross-dressed *shōjo* Tramp that emerges from these permutations displays several noteworthy features: Machiko is androgynous and possesses a cinematic Seventh Sense, or embodied Camera-Eye that enables her (in theory at least) to see beyond and beneath everything, and to enlarge or reduce objects at will; she is a liminal figure, not only by virtue of her (implicit) identification with Chaplin’s creation Charlie but also in terms of her ambivalent corporeality and sexuality, of her multiple sexual and gender identifications—boyish-feminine, male-female or FemaleMan, apparently both heterosexual and lesbian- and gay-identified; she is projected as an automaton, cyborg, both human and non-human, uncanny Super-*shōjo* that can, by virtue of the cannibalizing cinematic perception of the “sensual spectator” envisioned in *Eiga mansō*, become just about anything; she has a grotesque body, and in her capacity as comic actor/Charlie figure and surrogate of famous female stars such as Garbo, Nazimova, Lilian Gish and Josephine Baker, makes a spectacle of herself. In addition, while the *shōjo* Machiko proper is silent almost throughout the narrative, the ironic narrator/adult Machiko who reminisces about her, and who constitutes yet another double of the comic “rambling essayist” in *Eiga mansō*, laughs at herself and gently mocks all other characters (“I was but a nondescript red-haired girl;” “all I was able to compose in the wake of these edifying ruminations, however, were two utterly banal love poems;” “It’s night shift tonight. Nisuke wanted two buckets of excrement, and all signs indicate that he will stay up the whole night to watch the moss making love. I bet he’ll ask me to be his assistant again. Good night.” “Though he took farewell as if he intended to leave the room, Sangorō, far from standing up to do so continued to sit at my desk propping his head in his hands” Ozaki 1998a:278, 292, 302–303). In the comic narrative on the short, but eventful time she spent in Tōkyō as housekeeper for her brothers and cousin, Machiko also seems function, once again in an anticipatory-critical manner, as the “universal girl” epitomizing the movement of becoming-woman through which

all becomings, i. e., the flows of non-human, non-anthropocentric, pre-individual being have to pass in the vision of the project of schizoanalysis articulated by Deleuze and Guattari in *Capitalism and Schizophrenia* and *A Thousand Plateaus*. The difference between Ozaki's Automatic Laughing *Shōjo* and Deleuze and Guattari's "universal girl" is that the former is a non-universal fantasy with an identifiable, "multi-cultural" historical identity and agency parodying and calling into question all attempts to imprison the cultural history, subjectivity, corporeality and imagination of the female subject/the woman in a fixed, essentialist trope serving the interests of a male-dominated, capitalist cultural and libidinal economy. Machiko then, combines many of the features of what feminist critic Kathleen Rowe has called the trope of the "unruly woman:" the image of the loud, laughing and joking, ambivalently gendered, sexually promiscuous, rebellious disorderly woman who appropriates male authority and prerogatives, and whose body is grotesque, either because of excessive fatness, insatiable appetites and pregnancy or simply on account of old age. A liminal comic figure whose various representations, especially in the form of images implying a close relation between female fatness, female garrulosity and uncontrollable female sexuality such as the Muppet Miss Piggy and the character Roseanne impersonated by the American TV comedian Roseanne Barr Arnold, are often coded with misogyny, the unruly woman, writes Rowe, can be seen as a prototype of woman as subject, who becomes transgressive "when she lays claim to her own desire" (Rowe 1995:31–49).²⁶ While the trope of the unruly woman in Japanese culture has tended to be associated with the *yamamba*, witches, foxes, snakes, vengeful resentful ghosts, *kishimojin* or the Devouring Mother and more recently with domineering mothers, bickering wives and extraordinarily powerful, masculinized, and yet feminine-vulnerable cyborg *shōjo* and biotechnologically manipulated or cloned young women, the masculinist or misogynist coding of excessiveness, grotesqueness, voraciousness, insatiability, sexual promiscuity, castrating or emasculating abilities and threatening intellectual superiority is similar to that analyzed by Rowe.²⁷ Many modern and contemporary Japanese women writers and cultural workers, like their counterparts in Western and non-Western cultures, have appropriated the tropes of female unruliness for the purpose

26 Other images of empowered comic female unruliness are the public persona and characters embodied by Mae West.

of women's emancipation, liberation and empowerment. It will suffice to recall in this respect the transformation of the *yamamba*, shaman, *kishimojin*, witch and animal tropes in the work of artists such as Ōba Minako, Tsushima Yūko, Tomioka Taeko, Kanai Mieko, Kōno Taeko, and Shōno Yoriko.²⁸ The Chaplinesque Automatic *Shōjo* in Ozaki's work is a modernist *ero guro nansensu* version of the Unruly Woman threatening the authority of male-generated discourses on the comic, and the control and manipulation of female corporeality, subjectivity and cultural and political agency in film, and "high" and mass culture in the 1920s and 1930s. This feminist fantasy opens up exhilarating spaces for the affirmation of women's creativity which recent critical studies on and TV and film adaptations of Ozaki's work, including Hamano Sachi's 1998 film *Drifting in the World of the Seventh Sense*, have only begun to explore.²⁹

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27 Recent representations of the trope of grotesque female unruliness may be seen in novels such as Ogino Anna's *Taberu onna* (*Eating Woman*) and Ōgawa Yōko's *Ninshin karendā* (*Pregnancy Calender*; 1992).

28 See, for instance, Tsushima Yūko's *Yama o hashiru onna* (*Woman Running in the Mountains*; 1980, English translation 1991), which alludes to the trope of the *Yamamba*; Tomioka Taeko's *Sakagami* (1992), in which the awesome madwoman Sakagami from Zeami's Nō play becomes an embittered, disillusioned and yet comical-ironic modern woman writer; Shōno Yoriko's *Taiyō no miko* (*Shamaness of the Sun*; 1998) which plays on the tradition of the virgin miko or shamanesses and female mediums in Japanese state and folk religion; Kōno Taeko's *Miira ton ryōkitan* (1992), in which the young female protagonist assumes various roles of powerful dominatrix in the sadomasochistic games she plays with her husband.

29 There are several TV and theatrical adaptations of *Dainana kankai hokō*, one of which was shown on NHK television in 1992. Additional book-length studies and biographies of Ozaki are in preparation, one that promises new insights is a biography by noted feminist critic Mizuta Noriko.

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