



The Distance behind Alienation: Take Tokyo Images for Example

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Abstract. Taking as its breakthrough point the individual's subjective perception of the distance between the discrete loci in one space, this paper analyzes how the movements of figures have been shaped in three typical periods from Tokyo, as a city imagery; and accordingly argues for the concrete effect of the distance-representing patterns followed by the individuals, who are under different environmental circumstances, on the interactions between movement and space. Considering the linear development of modern Tokyo as the basic clue, this paper sequentially explores the phenomenon of which restriction to human activities brought about by the measurement materials in and out of Tokyo influences the behavioral inertia of the residents therein, the cause of the split in environmental state of the inner regions within Tokyo at a level of the distance structure, the specific mechanism that the distance-representing pattern matters the agent, and the respective principles as this pattern assimilates or alienates a movement habit. Meanwhile, this paper tries to theorize the conception around the distance-representing into a fundamental methodology on the image narrative, and further deduct how one guides the tragedy form, the characteristic rhythm, and the idiosyncratic expression of those events in the image.

Keywords: Distance-representing pattern; Distance-perceiving; Objective alienation; Movement in space; Tokyo image.

1 Introduction

This is a paper that focuses on the behavior and movement embodied by the image. These composite units of acts serve as a section in the paper's exploration, a kind of visual sample that can be observed. However, through the aggregation of movements, I intend to reveal a pattern, which the movements found in the image must follow, concerning the structure of which a man's body and his consciousness that guides the body activity, in his shifting gestures, reflect the objective alienation of the space of movements. Following Bamford's opinion, the relation which is acting between humans and alienated loci can be formulated as a pattern of what one understands the distance-representing (Bamford, 1988) ^[1].

According to Bergson's view of the image, image equals movement, and it can be treated as the smallest kinetic molecule because "we are unable to discover something

invisible in the movement generated among images, and at the same time, a movement from images does not bring a new movement” (Bergson, 1896, p.94) ^[2]. Later in *Movement-Image*, Deleuze further completes Bergson's equation, integrating into which the material world that is considered as a mechanical set (Deleuze, 1983) ^[4]. Based on this thinking, I have come up with a fresh deduction: the image itself has been always reflecting the structure of the distance in space, and on the other hand, the image does not resemble the unconscious stuff, it is created by the human being, so the structure of the distance therein is actually a reflection of the distance-representing pattern that is recognized by its creator.

The characteristic movement visualizes the spatial form, whereas, on the contrary, it is the establishment of the concept of the very space that entitles the movement to be perceived. As Cadwallader says, a thorough comprehension of space always has to resort to practice on a physical level (Cadwallader, 1976) ^[3]; to go further, Bamford explains in *The Effect of Effort in Distance Examination* (Bamford, 1988) ^[1] that it is the body's instinct to follow the tradition of the distance-representing pattern, and the completion of displacement among environmental coordinates is based on the embodiment memory and deduction within this pattern. However, in my suggestion, this paper will not only carry out the analysis of the image movement on a physical level, as the distance-representing pattern followed by the individual is bound to be instructed by the level of one's consciousness. Try to envision a given space with A, B, C, D, etc., different loci in it; the alienation that strings these loci is for all time objectively constant, but one's perception of the distance therein has been incessantly fluctuating depending on the period in which they live. Such a condition has to do with the different measurement tools that prevail in the environment at that specific time; and the way of movement, which is enlightened and restricted by the measurement material, is a comprehensive effect of the combination of the body and the consciousness (Rieser, 1980) ^[18].

Theoretically, the analysis that goes to this kind of pattern is a general one, but in order to point out the distinct characteristics of the distance-representing patterns shown in the images from comparative periods, I thus tend to prioritize a definite spatial scope before the argument begins. Similar to the variable-controlling in the scientific experiment, this approach circumvents each time a re-statement about the objective alienation is first introduced. Considering that the defined space-object has to contain the relatively typical development periods, as well as the high-value images in each one, in this paper, I choose to use the urban space of Tokyo as a supporter of movement occurrence. It is a city, that had undergone the trauma of war, the post-war recovery, the demographic expansion, the cultural movements, experiencing the influence of oriental thinking and the radiation of Western capitalism, and has now developed into a cosmopolitan city breathing with the whole world (Desser, 1997) ^[17]. The distance-representing pattern recognized by the people who live therein has also been evolving as the city's ongoing progress.

In this paper, I will focus on three periods of images documenting Tokyo and use this established typical model to deduce the way in which the image reflects the distance-representing pattern and the concrete effects of such a pattern on image narration. After that, I expect to further interpret the generality of this pattern-mechanism in the context of the overall structure of images.

2 Distance-representing pattern in classical Tokyo image: Entitling asymmetrical measurement materials

Flipping through the map of Tokyo of the late 1940s, into *Tokyo Story* (Yasujiro Ozu, 1953), Yasujiro Ozu provides us with several loci, which bear an event in a couple of old parents travel from Onomichi to Tokyo to visit their children. They return ten days later, ending in leaving some tracks behind. If to use the distribution of scattering points to display the staying trajectory of the parents, they first sojourn in the house of the eldest son Yukimura, then flit to the second daughter Shizumi's, and later go to a hotel in Atami; on the last night, the father chooses to have a drink with an old friend, and the mother shacks up in the dormitory of her youngest daughter-in-law Yuko. These discrete loci are strung together by the activity of aged and contained gestures, which outline the greyish contour of the city.

I will re-analyze the activity characteristics of this pair of the old, who have been living in the village of Onomichi, a small seaside town with a slow pace of life and relatively isolated development in the 1950s, with a perspective of distance-representing pattern. One can imagine that when their children grow up next move to the big city, they accompany each other and spend worldly days in the old house. Day after day, the two leave the windows open, shake fans, and chat with the neighbors passing by (Fig. 1). In such a simple, less modernized environment, their habituated material for measuring distance is the physical walking of their bodies through space. The distance from Tokyo to Onomichi, as indicated by the traveling time of the train, is an unfamiliar measurement to them, similarly the driving cost from the station to the eldest son's home. In the dimly lit room of the first night they reach Tokyo, the following dialogue takes place between the couple: the woman asks, "Where is this place in Tokyo?" her husband answers, "I think it's in the suburbs, after driving for so long."

And when it comes to the moment Yuko wishes the old to come to Tokyo more often, the mother says, "But I don't know if I'll have the chance to come again, although you are not usually available, you're welcome to come and play in Onomichi." Yuko says, "Yes, but it would be nice if it were closer." Mother nods, "Yeah, it is too far away." However, when the first day the two arrive in Tokyo, mother had said to her, "I always thought Tokyo was distant before, but I do not expect to meet you all today just leaving from Onomichi yesterday."

Such an expressed contrast certainly carries out the textual metaphor of which, as the old's realization, after staying a few days, the alienation of hearts in the megalopolis exacerbates the geographical remoteness of the two cities (Joo, 2017a) ^[11]; but the reason this touching comparison can be realized exactly falls back upon exploiting the psychological effect of the old couple, generated while they confront those emerging materials for distance measuring. Yasujiro Ozu understands this well, encountering Tokyo's non-traditional way of traveling in the conservative minds of the older generation, he makes the narrative with the constitution that the elderly need to be seen after by their offspring on every trip. Yuko takes them on a bus tour downtown, seeking filial addresses in different directions through the structured vision, and this class of novel and rich embodiment of the distance has in theory conveyed the pair a blurred image of the city (Fig. 1.2). "Tokyo is so big, if people get separated they can never find each

other again.” The mother stands on the embankment of Ueno and utters these words. The adjective “big” here is not a credible conclusion drawn from pursuing the metrics under the “consciousness in Tokyo” (Joo, 2017b) ^[12], but rather roots in the distinction of the efficiency of the “physical practice to the distance” that the two patterns of distance-representing within the two cities have implied. The old couple on the street have achieved the unification of their private physical measurement, they feel alienated from the past state of walking; which leads to the account that they have been lost in the representation before, and in this minute, after a longtime shamble, finally gaining insight into the bodies' established response (Fig. 1.3).

For the tragedy guided by the pattern of distance-representing, Yasujiro Ozu also designs it in the narrative of the images. When Yukimura cancels the family outing due to a sudden hospital emergency, the aged mother voluntarily takes her grandson out of the house to soothe the young's mood; nevertheless, they have only a short walk, stilling amongst the fields. She could just take him so far, a reasonable distance that the traditional pattern promises, which people are able to look at each other through the window (Fig. 1.4), like that of an Onomichi neighborhood. The goal to “let the children have the meal in the department store” becomes a desperate thought for the elderly, because the old-fashioned measurement cannot represent the path from the department store to their suburban habitation, the initiative of walking is thus invalidated. The antithesis of this scene is as the offspring return to Onomichi to deal with their mother's legacy, and Yukimura says, “I can't stay too long.” Shizumi follows up with, “Me too, so how about we pick up the express train tonight?” This is the impact of the distance pattern in typical Tokyo consciousness on the family meeting in Onomichi, where the representation of distance, which can be construed and recognized by the younger generation's subjective cognition, comes into play and successfully pervades the behavior. Yukimura asks the relatively spare Yuko to spend a few more days with their widowed father in the old house, and the latter's glad agreement certainly reflects the warmth of her tender heart; however, the principle for the validity of this expression method equally lies in the strong initiative of the consciousness belong to this group of Tokyo visitors in terms of mastering the distance between Tokyo and Onomichi, which is in stark contrast to the old couple's earlier “precious journey during the lifetime”(Downs & Stea, 1977) ^[6].



Fig. 1. Some mentioned scenes in *Tokyo Story*

Considering that the analysis to this film cannot ignore the filmmaker's self-awareness that accumulated in the environment, I have to emphasize that Yasujiro Ozu was born in Tokyo, Japan in 1903, and in the context in which the film takes place, he remains almost the same age as the generation of the parents' children in the images. Following World War II he returned to his hometown, shooting a film in Tokyo should be an easy task for him; as he had demonstrated those flexible paths in sketching the urban inner space for his longtime residence here (Miyao, 2019) ^[14], and he can furthermore control the representation of various distance associated with different regions in Tokyo, with a relatively abundance of materials to choose.

The viewer will accordingly notice that there is some lack of time to show the displacement process among the environmental coordinates in this film, which includes the old's every move, as well as the interval of traveling between Tokyo and Atami, and one between Tokyo and Onomichi. Assuming that the plot of this movie is based purely on the older generation's distance-perceiving, then the time spent on the transport is by no means worth neglecting, for through these flows of time into the paths, the impact and confrontation therein of fresh ways of accomplishing displacement on traditional forms can be clearly reflected (MacEachren, 1980) ^[10]. But such descriptions are conspicuously absent in *Tokyo Story*, whose text is still subject to the author's own understanding of measurement material, who failed to consciously abandon the pattern of distance-representing that had come to dominate his mindset in a story set in the modern world, and the very pattern when matters in the conversion of the sites, for instance in the case mentioned above, is prone to generate some "automatic omissions". The loci in the images are presented in a fractured manner, despite the author's vision of the city they had been linked in a constantly natural way; as they are repeatedly represented and populated by the subject's movements in everyday bodily practice, and have ultimately evolved into a type of unspoken blank-leaving in the narrative of the images.

So, it is obvious that the narration must be conceived in an ideology that distinguishes itself from the old's position, among the overlooked pathways of coordinate shifts is a whole of strange knowledge that is reinforced over and over again on the aged parents' side. The conservative and empirical on-foot is here reduced into thorough inability and deprivation (Montello, 1991) ^[15], and the bodies stricken in years return once more to the swaddle clothes of naivety in the stretch of what the subject has recognized as a nearly infinite spatial profundity. The hidden interval, which is a purely author-driven emasculation of a full view of the characters, festers the pain of the old pair's fates; although the film rhythm advances slowly, there is always a sense that they are not being filmed enough and that they have remnants of hesitations and heartfelt voices wandering elsewhere. The reason behind it only goes to the authorial consciousness, guided by the more complex and multifaceted measurement materials, which has erased the tenderness and clumsiness embedded in the primitive distance-representing pattern. The new forms of transport, while providing them an opportunity to experience other representations of the distance, also emphasize the logic referred to forsaking brought about by the renewing sense of distance-measuring.

3 Distance-representing pattern in New Wave Tokyo image: Differentiating into two mechanisms of action

Tokyo city continued to develop itself rapidly from the 1950s onwards, with the quick growth of the population due to a series of policies enacted by the government, the city's transport system, including those railways and highways radiating out to the surrounding areas, was further improved; which strengthened the geographic linkages, and normalized the shuttling under such radiation (Freedman & Kawabata, 2011) [7]. Meanwhile, at the tail of a group of French rebellious filmmakers, Oshima Juku, Shinoda Masahiro, and others from Matsutake Eiga led the Japanese New Wave movement at the end of the 1950s, they resisted the classical expressing approach of their predecessors like Ozu and turned to positively image the existentialism against the background of current politics and modernization (Desser, 1988, pp.76-78) [5]. Faced with Tokyo as a generic space that carries the narratives, they cast their interests upon the separate identities within the territories of the city and the splits therein of those zones. In terms of the venues for Japanese works of this period, the dominance of Ginza was slowly undermined compared from the 1940s to the 1960s; and Shinjuku, known as the stronghold of youth culture in the 1970s, had been expected to be the hit area in the spotlight (Sato, 2002) [20].

Oshima Juku's late 1960s film *Diary of a Shinjuku Burglar* (Oshima Juku, 1969), as well as the post-released *Shinjuku Mad* (Koji Wakamastu, 1970), aptly depicts the boisterous vitality that reigns the very scope. The student movement, the hippie movement, the anti-Vietnam War movement, the anti-security movement, etc., which were emerging at the time, are also reflected in the flow of the filmed materials. By looking at the busy downtown image of the New Wave period, we can discover the alienated distance representations of the inner parts of the city. Ginza and Ochanomizu were at then, as Tokyo in the Movies suggests, able to again restore their proper neighborhoods after the parade that seemingly nothing had happened, but Shinjuku, as if it had absorbed and digested the tumultuous atmosphere, injected a new behavioral pattern into those who had adapted to the rate of living in it.

"Our perceptions of the distance situation around us are closely related to the breathing rhythms of our own bodies" (Salmaso, 1983) [19]. Try to review the changing understanding of Toranao, who ghosts in a bookstore on different days, to the structure of the bookstore in *Diary of a Shinjuku Burglar*; equally the quite distinct mental states of Uneko, of whom is pursued by the rapers from geisha abodes in this film and of whom enters the nightclub with the haunting melody of those pop songs of Aoi Mitsunne in *The Midnight in Ikebulcuro*. Even under the spatial circumstances in which the objective states of alienation are similar, our bodies just focus on differentiated practices considering the different rhythms of our self-manners and thus generating a later synthesized impression towards the activity conditions at that time, which have been containing the difference. According to the thought, I go on to reason the solely two aspects whose the distance-representing pattern followed by individuals performs in, within the constraint set up by a cluster of homogeneous measurement materials: which includes extracting the composite experience of the distance-perceiving from repeating practices to a single space item; and hypothetically linking up the associated paths that string

discrete space items, which is brought about by the perceiving bias of the individual concluded experiences to the separated realms.

For Toranao (and equally for the viewer), the first introduction of this bookstore is a figurative entity, which can be an ordinary bookstore anywhere in Japan. The camera follows him into the complete interior (Fig. 2.1), where he walks amongst the shelves and is attracted to the concept of some steamy titles; he steals several books and is then grabbed by the wrist by Uneko, who claims to be an employee here. Uneko takes him to the room of the bookstore's president, which is likewise corporeal, and people there subsequently engage in a dialogue of explicit content about the stealing. Afterward, Toranao and Uneko both begin their first provocative exchange in the stairwell, and Toranao even directly expresses his unrestrained desire for sex. The texture of the physical space has been gradually penetrated by some spiritual references since the emotional tension is building up. When the burglar returns to the bookstore the next day, the camera has become more abstract in its presentation of the place than it was last time. It turns to concentrate on the eye-sights of Uneko, showing the text on the book jacket up close, and the interaction of the two bodies touching, confronting, and squeezing in the cramped space (Fig. 2.2). This can be, on the one hand, said that the narrative of the image is captured into a logical chain of information revolving around a specific event. But more importantly, as the compositional relationship between the man and components of the space has been complicated, which is delineated by the interference of which Toranao's impression of the previous activity here matters the expression of his body movement towards the perception of the distance. All I'm saying is that the exact physical meaning of this solid site is silently softened by the influence of consciousness, since Uneko, who works here regularly, can be seen as a constant ingredient within the space, ditto for the president of the bookstore, who always shows up with a lag and then offers some material assistance to our burglar.

Human perceptions of the distance characteristics necessarily depend on the context of the environment (Thompson, 1963) ^[22], and the sense of distance from the dining table to the sofa within the living room cannot be replicated in an equivalent objective length within the park grounds. With this thinking, Oshima's nomination of the bookstore as the main site of the event is an ingenious decision, for not only does it cater to updating profiles of customers, but it is also filled with signifiers from those printed words; where consciousness can more reasonably fulfill the identification to the environmental features, mingled with the subjective imagination. When Toranao last comes to this bookstore in Shinjuku, the deep darkness everywhere has subverted the primal form of the place itself (Fig. 2.3), the empty room echoes with ethereal voices reciting some famous chapters, and the characters move from the simple movement previously bound by the constraints of the real material to certain indescribable and infinite roaming gesture; the law of measurement of the basic material at this point, due to the spiritual connection projected with the site, indicates a unique and private experience of each individual staying in the same materialistic space.

If to consider the activity space embodied by Toranao as an access, and we further observe the overall operation system constructed by Oshima, we will realize that the bookstore, the hotel, the red light districts, the theatre, and so on, that recorded in the image, are united together under the representation of "Shinjuku". According to Tokyo

from Edo to Showa: the nearby 1970s, Tang Juro and Maro Akagi are running the "Situation Theatre", a tented hut on the grounds of Hanazono Shrine, where they've been staging bizarre plays; and the Shinjuku Bunka Theatre, located in Shinjuku 3-chrome, is the main cinema of the ATG movement, which is moreover one of the most powerful centers for underground theatre and avant-garde art in the evenings. There is also a nightly anti-Vietnam War folk song festival at the West Exit Plaza of Shinjuku Station (Seidensticker, 1992, pp.361-363).^[21]

Based on this environmental foundation, the structure of distance-representing in *Diary of a Shinjuku Burglar* is in fact a fine-tuned adjustment that extends from a programmatic view of the overall distance-representing system to the local alienation. The ideomotor actions of the characters are generally pulled by an out-of-the-box, radical environmental consciousness, which is omnipresent and has been attached to the underlying logic of people's behaviors within the realm of Shinjuku. This is the author's privately hypothetical linking of the events filed, in conjunction with his own experience; the imaginary one, through injecting the characters with the compulsory inertia of environmental mobility, conveys the public air that prevails in all kinds of implementation of the interaction process.

After the text finishes describing the sexual tension, after the debauchery of red light districts is disclosed, as the characters' spiritual reaction to the plain space has strengthened and the theatre company rehearses the play in a pure and frenzied illusion until the curtain falls, every time Oshima has maneuvered the camera to go back to the topsy-turvy streets in Shinjuku, where the youths are tirelessly resisting the regime and creating riots; they break windows, destroy houses and rush into dark alleys; the footage recorded by the camera is almost equal to the raw documentary (Yomota, 2008, p.145)^[24](Fig. 2.4). However, there is an essential difference between such naked information from the real movement and the movement triggered by the logic of the narrative in the image, but paradoxically, although the former has a coarse texture that is close to reality, it (as a category of images) instead serves as a bridge mirroring the author's imagination. From such fictional linking into the film image, it has been providing a sense of distance-representing that is consistently unpractical, and a notion of distance-perceiving that only exists in the restless, passionate rhythms of the body. The mindsets under such an environment are rendered as the energy source for the people who live there, which in turn allows the author to shape deviant behavior that follows a pattern of alienated distance-representing and ultimately to demonstrate how the human being can use the cognitive power of self-mastery and the identification of meanings in order to achieve the reconfiguration of the material space. In other words, given to "distance" as a kind of reference to the presence way of the movement of an objective form that is reflected in the progress of bodily practice, its representation embodied the thinking of Japanese films during that period, which tended to be of existentialism in their content of expression.



Fig. 2. Some mentioned scenes in *Diary of a Shinjuku Burglar*

4 Distance-representing pattern in modern Tokyo image: Returning to a basic opposition

Having systematically analyzed the distance-representing pattern within the closed domain, I will then examine the ideology, as a role played by Tokyo, under the circumstances of the more open geopolitical relations, to find out the modern significance in it. As the context of globalization has been deepening in the new century, there is also a great deal of information supply and demand among discrete territories. The perception of the distance of hypothetical linking construction that the individual projects into the white area lying between the coordinates is asked for carrying out in a more uncertain and broader scope. Kiyoshi Kurosawa's post-2000s work *Tokyo Sonata* (Kiyoshi Kurosawa, 2007) exactly appoints this period of strengthening interaction between the city's inland and outer world. From the background of the narrative, we can learn that the economic situation in Japan at that time was in the midst of an overall capital depression triggered by the subprime crisis in the U.S. and that the turmoil in the real economy had led to the disruption of the international monetary order; meanwhile, Japan was responding to the US call for enlistment by incessantly pouring human resources for war into the Middle East. At the beginning of the film, Sasaki is told of layoffs, for the company's headquarters is moving to Dalian, China, and his post will be removed. The mass employment crowd afterward appears on camera, wandering in front of the square of the job-seek building (Fig. 3.1), all of them the victims of this world financial crisis.

Unlike the images of the last century, in which Tokyo and its surrounding areas were left to the internal digestion; here, it acts as an important economic center of Asia, and

breathes with a whole world. This orientation has implied that its intrinsic urban configuration is diffused through a class of transparent, stable information (Kishimoto, 1997) ^[13]; the distance-representing pattern that the city has harnessed and articulated is no longer a barrier to consciousness that demands extra effort from the intruders to conquer; its format has been fixing there: a normal metropolis, one can practice through it without ever experiencing any delusion of strangeness (Bansal, 2022) ^[23].

As to the family of four in the image, everyone just repeats the daily displacement amongst those coordinates; the father commutes between firm and home, the mother takes care of the house and occasionally goes to the shopping center, the two young go to school and get back regularly. The fulfillment of the routes of routines becomes a category of obligatory duties that are associated with the safety transformation of their identity systems, which are in the house shown as the "parents and children", in the designated buildings as the "staff and students", the content of perception to the distance therein has been nearly saturated by the bodies' day-to-day practices. As the director himself says, "Only by changing the owner's understanding of the interior of his room that serves the function of daily rest, its nature can thereby be improved once again with the redesigned, rationalized behavior of the owner; which is really a hard work" (Yomota, 2019, p.121) ^[25]. Tokyo Sonata precisely through this method questions the in-rooted physical experience of the family members in their long-resident city. However, the mechanism behind this methodology is to no more than make a skillful synthesis of the two aspects mentioned above, where the distance-representing pattern just weighs, in order to recall the submerged spatial alienation. To be more precise, the hypothetical link here has evolved itself into mattering from the two concrete spaces to the communication between the inward and the outside. The separated practices, of which the compulsory environmental inertia forces the body, consequently encounter a contradiction between the real practice and the imagined bodily one. Such encounter conduces to an entropy increase in the connection between the body and the simple space, thus conveying the "disorientation and disorder from the depths of the figure's movement" (Ranciere, 2003, p.168) ^[16].

It is a kind of expression that only can be established in today's situation. It features that a certain negative context is endowed to a site, which distinguishes itself from those visual traumas rooted in war, regime, and riots. The father loses his job due to the economic crisis, but the crisis itself is not described in detail by the author. Differing from some former filmmakers who intentionally avoided the grand narration, and focused on the individual behavior as a reflection of the special times, this event that shocks the entire capitalist market system does not have the sense to be described visually (Gergen, 2003, p.125) ^[8] but one can just incarnated into the alienated activity of the characters, and present its attributes and values through a series of coincidence of the comparable filmed materials.

If to draw a parallel with the knowledge of genetics, such an event exists in the image like the gamete of a lethal trait in the homozygote. It reproduces many individual characteristics that are unlike those of the dominant homozygote under the constant interaction brought about by environmental mobility, indicating the researchers to clarify some kind of influence in a large sample of group behavior. The father flits from interview to interview in various companies and ends up working as a cleaner in the

shopping mall, and the eldest son is from a street youth to an improvised soldier; both mean the body's primitive search for space has become a common behavioral pattern here, and it almost has been the most basic capacity for middle-class Tokyo residents to know how to get from one locus to another. What the author needs to describe in his work is not how to once more create a new route with some advanced measurement materials, because the physical structure of the city has been fixed, as well as the metric layout of the whole world. In the film, as the train whizzes past the window, the family members eat and talk as usual at the table (Fig. 3.2); such a scene proves that the alienation from the distance-guided journey can be solely reflected into the alienation of the abnormal, consciously acquiesced behavioral structure. For essentially, to make the former worthwhile to describe must first consider it as an alienated activity in the specific period, the measurement material itself will always be worthless (Golledge & Stimson, 1997) [9], for instance, a 20-minute walk or a two-hour airplane transport, the meaning only lies in making sense of the discrete gap represented by the practice for consciousness, and accordingly directs the occurrence of the individual's movement towards the given space in a concrete manner.

At this point, the deconstruction of the distance-representing pattern seems to return to a fundamental opposition, which can be roughly generalized as mind versus world; or in a more specific context, we can say that the opposition happens between the experience of distance in the inner body and the structure of distance that the consciousness simulates from the former to the outside, and the contradiction and deviation formed in the ongoing opposition are always converted into certain alienated behavioral pattern of the characters.

There are plenty of illustrations of this reference in *Tokyo Sonata*, for example, the argument bursting into the house about the war in the Middle East, in which the eldest son's request to enlist is actually a deviant decision born of the confrontation between the inward and the outside; whereas the professional instruction of son's consciousness is completely inapplicable to the father, whose contradiction lies elsewhere, and whose consciousness is devoid of any function to extrapolate the behavioral logic in relation to participating in the army of the U.S. So, what appears to be an encounter between the father (and the mother as well, I will not go into that) and the son is in fact an inability of their every contradictory zone to overlap, and a search for reliable interaction of the different oppositions that have always come from the different individual.

Another similar event is when the father, who is in a cleaner's uniform, meets his wife at the mall (Fig. 3.3), next he mindlessly rushes out into the street, while the woman numbly comes back to the kidnapper's car and drives to the distant with desperation. Still the two categories of behavioral logic are enlightened by the two contradictory structures, in the man's simulation of the outside, he and his wife keep a distance from the mall to the home, which can be only practiced in morning and evening situations through going to work and getting back. Whereas seeing his wife with one's own eyes, is the practically symbolic distance sensed by his self-body; a distance, being exposed to reality, can be decisively practiced, whereupon the alienated movement breaks out, he childishly escapes from the site in despair (Fig. 3.4), in seeking for a state that the consciousness perceives the very distance as equal as the body once does. As to the woman on the other side, for she had experienced such an encounter induced

by which she saw the dismissed husband by accident, regarding this as a reasonable excuse, she can therefore be the calmer one in the situation. Nevertheless, she goes in the opposite direction of the home (Fig. 3.5), and she also needs a balance, resorting to leaving her present lifestyle behind as a solution. The analogous expression comes to which the little son throws the found piano at his father; and after a moment, the mother runs in terror to him, who has just fallen straight down the stairs (Fig. 3.6), subconsciously fulfilling a campaign apropos of being close to her beloved object.



Fig. 3. Some mentioned scenes in *Tokyo Sonata*

We will find that it is the deviation, of which the body and the consciousness representing the same objective alienation, that allows for the generation of those idiosyncratic behaviors in the narrative of the image, which in turn presents a series of distinctive movements, describing the strange forms of things. Perhaps we can further think about the possibility of this psychological mechanism of the distance-perceiving as being a principle when the image is going to define the characteristic references of its filmed materials, which means that the developing way of the alienated individuals also have to follow a class of definite order under their unpredictable and chaotic tracks. As Tokyo has gradually unveiled itself in the course of history and has been diffusing its inner rhythm to the outside, we, facing the period that the distance-representing pattern is becoming unprecedentedly complex, are aware of this simple opposition through the

narrative to the city. Driven by the paradoxical disparate between the body and the consciousness, people have produced a split in their behavioral patterns from those of daily routine. They are lost in the collusion made of the practical experience presented by the body and the extrapolated perception presented by the consciousness based on that experience, in an attempt to find the harmony of distance-perceiving between the inward and the outside, and in an attempt to unify the conditional context of the bodily movement and the environmental flow, however, which are fated to end up in failure. Because these movements are always a re-deduction to the individual already learned representation of the distance among the past loci, the sticking point of the very opposition exactly lies in the memory of what we trust, which has been testifying our awareness of existence for all time.

5 Conclusion

Based on Deleuze's equation of image, movement, and material world, the paper analyzed the characteristics of the distance-representing pattern in the images of a typical space, Tokyo, during three periods of its development.

Into the classical period, roughly before the 1960s, Tokyo, as a whole, was an advanced city with its own internal measurement material system, which had contributed to a kind of unique "Tokyo consciousness" of its long-resident inhabitants. Such a consciousness is strongly antagonistic to the distance-representing pattern followed by the ones from other backward areas outside Tokyo and foreshadows the inevitable narrative of tragedy in Tokyo Story.

In the film, when intruders measure Tokyo with demoded materials, they are just lost in the complex structure of the city; in contrast, when the Tokyo residents use the city-in logic of distance-perceiving to guide their self-behaviors in another primitive space, they are subconsciously carrying out a brutal bullying of the cognition of the locals there. This is a predestined consequence brought about by which the different distance-representing patterns attempt to make an interaction, for they are in essence the two asymmetrical classes of the measurement materials. And later, through suggesting those displacement processes which the author himself has unconsciously omitted in his narrative, I go on to argue that the individual cannot arbitrarily switch and transform the patterns of distance-representing that one has recognized. It is a type of ideology accumulated in which the specific surrounding environment keeps functioning the individual. Accordingly, I explain the root cause of the tragedy of the events guided by the asymmetrical materials: the renewal of the process of the distance-representing pattern has already implied a logic about forsaking; and while this logic, as a methodology, plays a role in the image narrative, it predetermines the tragic form of the logic of the events described.

When the existentialist trend in Europe hit Japan, from the 1960s to the 1980s, the New Wave images that documented Tokyo displayed a split between distinct patterns of the distance-representing in different regions within the city. With comparing the environmental difference between Shinjuku and Ginza, I connect this split phenomenon to the internal bodily rhythms of the individual and further emphasize the subjective

initiative of the self-perception from the individual to the space. This initiative trait actually divides the dichotomy between the individual and space, and the two reach the balance through the movements that the individual concretely implements into the space.

The movements that an individual performs in the space in which one is located consist of repeated movements towards a single space and separated movements towards discrete spaces. According to this thinking, I discuss the different mechanisms of the two aspects where the distance-representing pattern has been working. I point out that the bookstore in *Diary of a Shinjuku Burglar*, although as an objective entity, has undergone the transformation of its form as Toranao's consciousness is in conjunction with it to a gradually deepening extent, in delineating that the reiterant physical practices will bring the practicing subject the composite experience of the distance structure of the space, and therefore leading to the alienated movements. Next, I explore the author's aim to stress the overall characteristic of the environmental mobility in Shinjuku with the reference of which he returns to record Shinjuku's violent streets in a periodic cycle at the narrative gap between the events, in order to confirm that the author's association with the discrete loci while following the fine-tuned distance-representing pattern for local places relies on his hypothetical transition and linking among the different distance-representing patterns. However, such imaginative faculty needs to be constructed on the overall context in which one's bodily rhythms are given by the content of the environment.

Tokyo's role as a significant Asian city since the turn of the century has been closely linked to the globalization of the world. I cast a light on *Tokyo Sonata*, which embodies the setting of the Middle East war and the economic crisis at that time, illustrating that there is much invisible interaction among geographically isolated regions, and then I derive a narrative pattern that can only be sustained in today's condition: to visualize a negative context which itself does not have the capacity of being described directly, by shifting the description to the character's behaviors that alienate from their everyday situations.

The alienation that happens in behaviors, however, indicates a series of kinetic alienation from the individual to the space. Its occurrence requires one to deviate from the daily distance-representing pattern. With the help of cases in the image, I continue to argue that how can the author rationalize the consequent deviating in his work, and in my logic, I reason that the principle lies in a deepening of the opposition between the individual and the space. The model of globalization assists us in refining the understanding of this obscure concept, the essence of this individual-space opposition goes to the encounter of the experience of distance in the inner body and the structure of distance that the consciousness simulates from the former to the outside, and the character's alienated behavior precisely reflects such incompatible contradiction and deviation released from the individual's self-ongoing inner antagonism. Revolving around this individuality, I in depth analyze those dramatic scenes that lock the events chain in the image, underscoring that every of the alienation has always been fixed inside the single mind, and the interaction of the different movements with each other is only the surface of a certain conflict.

In the end, I make a conception that the opposite relationship formed in the pattern of the own distance-representing can generally enlighten the individual's alienated movements as a core theory, and it is also what allows the establishment of idiosyncratic events in the image narrative. Because of the fundamental exclusiveness of this opposition, what is to say that the outward simulation from the consciousness must depend on the individual's internally constructed cognition, and on which the bodily experience of the distance likewise relies, yet the crux therein exactly arises from the trauma caused by the interaction between the representation of the alienation in reality and the one in the individual's memory-recognized survival. So, the idiosyncrasy of the event is eternal, the strange but ineffective movements that have been carried out for people are forever in the process of pursuing harmony, with respect to the distance-perceiving, from their inner realms to the outside world. And it is the very presence of these movements that distinguishes the film image from video surveillance and gives it its special characteristic value.

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