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JULIA DE PAOLA DALCIN

The MA Concept in

the Western Cinema

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JULIA DE PAOLA DALCIN

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the Western Cinema

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Mentor: Rosângela Nunes de Araújo

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Rosângela Nunes de Araújo
Mentor

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Guest Professor

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Guest Professor

To 120 years of friendship between Brazil and Japan.

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Summary

Figures List

INTRODUCTION

This monograph is a study about the Japanese aesthetic MA applied to the occidental cinema. The MA is a concept which involve space and time and it will be seen along with the Sergei Eisenstein and Gilles Deleuze theories of editing.

This research analyses a "hollywoodian" film as a sample of work in which it can explore the MA.

In the first chapter it was developed the aesthetics theory of MA upon the types of Japanese art. The objective is understand the extension of the MA meaning into a Japanese universe to posteriorly scan it under the western film appearance view. Initially, it will be seen the MA in the architecture and landscaping. Following this, it will be spoken about the MA notion inside the Japanese Cinema.

In the second chapter, it will approach the conception of editing insert on MA and its relevance on the construction of cinematographic narrative.

An analysis upon the film "The Terminal" will be made trough the third chapter, where it will be asserted the MA's pertinence in final editing and formatting of the film.

Considering that the occidental cinema is a model copied around the world, the research intent to demonstrate the presence and importance of that Japanese notion (MA) on the general work of editing.

1. CONCEPTUALIZING THE MA

Comprehending the MA isn't a simple experience like translating a sentence or a word. Even with deep readings and years of study, the ones who dedicated themselves to MA say that is necessary live it to whole understand it.

1.1.   DIALOGUE BETWEEN EAST AND WEST

"MA" has to do with time, space and gap. However, it's impossible to sum up the MA into just three ordinary words when it has something so much bigger behind of a single syllable. The greatest distress found about understanding the MA element into the Japanese culture is the lack of studies on its conceptualization. The MA doesn't possess a formal definition, being part of the Japanese people's tacit knowledge. The MA is insert into various Japanese culture's aspects, from the rising of a structure to the opening of a gift. By that way, for them, the MA simply doesn't can be learned, it can't be taught, just it's present or not. It is a form of millennial aesthetic that it's already rooted in the own naturalness of a community. Atempt to literally translate it would be the main challenge, because apart of not even existing a literal translation of MA, in it native language it may be represented as different ideograms. For some scholars (Bakhtin and Lotman apud OKANO, 2007), when two languages are harmonized on its vocabularies' semantic, transcribing words one to other, its cultural factors doesn't get lost but it does tot up, considering that one language only turns itself complete when another

one try to understand it. This is the link which this paper will strive to build between Occident and Orient.

> "Se tentar conceituar o MA 間, o único destino é o MA 魔 e não alcançará o MA 真"[1]

> Kawazoe Noboru (NOBURU apud OKANO, 2007)

- 間 – break, gap
- 魔 - demon, evil spirit
- 真 - truth, reality

What Kawazoe Noboru (NOBURU apud OKANO, 2007) wants to mean is that is not possible conceptualize the MA. If you once try to, you will not reach the truth and your final destination won't be that good. The Japanese ideograms known as Kanjis, may present equal phonetic, although it's meanings are different, the same way in Portuguese is shown similar words to express distinct connotations.

The MA's conceptualization problematic isn't found barely on the translation method of the ideograms, but also to be an article that already belongs to a society sociocultural system, where even the Japanese give it own notion. This is the chief reason why there are a poor bibliography around the theme, in which just foreigner wrote and searched about the Ma's artistic aesthetics.

The Japanese culture is truly peculiar to the westerners, containing lot of socials ideas that even shows meanings. To the Japanese community, or it be born with MA or not, that one who doesn't possess MA it's called *manuke* 間 抜け, which word-by-word translation would be "fool" using kanjis of MA plus

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1 Own translation: "If you try to conceptualize MA 間, the only direction will be MA 魔 and you won't reach the MA 真."

"take off" = Lack of MA. The Japanese consider yet that who don't have MA is an unacquainted. To Michiko Okano (OKANO, 2007), the MA has the possibility of becoming a "demi" sign, and so, easier to study it.

She was able to model a notion of the MA's plurality. This study won't attempt to conceptualize MA but try to understand it as a symbol and not as a language form. As a closed decoding object of a society, MA might presents subjective connotations, like hours passing by or *timing*, or like gaps between bodily materials such as shelves or pilasters.

To fully understand the MA manifested on the cinema language, fisrt of all is necessary to comprehend it bay all its forms – on architecture, designing, dancing and poetry. Considering aesthetically, the MA exists in the Japanese architecture through the distance between the columns, spaces and open halls, mirror positions, storage of shelves, etc.

The MA can be easier assimilated of architecture and landscaping. Were created different aesthetics onto these art manifestations based in its spatiality.

MA is never an empty space, but yes radically available. The area may be unfilled at intervals of objects and structures, however, plenty of air. To Japanese community, both emptiness and air are important because they constitute the MA.

A passage of a moment, a season change, the transition of one state to other express MA. For Japanese, the MA can be found in the natural circle of things: the leaves fall on autumn, the time it takes to reach the ground, even the many phases of its decomposition.

Knowing that MA might be demonstrated in concrete or abstract forms, by arts, we noticed its occurrences. It may be a unit of measurement into the hiatus betwixt pillars or in a hall's saloon, into a room which separates the others, a right on song rhythm, a silence on the speech.

The original ideogram of MA (間), when next to the others it may shows a complete new idea, Michio Okano (OKANO 2007), explain with examples:

Moment 時(toki) + MA 間= Time, occasion (*jikan*)

Emptiness 空(ku) + MA 間= Space (*kukan*)

1.2.   THE MA IN ARCHITECTURE AND LANDSCAPING

In the architecture, its application can be seen onto the spaces and elements' organization form. In this field and in the designing too, the MA doesn't refers just to location and components objectively, but also refers to relative zone and instant.

The great Japanese gardens exhibit various manifestations schemes of MA. One of the grands Japanese philosopher, Watsuji Testuro, try to stablish a relation between man and nature, starting from the concepts of *aidagara* (relatability), *ningen* (man) and *sonzai* (existence). This moment the study will disclose a philosophic part of the Japanese culture, which will help to fathom what the Japanese people thinks about MA.

According to Priscila Marchiori Dal Gallo (GALLO, 2014), the philosopher Watsuji Tetsuro believe in the absence and individualism of man, and the appreciation of the mid between human and nature into a communicative relationship, such is found on the Japanese gardens structure. The asymmetry of trees, lakes and passages through the grass and flowers, the Japanese gardens tries to interfere as minimal as possible in nature, putting the man space in touch with it space. This is a way to think of these areas and angles where the emptiness spread by asymmetries. A Japanese garden offers different pictures and there's always something hidden from the point of

view of who appreciate these gardens. Everything that becomes unseen, becomes more important.

The bridges and byways are added in the gardens to increase the contact of men with nature surround them. The usage of natural elements such as stones for paths, shows the Japanese's respect for the nature, reusing it along with new aesthetic matters. These items which are added by the landscapists force the people who walks in the gardens to step on the stones that form the passage, determining the space in which the person has between a footstep and other.

The spatiality MA can be used as a form of trail or "transition area" of a place to another. For being more organics and with less human touch, those gardens has its atmosphere more sensory than the occidental gardens. In comparison with the Versailles' gardens, where it's geometrical pattern and symmetry clearly presents human interference, in the Japanese's garden nothing is moved of it's place, occur the rework of the own nature. The sand and rock gardens (called *karesansui*) are built up to contemplation meanwhile the walkway gardens (called *kaiyûshiki kôen*) seems more like the western gardens.

1.3.   THE MA IN CINEMA

In this section it will be focused on the spatiality of MA in the Japanese cinema. This study proposal is deepen the MA understanding on the filmic language. The study isn't just one the narrative or speech level, but it's focal point is on the manner of the works organization during the assembly stage.

The study by Michio Okano (OKANO, 2007) analyses two great Japanese film directors, Ozu Yasujiro and Kitano Takashi, both of them with a great

acceptance in West, and using their works Okano do comparisons about the MA manifestation into shot forms, sequences and sectioned frameworks.

However, before to analyse specified directors and their methods of spatiality, It's necessary to characterize how the MA manifests in the cinematographic language.

In the cinema, the organization shot and the intercalated form of action and non-action build the MA's spatiality. At this part it will ponder about the oriental way of assembly and at the next one, the western way followed by a superficial analogy between Orient and Occident.

Within the cinematic context there are shots and sequences, which are chosen by the director and organized in the editing process. The MA is found through different schemes and their respective sequences; or in shots chosen for pauses and contemplations of certain objects. These intervals are called "breaths" and appear privileged in western documentaries.

This contemplation present in the structures of the Japanese gardens appears in the cinema with the pause of the non-action shot silently and between cuts. At these times the manifestation of the MA form is clear.

Director Ozu is known for taking such breaks and contemplations in his films, pausing up to 30 seconds on a single object. These breaks were termed Käten Shotto (flat drapes) by the Japanese critic Nanbu Keinosuke, comparing Ozu's breaks with the theatre breaks when they close their curtains.

"A imagem ação desaparece em forma da imagem meramente visual.[2]"

Deleuze (DELEUZE, 1990)

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2   Own translation: "The action image turns into the image merely visual."

The length of the spaces between shots, varying from action to non-action, causes tension in the viewer and the form of organization of the shots at the time of editing creates tension in the film.

The prolongation of one scene to another bring on expectation, although this should not be excessive, as it will make the viewer impatient, taking the focus away from the tension of the scene.

Non-action shots is not necessarily for contemplation only; they may be indicative place shots. Through a sequence of open, closed and detailed shot that introduce a location, they can also be placed later throughout the film to recap a previously visited location.

> "[…] é no conflito entre os planos e sequências indicativas de sentimentos e tempo que a espacialidade MA se manifesta com maior intensidade[3]"
>
> Michiko Okano (OKANO, 2007)

Several shots form a sequence and in one sequence it is formed a train of thought that will bring to the viewer a different kind of feeling. Thus, the way the shots are used with MA spatiality, by cutting through a sequence, will determine the feeling form that guides the final film. Merge empty shots to shots with human figures exemplify MA spatiality.

But not just through images with shots and cuts, MA can also manifest itself in the cinema in its sound form, as well as spaces of different times in a song. In a sequence of shots of a dialogue, a sound pause in speech, with an

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3   Own translation: "[…] It is in the conflict between shots and sequences indicative of feelings and time that the MA spatiality manifests itself most intensely."

exchange of eyes followed by a cry or smile, demonstrates MA spatiality. A character's emotional state passage, and its transitions, also configures the MA.

There are several ways to study the MA in its cinematic language: In how to film the shots, the timing of each shot and the final assembly of the sequence.

The shot-shaped MA can be simply contemplative, (a shot standing at a fixed point) whether or not it is centred on a human figure. This method is called the "non-action shot". On the other hand, a shot of dialogue between characters, with movement and speech is called an "action shot".

Placing the interspersed non-action and action shots interleaved in a sequence we get the construction of the MA in its film form. Each shot can be studied individually as a simple manifestation of the MA.

The adjustment of MA spatiality is more complex than a simple camera positioning in a fixed detail. A film is not based on fixed or movements shots, it is necessary to tell a story. Within the film narrative we got interacting characters and dialogues, if we are studying the most common genre of films. The characters in the narrative express emotions, these emotions goes between shots, moving from scene to scene, and within the form of transition shots with emotions there is yet another form of MA spatiality.

Windows, doors and corridors, interspersed external and internal pictures bring the sensation of localities. Human figures appearing in the foreground and background in a sequence tell the story.

In the final editing of the film, the choice of each scene to be used is very important for the construction of the MA. However, the way that the shots are assembled at the time of filming also shows the MA as the choice of human figures in long shots in certain locations, such as at the vanishing point at the end of a corridor.

Work with different axis lines horizontally, vertically or diagonally, with the position of human figures on the shots, by merging these shots with different lines of axes, it results in distinct forms of spatiality, transmitting divergents feelings to the viewer.

The transition from various axes shots causes the spectator to feel uneasy because it points to conflicting directions. It will observe the intersection of conflicting shots in the next chapter, with Eisenstein's studies.

Diverse axes need not necessarily be open locations. A well-positioned human figure in a scene, or in dialogues between two characters showing emotions for each other, can also have a differentiation of axes from one scene to another.

The interleaving of shots with distinctive axes, indicative of place, time or feeling, are always presented in pause intervals of action shots. The shots that best manifest the MA are those that have time and emotions indexes.

> "A introdução de espacialidade MA como mediação cria uma estrutura para pensar sobre e a partir dela e sugere uma edificação de significados para o espectador. Quanto mais baixo for o nível de descrição e informação da mensagem mais entrópico ela é, provocando um maior esforço interpretativo do leitor e é justamente essa forma de comunicação que apresenta a maior proximidade com o MA."[4]
>
> Michiko Okano (OKANO, 2007)

In Kitano Takeshi's films, the second director analysed by Michiko Okano (OKANO, 2007), the way of working with MA spatiality differs from Ozu Yasujiro: his shots are longer and with the formation of temporal passages.

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4   Own translation: The introduction of MA spatiality as mediation creates a structure to think about and from it and suggests an edification of meanings for the spectator. The lower the level of description and information of the message, the more entropic it is, causing a greater interpretive effort by the reader and it is precisely this form of communication that presents the greatest proximity to the MA.

A new form of narrative construction where spatiality is worked on MA uses shots that give the sensation of place and time passages, with the protagonist characters being part of the transitions shots and actively participating in the vestiges of time and feelings, as if the construction of shots and montage to accompany the character's journey throughout story, and not as a mere observer.

Its seen the construction of the MA also through forms of time passages. In cinema, directors use various tools to create the sensation of the passage of time within the film. One of the tools used is through metaphors, objects or places. For example, when a character is seen with an object while a child and that object is rediscovered with an older appearance, there we have a passage of time through an object.

Places can also demonstrate the passage of time. When a character finds an ancient place and expresses a nostalgic feeling. This time can be counted both in a linear and non-linear way, which can bring a sense of cycles. The character's return to a location, or a flashback, all these forms of time express MA.

Structural elements such as bridges, buildings and portals are physical configurations of the MA. These structures placed within the film are often important in the development of the story, like a bridge where the character constantly passes, or the building in which he lives. The use of this structure in the shot also configures the MA, likewise in long shots where it is possible to examine the structural lines or give the feeling of a pathway from one place to another, such as bridges and roads.

The displacement of the characters in the films generates both image and time, and is no longer just an action image. The path taken is a static image of time representation. When the character walks through a change or an arc it is

possible to feel the sensation of time passing by. These detachments determine the temporarily of the film work.

The MA is not expressed only in the editing process, it is studied here its configuration through individual shots, objects in the scene, choice of scenarios, the passage between shots also in a sequence and in the configuration of them.

Michiko Okano (OKANO, 2014) says in her studies that "[…] não são todos os diretores japoneses que conseguem manifestar espacialidade MA nos seus filmes, por este não ser um elemento racional e conceitualmente transmitidos"[5]. Since MA is a non-purposeful element in Eastern films, it makes it more difficult to study and find in Western films.

The MA is not only what the director wants to transmit, but also what the viewer will capture through his own interpretation. Thus, the elements that build the MA at the end of a film are as much a part of it as the direction and editing determine what the spectator will be able to absorve from the message.

At the dissolution of his study, what concerns Okano is the westernisation of Japan. The culture of MA may be lost due to the excess of Western culture that has entered the country in recent years. Since MA is something that is not passed on openly among Japanese generations, there is a fear of being lost over time.

The MA has great possibilities for study, not only through the artistic but in the metaphysical method too, where space-time would behave in other ways. However, in this individual study focused on cinema, it was possible to understand the MA not only as space, but as a form of interval space-time, where pauses and radically available spaces mean much more than they really are, and that great feelings can be attributed to what was previously nothing.

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5   Own translation: " […] not all Japanese directors are able to manifest MA spatiality in their films, as this is not a rationally and conceptually transmitted element."

      In this chapter it was discussed the attempt to understand the MA in the eastern environment, so that we can start a link with the west to conclude our study.

2. CONCEPT OF EDITING

2.1.   EISENSTEIN AND DELEUZE

This chapter will ponder about the concept of editing, according to studies by Sergei Eisenstein (EISENSTEI, 1990) and Gilles Deleuze (DELEUZE, 1990).

All stages in the construction of a film are equally important, although it is in the editing process that the soul of the film is brought to light. It is in the montage that it trully builds itself by giving meaning to the images filmed, working better on how to bring feelings to the spectators. The subject construction ensures that each viewer feels connected to the story and the characters.

We are going first to understand what editing is, so we are going recognize the importance it has in cinema.

For Eisenstein, each image has a form of interpretation and representation individually, if we look at just one frame of a scene from a film, without the others in sequence, the image shown will have a form of interpretation, representing only what is clear in the image. When placed next to other images, it will have a new meaning. Not only in the assembly, but any figure placed next to a new figure, will have a different definition.

Eisenstein exemplifies through a fable "The Devoted Widow":

> Uma mulher de luto chorava sobre um túmulo. "Acalme-se, minha senhora", disse um Estranho Compassivo. "A misericórdia divina é infinita. Em algum lugar há um outro homem, além de seu marido, com quem ainda poderá ser feliz". "Havia", ela soluçou - "havia, mas este é seu túmulo."[6]

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6   Own translation: A woman in mourning was crying over a grave. "Calm down, my lady," said a Compassionate Stranger. "Divine mercy is infinite. Somewhere there is another man, besides your

The fact that the man links the figure of the woman in mourning to the tomb and soon makes sure that that tomb would be that of her husband, is a common association made by the unconscious, where two objects are placed next to each other the closest association is made obvious. The surprise is that the grave is not her husband's but her lover's, breaking this association and surprising the observer.

In this case, the editing can be used both to surprise and to make associations faster and diminish a great explanation at the time of the film, when the viewer needs to capture the message immediately to proceed with the story of the film. Therefore, it is known that the brain does not need a full representation of the image so that we can understand what is going on.

Another fact that is faced, is that each spectator has a different way of thinking, has different memories, so his way of interpreting images and facts are different from one to another. Too vague images can bring different interpretations, making the story and content of the film confusing. Showing a closed take of a dripping tear can lead viewers to assimilate it into tears of tears or happiness, depending on the way the person is at the moment of watching that image. For this reason, the editing, in its sequence, makes the juxtaposition of the images a synthesis of the general time of the story, making all the spectators associate the shots by the same.

In the montage there isn't the raw presentation of the facts, but images where the viewer will be taken to create in his mind the connection between the scenes.

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husband, with whom you can still be happy ". "There was," she sobbed - "there was, but this is his grave."

However, what helps the montage to bring interpretations and feelings to the viewers? There are a number of factors that make the editing refine so that it reaches people's minds in the best possible way. The actors' interpretation on stage transforms the feeling more clearly. The purpose of editing in this case is to bring out the emotions of the actors and evoke them in the viewers. The association with a human figure is much stronger when interpreting a sensation. However, when something is not correctly associated, we should not entirely blame the actors' interpretation. For the final result everything counts: interpretation, editing and soundtrack.

> "O artista pensa diretamente na em como manipular seus recursos e materiais. Seu pensamento é transformado em ação direta, expressada não numa fórmula, mas numa forma."[7]
>
> Eisenstein (EISENSTEIN, 1990)

Cinema tries to reach spectators in all its senses: touch, smell, sight, taste and hearing. Vision and hearing are obvious when talking about cinema where image and sound work together. However, what are we trying to say when we talk about smell and touch? Often when the film manages to make viewers fully immersed in its story, it is the duty of the editing to make all the senses work. For example, a film in which the main character cooks a beautiful chocolate cake: the simple take, where the chocolate syrup is delicately placed on the cake, instigate all the spectators make their mouth water, and they can even smell the dark chocolate of the syrup.

Much of what we have in our memory helps when bringing these feelings to the fore. Each person individually will smell a different chocolate

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7   Own translation: The artist thinks directly about how to manipulate his resources and materials. His thought is transformed into direct action, expressed not in a formula, but in a form.

aroma at the time of the scene, yet everyone will feel the same way, and it may be a chocolate cake that the mother did, or grandmother. The important thing is to have that memory awakened at the time of the film.

Awakened senses and sensations are the main goals of the editing. In addition to the actors there are other tools that help, the chief one being the sound. After the breakthrough of spoken cinema, a range of possibilities opened up. The actors could also interpret through speech and, with regard to editing, the diversity of music and sounds started to exist.

In silent cinema, music was inserted live, by an orchestra or piano, during the session. Although, with the advancement of technology in cinema, not only music, but now especial sound effects helps immerse the spectators. As when watching a train pass by on the cinema screen, it is perfectly heard the whistling sound passing from side to side.

With this new way of exploring cinema, the combination of sound design and soundtrack, it is possible to awaken the feelings and senses in the audience more quickly and intensely. The sounds create tension, calm, sadness or passion. The easiest way to exemplify how sound has made a difference in modern cinema is to try to watch a film today with the volume turned off completely. Try to keep your attention on the film and you will see that it is impossible. Nowadays, cinema has become very dependent on sound, making it an essential element in editing.

In addition to the atmosphere that the song brings, it gives the uniformity to the edition, with the technology of non-linear editing and the possibility to choose and compose several soundtracks and fit them according to the film. The pace of editing aid to bring sensations to the spectator. The composition of the cuts may be in accordance with the speech of the characters, being able to follow the action of each one.

Eisenstein is concerned with the synchronization of the senses at the time of editing, that is, a rhythmic form between music, speech and image. However, in modern cinema we can already analyse different forms of editing where music, image and speech are not necessarily 100% (a hundred per cent) synchronized. Bringing up non-chronological cinema.

When we speak of non-chronological editing, it is when we have a timeline that is not continuous, without a defined beginning and middle. It may have time lapses, flashbacks or memories. More and more in modern cinema it is found films that do not follow the rules of linear cinema, making less rules for arranges and only editing concepts.

The montage may be, non-chronological or chronological, which consists of the way time is shown in the narrative. In Deleuze's studies the concept of image and time is worked on, the concept that most resembles the study of MA in the first chapter.

> "A imagem-tempo é o fantasma que sempre assombrou o cinema, mas foi preciso o cinema moderno para dar corpo a esse fantasma. Essa imagem é virtual, em contraposição à atualidade da imagem-movimento. Mas, se virtual se opõe a atual, não se opõe a real, muito pelo contrário. Dirão ainda que essa imagem-tempo pressupõe a montagem, tal como a representação indireta a pressupunha. Mas a montagem mudou de sentido, ganhou nova função: em vez de ter por objeto as imagens-movimento, das quais ela retira uma imagem indireta do tempo, tem por objeto a imagem-tempo, extrai desta as relações de tempo, das quais o movimento aberrante agora apenas depende. Conforme uma expressão de Lapoujade, a montagem tornou-se "mostragem" [N.R. Bonitzer, Lê champ aveugle, in Cahiers du cinema-Gallimard, p. 130: "A montagem volta à ordem do dia, mas sob uma forma interrogativa que Eisenstein nunca lhe deu".[8]

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8   Own translation: The time-image is the ghost that has always haunted cinema, but modern cinema was needed to embody this ghost. This image is virtual, as opposed to the current movement image. But if virtual is opposed to the current, it is not opposed to the real, quite the contrary. They will also say that this image-time presupposes editing, just as indirect representation presupposed it. But the editing changed its meaning, gained a new function: instead of having as object the movement images, from which it takes an indirect image of time, it has as object the time image, it extracts from it the relations of

Deleuze (DELEUZE, 1990)

It is in the editing that cinema has more power over image, movement and time. Being able to choose the duration of the images and in what time the shots would enter. Something that now seems much simpler, but we are talking about the transition from old to modern cinema, when films were still on roll and not digital.

Working on the use of memories and flashbacks is delicate. What Deleuze calls memory images, are part of a tool to contribute to the course of the story, being essential for the understanding of the narrative. Making the relationship between present and past, and bringing back the present, with the feeling of time travel.

Another way of working with image and time is in the time advance: when it is necessary to demonstrate a significant passage of time for the story without having enough film time for that. This might be demonstrated through cuts and changes in scenarios, and can also be done in a single sequence, in this second option it is a little more difficult to demonstrate a passage of time.

The most common way of time jumps in the cinema, when very long, is the change of seasons. In the 1999 film "Notting Hill" there is a sequence where it is clearly seen the changing seasons as the character walks through a fair.

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time, from which the aberrant movement now just depends. According to an expression by Lapoujade, the editing became "show" [N.R. Bonitzer, Read champ aveugle, in Cahiers du cinema-Gallimard, p. 130: "Editing is back on the agenda, but in an interrogative form that Eisenstein never gave it.

Figure 1 - Source: Frame from the film "Notting Hill"

At first, at the beginning of the walk, the character of Hugh Grant enters the fair with his jacket on his shoulder, then the audience associate it with the heat of the summer season. He walks through the fair until the next change of season.

Figure 2 - Source: Frame from the film "Notting Hill"

During the walk, the character wears his jacket suggesting a colder weather, in the background there are people in coats and with umbrellas. This whole part is focused on a more closed take.

Figure 3 - Source: Frame from the film "Notting Hill"

When the character walks to a more open take it is already possible to see snow and Christmas ornaments, which suggests the winter climate in December.

Figure 4 - Source: Frame from the film "Notting Hill"

Until finally the snow gradually disappeared and flower arrangements appeared at the fair's stands, returning to the station where it had initially started. The character leaves the scene finalizing the sequence.

In this shots progression, it was analyzed only the part of the change in seasons that indicates the advance in temporality. Other factors in the same shot indicate a time jump. Like a pregnant woman who appears in the

foreground at the beginning of the walk, and at the end of the shot, the camera focuses on her with the baby on her lap. This whole scene takes less than two minutes.

But this is just one example of a jump cut that It was analyzed among several. Other films also use the season change mechanism to demonstrate this passage.

In the example quoted, there isn't the use of montage, however we have an example of what Deleuze calls time-image editing. In this case the montage is unnecessary so that the scene has its full meaning.

> "O tempo é necessariamente uma representação indireta, porque resulta da montagem que liga uma imagem-movimento a outra. Por isso a ligação não pode ser mera justaposição: o todo não é uma adição, tampouco o tempo uma sucessão de presentes. Como Eisenstein costumava repetir, é precisoquea montagem proceda por alternâncias, conflitos, resoluções, ressonâncias, em suma, por toda uma atividade de seleção e de coordenação, para dar tanto ao tempo sua verdadeira dimensão, quanto ao todo sua consistência. Essa posição de princípio implica que a própria imagem-movimento esteja no presente, e nada mais."[9]
>
> Deleuze (DELEUZE, 1990)

Deleuze considers that editing is the main tool in the connection of image-movement and time-image. It means that a time jump requires a cut, otherwise it would not be possible to understand that there were a change in temporality. Withal, in modern cinema the usege of sequential shots or long shots with invisible cuts has become very popular, preserving the impression of a sequence shot.

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[9] Own translation: Time is necessarily an indirect representation, because it results from the montage that links one image-movement to another. That is why the connection cannot be a mere juxtaposition: the whole is not an addition, nor is time a succession of presents. As Eisenstein used to repeat, it is necessary for the editing to proceed through alternations, conflicts, resolutions, resonances, in short, through a whole activity of selection and coordination, to give both time its true dimension and its consistency as a whole. This position of principle implies that the image-movement itself is in the present, and nothing else.

Analyzing the modern cinema, every day a new way of representing time jumps is found. In order to preserve the integrity of the story, it depends on a good arrangement. It is in the editing that all the smallest details are inserted, such as color correction, special effects, etc. Even when a film is made entirely in sequence, it will still need to be finished on the video editing suite.

In short, the editing determines the direction of the film, being able to transform non-linear footage into linear, or vice versa. Through the editing tools - use of time, movement and sound - we obtain the best shape for the film. The arrange contributes to the construction of emotional intensities in the spectator. A simple script can turn into an deep narrative.

Eisenstein and Deleuze established theories of how, through video editing, they could bring different methods of interpreting the same images.

3. THE MA IN CONTEMPORARY WESTERN CINEMA

3.1.   ANALYSIS OF THE FILM "THE TERMINAL"

The film chosen to exemplify the theories formulated in the first and second chapters was "The Terminal", directed by Steven Spielberg and starring Tom Hanks, based on real events. The reason for choosing a Western film to analyze Japanese MA theory in cinema together with the editing studies by Deleuze and Eisenstein, intends to show that the MA timeline is also found in Western cinematic aesthetics.

Contemporary Western cinema has undergone several influences over the years and today it's possible to see that more and more the cinematographic universe is homogeneous, which means that is possible   to find Western film features in Eastern cinema and also de contrary.

Despite recognizing American cinema as a major influence in the world, this chapter is going to show that Japanese aesthetics can be found in "Hollywood" films.

The especified film tells the story of Viktor Navorski who, during a trip to the United States, saw his passport not being accepted in the USA due to a political coup in his country, leaving him stranded at John F. Kennedy International Airport in New York. The character Dixon, played by Stanley Tucci, who is the Director of Customs and Border Protection at JFK Airport, is Navorski's greatest antagonist. He tries by all means to expel him from his airport or find a way to arrest him, but Viktor finds himself in a breach of the law and not at all that Dixon can do.

Navorski remains in the airport terminal for 9 months, until the civil war in the fictional city Krakozhia comes to an end.

Director Spielberg is known for his images of contemplation in long shots, an impeccable soundtrack and pauses in very well placed dialogues.

Right at the beginning of the film (00: 00: 47: 03) there is an long shot of location. Where it is possible to clearly see the place where the film will be set. Elements such as sunshine and the United States flags are also strong signs of localities. Here the MA is found in the structure of the shot. We have an escape shot in a wide corridor that represents the MA as a spatiality.

Figure 5 - Source: Frame from the film "The Terminal"

Then exists a sequence of the crowd that enters the airport, starting at 00: 00: 58: 04 and ending at 00: 01: 01: 00, which gives us 2 (two) seconds of people walking at an angle seen from above. It is seen in this sequence the difference in angles chosen by the director, who chose to show them coming from the bottom up, instead of something common from one side to the other, which would give a better feeling of people arriving somewhere. Then there is another view of the same corridor which gives us the sequence corridor, crowd and again corridor. This choice of angle break with the previous scene also manifests the MA.
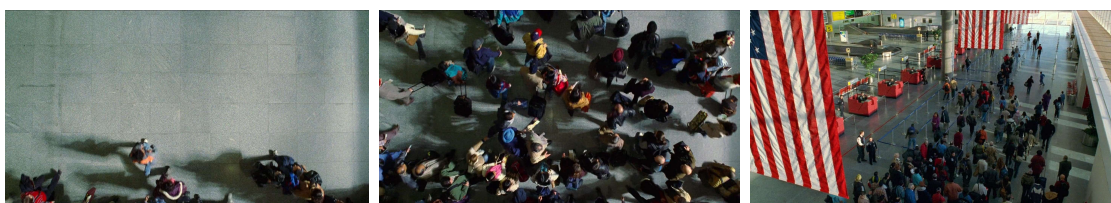
Figure 6- Source: Frame from the film "The Terminal"

After Navorski arrives at the airport and has his first meeting with Dixon, without having understood much because he does not comprehend English very well, he is taken to the terminal where the rest of the film will remain. On this walk to the terminal happen a passage through a hallway and a portal at the end of it, different from the corridor it is seen at the beginning of the film. In this aisle it is clearly found the manifestation of the MA through the passing sequence shot. Portals are very common in Japanese culture and this one brings the distinct feeling of a gateway to a new beginning.

Viktor's walk with the Officer lasts about 1 (one) minute, and until they pass through the gate, they kept silent.

Figure 7 – Source: Frame from the film "The Terminal"

After that act, Viktor, still not understanding what is happening, finds televisions that report the civil war of his country. Then, he finally realizes he was stuck in that terminal. Spielberg chooses a sequence of shots that moves away from Navorski, which gives us the feeling of Viktor's loneliness in the crowd of people walking around him, without any communication. At the end of the sequence shot occour a cut-out of layers across the terminal floors, these layers express the MA.

Figure 8 - Source: Frame from the film "The Terminal"

On his first night at the airport, Navorski looks for a place to sleep. That's when he finds a space under constructions at the airport. In this progression, it is found two scenes of corridors, showing again the layers of the development of the shot. In the 00: 16: 40: 14 scene, where Viktor is sitting in the old terminal chairs, trying to find a comfortable position, it gives us locality, it is well lit so that, when shown again, it will be remembered more easily, as it will be Navorski's house and will appear more often throughout the film. This shot helps us to locate ourselves at the time of the film. The film's time advance is demonstrated by Navorski's evolution in the English language and the place where he assembles his "house" at the terminal. This time advance also expresses the MA.

Figure 9 - Source: Frame from the film "The Terminal"

Navorski's theme music theme is presented on his second day at the airport when Dixon sees him through the security television walking in a bathrobe in the terminal lobby. Narvorski's theme is placed only in situations where he finds himself in a peculiar situation at the airport terminal.

Figure 10 - Source: Frame from the film "The Terminal"

We have a jump cut when it is possible to see Navorski's accommodations taking the form of a bedroom, with curtains and a bed. In this scene it is also found Viktor in his attempt to learn English with two identical books, one in Russian (native language of Krakozhia) and another in English. Jump cuts demonstrating the evolution of a place, person or object, express the MA, for having something that connects the two times, in this case, Viktor's accommodations.

Figure 11 - Source: Frame from the film "The Terminal"

Another example of a time jump is when it is announced in the lobby of the departure terminal that a heavy snowfall will temporarily suspend all

flights. It is noticed at the beginning of the film that there is no demonstration of cold weather; when a situation is placed where there is the temporal location of the season, it is clearly advancing in time. Sequential time motion is a manifestation of MA.

Figure 12 - Source: Frame from the film "The Terminal"

At a certain point in history, Dixon is in a situation where he needs Navorski's assistance to help translate what a passenger, who is on a connection in the United States and does not have the documentation to carry with the medicines he has in his luggage, is saying. In this scene there are several dialogues between Dixon, Navorski and the Russian man, when Navorski tells the him that he will must to leave the medicines that would be for his father in the USA. Then there is a pause in the scene and the lines of the characters. This pause, chosen by Spielberg, takes 20 (twenty) seconds. During that time, there is an exchange of glances and nothing is heard, without background music and no speech, until the moment when the man kneels to beg Dixon to stay with the medicines.

In one of the most tense scenes in the film, this uncut break takes place for the spectators to contemplate and reflect on. This scene reminds us of the emotion of the characters. This introspective form of scene is a clear

manifestation of the MA, found in Ozu's films in objects, but Spielberg uses it in American where it is witnessed all the characters present.

Figure 13 - Source: Frame from the film "The Terminal"

Many scenes of Navorski in the terminal have no dialogue. In one of them, Viktor is choosing clothes through the reflection of the store window. He could be just looking at the window, but the choice of visual montage that Spielberg adopt, uses the reflection of the glass. It is possible to find the MA in this overlay of Navorski's image in the reflection of the glass.

Figure 14 - Source: Frame from the film "The Terminal"

At the terminal, Viktor meets a beautiful flight attendant named Amélia Warren, played by Catherine Zeta-Jones. In one of the meetings scheduled near the end of the film (01: 36: 58: 08), Navorski builds for Amélia a fountain close to where his accommodations are located, in the reconstruction section of the terminal. In this sequence it is seen the manifestation of the MA in the following form: when Viktor and Amélia are in the backlight position, we see only their silhouettes and in the contemplative image of the fountain, which would be Amélia's point of view.

When choosing the shot, cut out layers, with silhouettes and the fountain in the background, then the close-up of the fountain as a contemplation take, is the clear spatial shape of the MA.
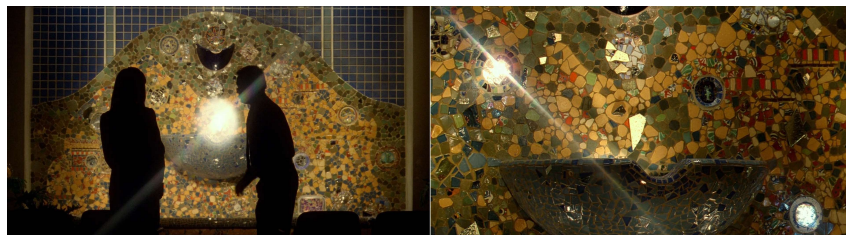

Figure 15 - Source: Frame from the film "The Terminal"

Following, Amelia questions Viktor for living in the terminal and having hidden it from her all the time, Amelia finds out about Navorski after being interrogated by Dixon when he tells the truth about Viktor. In this scene, Amelia enters Viktor's accommodation and it is clearly seen a change, with the feeling that a lot of time has passed since the last time the spectator had seen that same place. There is once again a jump cut link expressed in the MA.

Figure 16 - Source: Frame from the film "The Terminal"

After Navorski tells his story and the reason he travelled to New York, Amelia kisses him in front of the fountain. In this scene there are several elements of manifestation of the MA: the corridor with a focus of light at the end, lights protruding on the sides and the silhouette outline of the two at the end of the corridor and so on.
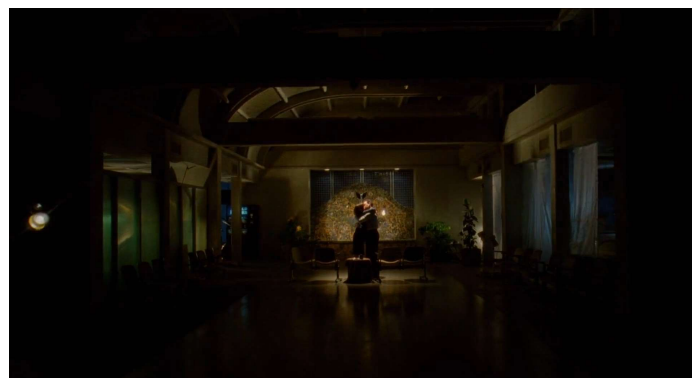

Figure 17 - Source: Frame from the film "The Terminal"

At the end of the film it is announced on television that Krakozhia's civil war is over, Navorski celebrates and obtains an emergency visa with Amelia, but needs Dixon's stamp and signature to be able to enter the United States. Dixon refuses to sign his visa, but with the support of his airport friends Viktor decides to leave the terminal.

The scene where Viktor exit from the airport it is found the MA at Navorski's walk from the terminal to the outside. In this scene, exists a glass

hallway and a portal at the end. At the end of the passage, Viktor's expression is one of relief and brings the same feeling to the audience.

Figure 18 - Source: Frame from the film "The Terminal"

By the film's closure, Navorski fulfils his promise: the last scene is the sequence in which he enters the taxi to return home.

CONCLUSION

This study aimed to describe and explore a unique concept of Japanese aesthetics - the concept of MA - as a way of working space and time in art in general, and its application in cinema.

In the cinematographic editing work, it is possible to visualize the aesthetics of the MA, represented in the choice of shots and in the finalization of the cuts.

In the third chapter, the influence of Japanese culture in the West through the MA was studied, and illustrated through the film "The Terminal" (2004), by American director Steven Spielberg. This director uses several camera tools, shots and editing process in which the MA's space-time manifests.

From the perspective of this monograph, MA represents an aesthetic part of Japanese culture, which may be applied to films that seek to explore different types of sensations, opening new perspectives of structure and design for cinema.

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