

Code: FLM-403:36

Course title: Intercultural Adaptation in Contemporary Anime

Course convenors: Beáta Pusztai

Class time and place: Friday, 11:03–13:00, -137

Course type: Seminar

Course content: "The genius of the Japanese lies not in invention but in adaptation [that is, the integration of diverse influences]"—argues Joseph J. Tobin. This course aims to delineate the dynamics of intercultural borrowing between Japan and "the West" that has defined the national self-identity of the Japanese since the mid-19th century. We will focus on the strategies *anime* developed to transform cultural products and practices of the West into something specifically "Japanese"—something that is simultaneously exotic and familiar in the eyes of the Japanese, as well as in the eyes of the West.

Weekly topics:

I. Theoretical foundation	
1.	Introduction: What is <i>anime</i> ?
2.	History of anime: relations to traditional art forms
3.	Intermediality and the hybrid nature of anime
4.	<i>Nihonjin-ron</i> : the role of anime in the construction of the Japanese Self
II. Romeo x Juliet	
5.	Adapting Shakespeare / Reading <i>Romeo x Juliet</i> as an anime
6.	Cultural references 1. Religious interpretations
7.	Cultural references 2. Social and historical allegories
III. Grimm Brothers, Lewis Carroll, and Disney—revisited	
8.	Golden shoes and foot fetishists: interpretations of <i>Cinderella</i>
9-10.	Sociopathic <i>bishounen</i> : variations on <i>Alice in Wonderland</i>
IV. Anime's global success	
11.	<i>Mukokuseki</i> (the quality of "statelessness") and "Pseudo-anime"

Films to be seen:

1–3. Short films and excerpts will be shown in class.

4. *Furusato—JAPAN* (Japan, Our Homeland, Nishizawa Akio, 2007)

5–7. *Romeo x Juliet* (Oizaki Fumitoshi, 2007, tv, the whole series: 24 episodes)

8. Interpretations of *Cinderella*:

- Disney's *Cinderella* (Geronimi–Jackson–Luske, 1950)
- *Grimm meisaku gekijou* (*Grimm Masterpiece Theatre*, 1987–1988, tv): *Cinderella* episode
- *Yonimo osoroshii Grimm douwa* (Extremely Eerie Grimm Fairy Tales, 2000, video): *Cinderella* episode

9–10. Alice:

- Disney's *Alice in Wonderland* (Geronimi–Jackson–Luske, 1951)
- *Heart no kuni no Alice* (Alice in the Country of Hearts, Ooba Hideaki, 2011)

11. From *pseudo-anime* to anime:

- *Powerpuff Girls* (Genndy Tartakovsky et al., 1998–2005, tv, selected eps.)
- *Demashita! Powerpuff Girls Z* (*Powerpuff Girls Z*, Ishiguro Megumu, 2006–2007, tv, selected episodes)
- *Totally Spies!* (Stephane Berry, 2001–, tv, selected episodes)

Students should be familiar with the original literary works (William Shakespeare: *Romeo and Juliet*; The Brothers Grimm: *Cinderella*; and Lewis Carroll: *Alice's Adventures in Wonderland* and *Through the Looking-Glass, and What Alice Found There*).

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- Requirements:**
1. **Participation:** No more than three absences should be tolerated. Students are expected to take an active part in the discussions.
 2. **Homework:** Short pieces of homework (consisting of 4 or 5 questions) will be given out in order to facilitate individual thinking about the mandatory films (the exact weeks are marked with blue colour in the above table). At least three of five papers need to be handed in to earn a grade. The one on *Romeo x Juliet* is mandatory!
 3. **End-of-term test:** a quick test + essay on a short film screened at the beginning of the test. Please, note that there will be no retake exam.
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- Indicative Reading:**
- BEFU, Harumi: *Hegemony of Homogeneity. An Anthropological Analysis of Nihonjinron*. Trans Pacific Press, Melbourne, 2001.
- BRENNER, Robin E.: *Understanding Manga and Anime*. Libraries Unlimited, Westport, 2007, pp. 1–19.
- CAVALLARO, Dani: *Anime and the Art of Adaptation. Eight Famous Works from Page to Screen*, McFarland & Company, Inc. Publishers, Jefferson, 2010, pp. 99–127.
- HENDRY, Joy: *Understanding Japanese Society*, RoutledgeCurzon, London, 2003 (3rd edition), pp. 126–145.
- INOBUCHI, Takashi: Globalisation and cultural nationalism. In: Yoshio SUGIMOTO (ed.): *The Cambridge Companion to Modern Japanese Culture*, Cambridge University Press, Cambridge–New York–Melbourne–Madrid–Cape Town–Szingapúr–Sao Paulo–Delhi, 2009, pp. 336–351.
- LAMARRE, Thomas: *The Anime Machine. A Media Theory of Animation*. University of Minnesota Press, Minneapolis–London, 2009, pp. 277–299.
- LAMARRE, Thomas: The Multiplanar Image. In: LUNNING, Frenchy (ed.): *Mechademia I. Emerging Worlds of Anime and Manga*, University of Minnesota Press, 2006, pp. 120–143.
- MOUER, Ross–NORRIS, Craig: Exporting Japan's culture: From management style to manga. In: Sugimoto (ed.): *The Cambridge Companion to Modern Japanese Culture*, pp. 352–368.
- NAPIER, Susan J.: *ANIME from Akira to Howl's Moving Castle. Experiencing Contemporary Japanese Animation*. Palgrave Macmillan, New York, 2005 (2nd, updated edition), pp. 15–34.
- NORRIS, Craig: Manga, anime and visual art culture. In: Sugimoto (ed.): *The Cambridge Companion to Modern Japanese Culture*, pp. 236–260.
- POITRAS, Gilles: Contemporary Anime in Japanese Pop Culture. In: MacWilliams, Mark W. (ed.): *Japanese Visual Culture. Explorations in the World of Manga and Anime*. M.E. Sharpe, Inc., New York, 2008, pp. 48–67.
- TOBIN, Joseph J. (ed.): *Re-Made in Japan. Everyday Life and Consumer Taste in a Changing Society*, Yale University Press, 1992.
- HU, Tze-Yue G.: *Frames of Anime. Culture and Image Building*. Hong Kong University Press, Hong Kong, 2010, pp. 13–103.
- Further reading for those who speak Hungarian:**
- PUSZTAI Beáta: Képregény + film = rajzfilm? – A japán rajzfilm a médiumközi adaptáció hálójában. *Apertúra. Film - Vizualitás - Elmélet*, 2012. nyár
<http://apertura.hu/2012/nyar/pusztai-kepregenyfilm=rajzfilm>
- PUSZTAI Beáta: Távol, és mégis közel. Az interkulturális adaptáció problémája a *Romeo x Juliet* (2007) című japán rajzfilmsorozatban. *Filmszem* II./4., 2012, pp. 36–50.
http://issuu.com/filmszem/docs/filmszem_ii._vf_4.sz_m_shakespeare_adapt_ci_k
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