

Analysing Anime as the Narration of Resistance: Case Study of Japanese Vampire Anime

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Abstract : Anime is the Japanese art of animation and a kind of Japanese animated movie, different from the Western ones by its specific features. In the world dominated by live action movies, mostly the ones produced in the United States, Japanese animated movies, which constitute a large part of the Japanese movie industry, play the role of the Other. They adapt elements of Western culture and technology to create something that resists global Western domination. This phenomenon is particularly interesting to observe in the case of narration borrowed from the Western culture, yet transformed in a specific manner: such as Vampire Narration. The phenomenon should be examined using the theory of cultural adaptation of Siergiei Arutiunow, as well as theory of cultural hegemony and postcolonial theories, including the theory of the discourse of resistance. Relations of cultural hegemony and resistance have been mentioned in works of Susan Napier, however they are worth to be fully developed. Anime relations to globally dominating culture reveal tension between submission and resistance in which non-Western identity is constructed and performed. Nonetheless, the tension between the Global/Western and the Japanese is not the only one existing in contemporaneous Japanese society and culture. Sexual, gender, class, and ethnic issues are also expressed in and through pop culture narrations. Using the basic division of the types of cultural adaptation we can trace the line of the evolution of the Japanese cultural attitude towards the West, expressed in the Vampire Narration from the time of American occupation till now. These attitudes changed from the submissive assimilation or reproduction of cultural models, through the simple opposition, to the more nuanced attitude of nowadays. However, according to Kimberlé Crenshaw's intersectional theory, there is no one category of discrimination or submission. There are individuals or groups existing on the cross of two or more categories of emancipation. If the Japanese were culturally subdued to the Westerner, the Japanese woman was doubly subdued: as a woman and as a Japanese. The emancipation of one group can deepen the submission of another one, of internal Other, of the group in which two or more categories of domination/submission intersect. That is why some Japanese female authors enthusiastically reproduce the Western cultural models, even if this means a cultural hegemony of the West over the Japanese. They see, as women, more liberal attitudes towards their gender in the Western culture than in the Japanese culture, as it is constructed and produced by Japanese men. The Japanese anime is the realm in which sophisticated art meets social tendencies and cultural attitudes. Anime examination permits to study of the composed contemporaneous Japanese identity, as well as general rules of cultural relations.

Keywords : anime, cultural hegemony, intercultural relations, resistance, vampire narration

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