

BLOOMSBURY FILM GENRES SERIES

# ANIME

A CRITICAL INTRODUCTION

RAYNA DENISON



# Anime A Critical Introduction Film Genres

**Cornell University**



## **Anime A Critical Introduction Film Genres:**

Anime Rayna Denison, 2015-10-22 *Anime A Critical Introduction* maps the genres that have thrived within Japanese animation culture and shows how a wide range of commentators have made sense of anime through discussions of its generic landscape. From the battling robots that define the mecha genre through to Studio Ghibli's dominant genre brand of plucky shojo young girl characters, this book charts the rise of anime as a globally significant category of animation. It further thinks through the differences between anime's local and global genres from the less considered niches like *nichijo kei* everyday style anime through to the global popularity of science fiction anime. This book tackles the tensions between the markets and audiences for anime texts. Anime is consequently understood in this book as a complex cultural phenomenon not simply a genre but as an always shifting and changing set of texts. Its inherent changeability makes anime an ideal contender for global dissemination as it can be easily re-edited, translated, and then newly understood as it moves through the world's animation markets. As such, *Anime A Critical Introduction* explores anime through a range of debates that have emerged around its key film texts through discussions of animation and violence through debates about the cyborg and through the differences between local and global understandings of anime products. *Anime A Critical Introduction* uses these debates to frame a different kind of understanding of anime, one rooted in contexts rather than just texts. In this way, *Anime A Critical Introduction* works to create a space in which we can rethink the meanings of anime as it travels around the world.

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Princess Mononoke Rayna Denison, Chris Pallant, 2018-01-11 A collection of original essays on Hayao Miyazaki's *Princess*

Mononoke exploring its production aesthetics themes and cultural significance      **Anime's Identity** Stevie Suan, 2021-11-09

A formal approach to anime rethinks globalization and transnationality under neoliberalism Anime has become synonymous with Japanese culture but its global reach raises a perplexing question what happens when anime is produced outside of Japan Who actually makes anime and how can this help us rethink notions of cultural production In *Anime's Identity* Stevie Suan examines how anime's recognizable media form no matter where it is produced reflects the problematics of globalization The result is an incisive look at not only anime but also the tensions of transnationality Far from valorizing the individualistic originality so often touted in national creative industries anime reveals an alternate type of creativity based in repetition and variation In exploring this alternative creativity and its accompanying aesthetics Suan examines anime from fresh angles including considerations of how anime operates like a brand of media the intricacies of anime production occurring across national borders inquiries into the selfhood involved in anime's character acting and analyses of various anime works that present differing modes of transnationality *Anime's Identity* deftly merges theories from media studies and performance studies introducing innovative formal concepts that connect anime to questions of dislocation on a global scale creating a transformative new lens for analyzing popular media      **Japanese Media Cultures in Japan and Abroad: Transnational Consumption of Manga, Anime, and Media-Mixes** Manuel Hernández-Pérez, 2019-06-24

In the last few decades Japanese popular culture productions have been consolidated as one of the most influential and profitable global industries As a creative industry Japanese Media Mixes generate multimillion dollar revenues being a product of international synergies and the natural appeal of the characters and stories The transnationalization of investment capital diversification of themes and sub genres underlying threat in the proliferation of illegal audiences development of internet streaming technologies and other new transformations in media mix based production models make the study of these products even more relevant today In this way manga Japanese comics anime Japanese animation and video games are not necessarily products designed for the national market More than ever it is necessary to reconcile national and transnational positions for the study of this cultural production The present volume includes contributions aligned to the analysis of Japanese popular culture flow from many perspectives cultural studies film comic studies sociology etc although we have emphasized the relationships between manga anime and international audiences The selected works include the following topics Studies on audiences national and transnational case studies Fandom production and Otaku culture Cross media and transmedia perspectives Theoretical perspectives on manga anime and media mixes      **The Journal of Japanese Studies**, 2007

A multidisciplinary forum for communicating new information new interpretations and recent research results concerning Japan to the English reading world      *The Oxford Handbook of Film and Media Studies* Robert Kolker, 2008-09-11

This handbook examines film and new media in the light of their convergence It draws on leading scholars in the field to discuss traditional areas of history and theory of film and digital media Its focus however is on the cycle of

technologically driven arts Film was born of a number of experiments in reproducing motion all of which culminated in the nineteenth century projection of short films The creation of digital media resulted from experiments in alternative forms of representation in the early 1960s John Whitney began creating avant garde films from digital graphics around 1960 and some of his ideas and methods were incorporated by Stanley Kubrick in 2001 A Space Odyssey By the early 1990s commercial filmmakers began to employ digital effects in their work By the late nineties digital arts had come fully into their own both in the form of stand alone or interactive artworks and films created with and for the computer At the same time digital effects had completely overtaken optical printing and matte painting in film From special effects to creating realistic backgrounds and crowds the digital is infiltrating all aspects of filmmaking The infiltration is about to become a takeover as celluloid is replaced by high definition digital recording and projection processes Many aspects of film will change as this latest convergence takes place Already cultural response to film has changed as viewers begin to teach themselves about film through supplementary material on DVDs and to make their own films on home computers But this handbook is not a technical history or manual Quite the contrary it is a scholarly work discussing the aesthetics economics and cultural results of these changes and convergences The book balances traditional scholarship and analysis with essays addressing technological change and the concurrent changes in cultural responses to these changes responses already acknowledged by the profession

**Film Genre** Barry Langford, 2005 This book provides a detailed account of genre history and contemporary trends in film genre alongside the critical debates they have provoked

**The Complete Anime Guide** Trish Ledoux, Doug Ranney, 1997 The one stop reference to Japanese animation Everything you ever wanted to know about anime in America More than 1 200 home video titles an alphabetical listing of ever domestic anime home video available during 1996 including video sleeve reproduction program synopsis production credits technical notes and content advisory Television series a review of most of the Japanese animated TV series broadcast in the U S including synopsis cast of characters and production credits Anime suppliers Fan Resources Anime genres

Japanese Cinema in the Digital Age Mitsuyo Wada-Marciano, 2012-05-31 This book deliberates on the role of the transnational in bringing to the mainstream what were formerly marginal Japanese B movie genres

*Catalogue* University of California, Santa Cruz, **Library Journal**, 2003 Includes beginning Sept 15 1954 and on the 15th of each month Sept May a special section School library journal ISSN 0000 0035 called Junior libraries 1954 May 1961 Also issued separately

*Frames of Anime* Tze-yue G. Hu, 2010 This text is an interdisciplinary study of the subject of anime a popular form of Japanese animation Using a variety of research methods and spanning a period of nine years the volume provides an alternative account of the growth of the medium genre

**Cornell University Courses of Study** Cornell University, 2003

Satoshi Kon Andrew Osmond, 2009 A comprehensive introduction to the work of the acclaimed anime artist director of Tokyo Godfathers and the hit release Paprika

*Osian's Cinemaya*, 2006

**The Cult Film Reader** Ernest Mathijs, Xavier Mendik, 2008 The Cult Film Reader

contains major essays written on the structure form status and reception of global cult cinema traditions It includes work from key established scholars in the field including Janet Staiger Jeffrey Sconce and Umberto Eco as well as new takes on the gradually developing canon of cult cinema      *UC Santa Cruz* University of California, Santa Cruz,2006      *General Catalog* -- *University of California, Santa Cruz* University of California, Santa Cruz,2006      Schirmer Encyclopedia of Film Barry Keith Grant,2007 This reference source covers all aspects of the cinema including film history production national cinemas genre theory and criticism and cultural contexts

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