JPN 330
LINGUISTIC ANALYSIS OF MANGA & ANIME

Fall 2024

INSTRUCTOR

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PREREQUISITE

JPN 202 or equivalent; or instructor consent.

OF CREDITS AWARDED

3 credits

COURSE DESCRIPTION

Japanese manga and anime—which have gained global popularity over the past decades—are known to have distinctive artistic styles, covering a wide range of story genres and topics (e.g., *shonen*, *shojo*, BL, action, SF, historical, satirical, etc.). While visual and story aspects of manga/anime are often highlighted in public discourse, the language used in manga/anime receive scant attention. *How real is the language used in manga/anime? What are interesting linguistic phenomena observed in manga/anime? When manga/anime are translated into other languages, are all the nuances in the original language kept in translation?* To address these questions, this course introduces students to basic linguistic concepts and tools that can be used to analyze the language of manga/anime. More specifically, the course covers different types of nonstandard varieties of Japanese, including gendered speech, dialects, sociolects, idiolects, slang and profanity, and role language, as well as other linguistic phenomena observed in fictional work, such as onomatopoeia, *ateji* (special use of kanji characters), and *gairaigo* (loanwords). While the primary focus is placed on manga and anime, other types of fictional media sources, including novels and movies, will also be introduced and discussed in class. In addition to research articles on Japanese fictional work, students will also engage in hands-on analysis activities of actual manga/anime, translation exercises, and a research project, using a corpus technology and a survey/interview method. Through these assignments, this course aims to cultivate students' further understanding of Japanese language.

STUDENT LEARNING OUTCOMES

Upon successful completion of the course, students should be able to:
1. Comprehend and use a wide range of linguistic concepts, such as indexicality, contextualization, and intertextuality.
2. Develop familiarity with existing linguistic research on Japanese fictional work, including manga, anime, novels, and films.
3. Critically analyze the language of Japanese fictional work, including manga, anime, novels, and films.

4. Carry out a research-based project on a topic of interest, using a corpus technology and/or a survey/interview method.

In addition, the following Study Abroad Center Course Objectives apply to this course:

5. Demonstrate awareness of own cultural values and biases and how these impact their ability to work with others.
6. Demonstrate knowledge of diversity with a focus on the population or topic of interest in the specific Study Abroad program.
7. Communicate appropriately and effectively with diverse individuals and groups.
8. Demonstrate an increased capacity to analyze issues with appreciation for disparate viewpoints.

COURSE GRADE

Reading Responses and Class Participation (SLO#1, 2, 5, 7)…………..….………….   20%
Assignments…….……...…………………………………………….….…….………...   40%
- ⬧ Analysis activity (SLO#3, 8)
- ⬧ Translation exercise (SLO#3, 8)
- ⬧ Corpus practice (SLO#3, 8)
- ⬧ Interview practice (SLO# 7, 8)

Final Project (SLO#1, 2, 3, 4, 5, 6, 7, 8)……………….…..……………………………   40%
- ⬧ Data collection
- ⬧ Analysis
- ⬧ Presentation
- ⬧ Paper

GRADE DISTRIBUTION

A+ = 97.0% or above	B+ = 87.0 – 89.9%	C+ = 77.0 – 79.9%	D = 60 – 69.9%
A = 93.0 – 96.9%	B = 83.0 – 86.9 %	C = 73.0 – 76.9%	F = 59.9% and below
A- = 90.0 – 92.9%	B- = 80.0 – 82.9%	C- = 70.0 – 72.9%	

REQUIRED TEXTS/MATERIALS

All the required texts and materials will be made available on the course management site.

SCHEDULE OF TOPICS

Week 1: Introduction to linguistic analysis
Week 2: Linguistic varieties of Japanese
Week 3: Gender and sexuality
Week 4: Regional dialects
Week 5: Ainu
Week 6: Idiolects and colloquialism
Week 7: Portrayal of foreigners in manga/anime
Week 8: Role language vs. sociolects
Week 9: *Gairaigo* and onomatopoeia
Week 10: *Ateji* and special character use

Week 11: Intertextualities
Week 12: Translation of fictional work
Week 13: Corpus technology and usage-based analysis of manga/anime language
Week 14: Interview method and Japanese perceptions of role language
Week 15: Final project presentation

COURSE POLICY

a) **Attendance**
   This course will be delivered in the in-person format. Students are required to be present and engage in discussions in each class meeting.

b) **Reading and Reading Responses**
   Regular class attendance with readings in hand (either print outs or reliable e-versions on a laptop computer/tablet, not your smartphones) is mandatory. Students are expected to read assigned texts before class and post at least 3 comments/questions to "Perusall" by 10:00 pm before each class.

c) **Informed Participation**
   Students are expected to contribute to the class discussion by asking questions, making comments, bringing additional information, etc. They are also expected to actively participate in and contribute to group activities.

d) **Homework Assignments**
   Various assignments (e.g., analysis) are given to facilitate students' understanding of materials. Students are expected to complete and submit these assignments by specified due times/dates.

e) **Final Paper and Presentation**
   In a group of three, students will be conducting a research project on a topic of their interest, using a corpus technology and/or a survey/interview method. For the corpus research, students should create a database on their own and analyze particular aspects of language use using the corpus. For the survey/interview research, students should come up with survey/interview questions and conduct perceptual analysis of fictional language use. Research topics must be aligned with the course objectives (i.e., linguistic issues surrounding fictional work). Students will summarize their research in a written report and share the findings in an oral presentation. Details will be announced in class.

ASSIGNED READINGS (TENTATIVE)

Week 1 What is linguistics? What do we study?
TBD

Week 2 Linguistic varieties of Japanese: An overview
- Teshigawara, M. & Kinsui, S. (2011). Modern Japanese 'role language' (yakuwarigo): Fictionalised orality in Japanese literature and popular culture. *Sociolinguistic Studies, 5*(1), 37–58.

Week 3 Gender and sexuality

⬧ Hannah E. Dahlberg-Dodd, (2018). Voices of the hero: dominant masculine ideologies through the speech of Japanese shōnen protagonists. Gender and Language, 12(3), 346–371.

⬧ Nakamura, M. (2020). The formation of a sociolinguistic style in translation: cool and informal non-Japanese masculinity. Gender and Language, 14(3), 244-262.

⬧ Maynard, S. (2016). Talk shows: Fluid orality in gender-evoking variation. In Maynard, S. K. Fluid orality in the discourse of Japanese popular culture. John Benjamins.

⬧ William S. Armour (2010) Representations of the Masculine in Tagame Gengoroh's Ero SM Manga, Asian Studies Review, 34:4, 443-465, DOI: 10.1080/10357823.2010.527922

Week 4 Regional dialects

⬧ Janet S. Shibamoto Smith and Debra J. Occhi (2009). The green leaves of love: Japanese romantic heroines, authentic femininity, and dialect. Journal of Sociolinguistics 13/4, 524–546.

⬧ Cindi Sturtz Sreetharan (2007). Language and masculinity: the role of Osaka dialect in contemporary ideals of fatherhood. Gender and Language, 11(4), 552-574.

Week 5 Ainu

⬧ Ito, R. (2022). Edutaining with indigeneity: Mediatizing Ainu bilingualism in the Japanese anime, Golden Kamuy. Language & Communication 87 (2022) 29–43.

Week 6 Idiolects and colloquialism

⬧ H R C Dharma and A A T Kariko (2019). Kyaragobi: Enhancing the identity of a Kyara on Japanese fiction in the digital era. Journal of Physics: Conference Series. 1175 012245

Week 7 Portrayal of foreigners

⬧ Hannah E. Dahlberg-Dodd (2022) Katakana and the Mediatized Other: Script Variation in Fantastical Narratives, Japanese Studies, 42:1, 61-79, DOI: 10.1080/10371397.2022.2027749

⬧ Rika Ito & Megan Bisila (2020) Blond hair, blue eyes, and "bad" Japanese: representing foreigner stereotypes in Japanese anime. Language Awareness, 29:3-4, 286-303, DOI: 10.1080/09658416.2020.1786578

⬧ Wes Robertson (2015) Orthography, Foreigners, and Fluency: Indexicality and Script Selection in Japanese Manga, Japanese Studies, 35:2, 205-222, DOI: 10.1080/10371397.2015.1080594

Week 8 Stereotyping: Role language vs. sociolects

⬧ Suzuki, S. (2018). Linguistic nationalism and fictional deception: Metapragmatic stereotype of non-Japanese in Japan. In M. E. Hudson, Y. Matsumoto, & J. Mori (Eds.), *Pragmatics of Japanese: Perspectives on grammar, interaction, and culture* (pp. 267–288). Amsterdam: John Benjamins.

⬧ Kinsui, S. & Yamakido, H. (2015). Role language and character language. Acta Linguistica Asiatica, 5(2), 29-42.

⬥ Patrycja Duc-Harada (2021). Standard Language as a Role Language in Real-life Japanese and Fiction. DOI: http://dx.doi.org/10.12775/sijp.2021.64-65.3

Week 9 Gairaigo and onomatopoeia
⬥ Philip Seaton (2001) 'Shampoo for extra damage': making sense of Japanized English, Japan Forum, 13:2, 233-247, DOI: 10.1080/09555800120081411
⬥ Unser-Schutz, G. (2010). Exploring the role of language in manga: Text types, their usages, and their distributions. International Journal of Comic Art, 12(2/3), 25–43.
⬥ Unser-Schutz, G. (2015). What text can tell us about male and female characters in shōjo- and shōnen-manga. East Asian Journal of Popular Culture, 1(1), 133–153.

Week 10 Ateji and special character use
⬥ Ryan C. Redmond (2019). Kanji and non-homophonous furigana: Foreign language readings and character (stereo)types in manga. Discourse, Context & Media, 32, 1-8.
⬥ Wes Robertson (2019) Scripted voices: script's role in creating Japanese manga dialogue, Journal of Graphic Novels and Comics, 10:1, 87-105, DOI: 10.1080/21504857.2018.1431799
⬥ Konno Shinji, trans. Chris Lowy (2023). The Architecture of written Japanese: 09 The history of furigana. https://www.hituzi.co.jp/hituzigusa/2023/07/05/architecture-09/

Week 11 Intertextualities
⬥ Hiramoto, M. (2010). Anime and intertextualities: Hegemonic identities in Cowboy Beebop. Pragmatics and Society, 1(2), 234-256.
⬥ Maynard, S. (2016). Manga Fluidity of multilayered speech in floating whispers. In Maynard, S. K. Fluid orality in the discourse of Japanese popular culture. John Benjamins.
⬥ Unser-Schutz, G. (2011). Language as the visual: Exploring the intersection of linguistic and visual language in manga. Image & Narrative, 12(1), 1–22.

Week 12 Translation of fictional works into English
⬥ Hiramoto, M. (2009). Slaves speak pseudo-Toohoku-ben: The representation of minorities in the Japanese translation of Gone with the Wind. *Journal of Sociolinguistics, 13*(2), 249–263.
⬥ Wakabayashi, J. (2020). *Japanese-English translation: An advanced guide* (Chapter 10: Non-standard varieties of language, pp. 161-177). Routledge.

Week 13 Corpus analysis
TBD

Week 14 Survey and interview method
TBD

Week 15 Final project presentations

*In addition to these academic articles, students will be assigned to read/watch manga/anime in the original Japanese

ASSESSMENT RUBRIC FOR THE FINAL PROJECT

	4 Excellent	3 Satisfactory	2 Acceptable	1 Unsatisfactory
Mastery of linguistic concepts (SLO#1)	Clear evidence of mastery	Sufficient mention/use of linguistic concepts	Only marginal mention/use of linguistic concepts	No mention/use of linguistic concepts
Reference to the existing research (SLO#2)	More than five references are cited	More than three references are cited	1-2 references are cited	No reference is cited
Quality of research design (SLO#4)	Very effective and innovative research design	Appropriate research design	Minor changes are required	Major changes are required
Quality of analysis (SLO#3)	Accurate and convincing analysis	Analysis is mostly accurate but some parts are not convincing	There are some inaccurate parts in analysis	Major issues with accuracy
Quality of arguments/discussion (SLO#5, 6, 8)	Abundant display of awareness toward diverse, disparate viewpoints and issues involved	Some display of awareness toward diverse, disparate viewpoints and issues involved	Insufficient display of awareness toward diverse, disparate viewpoints and issues involved	No display of awareness toward diverse, disparate viewpoints and issues involved
Process of research collaboration (SLO#7)	Research process, including communication with team members, was collaborative		Research process, including communication with team members, lacked collaboration	