

## Panel F3

Sala Emiciclo

### Animation, Time and Identity

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#### **‘Animation, Adaptation, and Diaspora’: the study of the Intermedial Movement of Animation in the Area of Adaptation from a Diasporic Perspective, and the Exploration of Diaspora through the Medium of Animation**



This year's SAS conference is a dedication to Movement in Animation. While it is generally assumed that by 'movement' it is referring to the fact that animation is an embodiment of virtual-physical action of moving (as in moving images), I would like to interpret this concept of Movement from the standpoint of animation's intermedial movement in the area of adaptation, specifically from the diasporic perspective. I would also like to use this opportunity to explore the concept of diaspora through adaptations in animation and to study how adaptation can accommodate and even support the idea of animation as a diasporic medium to represent the lived experience of diasporic people in today's globalized world.

When I talk about the intermedial diasporic movement of animation adaptation, the diasporic part is referring to how diasporic people moved from their 'home' to another place in search of a better future while trying to maintain their origin, which then resulted in them creating their own diasporic identities that conform neither to their 'original' identity nor to their 'residential' identity. I am comparing this renegotiation of identity to the many dichotomies of the forms of animations that are being negotiated as animation evolves throughout history.

Animation is generally considered as the art of translating life (and by extension the experience of life itself) from an existential realm into a compact existence. To certain extent animation also mimics the burgeoning human experience of diaspora, especially in recent years, in the forms of burgeoning animation adaptations, remakes, sequels, and series.

First I would briefly discuss about the history and current status of adaptation in animation and diaspora. Adaptation is traditionally assumed to be a unidirectional movement from literary works to film (which encompasses animation as well)(Harmes, 2014). However, Adaptation has adopted a transmedial movement in current era where there are more new medias and platforms that the 'original works' can be adapted into. In terms of diaspora, it is by no means a new phenomenon. With the increasingly globalized world and how technology has evolved, it is now much easier to travel around the world and to be 'displaced'; both physically and virtually, and consequently the world is becoming more homogenised and the diasporic communities are expanding. Naturally, the very definition of 'diaspora' itself has changed over the years too.

Second, I would discuss the shared issue of adaptation and diasporic experience, respectively referred to as the issue of fidelity and conflict of interest. One of the main issues of adaptation is of course their faithfulness and 'fidelity' to the original source. Arguably, every adaptation would be a 'betrayal' of the original source in some ways. Traditionally, both fidelity and originality have always been put on a pedestal (Harmes,

2014) while adaptations from literary source to other media have often been regarded as derivative work and therefore weaker and inferior (Brokenshire, 2016). Derivative works are often considered as a dilution of the original work as people often perceive them as failing to preserve the integrity of the source. It is much the same as how diasporic people had historically and traditionally been regarded as second or third class citizens, an alien and the Other in their country of residence.

Third, I would investigate the contribution to society by using adaptation in animation that has been detached from the fidelity paradigm as a medium to explore and represent diasporic identities such as the ones that I embody. What people often overlook is that adaptation does not always work under the assumed goal of replication, and that adaptation is also fuelled by other motivations such as interrogation, reinvention, exploration, etc. Successful adaptation should not only carry the 'aura' of the original source, but also contribute to the continual expansion of the universe and the experience of the original work (Hutcheon, 2006). It is much the same way as how diasporic people are more exposed and enriched to higher sense of cultural awareness due to their dual 'identities', since diasporic people are shrouded in this sense of nostalgic longing to their cultural 'roots'.

## Biography

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Fanny Bratahalim graduated with a First Class BA (Hons) in Animation Art from LASALLE College of the Art, Singapore. Her graduation film, titled LOSE It (a commentary short film on the female representation in media, specifically in advertising), has been officially selected and screened in many international film festival across the globe, including prestigious festivals such as the Ottawa International Short Film Festival, Ottawa (Ontario, Canada) in 2016. Her film has also won two awards: "Best Animation" in Singapore Myanmar Film Festival 2016 and the "University Jury Award Mice 2016 University Section Up To 22 (years old)" in MICE Film Festival, Valencia (Spain).

In 2014, one of her BA research paper on "Female Monstrosity in Asian Horror Films" was selected to be presented in a Conference on Digital Storytelling in Times of Crisis held in Athens, Greece. In 2015 she also presented her abstract proposal on "Diaspora, Culture, and Animation" in Animation and Public Engagement Symposium held in Newcastle Upon Tyne, U.K., led by the pioneer in animation research Paul Wells.

She is currently working fulltime as Assistant Lecturer for 2D Animation in LASALLE College of the Arts, while also enrolled in the MA in Arts Pedagogy and Practice in LASALLE College of the Arts.