

Ballerina and Otaku

The Engine of Passion

Marina Ishibashi

Chapter 1: Wonderfulness of being passionate

You can be passionate about something. It may be great happiness. According to the research of Shogakkan Woman Research Institute*1, about 70 percent women of 20s to 40s said that they had something passionate. This institute named the women having something passionate and enjoying active lives “passionate girls”. And compared with “dispassionate girls”, they have more sense of job fulfillment, more degrees of child-raising satisfaction, above all more degrees of happiness. On the other side of the coin, this research says that about 30 percent women didn't have something passionate. According to other research*2, 51 percent second grader of high school said that they didn't have something passionate. Besides, a percentage of junior high school students who said they didn't have something passionate is higher than those of elementary school students, and as becoming

high school students, this percentage is becoming much higher. "I want to be enthusiastic about something." Though many people have such thoughts, it is also the reality not being able to come true the dream.

I have been absorbed in ballet since I was three years old, and fifteen years have passed. Why are people passionate about something? Referring to my experience, I would like to solve the mechanism by comparing ballerina with otaku. Ballerinas stand hard practice from childhood, and devote all time of life to ballet. They spend a day with ballet including music, images, and stage appreciation. Thinking of passion, they are a kind of otaku. Otaku also lives in passion. Though the object of passion is various, such as idol, animation, game, or train, they have passionate power remoting from ordinary people. For instance, the power of collecting information, or the power of action.

When I was a junior high school student, I was said "You are ballet otaku." by my friend. I didn't think being said that I was otaku, however it was interesting that an outsider saw me as otaku. May be my friend wanted to express the nuance that I was absorbed in ballet. At that time being said otaku, my frank feeling was regrettable. Speaking of otaku, their images were negative, such as tasteless fashion, glasses, gloom, and Akihabara. I might have had prejudice rather than image. In writing this paper, I looked up the definition of otaku again, and there was not the clear definition yet. But notation of otaku changed from hiragana to katakana, the market on otaku became larger, and the view of the public has changed as Japanese culture. Especially Japanese animations are popular among foreign people, and those who having old prejudice against otaku may be left behind in now global world. It was impressive that Evgenia Medvedeva, a female figure skater in Russia, showed costume of Sailor Moon on a skating rink in Japan. The age that it is ashamed to feel ashamed by seeing such figure is coming.

Before the start of this paper, I would like to introduce ballerina's life simply referring to my own life. As soon as school ends at three-thirty p.m., I go to my ballet studio directly. I take lessons every day from five at evening to ten at night. Since fortunately my ballet studio is near my house, I can go to my home at ten-thirty, but some friends commute by train, taking an hour. In rural areas, as there are only a few ballet studios, taking a series of trains and hours, some students go to lessons. In my case, I have one leave a week, however, as there are many events on ballet in holidays, eventually I'm soaked in ballet every day. It is said that otaku life is same. According to the document to introduce otaku life*3, they spend a day very busily. Most of busyness is used for collecting and

exchanging information. The word of exchanging information seems to be the sociable expression, but the friendship scope is closed. They exchange information mainly by using PC in their room, play on the Internet, use Website for otaku, and talk in communities. Since it is just closed world, otaku communities may be the most suitable conditions to exchange deep information.

In the first chapter, as introduction of this paper, I have advanced the story, introducing ballerina and otaku easily. For me ballerina, I couldn't never think to compare ballerina with otaku a few years ago, but only this time I admit otaku is my enemy, through the word "passion". In the second chapter, comparing a car engine, I solved the mechanism of passion, by using concrete two models called A子*4 and B君*5. And I arranged why ballerina and otaku are so passionate and what is the mechanism of passion. Then in the third chapter, I attempted to generalize the concrete instances in chapter two, in other words, I made a design of the engine of passion. In the last four chapter, I considered whether this analysis result can be applied to areas such as education, art, or business. Moreover, I would like to think about competitive power of Japan, when I think the engine of passion as social capital. Besides, for us dancing ballet, it is common to call "ballet dancer", but generally the word "ballerina" has become familiar in the public, so I used "ballerina" in this paper. "Ballerina" is French and a common name of a female ballet dancer.

Chapter 2: The engine structure of A子 and B君

The target of this paper is to clear the mechanism of passion, comparing ballerina and otaku, and think whether the process is used widely. When I advance this paper, if I start to arrange it vaguely, the focus may be off the point. Therefore, I would like to arrange the mechanism of passion, taking apart it and comparing it to the car engine, because I think that the action of passion itself is driving force to move a person forward. People's action of passion is driving force to transfer heated thought to action, and motivating force to generate power like car engines. Besides, engine means "a essential part" or "a central function" too. For instance, on the Web, there is the word called "search engine", and important parts of copy machines or printers are called "engine". When I solve why ballerina and otaku are so passionate, it is the theme to extract important parts and analyze what is the mechanism and how it is moving. Accordingly, it seems interesting to approach referring engines.

Though the order may be reverse, the mechanism of car engine can be taken apart

for three processes. (1) spinning wheels finally (moving a car forward), to do it, (2) burning the fuel efficiently, and (3) the fuel is gasoline. Like it, I would like to take apart the mechanism of passion of ballerina and otaku, and think about it. (1) what is the final goal? (2) what effort do they make? And (3) what is the fuel of the effort?

Moreover, I want to identify human figures of ballerina and otaku as much as possible, and imagine concretely. When a new product is made, there is a way called persona marketing, and this time I diverted this way to my paper. Persona marketing is the way to set a imaginary consumer and pursue the product that the consumer wants to buy. The product made only for one person can be goods supported by many people. I would like to apply the way to this case, concretely set ballerina A子 and otaku B君 in the next, and start to arrange them, in order to connect three processes of engine written above.

The concrete instance of ballerina is A子 who is my good competition rival. Though a model is based on the interview for A子, in order not to be identified as an individual, some parts which don't affect this paper have been changed. A子, a third grader of high school, began to go to a ballet studio from a second grader of elementary school. She has gone abroad to learn ballet, and wants to work at a ballet company in the future. Her near aim is to succeed in a performance of her ballet studio. She is going to play a major role, and told me the dream to dance impressively. She passionately told me that after she graduate from high school, she wants to join a ballet company, co-star with a longing male dancer, and make a fascinating stage for parents and teachers who have supported her until now. For this dream, a daily lesson is accumulation of effort. She always does basic lessons and stretch, and repeats practice with friends who are also rivals, such as checking expression with one another. She can stand hard lessons, because of the strong will to want to succeed the performance stage, a sense of achievement of difficult technique which she couldn't do yesterday, and strict but tender teaching from her teachers.

Then the concrete instance of otaku is B君 who studies with me from elementary school, and like A子, some parts have been changed. The target of passion is an animation, and he is fascinated by beauty of a heroine who is "Moe" *6 ancestry. He isn't interested in girls in real world, and told me that the heroine is an ideal girl itself. Though there are friends who liven with him about some animations, he almost boasts about collections with each other through SNS. Besides, he doesn't conceal that he is otaku, and it is hateful that his appearance is a fresh

boy. At recess, somehow he asks care, showing character goods around. When he joins in otaku events, it is common to broadcast them on Twitter, and, he responds delightedly, if there are response to his comments. There is a case that he manages to raise the money for his collection by selling goods, so being different from us ballerinas, he also has aspects of economical dependence to earn himself.

Chapter3: The design of the engine of passion

In the second chapter, based on interviews of real two high school students, I set concrete instance called ballerina A子, and otaku B君, and listed both action character. In this third chapter, comparing same points with different points of A子 and B君, I attempt to generalize the engine of passion. Like the flow until now, I would like to arrange both same and different points, using the process from (1) to (3).

First of all, about (1)the final goal, let's bring same points and different points, looking back the concrete instances of the second chapter. For A子, the final goal is to succeed in a near performance and give parents, teachers, and friends the impression. For B君, the final goal is the desire to be acknowledged by otaku friends. Therefore, you can find the same factor that is evaluation from others. It is the desire to want to be admired by others. However, about the different point, for A子, it is evaluation by an open market, such as an audience. But for B君, it is evaluation by a closed community, such as otaku friends. Though there is the difference of open or closed world, about both final goals, evaluation from others is the important keyword. It may be the important point that about A子, evaluation is artistic and free of charge, but about B君, it can be changed into value of money.

Then about (2)the effort for the final goal, let's look back in the same way. A子 repeats lessons for the performance every day, and from the character of the performance, the feature of the group is very big. Since group dancing in a straight line is also charm of ballet, making an effort in a team, she covers individual techniques by private lessons. On the other hand, about the practice of B君, though it is far from the image of practice, it is general to gather and send information in his room by PC or smartphone. He also goes to Akihabara or Ikebukuro called the holy place of otaku, and collects information in the real world, however the most of action is collecting information which is completed on the Internet. About the scene of practice, the same factor of A子 and B君 is contact with friends, but the different point would be the balance of the connection point of

the reality or the Internet. The practice of A子 is almost real, and there is no practice on the Internet. When it comes to say the practice using the Internet, she does imagery training of the behavior on the stage, but its proportion is less than the real practice. On the other hand, about B君, the proportion of the real action is small, whereas he does most of action on the Internet. However, if both of them aren't involved in friends, the engine doesn't turn, but it is different which space to turn the engine is the reality or the Internet.

Finally, about (3)the fuel of the effort, for A子, they are delight or encouragement when she can accept a new role, a sense of achievement when she can do a difficult technique by accumulation of lessons, and the daily support from parents, etc. They become the fuel of A子's engine, by successfully mixing the internal fuel made by herself and the external fuel.

Also the fuel changes new one again, by feeding back the success and praise of a stage. The fuel of B君 is the amount and quality of daily sending information; what he can count quantitatively, such as "good!", or "the number of visitor", and text information, such as favorable comments. Otaku is a collector, and has the feature to spend passion on collecting something, so he may be able to make motivation and continuity from what he can count quantitatively or visualize. Both of them accumulate daily satisfaction, but about the point which it can be visualized or understood quantitatively, it is opposite. The fuel of B君 seems to be visualized and quantified, but the fuel of A子 seems not to do so.

As a conclusion of the chapter three, I'd like to arrange the keywords extracted until now, and construct the engine of passion. The keywords of the final goal have been evaluation from others and value of money. Then the keywords of the effort to turn the engine have been the reality or the Internet, and the feature of the group or the individual with the keywords of the fuel being visualization and quantification. From above, we may generalize the engine of passion which began from A子 and B君, as the following design. Though I have ranged it from the final goal by now, I would like to describe it from the fuel, by returning the point of view. "The action commenced from the chance of watching others starts to turn, making continuity, by putting the target of passion on the place that you can see all the time. Then you get the praise by releasing your own information or what you did on the reality or on the Internet. The praise becomes encouragement, and the engine of passion begins to have momentum. The engine that once began to turn accelerates by visualization. Besides accepting the evaluation from others, the performance of the engine rises."

At this time, I would like to explain about visualization. There is a study result saying that seeing the target with passion in everyday basis stimulates the brain and keeps motivation. A research says regarding graduates from Harvard University in America, researchers chased one group, who wrote down their aims of ten years from when they graduated, and the other group, who didn't do anything, and the percentage of the former fulfillment was much higher. In brain science, it is important that examinees put "I will definitely pass Keio University!" for example, in front of the desk, or basketball club members put "We will definitely go to Koshien!*7". At this point, both A子 and B君 always clearly see the target of passion, so they are in the same conditions introduced here. Are they always seeing the target, because they have interest? Do they make interest, because they are always seeing the target? Like the discussion which comes first whether the chicken or the egg, from the study of brain science, the connection of the real body action and motivation is pointed out. That you move your body because you begin to have motivation is wrong, but that the motivation switch is on because you move your body and that the order goes to your brain is correct. This study result is very interesting*8.

Chapter4: The engine of passion is social capital, which Japan can be proud of

If we use the engine of passion, we can bring out the power of children of elementary school, junior high school, and high school. The target of passion varies, and the direction and the size of the passionate vector is different and original from person to person. However, if we extract elements of vector, and integrate them, we must be able to gain the large energy. By gathering the young power altogether, we may be able to improve productivity and make Japan what it is with high competitive power.

The consideration of this paper may be socially used in the two directions. The first direction is for each individual. We use the engine to bring out individual power and turn it into the power combined. In some study results, as I have introduced before, the consciousness "I want to be passionate about something" is high, so we can imagine that the potential market of passion is large. Suppose we supply the fuel of passion with the market, the probability that the engine of passion begins to turn may rise. How to bring out an ability is a large theme in the areas of education, sports, and art. Many people would have tried to make tricks of bringing out an ability, and studied how to pull out an ability, however,

in this paper, I could have got one of the courses of solution.

Then the second direction is for social capital. If we use the characteristic of the engine well, and combine the same points and different points well, we may make large social power. By thinking a difference not as a different point but as a diversity, we might apply it positively. It is often said that Japanese are poor at making innovation. There would be an opinion that Japanese aren't good at making innovative technique, and are good at reforming technique imported from foreign countries. However, about animations or idols, having the engine of passion would be a big power of Japanese. We Japanese have exported targets of passion abroad, by using Japanese capital of passion well, and turning it greatly. The engine of passion that each of us Japanese has has become the capital of passion, as an aggregation. And we have made global brands from Japan. Japanese core competence as Japanese may be having the engine of passion and the capital of passion. If we don't forget this point of view, and bring up children even if they are otaku, many new brands which Japan is proud of abroad will be made in the future as well.

I started this paper from the keyword "otaku". Could we approach the solution of the passionate engine mechanism, by comparing ballerina with otaku? If we generalize the engine of passion, we may be able to bring out the young power. And being passionate is capital. The capital of passion will be the soft power that Japan is proud of. Japanese animations are wonderful masterpieces, but the capital of passion may be the capital that Japan is proud of into the future.

<Note>

- *1) Shogakkan Woman Research Institute, (conducted December 2014).
Available at: < www.atpress.ne.jp/releases/57498/att_57498_1.pdf >
- *2) Social Science Institute in Tokyo University, Benesse Educational Research Institute joint research, (conducted July 2016).
Available at: < <http://benesse.jp/kosodate/201707/20170727-1.html> >
- *3) Yohei Harada, 2015. New Otaku Economy. Japan: Asahi Shinsho.
- *4) A girl whose initial is A.
- *5) A boy whose initial is B.
- *6) Young people's word used when they want to express strong love for objects.
The objects include not only real things, but also imaginary things such as

animation characters.

*7) The official name is “National High School Baseball Championship Tournament” .
It is held every August at Hanshin Koshien Stadium in Hyogo Prefecture, so the people involved in high school baseball call the name “Koshien” .

*8) Benesse Educational Research Institute, July 2008.

Available at:

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