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**Examining the Impact of Manga and Anime on
Young People in the Reiwa Era (2019- 2024):
A Case Study of Students at Saida University**

A Thesis Submitted as Partial Fulfilment of the Requirements for the Degree of *Master* in
Literature and Civilization.

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Academic Year: 2024/2025

DECLARATION

I hereby declare that this thesis, entitled “Examining the Impact of Manga and Anime on Young People (2017- 2024): A Case Study of Students at Saida University,” is my own original work, conducted under the supervision of Prof. Raouti Rabha. It contains no material previously published or written by another person, nor material accepted for any other degree or diploma at any university or institution.

I further certify that this work is free from plagiarism and is the result of my independent investigation, except where otherwise stated and appropriately cited.

Date: 18/05/2025

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Signature:

DEDICATION

First and foremost, I thank Allah Almighty for granting me the strength, patience, and guidance to complete this thesis. Without His endless mercy and blessings, this achievement would not have been possible.

This dissertation is the culmination of years of hard work, perseverance, and unwavering belief in a dream I never abandoned. I wholeheartedly dedicate it to all those who hold a special place in my heart.

I extend my deepest gratitude to my beloved family and friends. To my parents, who never ceased to support and encourage me—even during the most challenging moments. Your trust in my decisions and your constant presence gave me the courage to follow my own path.

I am especially grateful to my mother, whose prayers illuminated my journey, and to my father, whose steadfast care and support have been a pillar of strength. My heartfelt thanks also go to my sisters, Khouloud and Ritadj, and my brother Aissa, whose encouraging words lifted me time and time again.

To my cherished friend Khouloud—your companionship through every obstacle at university was a true blessing. Thank you for walking beside me, for the beautiful moments we shared, and for your unwavering friendship. Your constant encouragement was a source of strength and joy throughout this journey.

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To the younger version of myself—Fatima at 17—I offer this achievement. I want her to know that the dream has come true: *I graduated*. Every step of this academic journey has been filled with growth, pride, and a sense of accomplishment.

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ABSTRACT

Japanese anime and manga have gained widespread popularity among Algerian youth, significantly shaping identity formation, creative expression, and media consumption habits. This study examines their influence within Algeria, focusing on university students at Saïda University, using a mixed-method approach that integrates quantitative surveys and qualitative analysis. The research explores the cultural, linguistic, and artistic impact of anime and manga, investigating their role in socialisation, language acquisition, and creative adaptation. Additionally, the study evaluates Dz-Manga, an emerging Algerian adaptation of Japanese manga, analysing how local artists blend Japanese storytelling techniques with Algerian cultural themes to create a unique hybrid genre. Findings indicate that anime and manga foster artistic innovation and transnational cultural engagement, with younger generations embracing these media as sources of entertainment, education, and identity construction. However, challenges persist, including accessibility barriers, generational misconceptions, and the need for local industry development. By situating this phenomenon within the broader framework of globalisation and cultural diplomacy, the study highlights Japan's soft power influence in Algeria, offering insights into transnational media dynamics, cultural identity evolution, and emerging creative industries. The research contributes to discussions on media adaptation, fandom culture, and cross-cultural artistic exchange, emphasising the role of Japanese popular media in shaping Algerian youth perspectives.

Key terms: Anime, Manga, Dz-Manga, Algerian Youth, Identity Formation, Artistic Creativity, Media Consumption, Fandom Culture, Globalisation, Cultural Diplomacy, Soft Power

RÉSUMÉ

Les anime et manga japonais ont gagné une popularité considérable auprès de la jeunesse algérienne, influençant significativement la formation de l'identité, l'expression créative et les habitudes de consommation médiatique. Cette étude examine leur impact en Algérie, en se concentrant sur les étudiants de l'Université de Saïda, à travers une approche mixte intégrant des enquêtes quantitatives et une analyse qualitative. La recherche explore l'impact culturel, linguistique et artistique des anime et manga, en examinant leur rôle dans la socialisation, l'acquisition de la langue et l'adaptation créative. De plus, l'étude évalue le Dz-Manga, une adaptation algérienne émergente du manga japonais, en analysant comment les artistes locaux intègrent les techniques narratives japonaises avec des thèmes culturels algériens pour créer un genre hybride unique. Les résultats indiquent que les anime et manga favorisent l'innovation artistique et l'engagement culturel transnational, les jeunes générations adoptant ces médias comme sources de divertissement, d'éducation et de construction identitaire. Cependant, certains défis persistent, notamment les barrières d'accès, les idées préconçues générationnelles et le besoin de développement de l'industrie locale. En situant ce phénomène dans le cadre plus large de la mondialisation et de la diplomatie culturelle, l'étude met en lumière l'influence du soft power japonais en Algérie, offrant des perspectives sur les dynamiques des médias transnationaux, l'évolution de l'identité culturelle et les industries créatives émergentes. La recherche contribue aux discussions sur l'adaptation des médias, la culture des fans et les échanges artistiques interculturels, en soulignant le rôle des médias populaires japonais dans la formation des perspectives de la jeunesse algérienne.

Mots-clés: Anime, Manga, Dz-Manga, Jeunesse algérienne, Formation identitaire, Créativité artistique, Consommation médiatique, Culture des fans, Mondialisation, Diplomatie culturelle, Soft Power .

المخلص

اكتسبت الأنمي والمانغا اليابانية شعبية واسعة بين الشباب الجزائري، مما ساهم بشكل كبير في تشكيل الهوية والتعبير الإبداعي وعادات استهلاك الوسائط الإعلامية. تبحث هذه الدراسة في تأثير هذه الوسائط داخل الجزائر، مع التركيز على طلاب جامعة سعيدة، باستخدام منهج بحثي مختلط يجمع بين الاستبيانات الكمية والتحليل النوعي. تستكشف الدراسة التأثيرات الثقافية واللغوية والفنية للأنمي والمانغا، مع تحليل دورهما في التنشئة الاجتماعية، واكتساب اللغة، والتكيف الإبداعي. بالإضافة إلى ذلك، تقيم الدراسة المانغا الجزائرية، وهي شكل ناشئ مستوحى من المانغا اليابانية، من خلال دراسة كيفية قيام الفنانين المحليين بدمج تقنيات السرد اليابانية مع الموضوعات الثقافية الجزائرية لإنشاء نوع هجين فريد. تشير النتائج إلى أن الأنمي والمانغا يعززان الابتكار الفني والتفاعل الثقافي العابر للحدود، حيث تتبنى الأجيال الشابة هذه الوسائط كمصادر للترفيه والتعليم وبناء الهوية. ومع ذلك، لا تزال هناك تحديات، بما في ذلك صعوبات الوصول، والتصورات الخاطئة بين الأجيال، والحاجة إلى تطوير الصناعة المحلية. ومن خلال وضع هذه الظاهرة في سياق أوسع يشمل العولمة والدبلوماسية الثقافية، تسلط الدراسة الضوء على تأثير القوة الناعمة اليابانية في الجزائر، مما يوفر رؤى حول ديناميكيات الإعلام العابر للحدود، وتطور الهوية الثقافية، ونشوء الصناعات الإبداعية. تساهم هذه الدراسة في النقاشات حول تكيف وسائل الإعلام، وثقافة المعجبين، والتبادل الفني عبر الثقافات، مع التأكيد على دور الإعلام الشعبي الياباني في تشكيل وجهات نظر الشباب الجزائري.

أنمي، مانغا، المانغا الجزائرية، الشباب الجزائري، تشكيل الهوية، الإبداع الفني، الكلمات المفتاحية
استهلاك الوسائط الإعلامية، ثقافة المعجبين، العولمة، الدبلوماسية الثقافية، القوة الناعمة

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LIST OF ACRONYMS

RTA : Radio Télévision Algérie

Dz-Manga : Algerian Manga Adaptation

FIBDA : Festival International de la Bande Dessinée d'Alger

UAE : United Arab Emirates

OAD : Original Animation DVD

OVA : Original Video Animation

NHK : Japan Broadcasting Corporation

J-Pop : Japanese Pop Music

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General Introduction

General Introduction

Globalisation has transformed societies around the world, reshaping identities, traditions, and the way people communicate. As nations become increasingly interconnected, media and entertainment serve as bridges that connect cultures, fostering understanding and shared experiences. Among the most influential cultural phenomena to emerge in this global exchange are Japanese anime and manga—art forms that have grown far beyond their origins to become staples of international media consumption.

Anime and manga trace their roots to Japan's rich artistic and literary traditions, evolving from historical picture books and theatrical storytelling into widely recognised contemporary media. Over time, they have captivated audiences across Europe, North America, and the Middle East, building passionate fan communities. Their striking artistic styles, compelling narratives, and broad genre diversity have made them accessible to people of all backgrounds, influencing fashion, gaming, and even the way identities are shaped in a transnational world. As their popularity continues to rise, Japan has strategically used them to reinforce its cultural presence globally, making them key components of its soft power initiatives.

In Algeria, anime and manga have steadily gained popularity over the years. For many, the journey began with television channels such as Spacetoon and Spacepower, which introduced anime to young audiences, sparking their curiosity and interest. Over time, Algerian fans turned to digital platforms and social media, broadening their access to Japanese media and deepening their engagement. This enthusiasm has even led to the development of Dz-Manga, a unique Algerian adaptation of Japanese manga that blends local storytelling with manga-inspired artistic styles. However, despite their growing acceptance, anime and manga still face challenges in Algeria, including accessibility issues, generational misconceptions, and limited industry support.

This research builds on existing discussions surrounding Japanese popular culture, globalization, and soft power, drawing insights from academic books, scholarly articles, and prior studies. These sources provide a foundation for examining how anime and manga shape Algerian youth's cultural perspectives, ensuring a structured and well-supported analysis of their impact.

1. Research Problem

Despite anime and manga's widespread global popularity, their reception, adaptation, and impact in Algeria remain underexplored in academic research. Most studies on Japanese pop culture focus on economic influence, transnational fandoms, and Japan's soft power, but few have examined how Algerian youth engage with, interpret, and incorporate anime and manga into their cultural identities. This study aims to bridge this gap by analyzing the consumption patterns, cultural perceptions, and local adaptations of anime and manga within Algeria, particularly among university students.

2. Research Objectives

This study seeks to:

1. Examine the ways in which anime and manga contribute to identity formation, artistic creativity, and socialisation among Algerian students.
2. Identify the main factors driving anime and manga's popularity among Saïda University students.
3. Analyse their impact on cultural exchange, language learning, and accessibility challenges in Algeria.
4. Assess Algerian youth's engagement with Dz-Manga, exploring its role in fostering local creative industries and transnational storytelling.
5. Evaluate generational perceptions of anime and manga, examining acceptance, misconceptions, and evolving fandom dynamics in Algeria.

3. Research Questions

To achieve these objectives, this study addresses the following questions:

1. How do anime and manga influence Algerian students' identity and cultural perceptions?
2. What factors contribute to anime and manga's popularity among Saïda University students?
3. How do these media impact socialization, creative expression, and accessibility in Algeria?
4. How does Dz-Manga reflect Algerian artistic identity while incorporating Japanese storytelling traditions?
5. What are the generational attitudes toward anime and manga, and how do they shape acceptance and localization efforts?

4. Research Hypotheses

This study explores the idea that anime and manga play a significant role in shaping youth engagement, influencing how young people explore identity, develop artistic interests, and even acquire new languages. The rise of social media and digital platforms has made these media more accessible to Algerian audiences, creating vibrant communities of fans. Additionally, Dz-Manga represents a creative fusion of Japanese artistic influences and Algerian storytelling, fostering local talent and contributing to the development of Algeria's artistic industries. However, generational perspectives differ, while younger audiences readily

embrace anime and manga, older generations often hold reservations, reflecting broader cultural attitudes toward foreign media.

5. Research Methodology

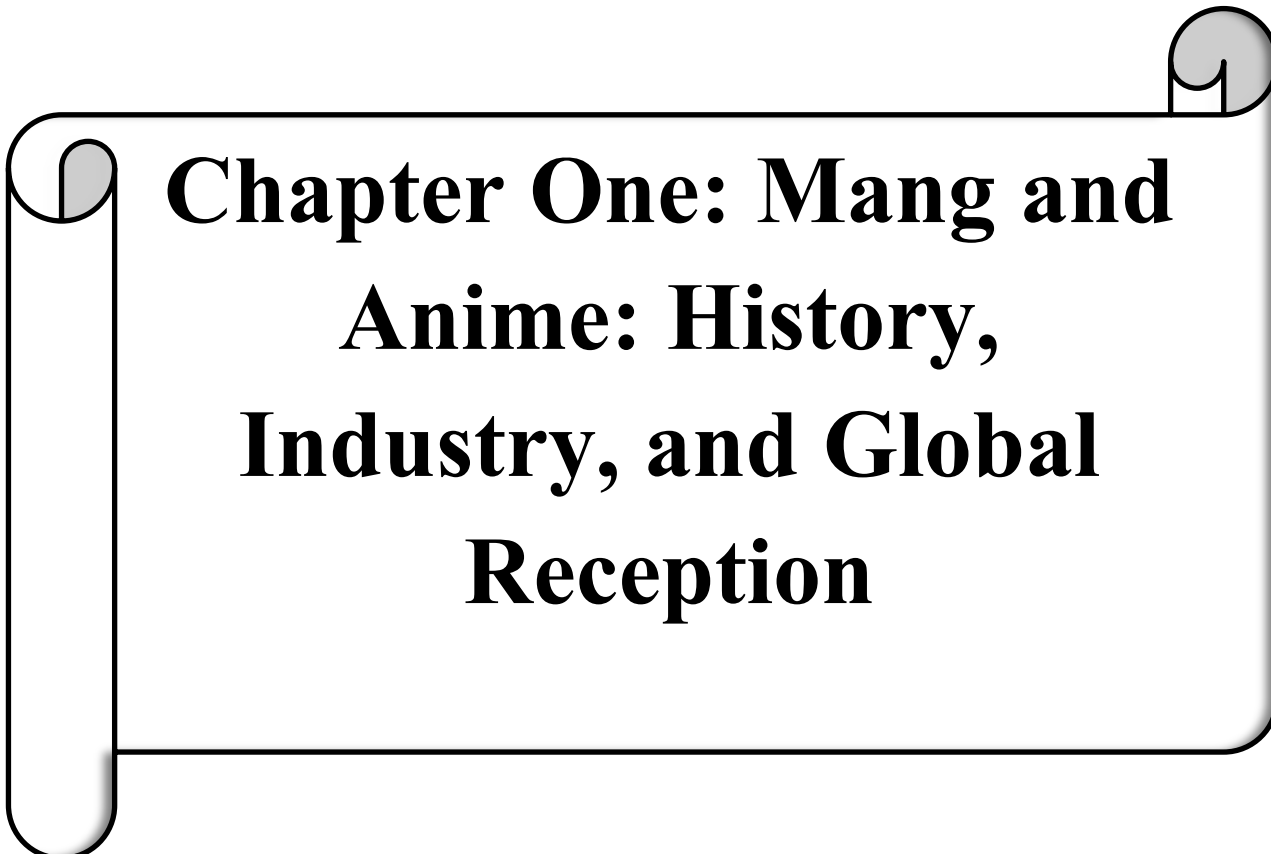
To understand these dynamics, this study adopts a survey-based approach, distributing questionnaires to 40 students at Saïda University. Through their responses, the research seeks to uncover engagement patterns, perceptions, and accessibility challenges. A mixed-method approach is employed, combining quantitative analysis, through statistical representations, with qualitative insights, allowing for a nuanced exploration of how anime and manga shape Algerian youth culture.

6. Outline of the Chapters

This thesis is divided into three chapters, each exploring a different dimension of anime and manga's influence in Algeria. Chapter One offers a historical perspective, tracing the evolution of these media, their global reception, and their significance within Japan's cultural diplomacy and economic strategies. Chapter Two shifts the focus to Algeria, examining the emergence of local fandoms, accessibility challenges, and the adaptation of Japanese media, particularly the rise of Dz-Manga as a unique transnational storytelling medium. Chapter Three presents a case study of Saïda University students, analysing their engagement with anime and manga, their consumption habits, and the societal perceptions surrounding these media, shedding light on both the obstacles and opportunities involved in their integration into Algerian youth culture.

7. Research Limitations

While this study offers valuable insights, it is important to acknowledge its limitations. The sample size is relatively small, comprising only 40 students from Saïda University, which may not fully represent the broader engagement of Algerian youth with anime and manga. Additionally, self-reported data introduces challenges in objective analysis, as individual perceptions and experiences vary. The study does not track long-term changes in anime and manga consumption, making it difficult to assess evolving trends in fandom engagement. Furthermore, while Dz-Manga is examined as an emerging artistic form, this research does not delve deeply into the economic barriers and industry challenges that impact its growth, areas that warrant further exploration in future studies.



Chapter One: Mang and Anime: History, Industry, and Global Reception

1.2 Introduction

Anime and manga have grown from Japan's rich artistic traditions into globally recognized cultural phenomena. What began as simple picture books and early animation has evolved into powerful storytelling media that shape entertainment, fashion, and even international diplomacy. Over time, Japan has strategically positioned these art forms as both creative expressions and economic assets, using them as tools of soft power to enhance its global influence.

With their distinct visual aesthetics, immersive narratives, and wide-ranging genres, anime and manga captivate audiences worldwide, creating passionate fan communities and fostering cross-cultural exchanges. Their impact extends far beyond entertainment, influencing global visual culture, social identities, and media consumption patterns. This chapter explores their historical evolution, industry significance, and reception worldwide, laying the foundation for understanding their growing presence in Algeria.

1.2 Defining Manga and Anime

1.2.1 Definition of Manga

The first form of manga was caricature, with the earliest example found on the backs of planks in the ceiling of the Horyuji temple in 1935. Hokusai manga and other picture books were presented by the Japanese government at the World Exposition in Paris in 1867, and signaled their acceptance as part of mainstream Japanese culture. Subsequently, manga continued to develop, influenced by American culture, and was used as a political tool before and during World War II. However, after the Second World War manga's popularity reached its highest peak with new magazines and figures emerging. The economic boom in Japan further demonstrated manga's success, with new genres and weekly magazines. In 1990 the Japanese Ministry of Education acknowledged manga as an artistic and cultural resource of Japan, recognising its cultural significance (Cheraifia & Hadad, 2016).

The term "manga" combines two Chinese characters : "unrestrained" (man) and "picture" (ga), conveying the meaning of "somewhat risqué sketches" (Cooper-Chen, n.d.). According to Gavigan and Tomasevich (2011), manga (pronounced mawn-guh) refers to Japanese comic books and graphic novels, typically black-and-white and characterized by stylized characters with large, round eyes (p.2). The Collins Dictionary states that manga often contains content intended for adults. It gained popularity and acceptance worldwide due to its unique storytelling techniques and because it serves as the foundation for most Japanese animation (Japan House, 2019, as cited in Messadi, 2021).

Manga reflects Japan's society and tackles various life aspects, including education, religion, and gender. It has fans of all age categories, including adults. Manga is written in chapters and collected in volumes, and it can be considered a part of Japanese literature as it contains aspects of Japan's culture, such as its beliefs and myths. As Dudley (2012) asserts, "Manga is a form of Japanese literature, just as much as the novel or short story, and it is deeply entrenched in the Japanese cultural context" (p.5). Therefore, people become obsessed and influenced by manga due to its exceptional storytelling techniques (Dudley, 2012, as cited in Messadi, 2021, p. 5).

To make the readers understand what is manga, a picture of the manga "A Sign of Affection" will be provided as an example.



Figure 1. *A Sign of Affection* manga Vol.1 (Source: AM_Ziebruh, 2020)

1.2.2 Definition of Anime

Historically, anime can be traced back to the Meiji era, when there was a rich flow of technical and artistic knowledge between the Japanese, European, and American cultures (Poltras 49). Japanese animation, or anime, refers to Japanese film and television series, often featuring science-fiction themes (Oxford Advanced Learner's Dictionary). It is created in

specialized studios in Japan, where artists and computer animators work hand in hand to create products that are highly valued within and outside the borders of Japan as symbols of Japanese pop-culture (Craig 4). The stories of anime originate from different sources including manga, light novels, video games, literary works, and other sources. Moreover, in *Contemporary Anime in Japanese Pop Culture*, Gilles Poitras defines anime as “*the word used by the Japanese for all animation, without regard to its nation of origin : and outside of Japan, the common use of the word anime is to refer specifically to Japanese animation*” (48).

The term "anime" (written アニメ in the Japanese system of syllables and pronounced ah nee may) is abbreviated from the Japanese word アニメーション (animeshon), which is a direct transliteration of the English word animation (Cooper-Chen, n.d.). According to Raes (2018), Patten (2004) traces the term “anime” back to 1978 in the United States, where it replaced “Japanimation” to avoid the derogatory connotations (Ruh, 2014; Yamato, 2012). It is characterized by distinct aesthetics such as large eyes, shiny pictorials, full-action plots, and surreal imagery (Denison, 2015; Close, 2017; Horno-López, 2016; Matsui, 2009; Yoshioka, 2008; Raes, 2018). While often stereotyped as childish, violent, and pornographic, anime actually contains multiple genres and themes, presenting it as a complex form of representational and flexible storytelling (Denison, 2015; Drazen, 2003; Napier, 2005; Newitz, 1995; Newitz, 1997; Price, 2001; Ruh, 2014; Steinberg, 2011).

Anime is not just a genre; it needs to be understood more broadly as a cultural phenomenon, shaped by its production, distribution, and consumption processes (Denison, 2015). It includes various media forms such as film, advertisements, toys, and other media characterized as stylistically “anime” (Condry, 2013; Denison, 2015; Napier, 2005; Patrickson & Young, 2013; Ruh, 2014). Most anime is based on manga, highlighting the interconnected nature of both mediums (LaMarre, 2009; Condry, 2013). Anime has many dedicated websites because it is a popular source of entertainment in Japan for both adults and children, often characterized by its episodic series with complex plots (Messadi, 2021, p. 14).

To aid readers' comprehension of anime, a picture of the anime "Yona of The Dawn" will be provided as an example.



Figure 2. *Yona of the Dawn* anime poster (Source: Ho, 2023a)

1.2.3 The Historical Evolution of Manga and Anime

During the Showa period (1929 - 1945) under Emperor Hirohito Japan was seen as an evil nation due to its brutal actions, occupying larger territories than Nazi Germany, and became known as the "Nazis of Asia". its global status was deeply damaged, which needed the rise of a new generation that had not witnessed its violence. Japan focused on cultural diplomacy and soft power to rebuilt its image, establishing the Japan Foundation in 1972 to spread anime and manga, along with Japanese arts, culture, and language worldwide (AJ+ 2019, کبریت).

Anime and manga have historical roots in traditional Japanese art, such as pictographic comic representations, including the “Animal Scrolls,” and the Gaki Zoshi (“hungry ghost scrolls”) of the 11th and 12th centuries (Ito, 2005; Ito & Crutcher, 2014). These traditions indicated the significance of woodblock print artwork in Japanese culture (Schodt, 1988).

During World War II, Japanese state industries used comic books and animated movies as propaganda media to support the war efforts, but in post-war period these Japanese mediums transitioned into children’s entertainment, and manga stories became more popular than episodic comics (Ito, 2005; Levi, 2013; Wahab et al., 2012). In the 1960s, American comics and Walt Disney's animation played an important role in introducing modern style to Japan, especially in terms of the "big-eyed" aesthetic. (Bakonyi, 2010; Consalvo, 2006; Kuwuhara, 1997; Napier, 2005; Naylor & Helford, 2014; Ruh, 2012; Wahab, Anuar, & Farhani, 2012; Wong, 2006).

Anime and manga have exported the Japanese culture worldwide in an attractive way. In the mid-1970s, Japanese cultural products began to spread widely, with iconic series such as

“Oshin,” “Legend of the Ninja,” and “Naruto” achieving international success. “Oshin” was among the most prominent series in the Arab world, that introduced a strong and resilient Japan through the character of the heroine Oshin. The series was translated in several languages by the Japanese government and shared to numerous countries for free. In addition, the Pokémon anime also gained a vast popularity, which even appeared on the cover of Time magazine. Due to these Japanese cultural products, the image of Japan promoted as a disciplined, intelligent, technologically advanced, and heritage-proud nation was reinforced.

Japan organized conferences and festivals for anime and manga, including the World Manga Award, Tokyo Anime Festival, and the World Cosplay Summit, where fans competed in dressing and acting like anime characters. These celebrations were not just limited to Japan but also organized in various countries under the sponsorship of the Japanese government.

In 2011, Japan has introduced a government strategy to take advantage of its cultural wealth, known as the “Cool Japan Strategy.” which aims to export manga, anime, fashion, and technological industries to global markets. To support this idea the government created the Cool Japan Fund in 2013 to support companies capable of spreading Japanese products worldwide. Broadly, anime's international success highlights its evolution and global impact. Anime continues to attract audiences across the world from its early origins to its present status as a major cultural export.

In 2003, anime was a five-billion-dollar business, and according to the Japan Information Network, Japan's export market is approaching over \$60 billion, with 60% of all cartoon shows on TV throughout the world made in Japan.

To sum up, Japan has successfully changed its negative image and reshaped global perceptions, using its cultural products, including grants, products, films, and television series to position itself as a beloved nation (AJ+ 2019 ,كبريت).

1.2.4 A Quick Biography of Anime and Manga's Father Osamu Tezuka

We cannot discuss manga and anime without mentioning Osamu Tezuka (1928-1989), one of the most prominent comic artists and animators of the 20th century. known in Japan as "the father of manga" (Johnson-Woods, 2010), his works closely link manga to anime. This link is evident in the museum dedicated to him in Takarazuka city where he grew up

Between 1946 and 1989, Tezuka produced 150,000 manga pages, 400 paperback titles, 60 animated television works, and 17 theatrical animated movies. His notable titles are Janguru Taitei (Jungle Emperor) and Tetsuwan Atomu (Mighty Atom), were later animated and broadcast on television in North America and Europe as Kimba the White Lion and Astro Boy (Rimmer, 2004).

Tezuka introduced the storytelling techniques of American and European comics and animation to Japan. His popularity and the productivity of his studio helped ensure the supremacy of comic books, as opposed to newspaper-based comic strips (Johnson-Woods,

2010). Tezuka's anime production company, Mushi Productions (1962-1973), played a crucial role in forging Japan's wider media alliance, including films, games, and video/DVDs (Rimmer, 2004).

Scholars have noted Walt Disney's influence upon Tezuka's style, especially the "big-eyed" aesthetic, which later influenced a variety of Western animators in the 1990s, indicating the cross-pollination of ideas within the globalized animation industry (Bakonyi, 2010; Consalvo, 2006; Kuwuhara, 1997; Napier, 2005; Naylor & Helford, 2014; Ruh, 2012; Wahab, Anuar, & Farhani, 2012; Wong, 2006). Even during the 1920s and 1930s, Japanese artists borrowed thoughts from American newspaper comics (Ito, 2008; Raes, 2018).

Tezuka's legacy remains apparent in modern manga and animation, confirming his position as a legend in the field, influencing animated works, such as Hayao Miyazaki's *Nausicaa of the Valley of the Winds* and *Spirited Away*. His influence extends to Japan's interlocking media mix, where manga characters used in advertising and replicated as figurines (Rimmer, 2004).

1.2.5 Distinctive Types and Categories

Anime and manga span all audiences, from children fans to the elderly. They are divided into five categories. The table below offers more details about manga and anime types as well as their categories :

Types	Categories	How They Tend to be	Objectives	Examples
Kodomo(子供)	For children between the ages of 8-10 years	Tend to be more episodic rather than having arcs	Teaches lessons and morals for children	Pokemon
Shonen (少年)	For young boys between the ages of 10-15 years old	Full of action and adventure	Helps fill the teenagers' curiosity and interests	Dragon Ball Z
Shoujo (少女)	For young girls between 14-18 years old	May contain action and adventure but focus on drama and romance more	Helps girls discover the dramatic and romantic path with some adventure included	Fruit Basket and Sailor Moon
Seinen (青年)	For older male audiences, typically between 16- 24 years old	usually more violent and contain more adult themes	Opens the eyes of adults to the real world, showing the reality of violence and adultery	One Punch Man

Josei (女性)	For adult female audience	Content still focuses on romance, stories tend to be more realistic	Gives a hint of the real world to females, helping them exploring the reality more.	Perfect World
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Table 1. The different types of manga and their characteristics (Source : Manal, 2022)

1.3 Manga and Anime in Japan: Art, Culture, and Industry

1.3.1 Cultural and Artistic Value in Japan

Anime and manga attract Japanese and Western audiences, not due to an “Eastern mystical sense of harmony with nature,” but rather because of their aesthetic of excess, conflict, and emotional depth. Anime’s distinct expressive power enables it to convey hopes, fears, and societal struggles, functioning as mediascapes of dreamscapes (Cheraifia & Hadad, 2016). Outside Japan's borders, these artistic mediums have left a lasting influence on global visual storytelling, by influencing fashion trends, consumer branding, artistic movements, and transnational media industries. As cultural exports, they strengthen the reputation of Japan as a creative powerhouse, and provide a space for emotional engagement and cross-cultural adaptations globally.

Japanese artistic traditions have deeply influenced anime and manga aesthetics. Ukiyo-e prints shaped manga panel composition, whereas the bold visual storytelling of toba ehon (comic picture books) built the foundation for modern character designs. Through the years, these historical artistic traditions blended with contemporary storytelling, allowing anime and manga to evolve into globally recognized artistic expressions, adapted into film, gaming, and interactive digital spaces.

One of the prominent Japanese visual culture is Kawaii (cute) aesthetics, which have profoundly influenced art, fashion, consumer products, and global media trends. While Japan’s kawaii boom began in the 1970s (Kinsella 1995, p. 220), its cultural influence expanded rapidly in the late 20th and early 21st centuries, shaping cute imagery, commodities, foods, and fashion trends (Dale 2017, p. 1). The new field of cuteness studies explores its connection with gender, race, age, nationality, politics, and interspecies affiliations (Dale 2017, p. 2; Ngai 2012, p. 3), demonstrating its deep cultural relevance in modern Japan.

The historical development of kawaii aesthetics can be traced back nearly a thousand years, particularly within Japanese literature and artistic traditions. Sei Shonagon's *Pillow Book* (1002) categorized objects and behaviors within the beautiful (*utsukushii*) aesthetic, while the *Anthology of Tales from the Past* (*Konjaku Monogatarishū*) recorded *kawahayushi* as its earliest form in the late Heian period. Originally meaning "face dazzled" or ashamed, it later evolved into an expression of affection for small, vulnerable things, which continues to be reflected in modern anime and manga character designs (Esposito, 2014). By the mid-Edo period, kawaii's earlier pity-related connotations faded, transforming into a pure aesthetic of affectionate admiration for endearing visuals. The comic picture books (*toba ehon*) published by Ōka Shunboku set the early artistic precedents for manga's kawaii-driven character designs.

The rise of shōjo aesthetic emerged in the late capitalist Japan of the 1980s and 1990s, when men and women began to embrace its desirability and empowerment. This cultural shift is possibly traced to the decline of student protests in the 1960s, when university students turned toward fantasy in manga and magazines, and moved away from direct political engagement (Kinsella, 1995, p. 251; Treat, 1993, p. 365). In the 1990s, new crossover manga and anime such as *Sailor Moon* combined action and adventure storytelling with kawaii heroines, attracting male and female audiences who identified with the shōjo's paradoxical strength (Shiokawa, 1999, p. 107). This phenomenon impacted fashion trends, allowing the rise of genderless styles, which embodied the soft rebellion inherent in kawaii aesthetics (Borz-Bornstein, 2016, pp. 111, 120).

Scholars such as Masafumi Monden argue that kawaii serves as a "soft revolt", enabling Japanese women to adapt a form of authentic femininity centred on innocent cuteness, allowing them to navigate societal expectations and rigid gender norms (Monden, 2015, p. 85). This communal identification extends to adult women, with terms like *otona-kawaii* (adult kawaii) describing them as they forge new identities focused on adult cuteness. Kawaii has evolved into a standard aesthetic of contemporary Japanese culture, with mascots like (*yuru kyara*) which represent regions and engage fans of all ages with their kawaii appeal (Dale, 2019). Both anime and manga have impacted the international pop culture and strengthened the status of Japan as a cultural innovator in visual storytelling and artistic expression.

There are various kawaii characters in anime and manga series, but three prominent ones who have attracted many people due to their unique personalities and expressive designs are Eru Chitanda from *Hyouka*, Chika Fujiwara from *Love is War*, and Kisa Sohma from *Fruits Basket*.

- **Eru Chitanda** : A curious and enegetic girl, who loves solving mysteries and problems. Her curiosity makes her a beloved character.



Figure 3. Eru Chitanda (Source : Brito, 2019)



Figure 4. Chitanda (Source : XSaviour_N,2024)

- **Chika Fujiwara** : She is a cheerful student working as the council secretary. Her cute actions always adds humor to the series.



Figure 5. Chika Fujiwara (Source : Pxfuel, n.d.)



Figure 6. Chika (Source : NovaNX on DeviantArt, 2019)

- **Kisa Sohma** : A shy girl who transforms into a tiger due to a curse. Her struggles with bullying and gentle nature make her an adored character.



Figure 7. Kisa Sohma (Source : Chan, 2020)



Figure 8. Kisa Sohma (Source :
Comic Vine, 2008)

1.3.2 Economic and industrial significance

After spending three months in 2001 traveling through Japan and interviewing artists, directors, scientists, designers, Douglas McGray wrote an article for Foreign Policy highlighting the economic potential of Japanese culture during a period when Japan's economy was in a downturn. He noted that many Japanese were surprised by their own cultural impact on other countries and viewed their artistic innovations as deeply inspired by foreign elements. One professor even admitted, *"I can't always distinguish elements of traditional Japanese culture from Japanese culture invented for tourists."*

McGray considers this lack of "Japaneseness" as a key factor in spreading what he calls "Japanese cool". He also noted that Japan's economic recession helped in discrediting its rigid social hierarchy, giving greater freedom for young entrepreneurs to experiment with art, music, and media industries. McGray concludes that Japan has a vast reserve of potential soft power, including anime, fashion, and entertainment, that are capable of spreading Japan's economic and cultural influence throughout the world.

The idea of “cool Japan” slowly started to gain popularity among Japanese government officials and business leaders, who wanted to use Japan’s cultural products such as anime, geisha, and sushi to promote itself on the world stage as a soft power. By 2005, the Japanese government began talking about “Cool Japan”, and the slogan even had an accompanying television show of the same name that showcased foreigners being impressed with almost every aspect of Japanese culture.

However, the implementation of “Cool Japan” and attempts to promote Japanese culture abroad have generally faced setbacks. While Japanese officials tried to promote local artists, independent musicians like Kyary Pamyu Pamyu and Babymetal achieved global success without the government’s help. In fact, the Japanese government department of “Cool Japan” even interviewed Babymetal to understand how they gained international recognition without state funding, illustrating Japan’s challenges in effectively controlling and directing its cultural economy (Draper, 2015).

The Cool Japan Project has also had to contend with other East Asian countries trying to promote their culture. Especially South Korea, which has been a major rival to Japan as a soft power. In 1990, the South Korean government has been spending money and collaborating with major conglomerates to promote in popular culture, much like how Japan did. Dating back to the early 2000s, Korean cultural exports were worth around \$500 million; by 2011, they were valued at \$4 billion. As of 2014, the South Korean government has a cultural investment fund of \$1 billion.

The Japanese policymakers saw a potential model of promoting their popular culture in Korea, and have tried to emulate that model. Even though Japan’s anime and manga industry has been popular throughout the world, there had been no cultural export strategy until the 2010s, and the companies that create them tend to be smaller with limited resources to truly gain global presence.

Both Japan and South Korea have been focusing their efforts on promoting themselves in Southeast Asia, but South Korea has been notably more successful. Also China has been competing for cultural influence through “Confucius Institutes”, but it remains far behind Japan and South Korea in terms of soft power.

The major factor in South Korea’s popular culture rise is its global perception as a “non-offensive” cultural powerhouse, compared to countries like China, Russia, and the United States, which draw polarized opinions. On the contrast, Japan has faced challenges in its relationships with many East Asian countries due to its brutal actions during the Second World War, which continue to affect its soft power influence. The “cool Japan” strategy promotes cultural exports but coexists with the negative image of Japan that persists in many countries.

According to Peng Er Lam, Japan has attempted to bridge the gap in its soft power influence by promoting anime and manga globally, but it has struggled to overcome the “burden of history.” While South Korea’s cultural strategy is highly centralized, involving government

partnerships with corporate giants like Samsung and Daewoo, Japanese popular culture has followed a different path, fueled mainly by smaller corporations and dedicated fans. Despite South Korean's strategy, anime and manga remain the most visible cultural products internationally, reaffirming their role in Japan's economic and industrial significance (Draper, 2015).

1.4 Manga and Anime in Global and Algerian Contexts

1.4.1 The Reception of Manga and Anime Worldwide

The term "otaku" describes an individual deeply immersed in anime, manga, and related cultural products. It is characterized by niche interests. In the beginning, the word "otaku" was a polite and formal way of saying 'you' in Japanese. Combining the honorific prefix "o-" with "taku," meaning 'house,' it literally translates as 'your house'. However, over time, it evolved into a term describing obsessive fans of anime, manga, and science fiction (Education About Asia 14).

According to Murakami, the term was first used by Studio Nue's staff and founders, who applied it parodically to reflect a refined sense of elitism. By the early 1980s, anime and manga fans adopted the term, particularly following its popularization in *Super Dimension Fortress Macross* (1982), where characters used "otaku" instead of more casual forms of "you." Some scholars suggest that socially estranged pop culture fans intentionally embraced the term as a way to informally address fellow anime enthusiasts (Education About Asia; Cheraifia & Bouhassoun, 2018).

In Japan, the meaning of "otaku" severely changed after the arrest of Miyazaki Tsutomu in 1989, the "otaku murderer," who murdered and mutilated four young girls. Miyazaki's actions were linked to his obsession with pedophilic anime, which led to the widespread stigma against otaku culture (Education About Asia 14). The Japanese media portrayed otaku as dangerous, psychologically disturbed individuals, reinforcing negative stereotypes of introverted, obsessive fans. Additional concerns about antisocial behaviors intensified when leaders of Aum Shinrikyō, a terrorist group, were found to have a fascination with apocalyptic manga and anime, further fueling societal fears regarding otaku culture.

In Japan, the word "otaku" generally refers to "nerds" or "geeks" and is often visualized as socially isolated young men, physically unattractive, unfashionably dressed, and fixated on niche interests (Tsutsui 18). On the contrary, the rise of otaku identity has inspired books, films, and artistic movements, among their works are those who celebrate its influence, while others criticize it.

By March 2008, the term "otaku" was officially added to the Oxford English Dictionary, defined as "a person extremely knowledgeable about the minute details of a particular hobby (especially a solitary or minority hobby) ... one who is skilled in the use of computer technology and is considered by some to be poor at interacting with others" (Oxford Advanced Learner's

Dictionary). Across the globe, anime and manga fans embrace the label "otaku" as a positive marker of dedication to Japanese pop culture fandom (Tsutsui 14). Over the past twenty-five years, Japanese media—manga, anime, video games, and character goods like Hello Kitty—has expanded globally, solidifying otaku culture as one of Japan's most recognized pop phenomena (Cheraifia & Bouhassoun, 2018).

Conversely, outside Japan, the meaning of "otaku" is totally different. In the 1990s, anime fans in North America and Europe gladly adopted the term to express their passion for Japanese pop culture, including manga, anime, and conventions. Events such as Otakon, often referred to as "the convention of the otaku generation," highlight a strong sense of belonging among international fans (Tsutsui 17).

Western adoption of otaku culture is evident in academic works, including *The Anime of Susan Napier from Akira to Howl's Moving Castle*, Gilles Poitras' *The Anime Companion*, and Frederik Schodt's *Astro Boy Essays*, which highlight the artistic and industrial impact of anime fandom. The growing recognition of anime and manga as serious artistic mediums has led to extensive analysis of otaku identity, reflecting its influence in Western media industries (Tsutsui 17).

Otaku communities have expanded beyond North America and Europe into Russia, South Africa, South Korea, and the Arab world, where fan culture has developed its own localized identity. While these fandoms share characteristics with Japanese otaku, each region has interpreted the subculture differently. For example, American otaku view cosplay as central to their identity, whereas Japanese otaku sees it as just another fan activity. Additionally, in North America, female engagement in anime fandom has increased significantly since the 1990s, reversing earlier trends in which male enthusiasts previously dominated the community (Tsutsui 17; Cheraifia & Bouhassoun, 2018).

1.4.2 Manga and Anime in the Arab World

Anime and manga have spread throughout the Arab world, especially the United Arab Emirates (UAE), Egypt, and Algeria. Economic, cultural, and technological factors, alongside the aspirations of otaku communities have shaped these Arab countries.

The satellite TV revolution in the UAE in the early 1990s marked a prominent turning point, sparking rapid growth in foreign media broadcasts into Emirati households. Japanese anime, dubbed into Arabic, became a household staple, a trend that continues today because the Japanese entertainment and digital media industry offers easily accessible and diverse option for anime and manga.

Economic, cultural, and technological factors have facilitated the diffusion of anime otaku in the UAE. The Japanese government identified an economic opportunity in the anime industry in the 1990s, using it as a form of soft power to influence the international public, especially younger generations. Many Emirati young people have become obsessed with

Japanese products, seeking deeper associations with Japan through language learning, traveling, and experiencing Japanese cuisine.

Moving forward, Otaku communities spread to other Arab countries, notably Egypt, where they gained traction in the 2010s. Egyptian fans adopted the anime and cosplay subculture, forming an otaku community. Egyptian otakus use various spaces to connect with the global fandom, including social media platforms and anime conventions. However, many Egyptian otakus lack the financial means to purchase transnational anime, manga, and video game products, relying on local replicas instead. Only those from elite social classes can afford transnational products.

Beyond the widespread presence of anime and manga in Egypt and the UAE, various studies confirm the existence of otaku culture in Algeria. The next chapter will explore the development of this culture in Algeria, its impact on Algerian society— especially the young generation, and the ways in which local fans have adapted these Japanese cultural imports.

1.5 Conclusion

Manga and anime have played a vital role in Japan's cultural, economic, and diplomatic strategies, shaping narratives and influencing global audiences. As cultural exports, they strengthen Japan's soft power and reinforce its status as a leader in visual storytelling. Despite challenges in global media industries, they remain Japan's most recognizable creative products, continuously adapted worldwide.

While significant research has explored their international impact, few studies examine Algerian audiences' engagement, adaptation, and local fandom culture. This gap necessitates further analysis of Algerian youth interactions with anime and manga, particularly in identity formation, socialization, and creative reinterpretations.

The next chapter explores Algeria's otaku communities, examining how manga and anime consumption influences local fandom, language learning, and accessibility through digital platforms.



Chapter Two: Anime and Manga in Algeria: Influence, Creativity, and Cultural Identity

2.1 Introduction

Anime and manga have become a global cultural force, shaping entertainment industries and influencing creative expressions across different regions. Algeria is no exception—over the years, these Japanese mediums have captivated audiences, building strong fan communities and inspiring local artistic innovations. This growing enthusiasm has even led to the emergence of Dz-Manga, an Algerian adaptation of Japanese manga that blends local storytelling traditions with manga's distinctive style. This chapter explores how anime and manga have taken root in Algeria, examining their role in shaping identity, social interactions, and education. By looking at fandom communities, artistic production, and media accessibility, this discussion highlights the evolving presence of Japanese pop culture within Algeria's creative industries and the ways in which young Algerians are engaging with and adapting these cultural forms.

2.2 The Emergence of Manga and Anime Fandoms in Algeria

The Otaku community is one of the pillars that enhances and supports the success of anime and the cultural influence of Japanese culture globally. Anime and manga found their way to Algeria, where their prevalence among Algerian youth is subtle and unquestionable. The existence of the Otaku community in Algeria is another evidence of the success of these Japanese mediums and their ability to cross the borders of Japan to become globalized and widely appreciated products (Cheraifia & Bouhassoun, 2018).

2.2.1 *The Birth of Dz-Manga*

In Algeria, anime and manga have established themselves as influential forces among youth, fostering dedicated fan bases and integrating into local creative industries. Dz-Manga is a term used for Algerian manga, which represents a transnational cultural product adapted to local artistic traditions and societal concerns. Differing from Westernized media, Dz-Manga does not carry post-colonial implications but serves as an evolving and creolized medium, by addressing Algerian social issues while crossing linguistic and cultural barriers. Its success in Algeria will eventually be shaped by consumers, critics, artists, and publishers, influencing its future recognition and development. While Dz-Manga has not yet attained the same prominence as *La nouvelle manga* in France, it remains a remarkable example of transnational success, evolving into a trusted platform for local artistic expression.

Dz-manga encompasses a variety of works that differ widely in how they relate to their Japanese predecessors. These works are united by their use of references to and techniques from Japanese manga. They frequently use drawing styles derived from Japanese aesthetics and incorporate stylized facial expressions. Occasionally, they refer directly to characters or plotlines from famous works. For example, Editions Z-Link produces manga carefully modeled after the Japanese format.



Figure 9. Editions Z-Link Japanese-format manga (Source : Laabstore Z-Link, 2019)

Meanwhile, Kaza Editions produces colorized manga read left-to-right, reflecting the historical connection between Algerian artists and Franco-Belgian graphic traditions, which ease the reader into narrative plots and iconography inspired by Japanese shōnen manga. Formatting differences in Algerian manga productions derive in part from assumptions held by publishers about the expectations of their readership.



Figure 10. Kaza Editions' colorized manga (Source : CROM, 2024)

Editions Z-Link fosters new talent by scouting unpublished works on blogs, Facebook pages, and other platforms used by online fan communities. It encourages artists to expand their audience, develop a loyal fanbase, and refine their artistic craft. This structure allows Editions Z-Link to reshape traditional publishing channels and position itself between mainstream publication and independent production.

It provides the infrastructure for autonomous artists to achieve local print runs at a reasonable cost. Since their creation, Editions Z-Link and Kaza Editions have developed an enthusiastic and loyal following. However, their catalogs remain limited in number and are challenging to procure. The works are still distributed through a fragmented network, including a few bookstores in Algiers, Oran, and Constantine.

One notable example is Selim Zerdani's *Le Voyage de la Mouette*, which is a collaborative project that tells the story of Rym, the Dey's niece, who is kidnapped by pirates modeled after the group in Oda Eiichirō's famous Japanese manga series *Wan Pīsu* (*One Piece*, 1997-ongoing). The separate sections of chapters are designed by several artists, conveying multiple parts of the story in entirely different styles. The diverse styles of the many artistic contributions showcase each artist's particular visual aesthetics and narrative voice.

Dz-Manga's strength as a medium lies in its ability to address local concerns while embracing global aesthetics. Regardless of the boundaries that demarcate other literatures, Algerian authors expand the resonance of their works by embedding recognizable cultural themes. Matougui Fella's and Salim Brahimi's *Nahla et les Touareg* (2010) utilizes the openness of the manga format to portray Touareg culture. Through Nahla's journey in the desert, the manga provides an effective yet stylish mode of transmission of Targui culture to urbanized Algerian youth.



Figure 11. *Nahla et les Touareg* Algerian Manga Cover 1 (Source: Iljaheld, 2025)

Similarly, Hanane Bennediouni's *Nour el-Mouloud* (2011) and Said Sabaou's *Houma Fighter* play an interesting social-critical role, providing a critical commentary on the outward practice of Islamic traditions in contemporary Algerian society and its deviations from religious ideals and the issue of illegal immigration. *Nour el-Mouloud* critiques the materialism associated with religious ritual, while *Houma Fighter* tells the story of a kickboxer who learns moral values and ultimately decides against illegal immigration. The use of caricatures in these works further emphasizes political satire and social criticism, providing a platform for political expression.



Figure 12. *Houma Fighter* manga (Source : Sabaou, 2018)

The Algerian government's efforts to promote Dz-manga are evident through three recently created festivals: the Festival International de la Bande Dessinée d'Alger (FIBDA), Métal Manga, and Shin Japan Saiten. FIBDA, the largest of these, is held every fall in Algiers and is characterized by peripheral activities that foreground manga, such as cosplay contests organized by Editions Z-Link and anime screenings.



Figure 13. FIBDA cosplay contest in Algeria (Source : Chef & Chef, 2024)

Dz-manga embodies a unique medium within the Algerian artistic landscape. Although its introduction being partly a byproduct of Algeria's state-sponsored television policies, it gained unexpected popularity and cultural significance. Recently founded publishing houses dedicated to Dz-manga have encouraged its growth, and the increasing visibility at various festivals has facilitated its ability to address local concerns without the cultural constraints of other media.



Figure 14. Dz-Manga publishing house (Source : Centre Commercial & de Loisirs Es-Senia, 2021)

2.2.2 Anime in Algeria

Although manga was only recently introduced to Algeria, its popularity can be traced back to the arrival of its televised counterpart—anime—on Algerian airwaves. In the 1980s, Algeria’s national television channel broadcast youth programs featuring Japanese animated TV series dubbed in Arabic and French.

These programs were initially unusual. At a time when Algerian media actively sought to distinguish national identity from Western influences, the RTA (Radio Télévision Algérie) was pressured by the Ministry of Information and Culture to prioritize local and Arab-world productions. However, following the example of neighboring Arab nations, the RTA adopted Japanese animation as a cost-effective and culturally adaptable alternative to American cartoons.

Anime such as Grendizer and Captain Majed left an unforgettable mark on Algerian youth, earning them a nostalgic place in pop culture. Yacine Haddad later dubbed this generation “la génération otaku.”



Figure 15. *Grendaizer* anime—A timeless hero in Algerian pop culture (Source : Dennison, 2021)



Figure 16. *Captain Majed*—A symbol of Algeria's passion for football (Source: Crunchyroll Extras Deutschland, 2020)

Despite restrictions on Western media, Algeria's RTA (Radio télévision Algérie) adopted Japanese animation as a culturally accessible and economically viable alternative to American productions, unintentionally fostering the rapid growth of anime fandom in Algeria. In the late 1980s, anime had become more than just a source of entertainment in Algeria, it was a growing obsession. Propelled by the accessibility of satellite television and French translations, Algerian viewers were introduced to a broader selection of Japanese animated series (Gueydan-Turek, 2013)."

Today, anime and manga fandoms continue to thrive online, with Algerian fans forming active Facebook communities and digital forums dedicated to Japanese pop culture. One of the most prominent online groups, Les Mangaka et Otaku Algériens, has over 2.4K members, serving as a vibrant space for discussions on anime, manga, comics, and Algerian creative expression.

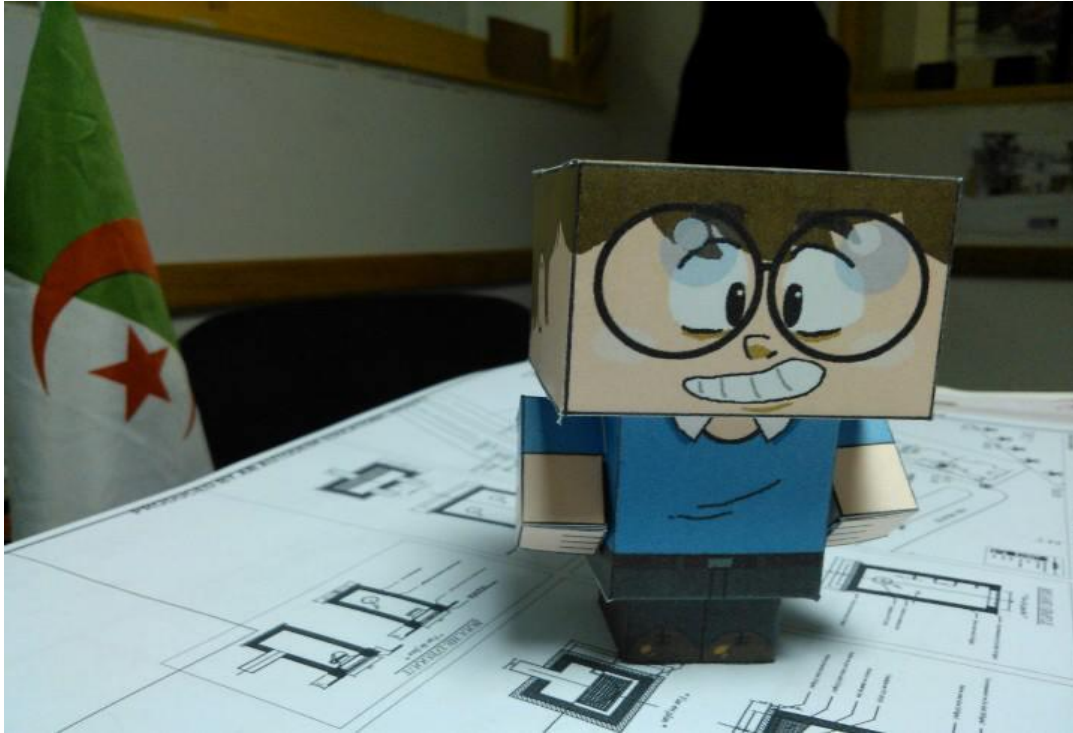


Figure 17. Algerian anime and manga community—Les Mangaka et Otaku Algériens
(Source: Abzouzi, 2014)

2.3 The Impact of Anime and Manga on Young People

2.3.1 Psychological and Social Influence

Hajek and König (2024) provide a comprehensive analysis of the psychological and social impact of anime and manga on adolescents and young adults. Their study reveals how anime's rich narratives encourage viewers to reflect on personal values through characters facing moral dilemmas and ethical conflicts. However, they also warn that overindulgence can lead to social withdrawal, as individuals become more immersed in fictional identities than real-life connections.

2.3.2 Socialization Through Anime Communities and Conventions

According to the same study, anime fandoms function as spaces for genuine social interaction. These communities—whether online or in person—promote cultural exchange, creativity, and emotional bonding. While some fans report social detachment, manga readers are noted to be more socially engaged. The findings highlight how shared interests and collaborative activities, like fan events and forums, can foster meaningful connections.

2.3.3 Emotional and Cognitive Effects (Escapism, Empathy, etc.)

The researchers observe that many individuals turn to anime for emotional comfort and escapism. Engaging with immersive storylines helps relieve daily stress and can increase happiness and life satisfaction. At the same time, the study shows that excessive viewing may amplify anxiety or depressive symptoms. Notably, anime is linked to enhanced empathy due to its emotionally nuanced characters and thought-provoking conflicts.

2.4 Educational and Linguistic Impact

2.4.1 The Impact on New Media Students

Manga and anime have both negative and positive impacts, prompting researchers to explore their influence on students' behavior and attitudes. Malaysian researchers suggest that anime does not negatively affect students' lifestyles, while another study notes that despite its entertainment value, anime may contribute to aggressive behavior through imitation. Some students assert that anime and manga do not alter their personalities; however, parents claim these mediums encourage introversion and affect academic performance.

Additionally, manga and anime contribute significantly to New Media students' creative development. These mediums enhance storytelling, character design, and graphic aesthetics in assignments and projects, inspiring students to pursue animation and creative fields. Many students enroll in related courses due to their interest in anime and manga. Furthermore, anime supports language learning, as students who watch Japanese anime with English subtitles develop a richer vocabulary and a deeper understanding of cultural differences.

Despite their advantages, anime and manga are sometimes criticized for inappropriate content. Some parents and educators express concerns that excessive engagement with these mediums may lead to short attention spans and decreased academic performance, limiting students' creativity and focus in educational settings (Razak & Ibnu, 2022).

2.4.2 Learning Japanese and Exposure to New Cultures

Hajek and König (2024) discuss anime's role in introducing global audiences to Japanese traditions, beliefs, and historical narratives. The study shows that exposure to cultural elements inspires viewers to explore the Japanese language and participate in intercultural dialogue. Fans often engage with original-language content or subtitles, deepening both linguistic and cultural understanding.

2.4.3 Manga and Anime as Tools for Improving English Skills

Though their primary focus lies in the psychological realm, the researchers acknowledge the linguistic benefits as well. Subtitled and dubbed anime help viewers expand their English vocabulary and listening comprehension. Moreover, fan communities often participate in translation efforts, encouraging multilingual collaboration and informal language learning.

2.4.4 Influence on Creativity and Artistic Expression

The study emphasizes anime's impact on artistic innovation. Through character design, digital art, fan fiction, and cosplay, fans channel their creativity using anime's distinct visual and emotional styles. This form of expression is closely tied to anime's capacity to evoke joy and stimulate the imagination, often motivating individuals to develop their own creative work.

2.5 Moral and Behavioral Aspects

2.5.1 The Debate on Positive and Negative Influences

According to Hajek and König (2024), anime presents a dual-edged influence on well-being. On one hand, it fosters joy, introspection, and emotional growth. On the other, overconsumption may lead to anxiety or detachment from real-life responsibilities. The study calls for a balanced approach that embraces the benefits while remaining mindful of potential downsides.

2.5.2 Representation of Values, Ethics, and Role Models

The researchers explain how anime often challenges viewers with ethical and philosophical dilemmas. Characters frequently embody virtues like resilience, empathy, and justice. Series such as *Death Note* and *Code Geass* invite reflection on complex moral issues, pushing audiences to examine their own principles in the process.

2.5.3 Potential Effects on Attitudes and Behaviors

The study concludes that anime influences not just beliefs but social behavior. Many fans report greater emotional engagement and enjoyment in their social lives, yet there's also evidence that excessive viewing may increase feelings of isolation. The researchers stress moderation as key to maintaining anime's positive impact on attitude and behavior.

To conclude, anime and manga exert wide-ranging effects on young audiences—from psychological development and cultural awareness to linguistic growth and moral reflection. Their impact can be deeply enriching when approached in moderation, offering creative inspiration and personal insight while also presenting risks that demand thoughtful engagement.

2.6 Research Methodology

2.6.1 Research Design

This study employs a survey-based research design to investigate the influence of anime and manga on Algerian youth, focusing on cultural engagement, language learning, lifestyle choices, and emotional attachment to these Japanese media forms. A structured questionnaire served as the primary data collection tool, capturing both quantitative and qualitative insights to enable a holistic understanding of participants' experiences and perceptions.

2.6.2 Participants and Sampling Method

The study targeted university students from Saïda City, offering a localized perspective on anime and manga engagement in Algeria. A total of 40 participants were surveyed, primarily comprising individuals aged 18–25. While the original intention was to focus on respondents familiar with anime and manga, the final sample included a mix of consumers and non-consumers. Approximately 65% of participants reported previous exposure, while 35% indicated they had never watched anime or read manga. A purposive sampling technique was used, with voluntary participation encouraged during the in-person distribution process.

2.6.3 Questionnaire Structure

The questionnaire consisted of both multiple-choice and open-ended questions, allowing respondents to provide measurable data while articulating their personal experiences. It was structured around five thematic areas:

1. **Demographic Information:** Age, gender, education level, and geographic location
2. **Consumption Patterns:** Viewing and reading frequency, discovery pathways, preferred genres, and favorite titles
3. **Perceived Influence:** Impact on identity, creativity, values, and intercultural interest
4. **Social Dynamics:** Peer interactions, generational viewpoints, and social acceptance
5. **Challenges and Opportunities:** Accessibility issues, social perceptions, and suggestions for expanding engagement

The complete questionnaire is provided in *Appendix*.

2.6.4 Data Collection Approach

The questionnaire was physically printed and distributed in person to university students in Saïda City. Respondents completed the survey under researcher supervision, allowing for immediate clarification of any uncertainties. This real-time engagement enhanced data reliability and participation quality.

All responses were collected anonymously in line with ethical research standards. Informed consent was obtained prior to participation, and respondents were encouraged to answer openly and thoughtfully, contributing valuable insights into anime and manga consumption and its cultural implications.

2.6.5 Data Analysis Methodology

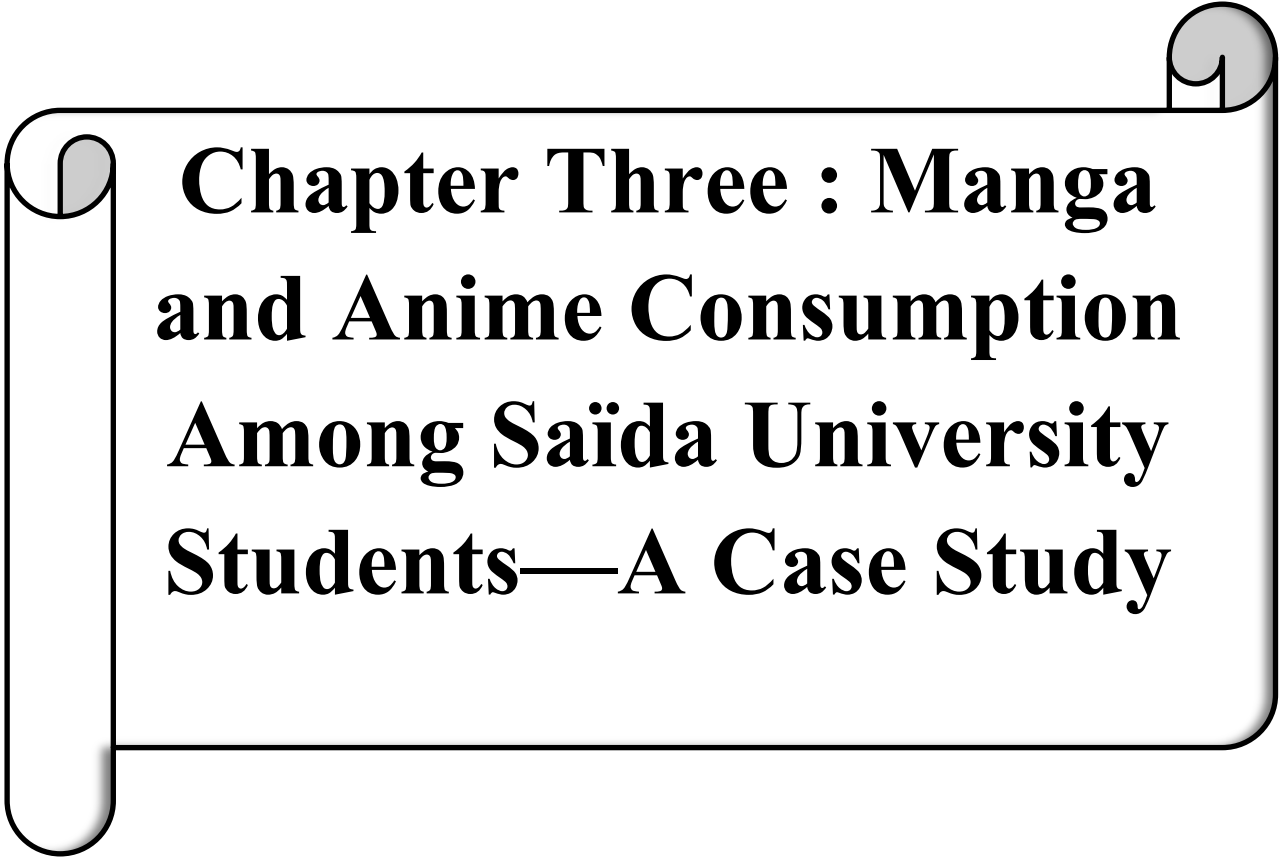
Collected data were analyzed using both descriptive and interpretive methods. Quantitative responses were processed using descriptive statistics to identify patterns related to engagement frequency, genre preferences, and demographic tendencies. Qualitative responses

were examined using thematic analysis to uncover recurring themes related to identity development, cultural influence, and social interaction. Visual tools such as pie charts and bar graphs were incorporated to support comparative analysis and highlight key trends.

The analysis and interpretation of findings are presented in **Chapter 3**, providing a comprehensive overview of anime and manga's cultural impact among Algerian university students.

2.7 Conclusion

The growing presence of anime and manga in Algeria is a testament to their ability to cross cultural boundaries, offering young people a creative outlet for self-expression, identity exploration, and community-building. Over time, anime has deeply influenced media consumption in Algeria, particularly since the 1980s, with dedicated fandoms continuing to thrive through conventions, online forums, and collaborative artistic projects. The rise of Dz-Manga—Algeria's own adaptation of Japanese manga—reflects this evolving connection, blending Japanese storytelling techniques with Algerian themes and concerns to create something uniquely local. This chapter has explored the psychological, social, educational, and linguistic impact of anime and manga on Algerian youth, shedding light on both their benefits and challenges. As these mediums continue to evolve, they play an increasingly important role in shaping Algeria's creative industries, offering young artists and storytellers new ways to engage with global culture while forging their own narratives.



Chapter Three : Manga and Anime Consumption Among Saïda University Students—A Case Study

3.1 Introduction

This chapter provides a comprehensive examination of how manga and anime shape the engagement of Saïda University students specifically and Algerian youth more broadly. By analyzing questionnaire data, it offers valuable insights into key aspects of their interaction with these media, including demographics, consumption habits, social perceptions, and the cultural impact of anime and manga. Beyond mere entertainment, anime and manga play a significant role in shaping identity, artistic creativity, and social dynamics. They provide young Algerians with opportunities for cultural exploration, language acquisition, and engagement with global storytelling traditions. Additionally, these media influence social interactions, fostering communities both online and offline, where fans share their enthusiasm, perspectives, and creative interpretations. This chapter also delves into the challenges and opportunities within the anime and manga landscape in Algeria, addressing accessibility issues, generational attitudes, and the emergence of localized adaptations such as Dz-Manga. Through the inclusion of pie and bar charts, each questionnaire response is visually represented, enhancing the clarity of data analysis and interpretation. By combining quantitative statistics with qualitative insights, this chapter aims to present a well-rounded perspective on the growing presence of anime and manga in Algerian youth culture.

3.2 Demographic Overview of Participants

3.2.1 Age Distribution

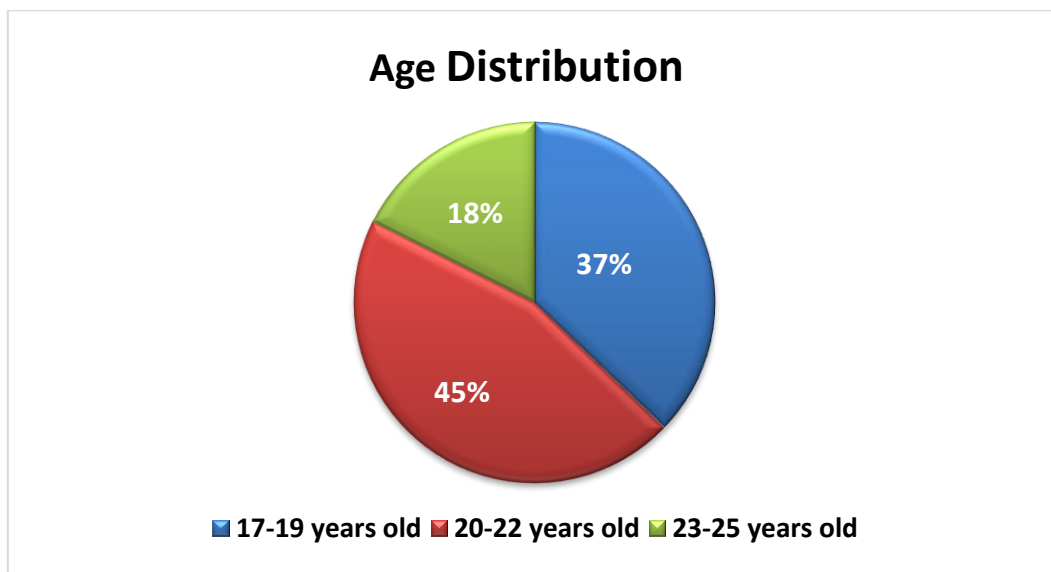


Figure 18. Participants' age groups (N=40)

Results Analysis

63% of participants are between 20 and 25 years old, indicating manga and anime are more popular among Algerian adults. While only 37% were teenagers (17-19 years), indicating how they are less engaged with these Japanese mediums compared to the older age group.

3.2.2 Gender Representation (Question 2)

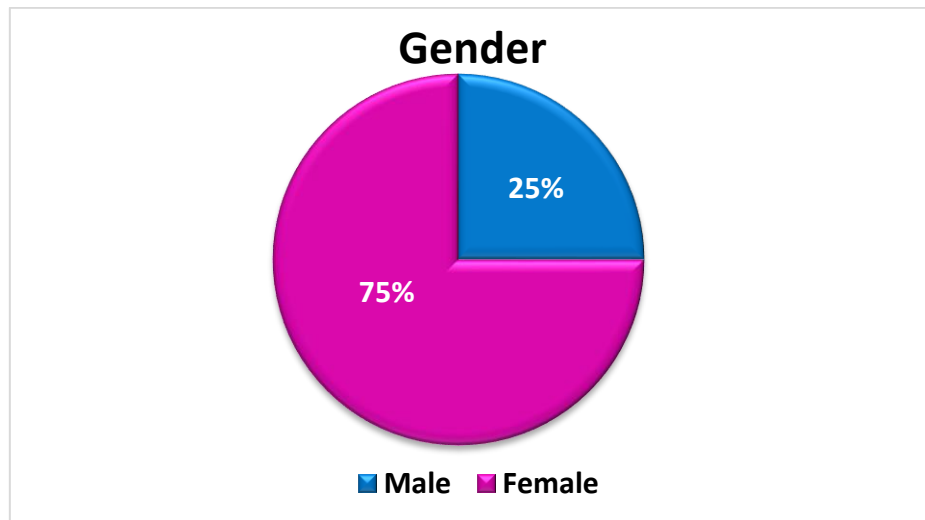


Figure 19. Gender distribution of participants (N=40)

Results Analysis

Most of survey participants are female 75%, compared to 25% male, indicating the higher interest in watching anime and reading manga among the Algerian women.

3.2.3 Geographic and Educational Background (Question 3 & 4)

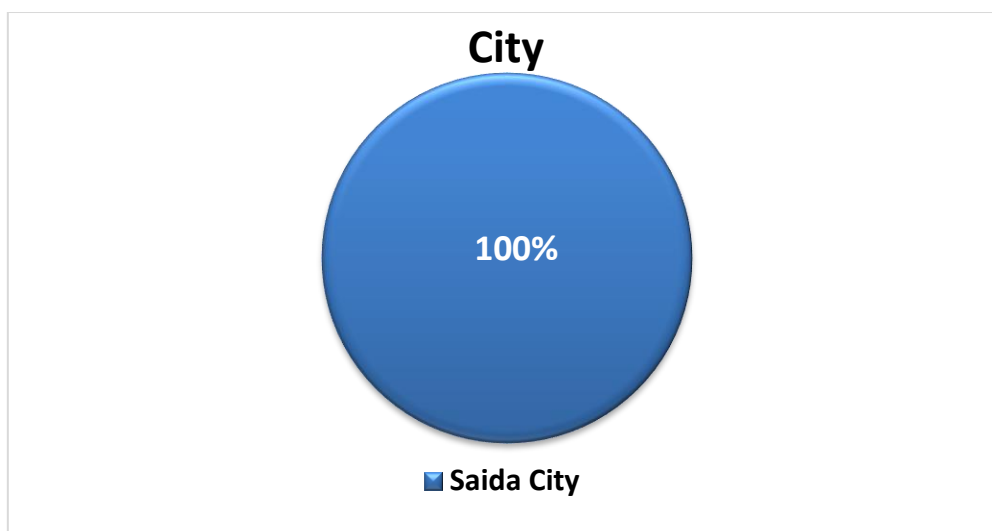


Figure 20. City/town representation of participants (N=40)

Results Analysis

All the respondents are from Saïda City, which highlight a local trend rather than a national one and limits the geographical diversity of the research.

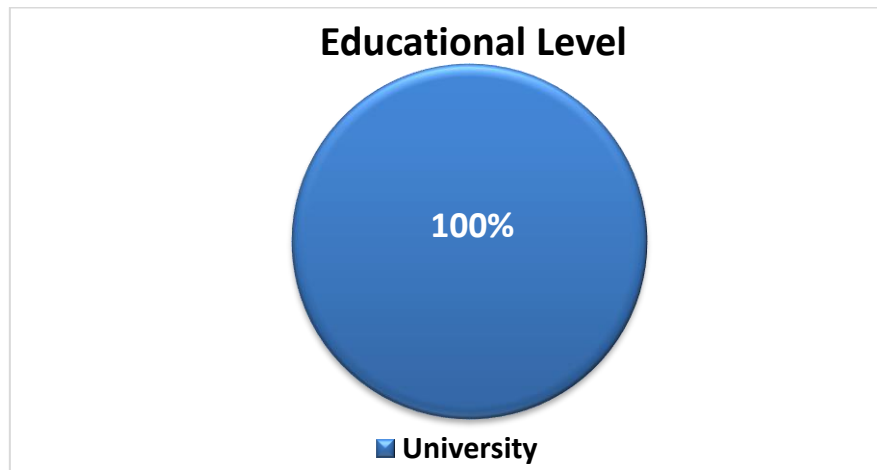


Figure 21. Educational level of participants (N=40)

Results Analysis

The educational level of all participants is university, which reflects the study's main focus on Saïda University students. Demonstrating how deeper is the connection between educational accomplishment and manga and anime interest.

3.3 Patterns of Manga and Anime Consumption

3.3.1 Frequency of Engagement (Question 5)

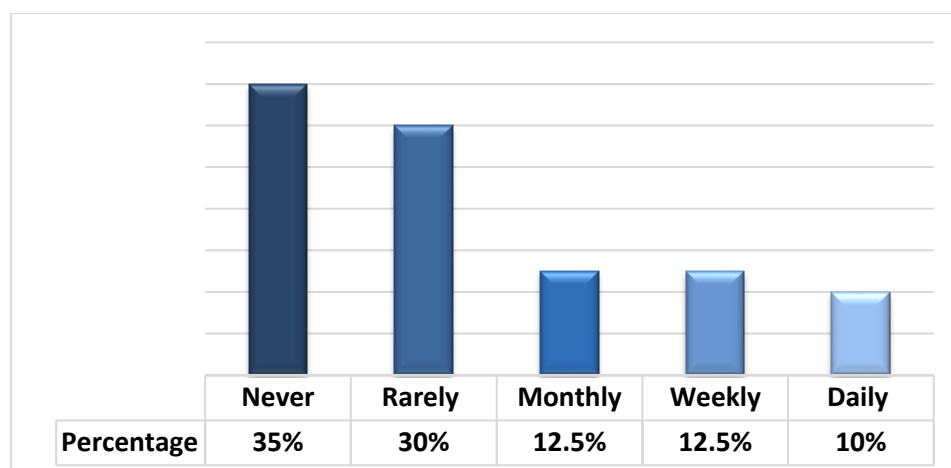


Figure 22. Anime and manga engagement rates (N=40)

Results Analysis

- 35% of participants never read manga or watch anime, reflecting cultural differences, or problems of accessibility. One respondent noted, *“I didn’t watch anime, and I didn’t read manga.”*
- 30% interact rarely, indicating that this group watches only famous series but does not adopt them as regular entertainment. As one participant shared, *“I watch anime sometimes on TV and on free platforms.”*
- 12.5% engage weekly or monthly, while only 10% interact daily, representing dedicated fans who actively appreciate manga and anime themes, narratives, and content. A respondent expressed their strong engagement, saying, *“I watch anime daily on Anime Slayer.”*

3.3.2 Discovery Pathways (Question 6)

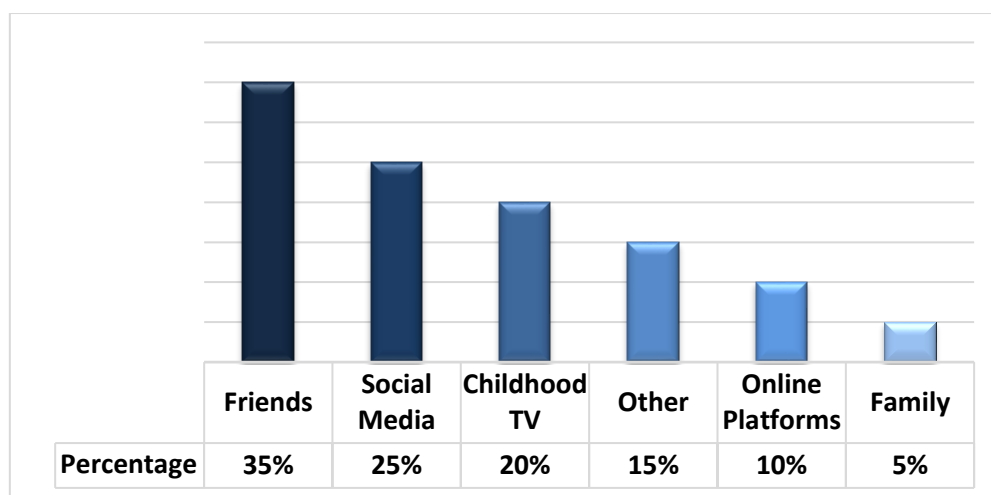


Figure 23. First discovery pathways for anime and manga among Saida University students (N=40)

Results Analysis

- Friends are the main source of discovering manga and anime, representing 35% of participants. This indicates how friendships spark curiosity, shape interests, and introduce new cultural products. A participant shared, *“A friend of mine suggested an anime series for me.”*
- Social media (25%) is the second source that contributes to the emergence of manga and anime among Saida youth. The data shows how online platforms are important in spreading Japanese culture worldwide. Manga and anime fans utilize platforms like TikTok, Youtube, and Instagram, to share their interests, videos, and make these mediums globally visible. One respondent stated, *“I heard about manga and anime on social media.”*
- TV channels like Spacetoon (20%) shaped many children's interests by teaching them moral values and ethical behaviors. Nevertheless, it has become a traditional medium compared to social media, reflecting the new generation's

strong reliance on modern digital sources. A participant recalled, “*When I was very little, there was a French TV channel called Manga dedicated to anime lovers.*”

- The other groups discovered anime and manga through online platforms (10%) and family (5%), indicating the influence of streaming sites and shared family experiences.

3.3.3 Age of Initial Anime and Manga Discovery (Question 7)

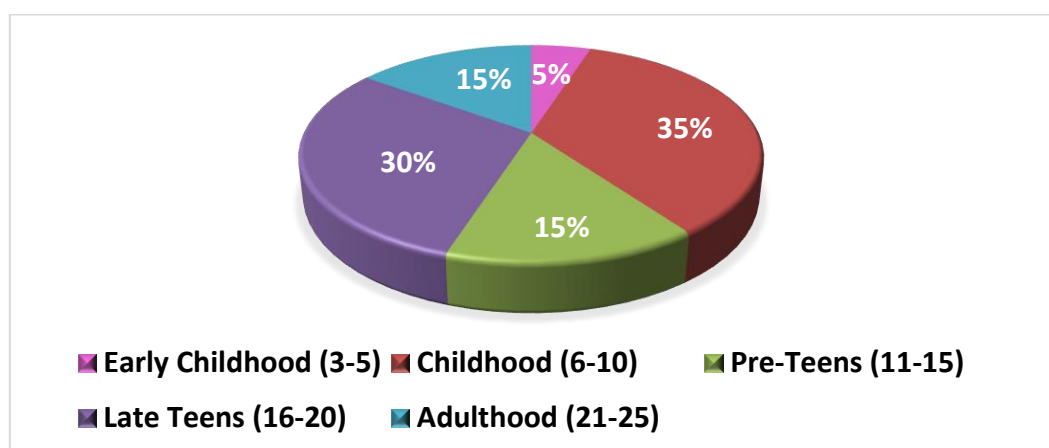


Figure 24. Age of initial discovery of anime and manga at Saida University (N=40)

Results Analysis

- **Childhood (6-10 years)** is the most common period when 35% of Saida participants first discovered anime and manga, possibly through TV channels and animated content. People who engage with these Japanese mediums at a young age may become part of a long-term community, like the otaku community. as one participant shared, “*I started watching anime when I was 8 years old.*”
- In the **late teenager period (16-20 years)** accounts for 30% of respondents, Teens might discover these mediums through friends, social media, or online discussions.
- **Adulthood (21-25 years)** is less common discovery period (15%). Many in this age were firstly unaware of anime and manga existence in life but later became interested due to their attractive storytelling, unique artistic style, and deep themes.
- **Early Childhood (3-5 years)** is the least discovery period (5%). Children in this life stage struggle to understand the complexity of these mediums, which are initially targeted older audiences.

3.3.4 Preferred Genres (Question 8)

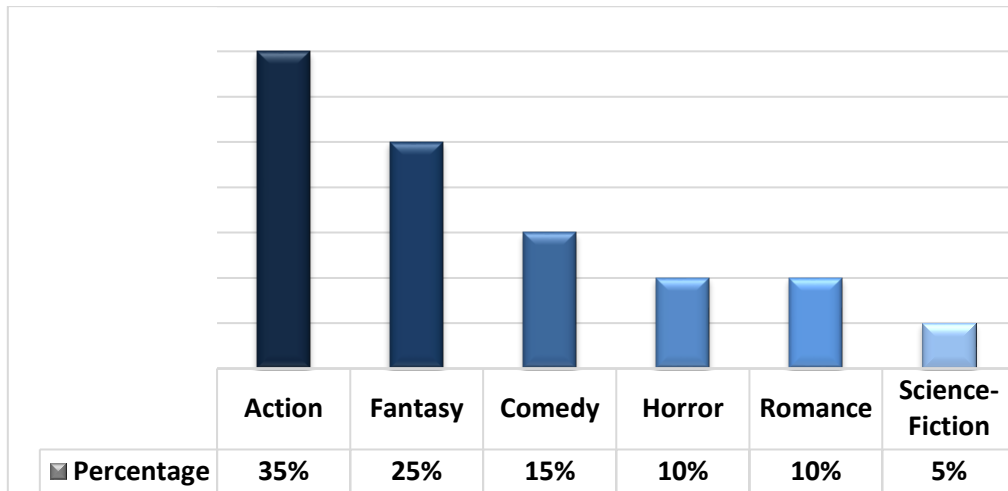


Figure 25. Favorite anime and manga genres among Saida fans (N=40)

Results Analysis

- Saida youth prefer the action genre (35%), for its high-energy storytelling, exciting fights, and intense battles. Males are more interested in this genre than females.
- 25% of Saida's respondents strongly prefer fantasy, which captivates both male and females through its imaginative and supernatural storytelling. comedy (15%) remains one of the most popular genres among Saida university students who admire humor and positive energy themes.
- Horror and romance (10%) have the same popularity. Horror fans are always looking for psychological tension and dark atmospheres, while romance is initially targeted at female audiences who are attracted by emotional stories, character development and heartfelt moments.
- Only 5% of participants favor science-fiction, which attracts people who enjoy space exploration, futuristic worlds, and deep philosophical themes.

3.3.5 Popular Anime and Manga Titles (Question 9)

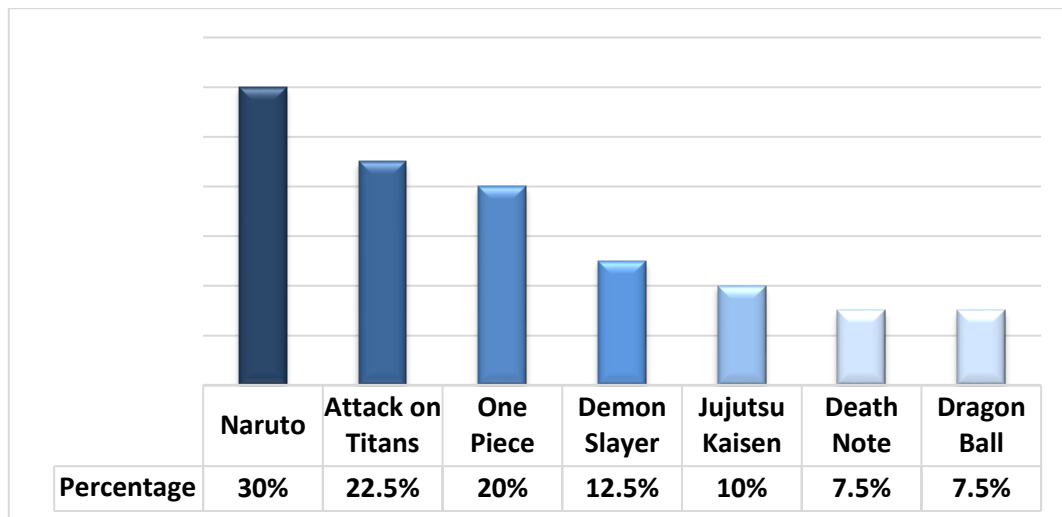


Figure 26. Most admired anime and manga series among Saida students (N=40)

Results Analysis

- The most popular anime series among Saida University students is *Naruto* (30%). This anime was broadcast on spacetoon during their childhood, dubbed in Arabic, and the nostalgia factor may play a significant role in its continued popularity among fans, as many now seek to experience its original Japanese version.
- *Attack on Titan* (22.5%) is one of the most favored anime series. From its first episode, the series shows its unique storytelling, full of unexpected plot twists that keep the viewers engaged from beginning to end. It is also defined by its exciting fights, chraracter development, and deep themes.
- *Once Piece* (20%) is among the top three beloved anime at Saida University. The series tells a unique story of a pirate searches for treasure, with its long-term character development, as it is still broadcasting, the fans are very interested and excited about the new plot twists that will be happen.
- Although *Demon Slayer* (12.5%) and *Jujutsu Kaisen* (10%) are less popular than other anime, their stunning animation, emotional depth, and fluid action sequences cannot be ignored. These anime attract viewers seeking dark themes and humor.

3.3.6 Primary Viewing and Reading Platforms (Question 10)

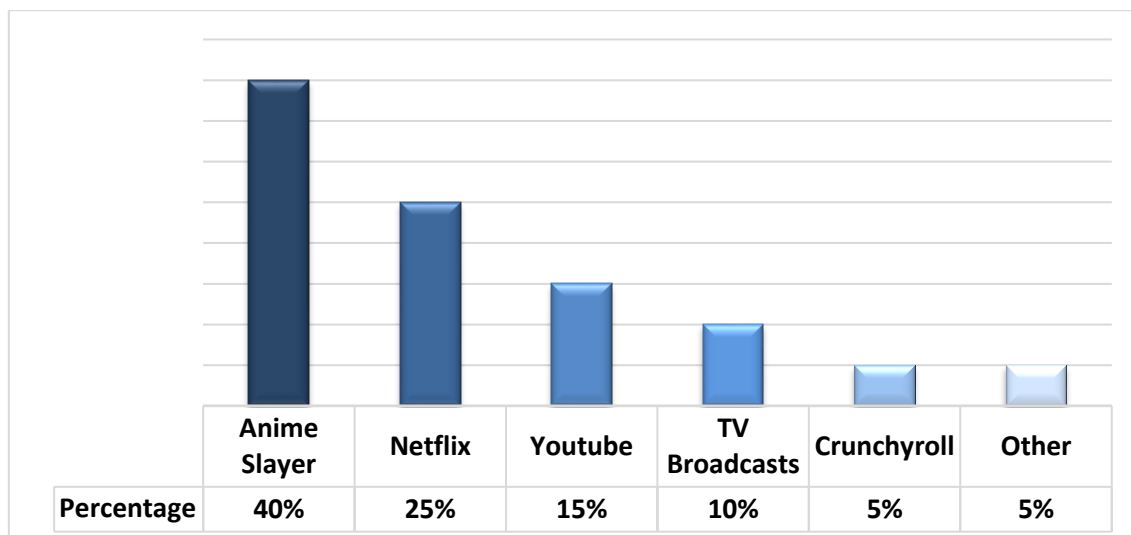


Figure 27. Preferred anime and manga platforms among Saida youth (N=40)

Results Analysis

- **Anime Slayer** (40%) is the most popular platform because of its free internet access, followed by **Netflix** (25%), known for its high-quality streaming and diverse anime selection. A respondents said that, *“The platform I use to watch anime and read manga is Netflix.”*
- **Youtube** (15%) is the the third platform, which is used by students to watch clips, reviews, or full episodes. Traditional
- **TV broadcasting** has become less popular in today's degital world, with only a minority (10%) still relying on it.
- **Crunchyroll** is the least used platform, with only 5% users.

3.4 Perceived Effects on Students

3.4.1 Influence on Identity and Cultural Interest (Question 11)

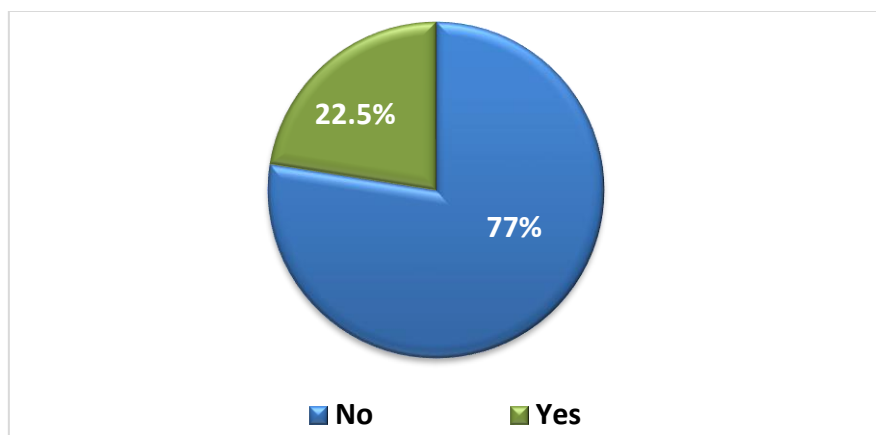


Figure 28. Japanese language and culture learning attempts at Saida University (N=40)

Results Analysis

The data suggests that manga and anime have a moderate influence the cultural curiosity of Saida University students. Only (22.5%) of participants have attempted to learn the Japanese language or undertand Japanese culture, while the majority (77%) have not. This indicates that most students engage with manga and anime for entertainment rather than cultural or linguistic learning.

3.4.2 Impact on Personal Hobbies and Creative Pursuits (Question 12)

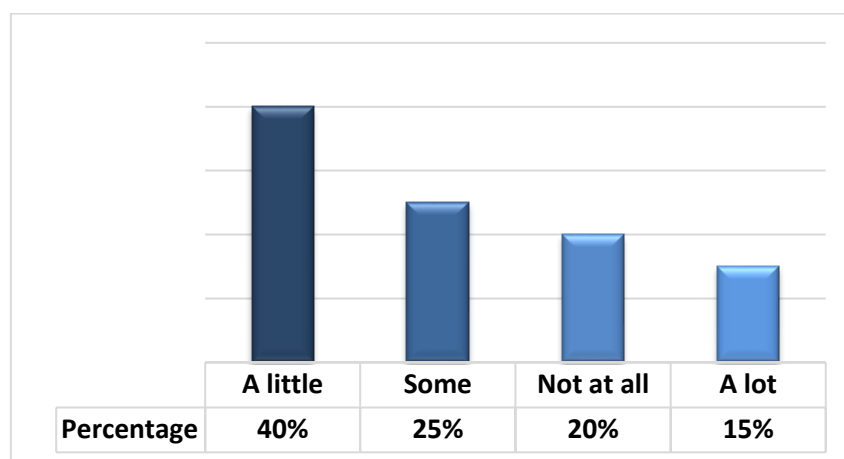


Figure 29. Influence of anime and manga on participants' hobbies (N=40)

Results Analysis

40% of participants said that anime and manga do not strongly shape thier hobbies. A smaller portion (25%) reported being slightly influenced in areas such as drawing, gaming, or cosplay. Only 15% feel significantly impacted, highlighting that anime and manga play an important role in shaping their personal interests and creative pursuits. Meanwhile, 20% of respondants did not impacted at all. One possible reason for limited direct participation in hobbies is the lack of anime and manga fandoms or cosplay events in Algeria.

3.4.3 Effect on Clothing Style and Fashion Trends (Question 13)

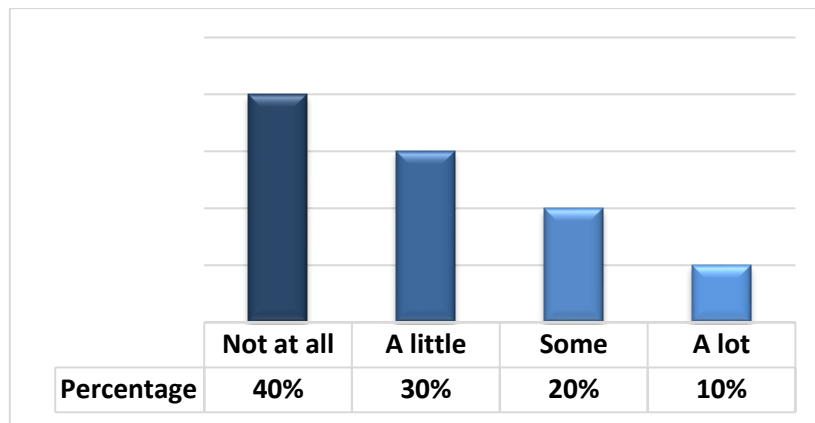


Figure 30. Impact of anime and manga on clothing styles (N=40)

Results Analysis

Most of participants (40%) stated that manga and anime have not influenced their clothing style at all. This indicates that these Japanese mediums are initially a source of entertainment rather than a fashion inspiration among Saida University students. While 30% of respondents reported being a little influenced, and 20% selected 'some', suggesting that both categories are slightly impacted in their clothing style by anime and manga, such as wearing accessories or imitating anime and manga characters' outfits. On the contrast, only 10% are highly impacted, reflecting the otaku fandom—those who are interested in adopting fashion trends popularized in Japanese culture and engaging with cosplay events.

3.4.4 Influence on Thought Processes and Perspectives on Life (Question 14)

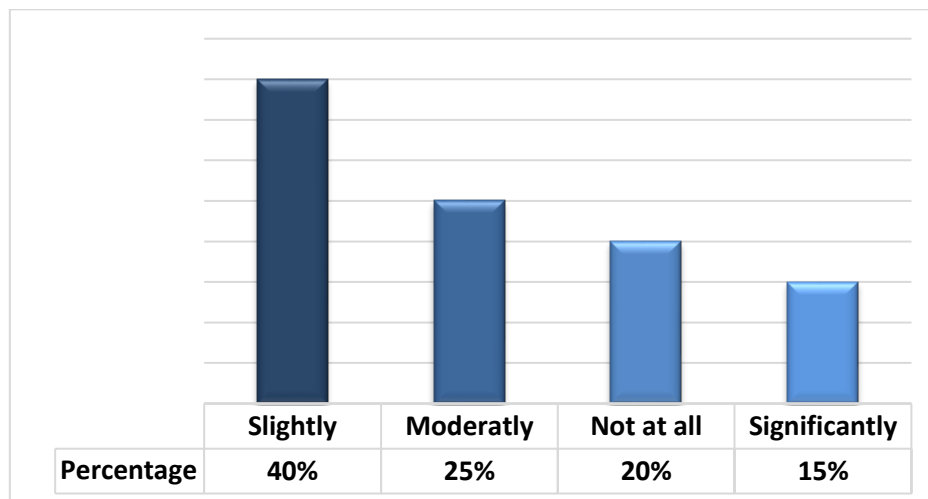


Figure 31. Anime and manga's influence on students' thinking and perspectives (N=40)

Results Analysis

- 40% of respondents feel little impacted in their way of thinking or perspective on life by anime and manga, while 25% experience a moderate influence.
- 20% report no influence at all, which indicates that these students view anime and manga just as hobbies without any impact on their thinking.
- Only 15% are deeply influenced, highlighting how these Japanese mediums provide moral values and deep themes, such as friendship or perseverance, which shape their personal beliefs and way of thinking.

3.4.5 Perceived Cultural Influence of Anime and Manga (Question 15)

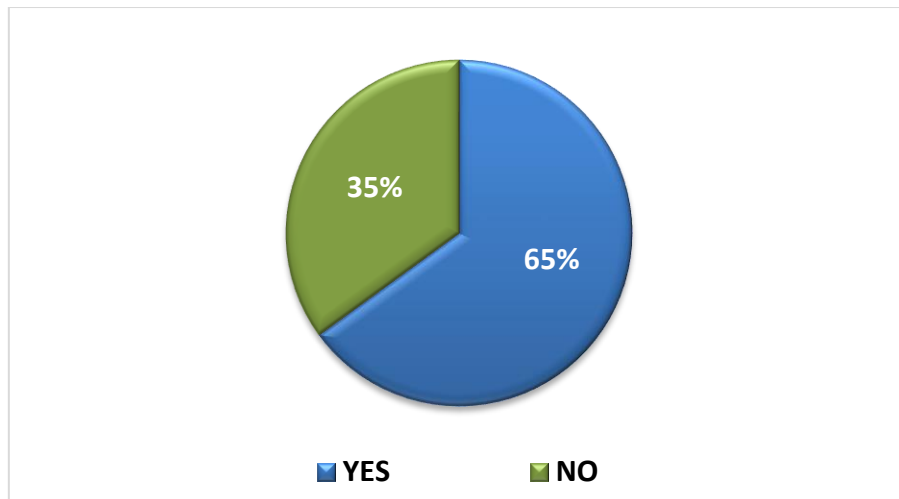


Figure 32. Saida youth's perceptions of anime and manga's cultural influence (N=40)

Results Analysis

In this data, there are two groups. The first group believes that manga and anime have a strong influence on Algerian youth culture, shaping their fashion inspirations, perspectives, and interests. On the contrast, the second group reports no influence at all, reflecting how Saida University students have personal differences in media consumption.

3.4.6 Social Influence and Peer Connections (Question 16)

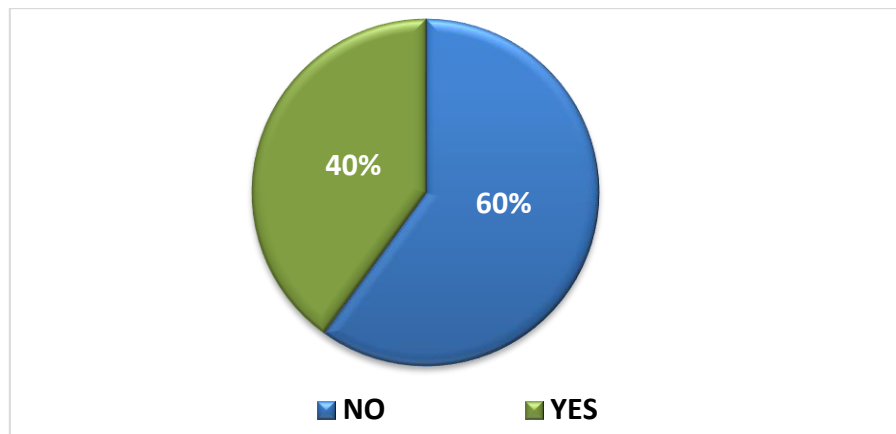


Figure 33. Social connections formed around anime and manga (N=40)

Results Analysis

60% of participants have not made friends or connection through their shared interest in manga and anime, possibly due to the lack of accessibility to anime and manga communities in Algeria, such as the cosplay events. On the contrary, only 40% have made friends, indicating how these mediums act as social connectors and play a crucial role in fostering communication among fans.

3.5 Challenges, Opportunities, and Perceptions

3.5.1 Positive and Negative Effects (Question 17)

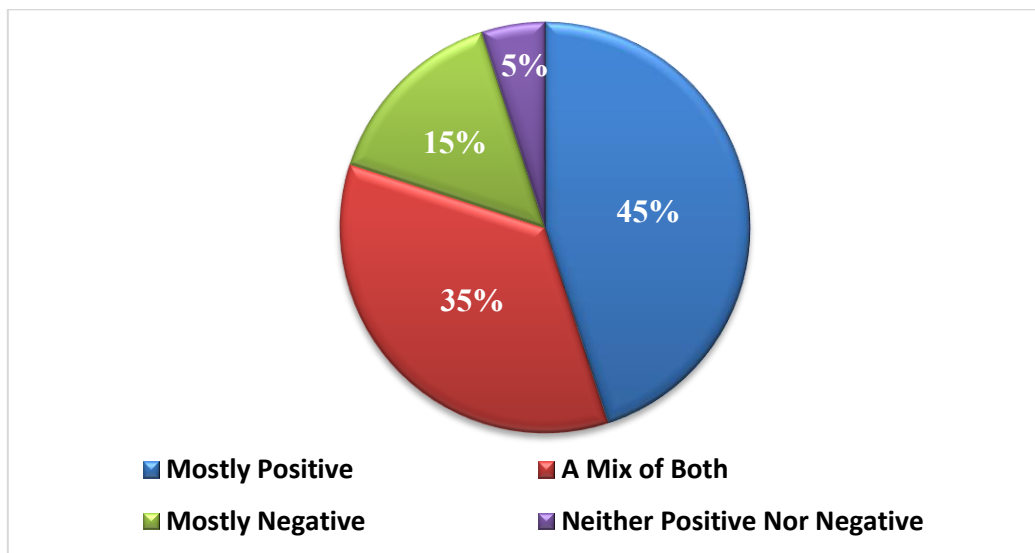


Figure 34. Perceived societal impact of anime and manga (N=40)

Results Analysis

- Most of participants (45%) state that manga and anime have a positive impact on Saida youth, mentioning their role in reducing stress, helping people escape from reality, and explore new ideas and storytelling.
- 35% of respondents reported that these Japanese mediums have both negative and positive impact, that bring drawbacks and benefits to Saida youth.
- 15% of students believe that both mediums have a negative impact, because of detaching people from real-life responsibilities, creating unrealistic expectations, and consuming study time.
- The smaller group (5%) views manga and anime as neutral entertainment, having neither positive nor negative impact on Saida students.

3.5.2 Reasons Behind Anime and Manga Popularity (Question 18)

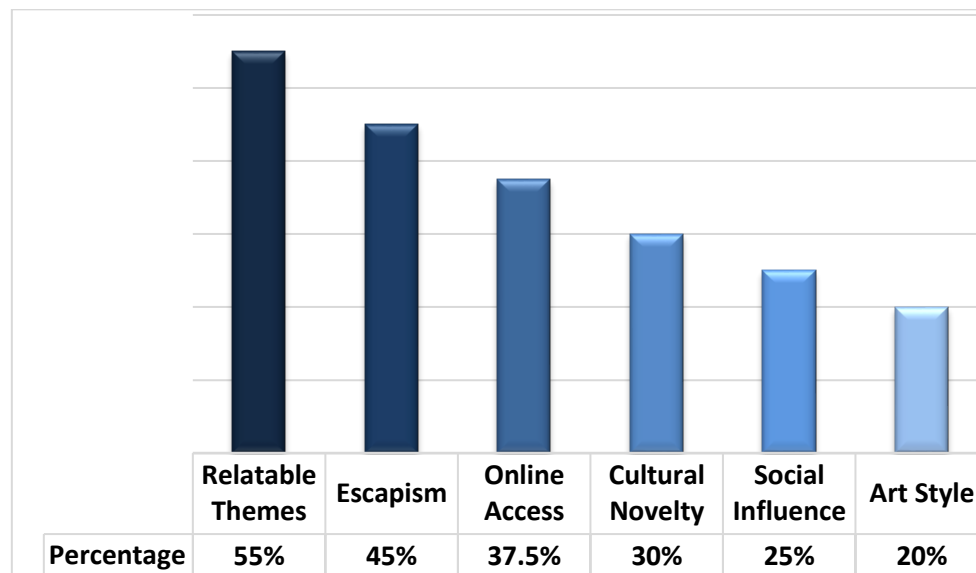


Figure 35. Reasons for anime and manga's popularity in Saida (N=40)

Results Analysis

- 55% of participants state that the main reason behind the spread of manga and anime among Algerian youth is their moral values and deep themes that target young generation.
- The second reason is escapism (45%), as many respondents use these Japanese mediums to detach from reality and feel relaxed.
- 37% of participants suggest online access, highlighting the important role of social media and streaming platforms in spreading them worldwide.
- Cultural novelty (30%) is another factor that represents people who are curious about learning Japanese culture, including language, fashion, and lifestyle.

- 25% of students discovered these mediums through social influence, hearing about them from friends or online trends on TikTok, or otaku communities. One respondent stated that, *"I think mainly adolescents became influenced by anime through their friends."*
- 20% appreciate their artistic style, graphics, and unique storytelling. Some state that they shape their creative interests, such as gaming and drawing.

3.5.3 Algerian Older Generation's Perceptions (Question 19)

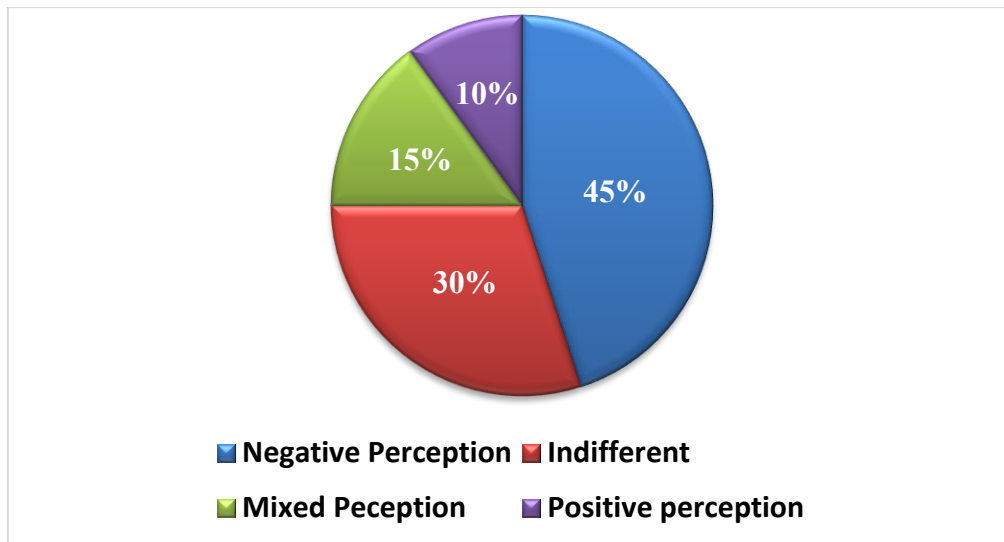


Figure 36. Older generation's perceptions of anime and manga in Algeria (N=40)

Results Analysis

- 45% of respondents feel the older generation views manga and anime negatively, as many perceive them as childish, different from Algerian culture, or linked to Westernization. As one of the participants said that, *"It is misunderstood and misinterpreted by the youth and unacceptable by the elderly."*
- 30% believes that the older people are unfamiliar with these mediums, and view them as a neutral entertainment neither positive nor negative.
- 15% of students select a mixed perception. Indicating that, despite many older people not adopting manga and anime, some still open-minded and appreciate their artistic value.
- The small percentage of respondents (10%) note a positive perception, highlighting that many older individuals are influenced by their children, relatives, or general social influence and gradually become part of the otaku community over time.

3.5.4 Acceptance of Anime and Manga (Question 20)

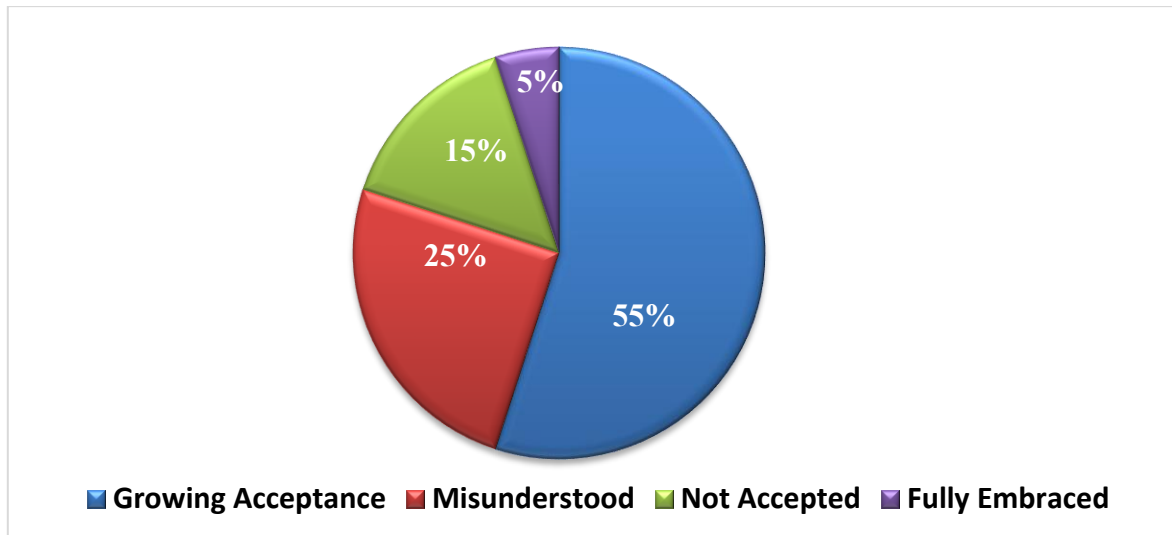


Figure 37. Perceived acceptance of anime and manga in Algeria (N=40)

Results Analysis

- The largest portion of respondents (55%) feel that manga and anime are gradually gaining acceptance among Algerian youth. Social media and internet access play an important role in fostering a more positive reception. One participant stated that, *"It's accepted but at the same time ridiculed."*
- The second group (25%) states that these mediums still misunderstood or unfamiliar, and many see them as culturally irrelevant and relatively new to society.
- 15% of students highlight that these mediums are not accepted by certain groups, especially the older generation, who tend to reject their western influences, as shown in Question 19.
- Only 5% believe that manga and anime are completely accepted among Algerian people, reflecting the perspectives of dedicated fans.

3.5.5 Localization Efforts (Question 21)

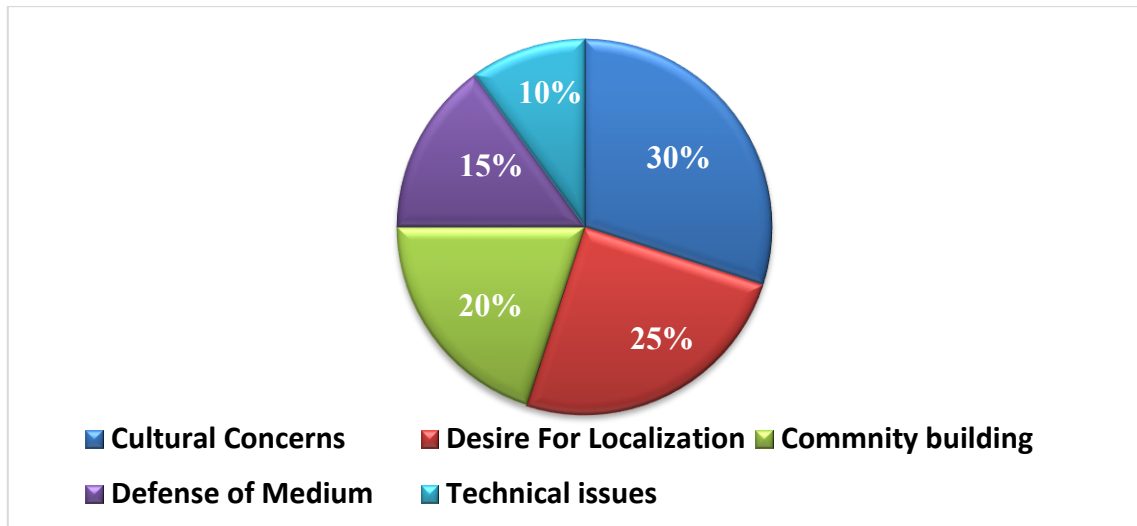


Figure 38. Additional insights from Saida anime and manga fans (N=40)

Results Analysis

- The significant portion of participants (30%) report that anime and manga are gradually becoming more understood in Algeria, while some still face difficulties in accessing these mediums.
- 25% of respondents look for Arabic-subtitled or dubbed versions of anime and manga, wishing to make them more localized for Algerian audiences.
- The third group (20%) notes that these mediums are not just sources of entertainment but also social connectors, that strengthens friendships through shared interests, cosplay gatherings, and club activities.
- 15% of participants disagree with people who consider these mediums as childish or unimportant, arguing that they offer deep storytelling, relatable themes, and help them understand Japan's culture, as one respondent mentioned, *"Anime helps me to know the culture of Japan better, like food (ramen) and clothes (kimono)."*
- The last group (10%) face problems in accessing these mediums due to the limited availability of platforms and streaming services.

3.6 Recommendations and Future Considerations

3.6.1 Addressing Local Accessibility Barriers

Despite the popularity of manga and anime in Algeria, many fans face problems in accessing these mediums due to the limited streaming options and affordability concerns. To solve this issues, efforts could :

- Expand Arabic-subtitled content of anime by partnering with local streaming services to make them more accessible to a wider audience.

- Give enthusiasts the opportunity to explore legal copies without dealing with unofficial sources, by introducing manga in the Algerian bookstores and libraries.

These solutions enable fans to engage in a legitimate way and make high-quality content more available.

3.6.2 Promoting Cultural Exchange Through Academia

Anime and manga are not just sources of entertainment, they serve as valuable tools for cross-cultural analysis. To support this cultural exchange, universities should :

- Give students elective courses on anime and manga studies to understand their influence on global culture.
- Integrate these Japanese mediums into university discourse and encourage students to do research on their social impact among Algerian youth to foster media literacy.

3.6.3 Expanding Social Engagement Through Community Events

Anime and manga fandoms can benefit from :

- Local cosplay conventions, by providing opportunities to enthusiasts who want to express themselves in a creative way.
- University anime clubs foster discussions and creative exchanges.

These strategies strengthen anime and manga's cultural presence in Algeria, by creating a sense of belonging among otakus.

3.6.4 Limitations of the Study

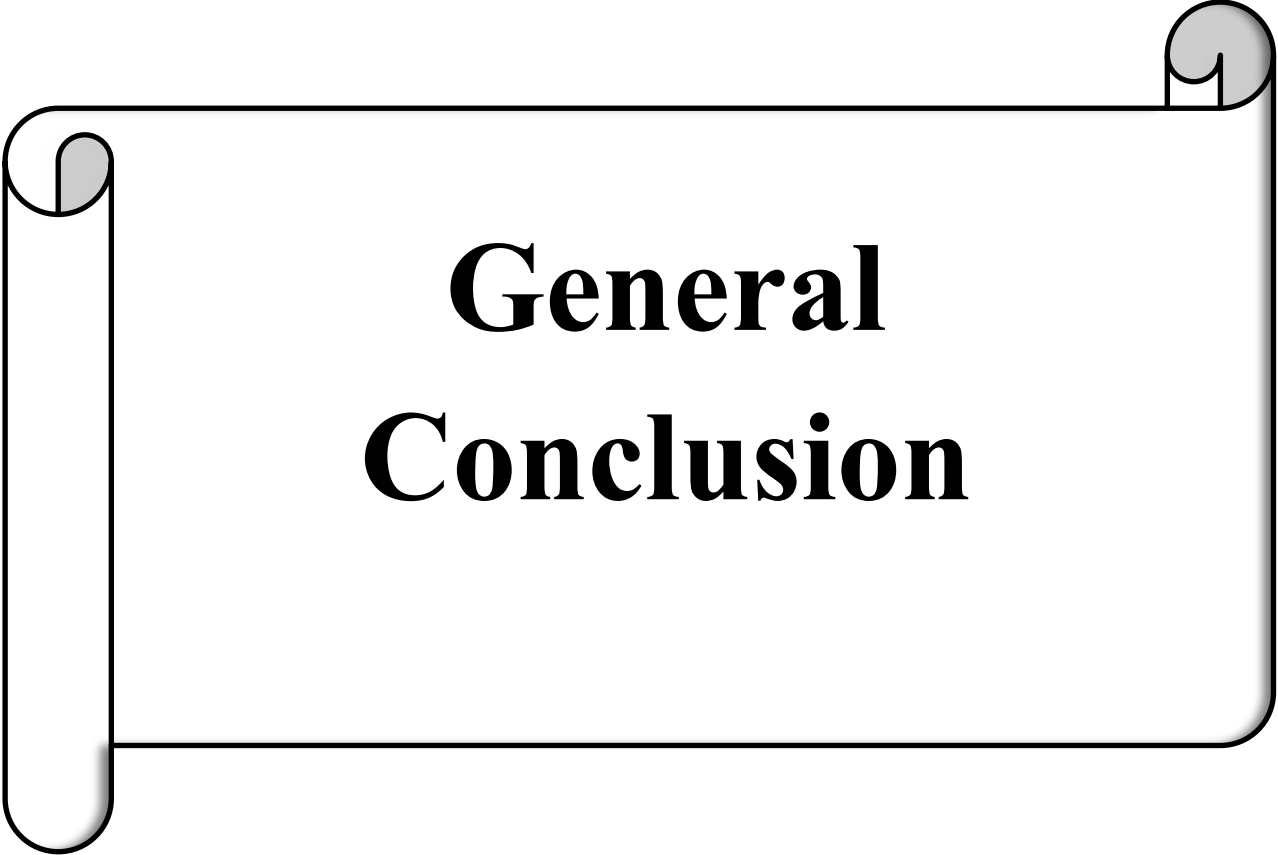
This study provides valuable insights into the influence of anime and manga on Algerian youth, yet several limitations should be acknowledged. First, the research is geographically restricted to Saïda University, limiting broader perspectives from other Algerian cities and diverse educational backgrounds. A larger sample across different regions would provide a more comprehensive understanding. Additionally, the sample size is relatively small, with only 40 participants, which may not fully represent Algerian youth's engagement with Japanese media. Expanding the participant pool in future studies would allow for more generalizable conclusions. Another limitation lies in the self-reported data, as questionnaire responses rely on personal perceptions, which may be subject to biases or individual interpretations rather than objective media impact measurements. Furthermore, this research does not track long-term engagement, preventing an analysis of how manga and anime consumption evolves over time. Finally, while the study touches on Dz-Manga, it does not fully explore the industry's challenges, such as its economic viability, distribution networks, and accessibility issues, which are crucial to understanding Algeria's creative sector.

3.6.5 Future Research Suggestions

Building on the findings of this study, future research could explore several key areas to deepen understanding of manga and anime's impact in Algeria. Expanding the study to multiple universities or cities would establish broader patterns in engagement and consumption habits, providing a more representative picture of Algerian anime and manga fandoms. Additionally, conducting a longitudinal study to examine how fandom culture evolves over time, particularly in relation to generational shifts, would offer valuable insights. Further research could also investigate the perspectives of educators, parents, and policymakers, analyzing how anime and manga are perceived in Algerian society and their potential effects on younger audiences. Moreover, examining the economic landscape of Dz-Manga, including publishing opportunities, industry challenges, and creator experiences, would contribute to understanding Algeria's emerging creative industries. Comparative studies between Algeria and other Arab countries such as Egypt and the UAE could highlight cultural similarities and differences in anime and manga consumption, providing a regional perspective on fandom development.

3.7 Conclusion

The findings suggest that Saida University students consume manga and anime in different ways. Some participants are dedicated fans who engage with the content regularly, while others have limited exposure, possibly due to problems of accessibility or cultural differences. On the contrast, the majority believe that these Japanese mediums have a positive influence on Algerian youth. Social influence and online platforms have played an important role in shaping interest and spreading Japanese media, especially through the deep themes of morality and escapism, which strongly target at young audiences. Although their growing acceptance, anime and manga remain unfamiliar to some and still face misconceptions among older generations, as well as difficulties of localization. This chapter emphasizes the need for improving accessibility, academic exploration, and community engagement, which could foster deeper appreciation for these mediums in Algeria. This study has the ability to inspire future researchers to continue exploring the impact of anime and manga and their role in shaping cultural perspectives, contributing to a broader academic discourse and increased acceptance in Algeria.



General Conclusion

General Conclusion

Globalization has profoundly reshaped cultural interactions, influencing identities, traditions, and the ways people consume media. This study has explored the impact of anime and manga in Algeria, focusing on their role in shaping youth engagement, accessibility, and generational perceptions. As transnational media, Japanese anime and manga have transcended borders, becoming powerful cultural forces that connect diverse audiences. Algeria is no exception—over the years, these mediums have sparked interest among young people, who actively engage with them through digital platforms, social media, and fan communities.

The findings confirm that anime and manga play a significant role in shaping Algerian youth's identity, artistic creativity, and cultural curiosity. Social media and globalization have made Japanese visual media more accessible, enabling wider engagement despite existing barriers. However, generational differences persist—while younger audiences readily embrace these mediums, older generations often remain skeptical, viewing them as foreign rather than integrated aspects of Algerian culture.

Additionally, the study highlights the rise of Dz-Manga, an Algerian adaptation of Japanese manga that blends international storytelling techniques with local themes. This emerging genre showcases how globalization fosters cultural exchange, allowing Algerian artists to create unique narratives while maintaining creative connections to Japanese influences.

Despite their growing acceptance, challenges remain. Limited access to licensed content, misconceptions about anime and manga, and generational divides continue to shape consumption behaviors. Addressing these concerns through localization efforts, academic research, and structured community engagement could facilitate deeper integration of Japanese visual media into Algerian popular culture, fostering greater cross-cultural dialogue.

This study reinforces the need for continued academic exploration of globalization's impact on media consumption and cultural adaptation. Future research could examine long-term shifts in Algerian fandom engagement, the economic viability of anime/manga localization, and their influence on emerging creative industries. As Algeria continues to navigate the complexities of global cultural flows, further studies will be essential in understanding how international media contributes to identity formation and artistic expression.

By situating anime and manga within a broader discourse on globalization, media influence, and cultural adaptation, this thesis offers valuable insights into how Japanese pop culture intersects with Algerian youth engagement. As these media expand their global reach, further research will remain essential in understanding their role in shaping cultural identities in an increasingly interconnected world.



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Appendices

Appendix. A Questionnaire on the Impact of Manga and Anime on Algerian Youth

This questionnaire was distributed to 40 Algerian anime enthusiasts ranging in age from 17 to 25 years old.

1. Age:

2. Gender: ☐ Male ☐ Female

3. City/Town:

4. Educational Level: ☐ High school ☐ University

5. How often do you watch anime or read manga?

☐ Daily ☐ Monthly ☐ Never

☐ Weekly ☐ Rarely

6. How did you first hear about manga and anime?

.....

7. At what age did you start watching anime or reading manga?

.....

8. What is your favorite genre of manga/anime?

☐ Action ☐ Fantasy ☐ Horror

☐ Romance ☐ Comedy ☐ Science Fiction

9. What are some of your favorite anime or manga?

.....

10. which platform do you primarily use to watch anime/read manga? e.g. Netflix, Anime/manga slayer?.....

11. Have you ever tried learning Japanese language or Japanese culture because of your interest in anime /manga?

☐ Yes I have tried ☐ No I haven't tried

12. How has manga and anime influenced your hobbies or interests (e.g., drawing, cosplay, gaming)?

☐ A lot ☐ A little

☐ Some ☐ Not at all

13. How has manga and anime influenced your clothing style?

☐ A lot ☐ A little

☐ Some ☐ Not at all

14. How has manga and anime influenced your way of thinking or perspectives on life?

☐ Significantly ☐ Slightly

☐ Moderately ☐ Not at all

15. Do you believe that manga and anime have influenced Algerian youth culture?

☐ Yes, I believe ☐ No, I don't believe

16. Have you made friends or connections through a shared interest in manga and anime?

☐ Yes, many ☐ Yes, a few ☐ No

17. In your opinion, does manga and anime have a positive or negative impact on Algerian youth?

☐ Mostly positive ☐ A mix of both

☐ Mostly negative ☐ Neither positive nor negative

18. What do you think are the reasons behind the popularity of manga and anime among Algerian youth?

.....
.....

19. How do you feel manga and anime are perceived by the older generation in Algeria?

☐ Positive perception ☐ Mixed perception

☐ Negative perception ☐ Indifferent

20. What is your opinion on the current acceptance of anime / manga culture in Algeria? Do you feel it is widely understood and accepted or not?

.....
.....

21. Is there anything else you would like to share about your experience with manga and anime?

.....