

The Impact of Anime on the Behaviors and Cultural Values of Algerian Youth: Field Study

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Abstract:

This research explored the influence of Japanese anime on Algerian Youth Culture. The study's importance lies in understanding the impact of prolonged anime exposure on young individuals' culture, as well as its effects on their cognition, social behaviours, and cultural expressions within their daily lives. To address this topic, this study used an electronic questionnaire that targeted a sample of 379 youth. This study was grounded in the Uses and Gratifications Theory. The findings revealed that the primary motivation for Algerian youth to watch anime is entertainment—a crucial preference for popular action and adventure genre series. In addition, the findings indicated a significant interest in learning the Japanese language, which suggests a desire to deepen their linguistic and cultural understanding, and the majority of respondents reported participating in symbolic fan activities and events, such as wearing anime clothing and purchasing anime merchandise and figurines.

Keywords: Anime, Culture, Cartoon, Youth, Algeria, Japanese culture.

ملخص:

هدفت هذه الدراسة الى استكشاف تأثير الأنمي الياباني على ثقافة الشباب الجزائري، بحيث تكمن أهمية الدراسة في فهم تأثير التعرض المطول للأنمي على ثقافة الشباب، وكذلك فهم آثاره على إدراكهم وسلوكياتهم الاجتماعية وتعبيراتهم الثقافية في حياتهم اليومية. وللمعالجة هذا الموضوع، استخدمت هذه الدراسة استبياناً إلكترونياً استهدف عينة قصدية تتكون من 379 شاباً. واستندت هذه الدراسة إلى نظرية الاستخدامات والإشباع. كشفت النتائج أن الدافع الرئيسي للشباب الجزائري لمشاهدة الأنمي هو الترفيه بالدرجة الأولى، و تفضيل سلسلات الاكشن والمغامرة. بالإضافة إلى ذلك، تشير النتائج إلى اهتمام كبير بتعلم اللغة اليابانية، مما يشير إلى رغبة في تعميق فهمهم اللغوي والثقافي، وأفاد غالبية المشاركين بالمشاركة في أنشطة وفعاليات رمزية للمعجبين، مثل ارتداء ملابس الأنمي وشراء سلع وتمائيل الأنمي.

الكلمات المفتاحية: الأنمي، الثقافة، الكرتون، الشباب، الجزائر، الثقافة اليابانية.

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1. INTRODUCTION

In the early 20th century, anime emerged as a simple cultural phenomenon, featuring short films that explored popular themes. It later evolved into complex works based on sophisticated narratives and distinctive characters. In the 1970s, and 1980s, anime experienced a significant boom thanks to advanced animation techniques. Thanks to iconic works such as *Naruto* and *Dragon Ball*, anime became a global phenomenon with the onset of the new millennium, solidifying its status as a cultural staple on a global scale. Today, anime is not limited to entertainment alone; it also influences the social and intellectual relationships of youth and serves as a broad cultural reference. From the 1980s on, it also started to be famous as an important cultural centre, appreciated all over the world. Cartoons, comics, video games, toys and gadgets, pop music, adventure and romantic movies, works of fiction, and all local mass culture products have gained success, and continue to do so, especially in the Asian continent, which is the main cultural exportation (Pellitteri, 2011).

Many anime shows have helped them become more popular, even outside of Japan Especially in the Arab world. Their influence extends beyond entertainment to encompass the social and intellectual relationships of Arab youth.

In recent years, Japanese animation has become a significant interest in Algeria. It has transcended its status as a children's genre, now captivating the interest of young adults as well, reflecting broader trends of cultural globalisation and media convergence, where digital platforms and peer networks play a pivotal role in shaping consumption habits. The prominence of anime culture is further demonstrated through the rise of dedicated forums, apps, websites, and international festivals celebrating cosplay, where fans impersonate fictional characters.

Despite its growing popularity, the cultural implications of anime for Algerian youth remain insufficiently examined. This study addresses this gap by exploring young people's anime viewing habits, motivations, gratifications, and their impact on their social and linguistic behaviours, using the Uses and Gratifications framework to understand anime's role not only as entertainment but also as a medium for cultural exchange, identity formation, and linguistic curiosity. This is the topic we sought to explore and delve into in our study, which begins with the following central question:

How does anime affect the behaviors and cultural values of Algerian youth?

2. Study Questions: Founded on the above, the study was designed to answer the following questions:

- What were the anime viewing habits and patterns of Algerian youth during the study period?
- What motivated Algerian youth to watch anime during the study period?
- What was the impact of anime on the cultural behaviours of Algerian youth during the study period?
- What were the gratifications achieved through Algerian youth's exposure to anime content during the study period?

3. Study Significance:

The topic of anime's impact on Algerian youth culture has immense scientific significance, stemming from a desire to understand the role this type of animation plays in the lives of young people and discovering the consequences of their exposure for long hours, or at specific times, to content that seeks to blend reality with fantasy, leading to the imagining of goals and then translating them into a realistic framework based on the young person's perceptions. It also has practical importance, as this study was not limited to the impact of anime alone. Instead, it sought to understand the impact anime programs may have on youth culture and shed light on how their thinking and social behaviours have changed, as well as their manifestations in their daily lives on the one hand and in their external environments on the other.

4. Study Objectives:

This study intends to accomplish the following objectives:

- Learn more about understanding foreign cultures and the influence of anime on national cultures.
- Explore the patterns of Algerian youth viewing anime.
- Focus on the role of anime in influencing youth culture.
- Identify the behaviors youth acquire through watching anime from a cultural perspective.
- Identify the most important gratifications youth achieve through exposure to anime.

5. Literature Review: Anime Popularity and its Effects:

5.1. Historical Background and Naming of Anime:

Anime is a modern art form in Japan, dating back to 1917. Due to its high cost, it could not withstand the American and French industries in the same field. During World War II, Japan resorted to producing its films to motivate its soldiers to fight. With the end of the war, the Japanese built huge studios to produce animation, and the first of their films was produced in 1958 (Achour, 2025).

In 1962, artist Osamu Tezuka founded his own company and launched the Astro Boy series, which achieved worldwide fame and was broadcast on American stations. In 1966, he produced Kimba and the White Lion, from which Disney was later accused of plagiarising the famous movie Simba (<https://a5dr.com/revisions/2954/read>, 2025). In 1978, the Adnan and Lina series gained fame, and its owner subsequently founded the renowned Studio Ghibli. In the 1980s, the anime industry began to flourish, and in the 1990s, the Pokémon anime was released, which became a huge success, and Pikachu became a global character, being shown on screens in more than 100 countries (<https://a5dr.com/revisions/2954/read>, 2025).

Anime is a term that was first known in the 1980s, replacing the term "Japanimation". The term "Japanimation" was historically used to connect Japanese animation with its cultural origins, especially during the 1970s and 1980s (Sullivan, B.A., 2005, p. 9). It became a widely recognised term for anime internationally, reflecting the genre's cultural significance. Anime is a term derived from the English word "animation" (Yusof, Mastor, & Har, 2021, p. 7). Anime is a general term used in Japan to refer to all forms of animation. However, when used outside of Japan, it refers explicitly to animation that originates from Japan (Pace, 2019, p. 1). It refers to animated content inspired by Japanese comics, or "manga. Manga refers to a comic originating from Japan or created by Japanese authors, written in Japanese, and following the stylistic conventions that emerged in Japan during the late 19th century. In Japan, manga is widely read across all age groups. It contains a vast range of genres, including adventure, romance, sports, drama, historical narratives, comedy, science fiction,

fantasy, mystery, detective stories, horror, erotic works, business themes, and many others (Yusof et al., 2024, p. 867). Anime, as an innovative form of media, has developed a complex system of signs that both characterise it in the minds of the population and distinguish it from other televisual forms (Sullivan, B.A., 2005, p. 4). It blends fantasy elements from Japanese and other cultures, addressing global concerns uniquely (Hassan, Abdul Aziz, & Sallehuddin, 2016). In economic terms anime is considered one of the features of Japan's modernity and technological advancement, and after the great superiority imposed by the Japanese anime industry over the rest of the world, it resorted to more creative methods than before, which led to an increase in the income generated by this type of industry, as the average income for anime animators in 2009 reached approximately £6,700 (Tomos, 2013, pp. 37-38).

5.2. Anime's Worldwide Appeal:

Anime has emerged as the preferred form of entertainment for children and teenagers, and even adults globally (Yusof, Mastor, & Har, 2021, p. 7). The expansion of the global anime audience is attributed to its diverse sub-genres, which appeal to a wide range of viewers. Moreover, the diverse and distinct distribution mechanisms through new media, television, and DVD facilitated a swift visibility of anime relative to traditional cinematic formats (Tomos, 2013, p. 39).

Binti Hassan and others (2016) point out that Japanese comics and animation had a profound impact on Asian society. Since the 1980s, Japanese anime series have become significantly implanted in the cultural fabric of major Asian metropolitan areas. These media outcomes have been extensively exported and imported, exceeding national and cultural borders. Merchandise featuring iconic Japanese characters such as Hello Kitty, Sailor Moon, Dragon Ball, and Digimon remains highly popular among children and youth across the region. In this regard, Sen and Rong (2019) confirmed the effect of anime in China, who state that a variety of subjects, including both positive and surreal themes, enhances its appeal to young people, especially compared to China's more limited animation offerings. Moreover, anime is very popular in China due to the cultural affinity between the two countries. Japanese anime has been influenced by Chinese culture, sharing traditions and emotional expressions that resonate with Chinese audiences. Chinese cultural characteristics in anime, alongside character designs and themes that align with contemporary Chinese youth values, help drive anime's popularity (p272-273). In Malaysia, anime gained popularity in the 1980s with broadcasts like Doraemon on RTM, captivating children and teenagers. Its appeal grew with more Japanese series aired on Malaysian networks, thanks to its diverse characters, action, vibrant graphics, and engaging storylines (Yusof et al., 2024, p.866). In the Philippines, anime serves as a source of self-entertainment for adolescents. It captivates them with its diverse plots and storylines, stimulating their thoughts and emotions, which helps alleviate boredom (Bugtong et al., 2022, p.4).

Beyond Asia, anime has garnered a substantial following in Western nations, such as the United States, Canada, the United Kingdom, France, Germany, Spain, and Italy. Anime conventions draw millions of participants each year in the West. Additionally, prominent video streaming services like Netflix and Crunchyroll offer extensive anime collections to accommodate audiences outside Asia (jay-japan, 2023). where its late twentieth-century arrival sparked a thriving and expanding fan base, particularly among young people, with best-selling titles such as Dragon Ball, Sailor Moon, and Naruto. Hajek and König (2024) state that Manga has become a significant pop-cultural phenomenon in Germany, with sales rising from 38 to 106 million euros between 2018 and 2022. The popularity of series like Dragon Ball, Sailor Moon, and Pokémon in the late 1990s and early 2000s played a key role. Cyberpunk anime such as Akira and Ghost in the Shell further boosted the genre's success in

Germany (p.2). In the 1990s, the Anime market in North America experienced exponential growth with the release of popular series like Sailor Moon, Dragon Ball Z, Pokémon, and others. This boom period was known as the "anime invasion (jay-japan, 2023)." The 2000s saw a crucial increase in Anime's popularity in the West, exemplified by successful series such as Naruto, Bleach, and Death Note. Currently, Anime has emerged as a predominant element of young culture and entertainment in the United States, with its popularity growing annually (jay-japan, 2023).

In the Arab world, several dubbed films of this type were shown during the past decades since the seventies of the last century, the most famous of which are the series "Grendizer", "Captain Majid" and "Adnan and Lina". Japan supported the anime industry after 2001, investing hundreds of millions of dollars (islamonline, 2025). The industry benefited significantly from children's channels, particularly the "September 11" channel, which dubbed numerous films, most notably "Detective Conan". Long anime films with more than 400 episodes also spread, and websites competed to show them. Statistics for the year 2021 indicate that (11) Arab countries are among the countries in the world that search the most on the Internet for the word anime. Anime also adopted some Arabic dialects in dubbing, and some Arab countries witnessed the establishment of anime festivals, such as the Egyco Festival in Egypt in 2014, and other festivals in the Emirates, Algeria, Iraq, and Saudi Arabia. Arab blogs, pages, and websites featuring anime have emerged, attracting a large number of visitors (islamonline, 2025).

The primary factors contributing to the global rise of anime's popularity are as follows (Tomos, 2013, pp. 41-43):

- Lack of Explicit Cultural Context: Anime often presents stories that are moral and sometimes violent but are not tied to a specific cultural identity, making them more universally accessible.
- Gender and Racial Ambiguity: Anime's characters often defy gender stereotypes, with female characters displaying strength, making it visually distinct from Hollywood cartoons, and easier for global audiences to accept due to its non-racial or ethnic approach
- Global Appeal through Generic Visual Style: The non-racial, non-ethnic depiction in anime allows diverse international viewers to relate more easily to the characters and narratives.
- Genre-Based Attraction: For many American audiences, the draw to anime was less about its Japanese origins and more about its exciting science fiction genres and the medium's potential as animation for all ages.
- Changing Audience Attitudes: Increased exposure to Japanese language and culture through anime has produced more informed and diverse fan communities worldwide, including new forms of "global otaku".
- The appeal of this anime series lies in its prominent characters, including Naruto, Goku, Doraemon, and Sin Chan, as well as the aesthetic quality of the illustrated pictures. This renders the anime highly appealing (Yusof, Mastor, & Har, Anime and Social Disorders among Secondary School Adolescents, 2021, p. 8).

Pellitteri (2011) summarized the role played by anime (and later manga) in the postmodern period as follows (p. 18):

- **Time fragmentation and space reorganization:** Daily life is experienced through fragmented time and space, facilitated by globalized media like MTV and the internet, leading to "glocalization"—the blending of global and local influences.

- **Aesthetic reconfiguration of daily life:** Urban lifestyles and personal tastes shape diverse behaviors. What was once limited to small middle-class groups now extends widely across social classes in advanced capitalist countries.
- **Self decentralization or deconstruction:** The modern individual, who adhered to fixed transcendental values, is replaced by a flexible, "heterodirected" self that adapts situationally, mirroring fragmented time-space.
- **De-differentiation of cultural boundaries:** The blurring of lines between high/low culture, original/copy, real/fictitious, and various genres leads to a pluralization of narratives worldwide, exemplified by the widespread availability of anime and manga globally.

These dynamics—postmodern fragmentation, syncretism, glocalization—created fertile ground for the rise of Japanese pop culture, notably anime and manga.

5.3. Positive and Negative Effects of Anime:

The appeal of Japanese animation can be evaluated from various perspectives, as previously mentioned, including its captivating narratives, the aesthetic quality of its illustrations and visual effects, and its appeal to both children and adults who are fervently devoted to it, unlike Western animated series, which often exclusively target children and teenagers. As a result, its worldwide impact is growing swiftly, and it naturally weaves aspects of Japanese popular culture into the everyday lives of its viewers (Yusof, et al., 2023, p. 495).

Some studies suggest that exposure to anime positively influences adolescents by fostering a greater appreciation for art and boosting creativity. Watching anime can also enhance social interaction and spark interest in Japanese culture and language. Additionally, anime is said to encourage values such as responsibility, honesty, generosity, and respect among teenagers (Yusof, Mastor, & Har, Anime and Social Disorders among Secondary School Adolescents, 2021, p. 8).

The primary advantages of exposure to anime can be encapsulated as follows (Makanaa, 2024):

- **Developing imagination and creativity:** Anime films stimulate a child's imagination and encourage creative thinking, as they feature imaginative stories and strange and exciting characters.
- **Enhancing language:** Watching anime helps expand a child's vocabulary, especially if viewed in a foreign language.
- **Teaching values and principles:** Many anime films promote positive values such as friendship, courage, and teamwork, which contribute to shaping a child's character.
- **Learning about other cultures:** Anime films allow children to learn about different cultures and broaden their horizons.
- **Entertainment:** Watching anime is a fun way to relax, entertain, and relieve stress.
- **Facilitate psychological pressure** among young people by supplying surreal experiences that offer mental relaxation. It also enables resilience through stories of determined heroes who overcome setbacks. An example of this is anime sports heroes, who are portrayed as struggling and striving to achieve their dreams despite the difficulties they encounter along the way. This provides a psychological driving force for young people (Sen & Rong, 2019, pp. 273-274).
- **promotes teamwork and communication skills** by showcasing cooperation among characters (Sen & Rong, 2019, pp. 273-274).

Although it has positive implications, anime also has an adverse effect if watched excessively. In this regard, Yusof and others(2021) state that anime series introduce foreign, especially Japanese, culture to teenagers, which may sometimes conflict with local cultural and religious values (Yusof, Mastor, & Har, Anime and Social Disorders among Secondary School Adolescents, 2021, p. 8). In

Addition, it can push teenagers to become addicted and unable to focus on their learning, as well as injure attitudes and behaviours as a result of the components of violence depicted. In addition, extreme anime exposure encourages teenagers to imitate the anime character who is their idol and fantasise about being the character (p.8). Even utilizing animation in language learning may have negative effects, such as causing distractions and repeated watching, which may negatively affect health and well-being on account of extensive exposure to electronic devices (Alsubaie & Alabbad, 2020, p. 94).

Sen and Zhan (2019) summarized the major negative impact of Japanese anime on teenager as follows (p.274):

- **Addiction and Overindulgence:** Japanese anime's appealing content and relatable stories can lead teenagers to become overly immersed, spending excessive time watching it.
- **Imitating Negative Behaviours:** Teenagers may lack judgment and cognitive ability, leading them to imitate the harmful behaviours of anime characters unquestioningly.
- **Exposure to Violence and Adult Content:** Many anime series include violent scenes, blood, and pornography, which negatively affect teenagers' physical and mental progress.
- **Promotion of Extreme Individualism:** The emphasis on individual heroism in Japanese anime fosters extreme individualism among teenagers, preventing teamwork and a holistic view of problems.
- **Anti-cultural and Harmful Themes:** Japanese anime includes militarism, nationalism, and even New-Nazism, negatively impacting the formation of healthy values, patriotism, and world peace in young people.

Despite anime holding positive potential by fostering creativity, cultural appreciation, and valuable social skills among youth, this has led it to become a powerful cultural influence worldwide. However, its excessive exposure can lead to adverse effects such as addiction, exposure to inappropriate content, and behavioural aggression imitation that may conflict with local values. Balancing anime's benefits with mindful viewing is essential to mitigating its potential harms.

6. Methods and Materials:

A descriptive survey method was employed to achieve the study's aims. Qualitative and quantitative methods were used to analyse data gathered from a specific group of youths aged 18 to 30. Data on various variables related to the topic were collected using a questionnaire whose axes were based on the basic hypotheses of the uses and gratifications theory to provide an accurate picture of the topic.

6.1 . Participants:

The study's sample consisted of 379 youth, intentionally selected based on their exposure to anime series. It is important to note that the sample size was also influenced by the responses collected through the electronic survey method, which was distributed from March 27 to May 28, 2025. The demographic characteristics of the study sample are presented in Table N° 1 as follows:

Table 1: Demographic parameters of the study sample

Sex	Number	Percentage
Female	212	55,93
Male	167	44,06
Age	Number	Percentage

From 18 to 21	142	37,46
From 22 to 26	219	57,78
More than 26	18	4,74
Educational Level	Number	Percentage
Primary	5	1,31
Middle School	19	5,01
Secondary School	72	18,99
University	283	74,67
Profession	Number	Percentage
Jobless	63	16,62
Student	267	70,44
Employee	49	12,92
Marital Status	Number	Percentage
Single	358	94,45
Married	21	5,54
Divorced	0	0
Total	379	100%

Source: Prepared by the researcher based on the output of the SPSS software

Table One presents the demographic parameters of the study sample, which amounts to a total of 379 respondents. The demographic data for the respondents can be extracted as follows:

Concerning the sex distribution, the sample is slightly skewed towards female respondents, with a higher proportion (55.93%, $n=212$) of females compared to males (44.06%, $n=167$).

Regarding the age distribution, the majority of respondents (57.78%, $n = 219$) fall within the age range of 22 to 26, indicating that this group forms the core of the study sample. Respondents aged 18 to 21 account for 37.46% ($n=142$), while only a small portion (4.74%) of the sample is older than 26.

Educational Level Distribution demonstrates the overwhelming number of participants with a university education, representing 74.67% ($n=267$). Secondary school graduates constitute 18.99% ($n=72$), while those with middle school or primary school education constitute a tiny percentage (1.31% and 5.01%, respectively).

Profession distribution shows that the majority of respondents are students (70.44%, $n=7044$), followed by a smaller rate of jobless participants (16.62%, $n=1662$) and employees (12.92%).

Finally, marital status distribution points out that the vast majority of the sample is single (94.45%, $n=358$), with a small percentage being married (5.54%).

6.2. Research Instruments:

The research instrument used to gather the quantitative data from the study field comprised 379 youths. It was an oriented, structured questionnaire adapted to the uses and gratifications theory hypotheses. In its final form, the questionnaire included the study sample's demographic parameters: gender, age, educational level, profession, and marital status. The first axis was about young people's anime viewing habits and patterns. The second axis focuses on the motives that drive young people to watch anime. The third axis includes questions to measure the gratification achieved through Algerian youth's exposure to anime. The fourth axis consists of questions to measure the impact of anime on youth.

6.3. Research Procedures:

This study employed both quantitative and qualitative methodologies to investigate the impact of anime on Algerian youth culture. We opted for a mixed approach to enhance our understanding of the research topic. To test the questionnaire form's ability to measure the variables we were investigating, it was presented to a group of arbitrators (3 teachers specialised in the science of information and communication at the University of Blida 2), and some amendments were made based on their comments. An exploratory study was first conducted by sharing a link to the questionnaire with 10 youths known to follow anime to test whether the questions were clear and whether the questionnaire was ready to be shared in its final form.

7. The Theoretical Approach Applied in the Study:

The Uses and Gratifications theory emerged in the 1940s, with its origins in the study of radio audiences (Omondi, 2023, pp. 4-5). This led to investigations focusing on various subjects, including children's interactions with comics and the effects of a newspaper strike. A psychological analysis of media usage began to develop during this period. In 1948, Lasswell presented a macro-sociological perspective, delineating four primary purposes of media (Omondi, 2023, pp. 4-5): surveillance, correlation, entertainment, and cultural transmission, for the benefit of society and its people.

Uses and gratifications theory, developed by Blumer, Katz, and Rossi, and later refined by McQuail and others, posits that audiences actively choose media to fulfill specific needs. Individuals are aware of their media selections and are driven by the desire to achieve particular goals, making them less influenced by the media itself (Drew, 2024). Moreover, the media competes with other sources of gratification, as people have various interests and desires to satisfy. In addition, the goals and motivations for media use are determined by the audience, who are attentive to their needs when selecting content. Ultimately, the value of media content is shaped by the audience's judgments and decisions, as they are the ones who assign meaning and significance to what they consume (Drew, 2024).

This theory was chosen in this study, based on the principle that it explains the selective factors that affect individuals. People choose what they see, and their views on the content's messages differ. Consequently, their memory process is determined by the aspects they want to remember, and their ideas are consistent with them. We applied this theory in a practical context by designing an analysis questionnaire form that incorporated a set of axes closely aligned with the uses and gratifications theory. It was also adopted in the qualitative analysis of the study. It helped us analyse the responses of the respondents regarding the differences within each individual within the research sample.

8. Results and Discussion:

This section presents the analysis of data collected from the study participants, following a systematic review of the literature on anime and its influence on the national culture of youth.

Table 02: The ways by which respondents started watching anime

The ways	Frequency	Percentage
Through personal follow-up	189	53,75
Through friends	111	29,28
Through social media	68	18,08

Through the media	11	2,92
Total	379	100%

Source: Prepared by the researcher based on the output of the SPSS software

The data from Table N° 02 indicate that personal follow-up represents the most common way to start following anime, accounting for 53.75% (189 respondents). The second most influential factor is recommendations from friends at a rate of 29.28% (111 respondents), in this regard Yergin (2024) point out that social interaction, particularly through friends, plays a pivotal role in fostering engagement, aligning with observation that anime often stronging on social bonds, shared enthusiasm, and peer recommendations, which create a sense of belonging and reinforce cultural preferences (pp. 10-12)—followed by Social media at a rate of 18.08% (68 respondents). Finally, traditional media channels account for only 2.92% (11 respondents). As a consequence, personal motivation remains the leading gateway into anime, and community-driven and digitally mediated pathways are increasingly contributing to sustaining interest and integrating newcomers into the cultural ecosystem.

Table 03: The type of anime that the respondents watch

Type of Anime	Frequency	Percentage
Drama	71	14,85
Comedy	87	18,2
Action	142	29,70
Adventure	167	34,93
Other	11	2,30
Total	478	100%

Source: Prepared by the researcher based on the output of the SPSS software

Table N°03 reveals distinct patterns in respondents' anime genre preferences. The most watched category is adventure anime, at a rate of 167 respondents (34.93%), followed closely by action anime with 142 respondents (29.70%). Together, these two highly viewed genres account for more than 64% of the total sample. Comedy comes third at 18.20% (87 respondents), while drama registers 14.85% (71 respondents), suggesting moderate interest in slower-paced, emotion-focused storytelling. Finally, a minor fraction of respondents, at a rate of 2.30% (11 respondents), listed other unspecified anime types. Overall, this distribution shows a clear dominance of adventure and action genres, while comedy and drama occupy secondary positions.

Table 04: Most Anime viewed by the participant

Anime	Frequency	Percentage
"Shingeki no Kyojin	2	0,49
Aoharu x Kikanjuu	2	0,49
91 days	2	0,49
Attack on titan	98	24,01
Black Clover	2	0,49
Boku no pico	4	0,98
code geass	2	0,49
Death note	18	4,41
Demon slayer	2	0,49
ggst csn	2	0,49
Hunter x hunter	14	3,43
Inuyasha	2	0,49

JoJo's bizarre adventures	2	0,49
Kyoukai no kanta	2	0,49
Luffy	2	0,49
Manga one piece	4	0,98
Naruto	89	21,81
One piece	153	37,5
Slam dunk	2	0,49
Terror in Resonance	2	0,49
Total	408	100%

Source: Prepared by the researcher based on the output of the SPSS software

Table N°04 indicates that anime viewing among participants is heavily concentrated on a small number of titles, with One Piece overwhelmingly dominating the list at 37.50% (153 respondents), followed by Attack on Titan at a rate of 24.01% (98 respondents) and Naruto at 21.81% (89 respondents). Together, these three globally recognized and long-running series account for more than 83% of the total responses, suggesting a strong preference for mainstream, narrative-rich, and action-oriented titles. These prevailing series reflect the enduring global influence of shōnen anime franchises, which combine prolonged storytelling, adventure, action, and character-driven development to foster long-term audience investment. Lamarre (2009) highlights how these titles leverage dynamic visuality and affective intensities to create immersive viewing experiences that encourage sustained engagement (pp 45-67). Little-ranked titles include Death Note (4.41%) and Hunter x Hunter (3.43%), both of which have also achieved significant popularity in international markets. The remaining anime titles each account for less than 1% of responses, indicating a long tail of less widely watched series within the sample. Overall, this distribution points to a concentration of viewing habits around popular shōnen-oriented works that offer extended stories, including cultural recognizability.

Table 05: Anime watching habits of respondents according to the profession variable

Profession \ Daily habits	Jobless		Student		Employee		Total	
	n	%	n	%	n	%	n	%
2 to 5 days a week	38	10,02	185	48,81	29	7,65	252	66,49
One day a week	18	4,74	45	11,87	9	2,37	72	18,99
Daily	7	1,84	37	9,76	11	2,90	55	14,51
Total	63	16,62	267	70,44	49	12,92	379	100%

Source: Prepared by the researcher based on the output of the SPSS software

Table N°05 shows that anime-watching habits vary considerably according to respondents' professional status. Overall, the most crucial part of participants consists of students, who represent 70.44% (267 individuals) of the sample, followed by jobless respondents (16.62%, n = 63) and employees (12.92%, n = 49). The most common viewing frequency across all groups is 2 to 5 days a week, accounting for 66.49% of respondents (n = 252), with students dominating this category (48.81% of total respondents). Watching anime one day a week is reported by 18.99% (n = 72), while daily viewing is reported by 14.51% (n = 55). Employees show the lowest frequencies in each category, particularly in the daily viewing group (only 2.90% of total respondents), which may reflect time constraints due to work commitments. When looking at patterns by profession, students are consistently the largest group within each frequency category, indicating a higher engagement with anime relative to employees and jobless respondents. In this context, Williams (2006) points out that

the reason for the popularity of anime among students is not only related to the availability of free time but also the desire for cultural openness, in addition to the networked environments present in academic circles, which facilitate the process of exposure to foreign culture (pp. 17-19).

Table 06: Anime watching habits of respondents according to the sex variable

Sex Dail habits	Female		Male		Total	
	n	%	N	%	n	%
Family	17	4,48	0	0	17	4,48
Friends	0	0	9	2,37	9	2,57
Alone	195	51,45	158	44,06	353	93,88
Total	212	55,93	167	44,06	379	100%

Source: Prepared by the researcher based on the output of the SPSS software

Table N°06 indicates that the vast majority of respondents watch anime alone, with 353 individuals at a rate of (93.88%) reporting solitary viewing habits. This pattern is consistent across both sexes, but with slight differences in proportions: 51.45% of total respondents are females who watch alone (n = 195), compared to 44.06% males (n = 158). Watching anime with family is practiced exclusively by females, reported by 17 respondents (4.48%), while viewing in the company of friends occurs exclusively among males, with nine respondents (2.37%) indicating this habit. Overall, females represent a slightly larger share of the sample (55.93%, n = 212) compared to males (44.06%, n = 167). These findings suggest that solitary anime viewing is overwhelmingly dominant, with limited engagement in co-viewing, and notable sex-based differences in the choice of viewing companions—family for females and friends for males.

Table 07: Motives of respondents to watch anime

Motives	Frequency	Percentage
Entertainment	270	66,50
Filling up free time	85	20,93
Escape from reality	51	12,56
Total	406	100%

Source: Prepared by the researcher based on the output of the SPSS software

Table N° 7 demonstrates that the primary motivation for participants watching anime was entertainment, with 66.50% of the responses. This indicates that anime is primarily valued for its entertainment rather than its employment or educational potential. The second most common motivation was to fill free time, with 85 respondents (20.93%). The third most common motivation was escapism (12.56%), indicating that a notable but smaller proportion of viewers use anime as a form of psychological escape or stress relief. The categories "entertainment" and "filling free time" combined have over 87% of the responses. These results can be interpreted as indicating that anime offers viewers an entertaining and enjoyable experience, and that it may serve as a means of escaping reality and daily pressures.

Table 08: The preferred language in which the respondents watch anime, according to the educational level variable

Preferred language	Frequency	Percentage
Japanese language with Arabic subtitles	273	72,03
Japanese language with English subtitles	67	17,67
Japanese language with French subtitles	3	0,79
Dubbed into Arabic	19	5,01

Dubbed into English	16	4,22
Dubbed into French	1	0,26
Total	379	100%

Source: Prepared by the researcher based on the output of the SPSS software

The data in Table N°08 reveal a pronounced preference among respondents for watching anime in its original Japanese audio accompanied by Arabic subtitles, chosen by 273 respondents (72.03%). This is followed, at a much lower rate, by Japanese audio with English subtitles (17.67%, n = 67). All other options account for minimal proportions of the sample: Japanese audio with French subtitles (0.79%, n = 3), dubbed into Arabic (5.01%, n = 19), dubbed into English (4.22%, n = 16), and dubbed into French (0.26%, n = 1). Through this distribution, it can be concluded that the vast majority of the sample prefers to watch anime in Japanese with Arabic subtitles, which reflects their desire to enjoy the authenticity and original voices of Japanese characters while understanding dialogues and events through translation.

Table 09: The Extent to which the Respondents were Affected by Watching Anime

Effect	Number	Percentage
To a small extent	204	53,82
To a medium extent	147	38,78
To a large extent	28	7,38
Total	379	100%

Source: Prepared by the researcher based on the output of the SPSS software

The data in Table N°09 indicate that the majority of respondents report being affected by anime to a small extent (53.82%, n = 204). This is followed by those who indicated a medium extent of influence (38.78%, n = 147). Only a minority, 7.38% (n = 28), reported being affected to a large extent. These distributions show that while anime does have an impact on most viewers, it is generally perceived as moderate rather than transformative. The combined proportion of respondents reporting medium and large influence (46.16%) suggests that almost half of the audience experiences anime as a meaningful cultural or emotional influence, while the rest engage with it more casually. Overall, the findings indicate that anime's influence on viewers is present but varies widely in depth, with the majority experiencing it in a limited, less profound way.

Table 10: Patterns of Japanese Cultural Efection Among Participants

Patterns of Cultural Efection	Answers	Number	percentage
Japanese food experience	No	223	58,83
	Yes	156	41,16
	Total	379	100%
Buying anime-related things	No	144	37,99
	Yes	235	62,00
	Total	379	100%
Desire to learn the Japanese language	No	99	26,12
	Yes	280	73,87
	Total	379	100%
Trying on anime clothes	No	49	12,92
	Yes	330	87,07
	Total	379	100%

Source: Prepared by the researcher based on the output of the SPSS software

Table N°10 includes patterns of Japanese cultural effect among participants. The data reveal that Japanese cultural adoption among participants varies according to the type of culture, depending on high engagement in certain activities. Trying on anime clothes is the most dominant activity among participants, with 330 respondents (87.07%) indicating that anime-themed fashion is a dominant form of cultural expression for this group. A strong desire to learn the Japanese language was also reported by 280 respondents (73.87%), highlighting a substantial interest in deepening linguistic and cultural understanding, this is consistent with the findings of the Williams(2006) study that exposure to anime often fosters both linguistic curiosity and broader cultural openness that they would not have had without exposure to anime(p241). Buying anime-related products is common as well, with 235 respondents (62.00%) indicating such purchases. In contrast, direct experience with Japanese food was less widespread, with only 156 respondents (41.16%) reporting trying it, while the majority (58.83%) had not. These findings suggest that cultural affection is more prominently expressed through symbolic and fandom-linked activities (clothing, merchandise, language learning) than through culinary experiences.

Table 11: Purchase of some anime-related products by participants

Purchase	Frequency	Percentage
Anime character figurines	125	31,80
Anime hero print clothing	113	28,75
Multi-use anime posters	104	26,46
Household utensils and items	51	12,97
Total	393	100%

Source: Prepared by the researcher based on the output of the SPSS software

Table N°11 reveals that the most purchased anime-related items are anime character figurines, which appear in 125 participants at a rate of 31.80%. This is followed closely by anime hero print clothing, purchased by 113 participants (28.75%), and multi-use anime posters, reported by 104 participants (26.46%). Together, these three categories account for 87.01% of total purchases, indicating that the majority of consumer activity is focused on visually and thematically symbolic merchandise associated with characters and narratives. Household items and gadgets represent a smaller segment, purchased by 51 participants (12.97%), indicating lower demand for practical, everyday anime-themed items compared to decorative or wearable fan products. The overall pattern reflects a strong engagement with merchandise that enables fans to express their identity, affiliation, and enthusiasm for specific series or characters, both in private and public contexts. Such fan-related purchases (as figurines, clothing, and posters...) allow audiences to bring pieces of fictional worlds into their living spaces, thereby reinforcing their emotional connections with animated series (Escurignan, 2025).

Table 12: The use of Japanese words in daily life according to the sex variable

Sex Japanese words use	female		Male		Total	
	n	%	n	%	n	%
A little	118	55,66	80	47,90	198	52,24
A lot	21	9,90	32	19,16	53	13,98
Rarely	73	34,43	55	32,93	128	33,77
Total	212	100%	167	100%	379	100%

Source: Prepared by the researcher based on the output of the SPSS software

Table N°12 shows a statistical description of the use of Japanese words in daily life according to the gender variable, and it is clear that among all respondents (N = 379), the most frequent self-reported level of Japanese word use in daily life is “a little”, indicated by 198 participants (52.24%). This is followed by “rarely” at 33.77% (n = 128) and “a lot” at 13.98% (n = 53). When disaggregated by sex, female respondents (n = 212) are more likely than males to tend using Japanese words “a little” (55.66%) and “rarely” (34.43%) Conversely, males at a rate of (19.16%) are about twice as likely as females (9.90%) to tend using Japanese words “a lot”—suggesting a stronger tendency among male respondents.

9. DISCUSSION:

9.1 Discussion of Results of the First Sub-Question:

The findings of this research revealed that students were the largest participant segment of anime followers, with a high frequency of viewing 2 to 5 days a week (66.49%), which underscores the relationship between anime viewing and free time availability in youth culture and reflects the impact of educational environments on media exposure and cultural openness. Additionally, the most common way Algerian youth begin following anime is through personal initiative (53.75%), followed by recommendations from friends and social media exposure, with a lower percentage. Moreover, the findings show a crucial preference for popular action, adventure genres, "One Piece", "Attack on Titan", and "Naruto" being the most-watched titles, reflecting a clear tendency towards mainstream, narrative-driven content. This can reflect their engagement with global cultural phenomena and their desire to express personal identities. Finally, Viewing habits show a clear preference for solitary consumption (93.88%), which may be a cause of social isolation. This was confirmed by Hajek and König (2024) that excessive immersion in anime/manga culture could contribute to social withdrawal or social isolation, particularly if individuals prioritise virtual relationships over real-life interactions.

It is possible to summarise the results of the 1st sub-question as follows:

A. Anime Viewing Initiation: Personal curiosity is the primary factor in starting anime viewing, with peer influence and social media also playing significant roles, especially among students who engage with anime frequently.

B. Genre Preferences and Popular Anime Titles: The most popular genres are action and adventure, with well-known titles like One Piece, Attack on Titan, and Naruto being the most-watched, indicating a preference for dynamic, narrative-driven content.

C. Solitary Viewing Habits: Most respondents prefer to watch anime alone, suggesting that anime consumption is largely an individual activity, which may have implications for social interaction.

9.2 Discussion of Results of the Second Sub-Question:

The study found that the primary motivation for Algerian youth to watch anime is entertainment, followed by filling free time and escapism, in a lower percentage. These motivations align with the broader understanding of anime as a form of entertainment that provides an avenue for relaxation. This finding aligns with Anoli and others' (2022) study, which concluded that Teenagers are drawn to anime due to its engaging nature and diverse range of stories and narratives. Additionally, cultural fascination emerges as a subtle and powerful force (file:///C:/Users/ASUS/Downloads/9781137538000_sample-3.pdf, s.d.) behind anime's appeal . Through anime, youth engage with global cultural narratives, which not only satisfy their need for entertainment but also spark curiosity about diverse cultures, identities, and social values.

9.3 Discussion of Results of the Third Sub-Question:

Anime has had a notable cultural impact on Algerian youth, particularly in areas such as language, fashion, and cultural consumption.

A.Fashion: A dominant form of cultural expression among youth was anime-themed clothing (87.07%), followed by the purchase of anime figurines (31.80%). This indicates a high level of cultural identification through visual merchandise, which allows youth to connect with the anime world.

B.Language: A significant number of respondents (73.87%) expressed a desire to learn Japanese, suggesting that anime fosters linguistic curiosity and a deeper interest in Japanese culture. This aligns with Williams' (2006) observation that anime promotes cultural openness.

C.Culinary Preferences: Fewer participants (41.16%) had tried Japanese food, indicating that while anime has cultural effects, they are more prominent in symbolic and fan-oriented expressions (like clothing and merchandise) than in direct cultural experiences like food.

9.4 Discussion of the Results of the Fourth Sub-Question:

The study's findings indicated that the gratifications obtained from anime exposure extend beyond entertainment, encompassing emotional, social, and cultural dimensions. A significant majority of participants engage in symbolic fan activities, such as wearing anime-themed clothing and purchasing related merchandise. This indicates that the number of Algerian anime enthusiasts is increasing. Furthermore, 73.87% express a desire to learn the Japanese language, indicating an intellectual curiosity stimulated by anime. The use of Japanese words in daily life, particularly among males, further underscores the deeper cultural engagement anime fosters. These gratifications reflect the complex ways anime integrates into youth lifestyles, blending affective enjoyment with cultural exploration. According to these results, anime not only influences visual and cultural expressions but also serves as a linguistic behaviour, further implanting Japanese culture into the lives of young people.

Regarding the gratification gained by the participants, the findings indicated that the gratifications achieved by respondents from watching anime go above entertainment, encompassing emotional, social, and cultural dimensions. The majority of respondents reported participating in symbolic fan activities and events, such as wearing anime clothing and purchasing anime merchandise and characters. Likewise, 73.87% expressed a desire to learn Japanese, indicating an intellectual curiosity stimulated by anime. The use of Japanese words in everyday life, notably among males, further emphasises the profound cultural engagement fostered by anime. These gratifications reflect the complex ways in which anime integrates into young people's lifestyles, blending emotional enjoyment with cultural exploration. According to these findings, anime not only influences visual and cultural expressions but also serves as a linguistic behaviour, further embedding Japanese culture into young people's lives.

The findings reveal that the patterns of Japanese cultural influence among the participants show that cultural adoption varies depending on the type of activity. A strong interest in learning the Japanese language was stated, expressing a desire to deepen their linguistic and cultural understanding, which aligns with Williams's (2006) findings that anime exposure often fosters linguistic curiosity and broader cultural openness. Purchasing anime-related products is also widespread. In contrast, direct engagement with Japanese food culture is less common. These results indicate that cultural affinity among Algerian youth is more strongly expressed through symbolic and fandom-related activities, such as fashion, merchandise, and language learning, rather than through

culinary experiences.

Based on the previous results, the gratifications achieved by young people through their exposure can be summarized as follows:

A. Entertainment Gratification: Anime provides emotionally intense and engaging content that offers excitement, drama, and thrill. The enjoyment comes not only from the storytelling but also from the emotional connection viewers develop with characters and plotlines, which sustains their engagement.

B. Cultural Gratification: Anime exposes youth to Japanese culture, sparking interest in learning Japanese and participating in fan activities like wearing anime-themed clothing and purchasing merchandise. These activities allow youth to express their fandom, creating a sense of belonging to the global anime community and influencing their cultural outlook.

C. Emotional and Psychological Gratification: For many viewers, anime offers emotional relief and psychological escapism. Long-running series such as One Piece and Naruto foster deep emotional connections with characters, providing comfort and catharsis, which encourages continued viewership.

10. CONCLUSION:

The current study aimed to shed light on the impact of anime on Algerian youth culture by exploring its influence on national cultural values and behaviors. Specifically, the research focused on understanding the patterns of anime viewership among Algerian youth, identifying the behaviors they adopt through anime exposure, and investigating the primary gratifications they derive from engaging with anime. By examining these factors, the study sought to provide insights into how anime shapes cultural perceptions and influences youth behavior within the context of Algerian society. The current study aimed to shed light on the impact of anime on Algerian youth culture, focusing on understanding the influence of anime on national cultures, exploring the patterns of Algerian youth viewing anime, identifying the behaviors youth acquire through watching anime, and finally striving to identify the most important gratifications youth achieve through exposure to anime.

The study findings revealed that Algerian youth primarily discover anime through personal initiative. Their viewing preferences are dominated by popular genres like action and adventure, which often occur in a solitary manner, which may contribute to social isolation. The primary motivation for watching anime was entertainment.

The main gratification obtained from anime exposure is entertainment. Regarding the effects caused by anime exposure, there is engagement in symbolic fan activities, such as wearing anime-themed clothing and purchasing related merchandise.

Moreover, a significant portion of Algerian youth expressed a desire to learn the Japanese language, demonstrating intellectual curiosity and deeper cultural engagement with anime. These findings suggest that anime not only influences visual and cultural expressions but also fosters linguistic behaviour, further embedding Japanese culture into the lives of Algerian youth. The study also revealed that cultural adoption through anime is most strongly expressed through fandom-related activities, like fashion and language learning, rather than through direct engagement with Japanese food culture.

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