A Study on the influence of anime among the youth in Bengaluru

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Abstract- The animation style known as anime contains a variety of genres that may be found in other forms of media, despite being mistakenly referred to as a genre in and of itself. All animated works, regardless of style or country of origin, are referred to as anime in Japanese. In dictionaries of the English language, anime is frequently described as "a style of Japanese animation" or "a kind of animation that originated in Japan." According to some criteria, a work must be produced in Japan in order to be classified as "anime."

This study explores the attitudes and behaviour of Indian anime fans in relation to the anime animation subgenre. Since anime viewers frequently imitate the behaviour of their favorite characters, the study claims that anime is the primary media utilized to propagate Japanese popular culture in India. According to the Social Learning Theory, anime fans copy the attitudes and behaviour of their favorite anime characters through observation and learning. India has seen an increase in the youth population's interest in and involvement with these cultural products over the past ten years. Communities of fans of anime and manga are growing in several Indian cities. This chapter explores the aforementioned phenomenon by outlining the circumstances surrounding the introduction of these cultural items to India and their reception in Indian society. By observing their methods of anime and manga consumption, it offers insights on the Indian fandom.

In order to gather both qualitative and quantitative data, the current study used the focus group method. A selected extract from the collected data will be transcribed and analysed. Anime lovers from Bengaluru who were between the ages of 15 and 25 made up the participants.

Keyword: Anime, Youth, Japanese, Influence, Behaviour

OPERATIONAL DEFINITION
1. ANIME: The word anime is a shortened form of the Japanese word anime, which means'animation.'
2. YOUTH: youths, as those. Persons between the ages of 15 and 24. Years, without prejudice to other.
3. JAPANESE: relating to Japan or its language, culture, or people.
4. INFLUENCE: the power or capacity of causing an effect in indirect or intangible ways: sway. : the act or power of producing an effect without apparent exertion of force or direct exercise of command.
5. BEHAVIOUR: the manner of conducting oneself. : Anything that an organism does involving action and response to stimulation. The response of an individual, group, or species to its environment. Behavioural adjective.
6. Addicted: the fact or state of being addicted to a specific substance, thing, or action, an obsession or reliance. When something or a strong feeling of obsession consumes a person.
7. Affection: a strong attachment to something.
8. Effect: a change that occurs as a result of anything being done or happening.
10. Learning new information: entailed learning new or adjusting current knowledge, habits, abilities, and values. Learning was triggered by a single event, but much skill and knowledge was built via repeated experiences and preferences. Understanding information was the most important component of learning information, whether formal or informal, which comes via the experience of day-to-day circumstances. It was learning from life while exploring, specifically through anime television, smartphones, and other technology.
11. Manga: It is a Japanese term that refers to any printed cartoon or comic that is usually black and white in colour.
12. Otaku: a person who was fond of watching anime or reading manga, which was highly proficient on or fascinated with computer technology.
13. Stress relief - a helpful or positive response to stress that gives someone a sense of fulfillment or other pleasant feelings such as happiness or enjoyment, also known as eustress. It reduced a person's negative stress because the anime's material was amusing in nature.
14. Perception: the state of being or process of becoming aware of something in such away

CHAPTER I INTRODUCTION

Through a multitude of media and sources, humanity tries to satiate its demand for entertainment. If these mediums are acceptable to various society norms depends on the multiple playing variables that are uniquely those ecosystems. One such genre that has
its own entertainment universe yet is generally viewed as an unorthodox media is "anime." Japanese animation or animation produced in Japan is commonly referred to as "anime." The Japanese, on the other hand, have a different definition of anime and consider any animation, regardless of the region in which it is made, to be anime. It is frequently recognised as different from its western equivalent because of the numerous unique visual styles and themes reflecting on violence, loss, and the entire genres catering to diverse fan groups. Aside from that, anime has never been categorised as a "cartoon" because of its sophisticated treatment of various genres and straightforward presentation. Early cartoon programming on television relied on short segments first seen in cinema theatres. In the United States, for example, the history of cartoons made for television began in syndication rather than network programming. With cartoons like Crusader Rabbit, The Ruff and Reddy Show, and The Flintstones, the pattern for the made-for-TV cartoon was cemented, and the format was divided into four characteristics: programme organisation, narrative structure, limited animation, and emphasis on dialogue. Walt Disney and Ted Turner not only established the American children's television arena, but also introduced Mickey Mouse, Donald Duck, and other characters to the rest of the globe. American cartoons became well-known over the world. Today, the Japanese anime genre enjoys enormous global popularity. The genre, which is distinguished by rich, dynamic illustrations, exaggerated expressions, and sci-fi and fantasy themes, dates back decades and has grown to appeal to people of all ages and tastes. Anime is one of the most important cultural products of post-war Japan, and it is now one of the most celebrated global phenomena, influencing the collective imagination of many people all over the world, particularly young people. Children's programming evolved alongside the satellite TV boom in India in the early 1990s. It evolved from a couple of hours on the weekend to everyday morning and evening parts on satellite networks. Cartoon Network, the first exclusive children's television channel, debuted in 1996. There are now roughly 15 children's channels on Indian television, with more on the way. Imported content has long been a feature of children's programming on Indian television. Recently, the weightage of this content has increased in both qualitative and quantitative aspects. If American animation was hugely popular in India, the Japanese wave has progressively superseded it. This paper investigates this shift. It examines the peculiarities of Japanese animethat convey stories from the perspective of a child and do not rely on the slapstick comedy employed in American animation. It examines the discourses on another departure from American animation in which the principal characters are not always super heroes, but rather ordinary people caught up in real-life situations. The article will perform a comprehensive literature review to investigate the foreign content on children's television in India. It will also employ discourse analysis to compare Japanese and American genres and provide insight into the appropriation, reinterpretation, adaptation, and acceptance of foreign content on Indian television.

The media are both sources of power and meaning. Mediated meanings can have significant societal repercussions. Yet, what is mediated and how meanings are provided and received contribute to the 'culture viewpoint' of a media message. This viewpoint may emerge in a social situation or contribute to another set of social conditions. This interaction has resulted in the emergence of a unique "media culture," which has added a new dimension to the idea of "popular culture." Television's popular culture provides an enormous scope for investigation into the layers of subcultures that it develops. 

Although animation is a medium, it has served as a site of generic grouping in India and has thus functioned as a genre among audiences. A cultural sink is a vacuum in a culture caused by intercultural or transcultural fluxes. In the case of anime, the cultural sink resulted from a lack of sophisticated adult animation television in India following the reticulation of the cartoon medium. According to studies essay "Indian television is still dominated by U.S. productions, although not quite as totally as it once was." Foreign animation, on the other hand, is always dubbed. Cartoons do not have the same constraints as live action programmes in that they lend themselves readily to translation. As a result of this advantage, Japanese cartoons were among the first non-Western programming to be widely consumed. But, early translations of these shows for Indian television were far from clear. In addition to translation, particular Japanese cultural allusions were either eliminated or replaced. Because the stylised form of the animated characters makes little distinction between Asian and Caucasian characteristics, fans assumed that the heroes of shows like Speed Racer and Astroboy were all white Americans. India was viewing Japan's Kagaku Ninja Tai Gatchaman (Science Ninja Team 'Gatchaman') as Battle of the Planets in the late 90s. Any noticeable signs of Japanese origin were removed in this extreme re-edit of the original. The primary human characters' names were likewise typically Western: Mark, Jason, Princess, and Tiny. The English version of the animated science fiction film kept all of the characters' original Japanese names and set it in a dystopian city dubbed "Neo-Tokyo." 

Bandura's thesis on the impact of the media may be applied to anime because it is a form of media communication and is broadcast on television (2001). In India, anime, or Japanese animation, has become more well-liked. While the general public continues to enjoy entertainment and telemovies as part of local broadcast programming, the number of Indian anime fans is growing. Supporters of anime characters that frequently act or dress like one of these anime characters are very committed. Some of them can even perfectly replicate the dialogue from the anime programmes they prefer. The majority of characters in Japanese anime series are portrayed as being driven by a strong sense of conviction and determination to accomplish their goals, which could result in situations where the viewer develops a fondness for the character and imitates the words and phrases the anime character uses.

Does this, however, indicate that anime is a phenomenon that exclusively exists in Japan? The evolution of anime shows that it has always enjoyed global appeal. Japanese brand anime was in the forefront of diplomacy under the guise of pop culture and consistently promoted Japan's culture with consideration. Japanese animation's globalisation was tied to a number of cultural policies that helped to isolate people from other cultures. There have been numerous attempts to sell this Japanese substance for use abroad. were Shonen manga, Shonen, Fantasy, Action, and Science fiction comics. Fantasy Martial arts has been a genre since the first Dragonball Z episode. The purpose of the study is to determine whether watching anime series has any effect on the
younger Indian audience, whose ages range from 13 to 25 years old and above, to study Japanese as a language. And the culture with comparative study on two of popular anime series

**Japanese Anime Indian Scenario**

Children's programming evolved alongside the early 1990s satellite TV revolution in India. It evolved from a couple of hours on the weekend to everyday morning and evening parts on satellite networks. Cartoon Network, the first exclusive children's television channel, debuted in 1996. There are now roughly 15 children's channels on Indian television, with more on the way (Jaggi, 2009). Imported content has long been a feature of children's programming on Indian television (Fig I). Recently, the weightage of this content has increased in both qualitative and quantitative aspects.

As evidenced by the data in the next sections of this research, Japanese animation programmes for children have become the leading foreign content on Indian television. This research investigates the tendency of Indian children's television totally regaling in the Japanese wave. Japanese animation debuted in India on the television station Animax in July 2004. Other networks followed subsequently, as evidenced by the programming trend over the last six years. On Indian television, many genres of Japanese animation such as adventure, humour, romance, sports and games, historical drama, comedy, science fiction and fantasy, mystery, horror, and sexuality are shown. These shows have become quite popular, and figures suggest that they have significantly raised advertising earnings for these TV channels.

Modern television programming patterns are aggressive. In terms of both the 24x7 structure and dynamics, as well as the massive. Children's television channels face a high demand in the Indian market. The audience for children's programming is likewise quite diverse. As a result, it is critical to appeal to this market with ideas, quickness, and segmentation. There have never been enough indigenous television cartoons to match this demand. As a result, several international television cartoons have been the primary content drivers on these channels.

In India, there are two major challenges that are directly related to children's television:

a) The gap between demand and supply is an on-going issue: With children's television channels now available 24 hours a day, the demand-supply mismatch is widening. As a result, it is critical to the economics of children's programming.

b) Indigenous Indian animation programmes, which are heavily based on mythology and tradition and hence tend to become repetitive, cannot find an international market, restricting their opportunities. Much of the growth in this industry, like in the software industry, is driven by offshoring and contract services. As a result, indigenous content is subject to sociocultural constraints, which also govern its economy.

While delving into the issues of demand and supply, it is crucial to remember that children under the age of 12 constitute three or four divided markets. Children in these marketplaces are continually evolving, progressing from infancy to nearly adult independence within a 12-year span. While children aged one to five cannot read and are greatly stimulated by television, children aged six to nine are the most avid viewers. They have a subculture of 10 to 12 year olds who begin to copy adolescents (Schneider, 1989). This demographic prefers more specialized television and enjoys more complicated messaging. This implies that the need is also age-related. As a result, greater sophistication in story-telling, direction, and animation is necessary to achieve this distinction.

When it comes to the entertainment alternatives accessible to Indian children on television, they have had little for years. They had only one station until around 2001: the first mover, Cartoon Network, which held the top spot for nine years by capitalising on the scarcity of children's television entertainment. Following that, two national kids’ channels, Nickelodeon and, to a lesser extent, Splash, entered the competition. Previously popular Indian animation could not compete with overseas shows like Mr. Bean in terms of TRPs (TOI, 2008). This example highlights the importance of mythology and folklore in children's programming in India, despite their low popularity, which limits its range and reach. As the number of children's television channels grew, so did the issue of maintaining 24x7 content while remaining unique.

After the launch of the television channel Hungama in 2004, which was driven by Indian material, the dominance of foreign content on children's television changed. Yet, this programming could not sustain the channel. After 'The Walt Disney Company' purchased it in 2006, it launched the first Japanese animation show Doraemon, followed by another show Shin Chan in 2007. Ninja Hattori, another Japanese animation, was broadcast on Nickelodeon.

According to the statistics in the table, the following (Table) shows the approximate percentage presence of Japanese cartoons on various channels.

<table>
<thead>
<tr>
<th></th>
<th>Weekdays</th>
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<tr>
<td>Nick</td>
<td>30%</td>
<td>20%</td>
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<tr>
<td>Hungama</td>
<td>75%</td>
<td>90%</td>
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The influence of Japanese Anime method on the Ben 10 series (though American) aired on Cartoon Network increases the prominence of this genre to around 50% during the week and approximately 28% during the weekend. The statistical analysis presented above reveals the high presence of Japanese cartoons on Indian children's television channels. The popularity of these programmes has allowed players such as Hungama to leapfrog veterans such as Cartoon Network and Pogo in a matter of 2-3 years. Because of the success of this trend, all other stations have acquired and aired Japanese cartoon programmes. Though Hungama has the most Japanese content, Nick (the highest rated) offers the most popular Japanese Anime Ninja Hattori, which is one of Nick India's channel drivers. Nick India Senior Vice President and General Manager Nina Elavia Jaipuria points to the Dora The Explorer, Ninja Hattori, Oggy and the Cockroaches, which reach audiences in Hindi, Tamil, and Telugu in addition to English (and have gained the channel the greatest share of the Hindi-speaking markets of 24% in July 2010, 4-14 year-olds, ABC C&S, according to TAM Media).

What is equally noteworthy in the Indian setting is the establishment of a non-western culture for children on television. Despite the fact that Japanese culture is vastly different from Indian culture, anime portrayals have incorporated essentialist concepts that not only link to pictures of Indian culture, but also convey a strong connotation of the exotic or magical. Exploration of the postcolonial subtext to India's quest to develop cultural capital via the lens of Japanese soft power would undoubtedly emphasise the complexities of the global media industry. The appeal of these programmes can thus be viewed from a foreign, but not-so-foreign, perspective.

This discussion leads to a deeper integration of cognitive, discursive, and social components of India's 'Anime' phenomenon. Some shows have done well with various international audiences. Their re-run in India starts only after they've tested the waters. Despite their ethnic names and structures, the characters have a general narrative and a universal appeal. When combined with the smooth dubbing in Hindi and other regional languages, the combo works well in the Indian environment. These were ordinary guys and girls who did not appear in the pages of an epic. Their superhero features come true. This fosters a strong empathic relationship. To popularise these characters, the TV channels have also used an integrated method of flooding the markets and children's imaginations with products and other accessories.

CHAPTER 2
Research Theory & conceptual frame work
The systematic investigation of a collection of beliefs and assumptions is known as theoretical research. Its goal is to help us learn more about a subject and better understand it. While this type of research attempts to learn more, the information obtained in this manner is not used for anything specific.

Aims and objectives
The purpose of the study is to determine whether social media and television has a significant impact on the popularity of anime and Japanese popular culture among young people in Bengaluru.

The researcher felt the need to conduct a research which will try to find out:
1. To find the relationship of the anime and the audience connection.
2. To find out to what extent anime (JAPANESE ANIMATION) is having influence on fans.
3. To find out what are their favourite character and show

Methodology of theoretical research
When conducting research, researchers employ a wide range of techniques. Theoretical research methods are classified into two groups.
- Scientific methods
- Social science method

Scientific procedure
There are certain key factors to scientific methodology that you should be aware of. Let's sort them out altogether:
- Observation: You can find any part you want to describe by observing it. It aids in the definition of the research field.
- Hypothesis: The hypothesis is the concept put into words that helps us understand what we see.
- Experimentation: Hypotheses are tested to see if they are true through experiments. For each study, these experiments are unique.
- Theory: We develop theories because we believe they will explain hypotheses with a higher likelihood.
Conclusions: Conclusions are the findings of our inquiry.

Methods of social science
There are various approaches for conducting theoretical social science research. Polls, documentation, and statistical analysis are all part of it.

Polls: This is a method of gathering data in which the researcher employs a topic-specific questionnaire. To obtain the most accurate results, no changes are made to the environment or the phenomenon where the surveys are conducted. Questioner live polls are an excellent method to engage and involve live audiences.

Documentation: Documentation is a good strategy that assists the researcher in learning more about the issue. It entails visiting libraries or other specialised locations, such as documentation centres, to review the current bibliography. The documentation allows you to learn about what came before the examined topic and what prior investigations discovered. This phase is critical because it demonstrates whether or not comparable investigations have been conducted in the past and what the results were.

Statistics analysis: Statistics is a discipline of mathematics that studies random events and disparities. It adheres to the laws defined by probability. It is widely utilised in sociology and linguistic study.

Bandura’s theory
Summary
Albert Bandura is known for his Social Cognitive Theory. It is a learning theory that holds that people learn by observing what others do and that human thought processes are fundamental to understanding personality. This theory gives a paradigm for comprehending, forecasting, and altering human behaviour.

Attention
We must pay attention in order to learn something new. The more striking or unique something is (for example, through colour or drama), the more likely it is to catch our attention. Similarly, if we consider something as prestigious, appealing, or similar to ourselves, we will pay more attention to it.

Retention
We must be able to retain (remember) what you have focused on. Vision and language play a part in retention: we remember what you saw the model do in the form of verbal descriptions or mental imagery and use these triggers to help us imitate the model with our own behaviour.

Reproduction
We must now translate the images or descriptions into actual behaviour. To begin with, you must be able to duplicate the behaviour. For example, if you watch Olympic ice skating, you might not be able to replicate their jumps if you can't ice skate at all! Even seeing ourselves performing improves our ability.

Motivation
We will not try to copy the model unless we are motivated or have a purpose. Bandura cites several motivations, including:
- past reinforcement
- promised reinforcement
- Vicarious reinforcement.

Bandura’s Social Cognitive Theory (SCT) essentially discusses social behavioural changes through the interaction idea of
reciprocal determinism (Bandura, 1978; Bandura, 1986; Bandura, 2001). Personal, environmental, and behavioural factors are three fundamental components that have a reciprocal interaction (Diagram 1) (Bandura 1978; Bandura 1986; Bandura 2001) that operate as determinant factors and impact one another.

According to Bandura (1986), behaviour is shaped through social context reinforcement. This demonstrates that people can think by themselves and plan their own behaviour without being influenced by their surroundings. While personal and environmental elements are interconnected, the surrounding circumstances had no effect on behaviour. Bandura (1986, 2001) defines the personal element as cognition, emotions, perceptions, conceptions, and internal knowledge that influence self-efficacy as an intervening factor in behaviour.

The environment component impacts the relationship involving the source of model representation and community social norms that may influence others. The behaviour element encompasses all of an individual's actions, judgements, and verbal expressions as a result of his skills and practise (Bandura, 2001; Antley, 2010). Bandura (1986) contends that cognition influences self-efficacy and changes human behaviour, which can influence the environment. Similarly, the environment may have an impact on behaviour formation.

In the theory, understanding behaviour formation is directly tied to personal, environmental, and behaviour elements. The reciprocal model is the fundamental idea in the study of psychosocial phenomena in the evolution of human behaviour. Controlling the environment aspect, for example, can influence an individual's behaviour. Similarly, the strength of environmental influence can influence behaviour (Antley, 2010; Bandura, 2001).

This describes the relationship as a factor that influences the interaction of the three determining factors in behaviour formation. An individual's personal element is strongly tied to his cognitive process, which might influence his own behaviour. As a result, while the theory is primarily tied to human behaviour, Bandura also relates it to the notion of media effects.

According to Bandura (2001), children and adults learn attitudes, emotions, perceptions, and new styles through media modelling. The hypothesis explains how people learn new behaviours by watching media characters on television (Wilson, 2008). Albert Bandura has had a significant influence on personality theory and therapy. His problem-solving, action-oriented approach appeals to those who want to make changes rather than simply philosophise.

Bandura's Social Learning Theory investigates how others, particularly youngsters, mimic one's own behaviour. The significance of Social Learning Theory can reveal new teaching strategies. This can include observing how children mimic behaviour, identifying and adopting this learning-by-doing technique. Cognition is a key component of Social Learning Theory, which examines how the brain responds to activities when making a decision. The individual has the option of copying or ignoring the 'model’s’ behaviours.

The gap between 'conventional learning theory' and cognitive learning is bridged by Social Learning Theory. It entails investigating how cognitive learning, or learning by doing, processing, and experiencing, influences how we learn. Bandura argues that humans are continually learning and actively digesting information while considering the implications.

For example, use their cognitive abilities to interpret information for observational learning to work. As a result, observational learning can only operate when cognitive elements generate an outcome. This means that observational learning does not replicate the 'model.' Instinctively, the individual forms thoughts depending on what they are witnessing, and as a result, they generate an outcome. This result is either copying or refusing to imitate this behaviour.

This section stated the theory that could be supported and used in this study. This encompassed the input-process-output system as well. Individuals were inspired in one way or another by their favourite shows. Notunexpectedly, characters we see in online (streamed, downloaded) videos or on TV can have a substantial impact on our perception and actions in real life, which psychology supports.

Without realising it, they emulated people/visual images they saw online or on television based on what they had learnt. It is known as the Social Learning Theory. "Learning would be extraordinarily hard, not to mention perilous, if people had to rely exclusively on the repercussions of their own activities to educate them what to do," Albert Bandura, psychologist and inventor of the idea, observed. Thankfully, most human behaviour or actions were acquired through modelling; by witnessing others, one forms a concept of how new information and actions were used or accomplished, and this coded information later acts as a guide for action.” (1965-1977).
According to the Social Learning Theory, people or teenagers can acquire new actions and information in one of two ways: through direct experience or by seeing and copying others in their social environment. The learning process involved seeing modelled occurrences, particularly manners or activities that someone finds admirable. While this hypothesis included mimicking of physical persons in their lives, the best examples of this mimicry come from television or online that they watch, including anime.

Two components of the idea that incorporated learning by observation begin with arranging and rehearsing the shaped activities before publicly implementing them. Symbolic actions and information were easier to remember than just observed behaviour. Furthermore, people will engage in the behaviour if it results in a functional outcome that they value.

Students remember situations more easily if they are relevant to them; as a result, they are more likely to be persuaded by television or internet content to which they have an emotional link. When they witnessed an exciting event, heroic or fascinating activities, or an amusing situation on television, they loved watching while being entertained by what they saw. As a result, it provided viewers with knowledge to learn.

The sub-problems on the input were the age and gender of respondents, which relate to demographics, and the relationship between the frequency of watching anime and agreement of reducing stress and acquiring extra information. In the process, I was tying this research to previous studies and a theory that would support the study’s foundation. Following that, the variables of the topic were identified, with the independent variable being watching anime and the dependent variables being perceptions of the good impacts of watching anime. Finally, creating the validated instrument, this was a questionnaire that would aid in answering the study’s problem. The responders are then informed of what to do with the prepared postal questionnaire. Following completion of the questionnaire, the study's data was interpreted and analysed. The percentage and chi-square tests were employed in the study for the acquired data in order to analyse, interpret, and know the perception on the effects and implications of viewing anime. And the product was a planned homeroom session guide on the impacts of watching anime with an agenda so that the parents, guardians, and especially the students would be oriented of the effects of watching anime.

CHAPTER 3

Review of literature

1. Anime from Akira to Princess Mononoko

Experiencing Contemporary Japanese Animation

: Susan J. Napier, 2001

Japanese animation, or anime as it is known to its devotees, has a strong hold on American popular culture, and the popularity of Pokemon is far from declining. But anime goes much beyond kid-friendly animations. From historical epics to sci-fi sexual thrillers, the genre is diverse. Although it is frequently criticised for being whimsical entertainment, anime is actually fairly good at capturing significant social and cultural concerns like isolation, gender injustice, and adolescent angst. This book explores the

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complex and in-depth ways that anime depicts these difficulties, revealing the identity conflicts, worries about accelerating technological change, and other major topics that are prevalent in a lot of Japanese animation.

2. Emerging Worlds of Anime and Manga

**Author:** Frenchy Lunning, 2006

Japan's pop culture, which was long thought to be untranslatable, is now crashing onto the coasts of other countries like a tsunami. Young people in North America consume a lot of manga and anime, and scholars are increasingly trying to grasp the overall j-pop phenomenon. A link between the two communities has been missing because one has passion and the other has discipline. How can one go wrong with a name like "Mechademia is the Bridge"? Why then wait? Get in your enormous mobile suit and stomp on down to your neighbourhood physical or online bookshop right away to buy a copy.

3. From Impressionism to Anime

**Japan as Fantasy and Fan Cult in the Mind of the West**

**Author:** S. Napier, 2007

What is it about anime that appeals to such a wide fan base? This book examines the role that anime fans play in American and Japanese subcultures as well as in relation to Western perceptions of Japan since the late 1800s.

4. Anime uncovered

**Author:** Felice Gorica (Screenwriter, Producer, Director), 2007

An in-depth look at anime including its creation, origins, and global influence on modern culture.

5. Japanese Visual Culture, Explorations in the World of Manga and Anime

**Author:** Mark W. MacWilliams, 2008

Manga and anime are two phrases that are frequently used to refer to two very different types of art. Anime's relative in comic books and graphic novels is called manga. Just like still images served as the basis for American animation, manga served as the foundation for anime. Although manga continues to have a noticeable influence on anime, many anime titles coming from older manga publications, these two genres still have their own unique characteristics, much as how an American animator would assert independence from a painter or caricaturist (MacWilliams, 2008). These distinctions led this study to concentrate solely on the background of anime's cultural appropriation in America.

6. Robot Ghosts and Wired Dreams: Japanese Science Fiction from Origins to Anime

**Author:** Christopher Boston, Istvan Csicsery-Ronay Jr., Takayuki Tatsumi, 2008

Robot Ghosts and Wired Dreams correct this neglect with a thorough investigation of the genre that links modern anime to prose science fiction. This ground-breaking work examines the origins, development, and potential of science fiction in Japan, as well as its major schools and authors, cultural roots, relationship to Western counterparts, function in the formation of Japan's national and political identity, and distinctive fan culture. It also brings together leading Western scholars and Japanese critics. This book thoroughly defines Japanese science fiction as an important and interesting genre, covering a great range of works from the extraordinary detective fiction of Yumeno Kyūsaku from the 1930s to the cross-culturally produced and promoted film and video game franchise Final Fantasy.

7. Astro Boy and Anime Come to the Americas

**Author:** Ladd, F., Deneroff, H. 2009

There weren't many Saturday morning children's shows available to the first generation of American television programmers. That drastically altered in 1963 when NBC purchased Tetsuan Atom, a Japanese animated television programme, for distribution. The programme was changed to Astro Boy by Fred Ladd for American television, and it became an instant hit. A new industry for importing Japanese animated television was born as a result of Astro Boy's success. Ladd went on to translate a number more imported Japanese animations, and here he offers an insider's account of how an ongoing cultural and media phenomenon came to be.

8. The Cambridge Companion to Modern Japanese Culture

**Author:** Yoshiro Sugimoto, 2009

The influences that have shaped modern-day Japan are thoroughly covered in this Companion. This book examines the cultural change that occurred over the course of the 20th century and presents a picture of a country with a diverse range of cultures by discussing themes like technology, food, nationalism, and the growth of anime and manga in the visual arts. Some of the most eminent academics in the area have contributed to this work.

9. Manga and Anime Fluidity and Hybridity in Global Imagery

**Author:** Mio Bryce, Christie Barber, James Kelly, Siris Kunwar and Amy Plumb, 2010

The rapid diffusion of manga and anime in the world media industry in recent years has sparked an increase in curiosity over how this diffusion took place. In light of this, this essay investigates the ways that manga and anime have been used to create a variety of hybridised goods. It also looks at how manga and anime have developed into a site of fluid, multilayered cultural interpenetration. Cultural interpenetration happens when consumers interact with manga and anime as well as each other in both the virtual and real worlds. Translation involves reinterpreting these media on multiple levels, in which representations and perceptions of the source culture continuously change.
Author: Dani Cavallaro, 2012
This study explores the connection between anime, a significant component of modern popular culture, and Japanese aesthetics, a discipline rooted in philosophy and traditional knowledge.

10. Anime: From Cult Following to Pop Culture Phenomenon
Author: Samantha Nicole Inez Chambers, 2012
This study looked at the extent to which Japanese anime influenced Americans who were born in the 1980s and 1990s. This study discovered that, despite anime's negative connotations of violence and fringe culture and its reliance on secondary research and a convenience sample of 107 students and young adults for its survey, people view anime as more of an artistic medium than a tasteless violent film. The study also discovered that although it wasn't very popular, piracy was still a problem with Japanese media, yet some big companies weren't stopping the fan-subtitling movements. They think that merchandise can help them make up for the money they lost on movie sales and that fansubbing promotes their brand.

11. Japanese Cultural Influence Grows in India
Author: Akhilesh Pillalamari, 2014
The overall interest in Japan among Indians is rising as Japanese cultural influence spreads throughout the country. Although East Asian cultures have not traditionally had an impact on Indians, there are indications that this is changing.

12. When Japanese Anime Inspired a Subculture in India
Author: DIVYANI RATTANPAL, 2015
Like Japan, India has a sizable population of otakus, young, bewildered people who are preoccupied with pop culture and technology. The anime subculture has also evolved to be seen by Indian otakus as a significant aspect of their identity, much like their Japanese counterparts.

13. Study on Anime and Its Impacts among University Students.
Author: Nor Azilii Hassan Iza, SHARINA Sallehuddin, Nik Norazira Abdul Aziz, April 2016
The goal of this essay is to provide the reader an understanding of anime by looking at how it affects university students' behaviour. In Malaysia, 247 university students were the subject of a study. Results showed that students' attitudes toward anime are generally good and that they are not overly fixated on the anime character. UTAR Research Fund project in progress.

14. Analysis on Animation Attitudes of College Students
Author: Tingting Qian, Chuanbo Sun, 2017
Animation is already a global industry because of the accelerating economic growth and evolving network technology. By being popular among fans, anime and manga culture also progressively evolved into a distinctive cultural and social phenomena. At the moment, domestic academics are concentrating their research in fields like art, communication science, education science, etc. However, psychology is a less complicated field. Based on an examination of the attitudes and opinions held by college students towards animation and manga,

15. THE ROLE OF CULTURE IN DIPLOMACY: ANIME AND MANGA AS JAPANESECULTURAL DIPLOMACY TOWARDS INDONESIA
Author: Rachman, Andi, 2017
This study attempts to talk about how Japanese anime and manga have influenced the limited bilateral and cultural ties between Japan and Indonesia between the years of 2012 and 2016. This study employed a qualitative research design to describe in detail the efforts made by the Japanese government to exploit Anime and Manga as cultural diplomacy through exchange programmes with other nations, including Indonesia. Manga and anime are utilised to promote both traditional and contemporary Japanese culture. The researcher discovered support for promoting Japanese culture through Anime and Manga from the Japanese government as well as from the creators and artists.

16. A study on the influence of Anime among Anime Fans in Aizwal
Author: Maria Lal Muankimi, 2017
This essay examines how anime fans in Aizwal's attitudes and behaviour have been influenced by this style of animation. According to the study, anime is the primary medium used to spread Japanese popular culture in Aizwal, and anime characters serve as role models for fans who often copy their favourite characters. The Social Learning Theory holds that via observation and learning, anime viewers can adopt the attitudes and behaviours of their favourite anime characters.

17. The Use of Anime in Teaching Japanese as a Foreign Language
Author: Chan Yee Han, Wong Ngan Ling, 2017
There hasn't been much research done in a classroom setting about the usage of anime to teach JFL (Spindler, 2010). Some of the challenges associated with using anime as a teaching tool in the JFL classroom include: (1) a lack of a teaching manual for language teachers planning to use anime as a teaching tool in the classroom (Furo, 2008); and (2) an underdeveloped theory on how to facilitate learning through anime in a classroom context (Spindler, 2010; William, 2008). This essay aims to offer a
framework for lesson planning while utilising anime to teach.

18. An Introduction to Anime, What You Should Know About Japanese Animation
Author: Serdar Yegulalp, 2018
For many years, anime was created in and for Japan; as a result, it had a distinctive aesthetic that extended to the storyline, ideas, and concepts. It has garnered millions of followers worldwide over the past forty years and been translated into other languages. In the West, an entire generation of viewers has grown up with it and is now introducing it to their own offspring. It's tempting to conceive of anime as a genre because everything anime is frequently grouped together. It isn't, at least not in the same way that animation isn't a genre, but rather a description of the process used to create the content. Like books or movies, anime fits within a variety of established genres, including comedy, drama, science fiction, action-adventure, horror, and more.

19. The influence of Japanese anime on the values of adolescent
Author: Lu Sen, Zhang Rong, 2019
After entering the Chinese market, the highly developed Japanese animation industry has a considerable influence on the morals of young Chinese people. In Japanese anime, the will to pursue aspirations, the will to overcome obstacles, and team awareness have a good impact on the development of correct values for youths, although violence and pornography also have some detrimental effects. A thorough examination of the factors that influence Chinese youth's consumption of Japanese anime, as well as an objective discussion of the benefits and drawbacks of this culture, show that it has a good impact on both the physical and cerebral development of modern Chinese youth.

20. Anime and Manga Awareness in India
Author: WHISTLES & ECHOES, 2019
Manga and Anime are popular names for Japanese cultural comics and cartoons, respectively. The enormous domestic manga market is gradually expanding its exposure abroad. Manga is read by people from all social classes in Japan. Big businessmen in suits are frequently spotted reading hefty comic novels while riding the train to work. Manga covers a wide variety of genres, with stories ranging from fairy tales to futuristic science fiction, from young romance to deep philosophical ideas.

21. Anime and manga fandom as a life experience
Author: Sharmishtha Singh Rawat, 2021
In the context of the broader discussion of cultural globalisation and its many processes, this chapter analyses the rising popularity of Japanese anime and manga in India. India has seen an increase in the youth population's interest in and involvement with these cultural products over the past ten years. Communities of fans of anime and manga are growing in several Indian cities. Even Indian children's wrists are adorned with rakhis (traditional Indian bangles) featuring Doraemon characters. This chapter explores the aforementioned phenomenon by outlining the circumstances surrounding the introduction of these cultural items to India and their reception in Indian society. By observing their methods of anime and manga consumption, it offers JFL insights on the Indian fandom.

22. Soft power of Japan in India
Author: Samruddhi Singh Pathak, 2022
A method for "getting people to want what you want" is called "soft power." This study will examine how Japanese children's cartoons have helped Japan's soft power grow among India's "Generation Z" (19 to 24 years old). Since the term "Japanese cartoons" encompasses a wide range of media, from children's comics to mature anime, it is primarily used in this research to refer to animated series like Doraemon, Shinchan, and Kiteretsu that are intended for viewers under the age of 18. Thus, we will comprehend how watching cartoons as a child affected the decisions people made as adults—decisions that are important to this study. We'll explain why, over time, children's cartoons and anime have greater influence than adult animation.

23. The influence of anime on the fashion landscape—from the '90s till today
Author: AZRI N TAN, 2022
The worlds of fashion and anime have long coexisted, even willingly collaborating in the form of modern fashion's rash of surprise collaborations or the always developing cosplay culture. It's difficult to ignore the growing interest in Japanese animation that upscale homes have shown in recent years. It's obvious that the maisons have changed their strategies to accommodate the diverse world of anime, as evidenced by the Gucci x Doraemon capsule, Loewe's Spirited Away collection, which served as a fun follow-up to their previous Studio Ghibli collection for My Neighbor Totoro in 2021, and the most recent news of Balmain collaborating with the instantly recognisable Pokemon.

24. Influence of Japanese Anime in India
Author: Drishti Shroff, 2022
When Japanese anime entered the world of culture and entertainment in the 1990s, the growth of "otakus" and "weebs" in India began. Intellectuals from India, including Nobel Prize winner "Rabindranath Tagore," maintained close relationships with Japanese thinkers and artists. Through video games and anime, Japanese culture unintentionally started to spread throughout India.
throughout time. This evolution was motivated by the search for exquisite, complex, and allegorical creative forms, which manga and anime offered. Since the early days of the internet, only a small group of people had access to anime and have been able to appreciate the contrast and tension it presents without feeling like they are watching "for kids" or "animated" media.

25. How the Western world has adapted Japanese culture through Anime
Author: KAYAN MILWOOD,2022
Without a question, Japanese anime's appeal has grown tremendously in recent years. If you've been a longtime fan, you've probably spent countless evenings in front of the TV watching episodes of Sailor Moon, Dragon Ball Z, Naruto, Yu Yu Hakusho, or Yu Gi Oh. Anime is now more widely available as a result of the internet's rapid expansion and the emergence of numerous streaming services like Crunchyroll, Netflix, and Funimation. More individuals have recently been exposed to the world of anime through social media sites like TikTok and Instagram. However, it's not just the anime that draws them in; it's also the lovely Japanese culture, music, and art. Let's investigate the world of anime now and how it has influenced the western world.

26. Experience Japanese and anime culture in India
Author: Rasika Deshpande,2022
If there's anything else that makes anime exciting to watch besides the intriguing stories and animation, it's the delectable snacks and meals that are included. It's no secret that watching these scenes made us all hanker after some real Japanese cuisine. People in India are becoming more interested in manga, anime, and eventually Japanese culture as the number of fans of these media grows.

27. Influence of anime on the world
Author: Rasika Deshpande,2022
The world has been influenced by anime and manga during the last few years. The characters have had a fascinating impact on the world through their style, fashion, cuisine, culture, and art. We can see that people's interest in Japan as a nation has expanded as a result of anime. Anime is to blame for the rise in interest in studying everything about Japan, including its language, martial arts, music, and cuisine. The ability of anime to evolve along with its audience and the engaging and vibrant representation of human emotions are the key reasons why it has been able to stand out, remain current, and grow in popularity over time. It has been established that anime and manga appeal to individuals of all ages and are not just for youngsters. When it comes to producing content, anime has no restrictions.

28. Participatory media fandom: A case study of anime fansubbing
Author: Hye-Kyung Lee
Consumers are increasingly translating and disseminating foreign cultural goods on a worldwide scale on their own volition in recent years. Such a method not only promotes the grassroots globalization of culture but also calls into question the current global distribution paradigm used by the cultural industries. Through case study of English fansubbing of anime, this paper investigates the nature and ramifications of fan-translation and distribution of cultural goods (subtitling of Japanese animation in English). Anime fansubbing is located at a crossroads in the global media landscape, which is made worse by the public's growing access to tools for copying and sharing, the growth of collective knowledge, and the emergence of fans' volunteer work organized on a global scale.

29. Current State of Anime in India
Author: animeinida.in
In India nowadays, few people are familiar with anime. They are unaware that they grew up watching anime like Dragon Ball Z and Pokemon. Indian parents consider them to be cartoons. When you are watching anime, a buddy may tease you by saying that you are still a child and should be watching cartoons. The person will lose confidence, feel uncomfortable to continue watching, and eventually stop. We'll talk about the state of anime in India right now.

According to Dr. Susan J. Napier, a professor of the Japanese Program at Tufts University and acclaimed anime critic, anime did not see its full revival until much later in the 20th century: "Japanese anime was initially very hard to come by in the West. A few series like Star Blazers crossed into American television, but they were almost always Americanized beyond recognition with infelicitous dubs, American names, and sometimes, mangled plot lines. Somehow, however, a few of the viewers began to recognize that they were seeing something different from American television fare and ultimately became aware of the Japanese origins" (2007).

CHAPTER 4

Research Methodology
Research Methodology is a systematic framework used to answer the study problem by conducting the research utilising the best and most viable methods while adhering to the aim and objectives of the research. The research approach addresses the what, why, and how of your study.

To put it another way, we will talk about:
WHAT - What is your research method? What instruments will you use to collect and analyse data? What is your sample size?
WHY - Why are you picking what you intend to choose?
HOW - Explain how you intend to apply the approaches and tools to solve your research topic.

Research Methodology assists us in planning our research. It aids the document's investigation from beginning to end. Study Methodology enables readers to comprehend the research methodology and methods. If we receive criticism or queries regarding our research, we can return to the methodology and justify our approach.

Types of Research Instruments & Tools

Any tool used to measure a variable or collect the information needed to answer a research question is referred to as a data collecting tool or research tool. A careful selection of data gathering instruments can assist the researcher in meeting objectives and saving time. Any research is just as good as the data that drives it, therefore selecting the correct data collection technique can make all the difference. In this and the following two sections, we will examine three alternative data gathering procedures - observation, questionnaire, and interview - and assess their usefulness under various conditions.

- Interviews (group or one-on-one): An interview is a qualitative research approach that collects data by asking questions. Interviews are conducted by two or more people, one of whom is the interviewer who asks the questions. There are various sorts of interviews, which are often distinguished by their level of structure.
  - Predetermined questions are asked in a predetermined order during structured interviews.
  - Unstructured interviews are more natural.
  - Semi-structured interviews fall somewhere in the middle.
  - In market research, social science research, and ethnographic research, interviews are frequently employed.

- Surveys questionnaire (Online or Offline): The term "questionnaire" refers to a widely used and frequently abused tool for acquiring a range of data. A questionnaire may consist of a series of questions about psychological, social, educational, or other topics that are delivered to an individual or a group with the goal of gathering pertinent data on the topic of research.
- Focus-Group Discussions: A focus group brings together a group of people to answer questions about a certain topic in a moderated setting. Focus groups are qualitative in nature, and they frequently examine the group dynamic and body language in addition to their responses. Answers can help shape future study on consumer goods and services, human behaviour, and contentious issues. Focus groups, unlike experiments or huge polls, can provide more nuanced and unfiltered feedback than individual interviews and are easier to organise. Their tiny size, however, results in low external validity and the temptation for you as a researcher to "cherry-pick" replies that meet your assumptions.

- Observation: Observation is one of the most essential research instruments in the social and human sciences, playing a critical role in understanding and interpreting the social, cultural, and economic environments. Because this instrument is extensively utilised, any research benefits from observation, which comprises using senses to acquire data from the external environment. In order to observe the facts as they are, the observer must be able to liberate himself from the restraints of personal ideals. We must move beyond the surface and into the depths of observation. Every social research begins and ends with observation; in other words, observation is an unavoidable component of any study or research on any social issue. The most essential advantage of observation is that it investigates the phenomenon directly, allowing the behaviour to be noticed as it occurs.

Types of Research Methodology

1. Qualitative Method: The focus of qualitative research is multi method, with an interpretative, naturalistic approach to its subject matter. This means that qualitative researchers investigate phenomena in their natural contexts, aiming to make sense of or interpret occurrences in terms of the meanings that people assign to them. The study and collection of a variety of empirical materials - case study, personal experience, introspective, life story, interview, observational, historical, interactional, and visual texts - that describe routine and problematic moments and meanings in individuals' lives constitute qualitative research.

2. Quantitative Method: Quantitative Analysis is a process in which an analyst gathers specialised data by using mathematical and statistical computations, figures, and models. Quantitative analysts seek to reflect a given reality or predict a result using mathematics. The process of collecting and interpreting numerical data is known as quantitative research. It can be used to discover patterns and averages, to make predictions, to verify causal linkages, and to generalise results to larger groups. The antithesis of qualitative research, which involves collecting and interpreting non-numerical data, is quantitative research (e.g., text, video, or audio). Quantitative research is utilised extensively in the scientific and social sciences, including biology, chemistry, psychology, economics, sociology, and marketing.

3. Mixed Method: In order to answer your research topic, mixed methodologies research combines parts of quantitative and qualitative research. Mixed methods research can provide a more complete picture than a single quantitative or qualitative study since it combines the advantages of both. In the behavioural, health, and social sciences, mixed methods research is frequently employed, especially in multidisciplinary settings and complicated situational or societal studies.

If your research approach indicates that quantitative or qualitative data alone will not adequately address your research topic, mixed methods research may be the best option. There are several frequent reasons why mixed methods research is used:

a) Generalizability: Because qualitative research has a smaller sample size, it is not generalizable. This comparative weakness is reduced in mixed methods research by the comparative strength of "big N," externally verified quantitative research.
b) **Contextualization:** Combining approaches allows you to contextualise your findings and provide more detail to your conclusions. Utilizing qualitative data to demonstrate quantitative conclusions can assist in "putting meat on the bones" of your study.

c) **Credibility:** Utilizing diverse approaches to collect data on the same issue might increase the credibility of your results. The convergence of qualitative and quantitative data improves the validity of your judgements. This method is called triangulation.

Try to clearly address how qualitative and quantitative methodologies will be combined in your study as you create your research topic. If your research issue can be adequately answered using only quantitative or qualitative analysis, a mixed techniques approach may not be appropriate.

To find answers to the suggested research questions, the study applies both qualitative and quantitative approaches. In qualitative research, open-ended questions are used to engage participants in conversation and elicit information about a topic. Most of the time, the interviewer is a subject matter expert who wants to comprehend the respondent's viewpoints through a carefully thought out and executed series of questions and answers that help to understand people's attitudes and behaviours. Additionally, we will provide survey questions using quantitative techniques both online and offline. Within the age range of 15 to 25, focus group talks were held to get answers to the specified research topics.

This study is conducted based on both primary and secondary data sources along with qualitative and quantitative studies. I have conducted questionnaire surveys and interview

- **Primary sources:** Primary source is a source from where we collect first-hand information or original data on a topic. Structured questionnaires and online polls were used for the collection of primary data.

- **Secondary sources:** Secondary data has been collected from published newspapers, books, articles, and interviews.

The sampling technique involves random sampling, and the sampling frame includes males and females along with age groups ranging youth.

- **Qualitative study:** The data collected through both primary and secondary sources both taken into consideration to find whether there is a clear shift from viewership, behaviour and adaptation. Primary data has the result of questionnaires, and secondary data includes the author’s research over previously published literature.

- **Quantitative study:** Study conducted over the interview to understand their preferences and future intentions.

**DATA ANALYSIS:**

- **Quantitative approach** - Data collected show that more than 90% show interest in online anime content and more than 60% love watching. Future preferences also show a clear 75% potential anime consumer.

- **Qualitative approach** – Data collected through primary sources shows following (Yes/No format, short description, interest and more).

**QUALITATIVE DATA**

The following interviews are in-depth interviews collected from netizens of different age, location, and profession who actively watch anime and has been following anime for more than 2-5 years and more.

**INTERVIEW QUESTION**

1. Which anime character is your favourite, and why?
2. Which anime original soundtrack is your favourite?
3. Which anime opening and animation are your favourites?
4. Is anime the primary medium used to spread Japanese popular culture?
5. Have you learned Japanese through anime?
6. If you could meet an anime character that would be?
7. What anime character is most similar to you in terms of personality?
8. What is your favourite thing about anime?
9. Who are your favourite anime couple?
10. What was the first anime you ever watched?
11. Do you think you’ll ever stop watching anime?
12. What is your favourite genre of anime?
13. What is your least favourite genre of anime?
14. What anime was the biggest let down for you?
15. What anime was better than expected?
16. What is the best anime fight scene?
17. Who is your anime waifu and why?
**QUANTITATIVE**  
Survey question sample

*Sample question 1*

1. What is your age?
   - 10 -14
   - 15 -17
   - 18 -21
   - 22 -24
   - 25 – 28

2. What is your gender?
   - Male
   - Female
   - Other

3. What city and state do you live in?
   Ans: ____________________________

4. What is your definition of anime?
   Ans: ____________________________

5. who introduced you to anime?
   - By a friend
   - By a family member
   - The Internet
   - Television
   - Video Game
   - Other (please specify)

6. Are you a member of an online community for anime?
   - Yes
   - No

7. If yes, which one?
   - Cosplay.com
   - Dmpbooks.com
   - ACParadise.com
   - Groups on Live Journal
   - Groups on Facebook
   - Groups on MySpace
   - Other (please specify)

8. How often do you watch anime?
   - Every day
   - A couple times a week
   - A few times a month
   - Almost never

9. "I typically watch anime.
   - by myself."
   - with friends.”
   - with a group of people."
   - Other (please specify)

10. What is the most important aspect in anime? Rank the importance of the following with 1 as the lowest and 6 as the highest.

    1  2  3  4  5  6
• The story-line
  1. The story-line 1
  2. The story-line 2
  3. The story-line 3
  4. The story-line 4
  5. The story-line 5
  6. The story-line 6

• The technique of the drawings
  1. The technique of the drawings 1
  2. The technique of the drawings 2
  3. The technique of the drawings 3
  4. The technique of the drawings 4
  5. The technique of the drawings 5
  6. The technique of the drawings 6

11. Have you ever been to comic con?
• Yes, once
• Yes, 2 - 3
• Yes, 4+
• No

12. Have you ever tried cosplay?
• Yes, at a convention
• Yes, with friends
• Yes, but never with anyone else
• No (skip the next question)
• No, what's cosplay? (skip the next question)

13. If you posted pictures of your cosplay experience online, on which websites did you post?
Ans: ________________________________

14. What is the future of anime?
Ans: ________________________________

13. What is your favourite genre?
• Romance
• Mystery
• Fantasy
• Action/ Adventure
• Horror/ Splatter
• Thriller
• Comedy
• Ecchi
• Yaoi / Yuri
• Other
• Magical Girl
• Mecha
• Slice of Life
• hentai

14. Do you prefer Shounen or Shoujo in general?
• Shounen
• Shoujo
• I like them the same.

15. Where do you watch anime? (select all that apply)
• Netflix, Amazon Prime, etc.
• illegal sites
• TV
• others

16. Do you collect anime merchandise?
• Yes, my room is full of it!
• Yeah, I have a decent little collection.
• Only a few things.
• No

16. Do you read manga?
• Yes, I love manga!
• Sometimes.
• No, I'm not that interested in manga.
• I haven't yet, but I want to.

17. Do you collect manga?
• Yes
• No
• Sometimes I buy one.

18. Do you prefer to watch anime or read manga?
• I love them both the same!
• Anime
• Manga

19. Do you rather watch older anime (like from the 90' or early 2000's) or newer ones?
• Both
• Older ones
• Newer ones

20. Are you interested in the Japanese culture as a whole?
• No, only anime
• Yes!
• No
• A little bit.

• No, too much work. But I'd like to.
• A little bit, for example through Japanese music or anime with subs.
• Yes and I'm advanced at it.
• Yes, but I'm a beginner.
• No, I'm not interested in Japanese.

20. Do you watch anime dubbed or with subs?
• Dubbed
• Subs
• Both. It depends.
21. For how long have you been an anime fan so far?
• a few months
• about one year
• a few years
• 5-10 years
• more than 10 years

22. Do you watch or skip the opening?
• I (almost) always watch it.
• I (almost) always skip it.
• It depends on the song.

23. Do you watch or skip the ending?
• I (almost) always watch it.
• I (almost) always skip it.
• It depends on the song.

24. Do you know what a Vocaloid is?
• Yes, I love Vocaloid!
• Yes, but I don't listen to it.
• No, I've never heard of that.
• Do you listen to Japanese music?
• Yes, it's my favourite kind of music!
• Yes, I like it quite a lot.
• Sometimes.
• Only intros/ endings in anime.
• No

25. What do you think of hyped anime?
• I'm hyped too about them!
• I'm interested in them. There must be a reason behind the hype.
• It depends on whether I'm interested in the story or not.
• I don't really like hyped anime. They're often totally overrated.
26. What would you do with a Death Note?

- Write a name in it to see what happens.
- Burn it.
- Don't write anything, but wait if a Shinigami might appear.
- (My opinion on this: He'll probably kill you.)
- Write many names and me become the new Kira, muahaha!
- (Me: Now I'm scared.)

27. Do you think people who have only seen things like Pokémon, DBZ, or Naruto should be considered anime fans?

- Yes
- No, they're not real anime fans!
- It depends on the person. Are they ready to watch other anime as well?
- Yes, of course! They like anime, so they're a fan.

28. Do you think shows like "Avatar the last Airbender" should be considered anime?

- Yes, since it takes inspiration from anime.
- No, it's not from Japan!
- Maybe something like a half-anime?

29. Is Studio Ghibli overrated?

- No, they're awesome!
- Some movies are awesome, others aren't that good.
- Yes, it is.
- There are better movies,

30. How many of your friends are anime fans, too?

- None... unfortunately.
- Only internet friends
- Most of my friends are anime fans!
- Only a few
- Only one or two

31. What do you think of the word "Otaku"?

- I use it myself! It's nothing bad!
• I don't use it, but don't mind it if others use it.
• People should stop using it due to its negative meaning!

32. What do you think of the word "Weeb"?
• I use it to address myself.
• It's an insult for anime fans!
• It's the same as otaku, right?
• I hate it when people use it interchangeable to "otaku!"

33. What do you think of people using Japanese words like "kawaii", "baka", "arigatou" etc.?
• I'm one of those people.
• It's fine, as long as they don't do it too often.
• I can't stand that!

34. What do you think of jujitsu kaisen 0? Please explain.
Ans: ____________________________

CHAPTER 5

RESULTS AND DISCUSSION

From the literature review, the Otaku stereotype was a recurring motif in practically every literary work. Yet, it appears that as the articles neared modern times, the audience for Otaku culture dwindled. Despite efforts to educate people about the nature of anime, there is still a slight right, and people still feel anime is a violent art form. Yet, as more scholarly research is undertaken and more libraries sell anime, acceptance of Otaku culture and the anime wave has grown.

Fan subbing was a completely different topic that was addressed in some of the publications. In previous entries, fan subbing was mentioned briefly without mentioning that the activity was considered piracy simply because the content was not available in the United States (Animation, 1991). As time passed, more articles about the controversies surrounding fan subbing were published, implying that it was becoming more of a problem.

Participants in the survey were asked how familiar they were with anime as a type of animation. Only 19.4 percent of participants claimed they were not at all familiar with anime, out of the five options of highly familiar, very familiar, moderately familiar, somewhat familiar, and not at all familiar. The majority of them admitted to having some understanding with anime.

Another inquiry revealed that 40.8 percentage of them still watched anime as adults.

Participants were asked to name any anime or anime-influenced titles they had seen as a child or young adult. All of these were once broadcast on Indian television. According to the results, 85.1 percent of those polled had seen at least one of the shows on the list, while the rest had never seen any. Pokémon, Avatar: The Last Airbender (an American-made programme with major anime inspirations), Sailor Moon, YuGiOh!, Dragon Ball Z, Digimon, Full Metal Alchemist, and naruto were the top shows on the list.

One of the most infamous adjustments done in the films mentioned above was in Pokémon, when the 4Kids and Warner Bros. studios rotoscoped, or traced over, the original film frame by frame to add new elements to existing ones in multiple Pokémon episodes. The majority of the rotoscopes included transforming traditionally Japanese cuisine into American dishes because the studios were concerned that children would not recognize items such as rice balls as food.

Another example from Pokémon is that despite their Japanese origins, all of the characters were given American names. Although Japanese animation had an impact on survey participants, it was primarily through programmes filtered and redubbed by American channels.

Anime's soft power as a factor in India was examined through questions about anime show merchandising as merchandising is one of the main ways anime makes money. Merchandise in this context includes clothing, trading cards, figurines, action figures, and anything else having a logo or design linked with one of the anime or anime-influenced titles mentioned previously.

54.4 Percent of the 107 respondents polled claimed they have purchased products from an anime series for themselves. Others had purchased anime items as a gift for a friend (8.7%), while others had never purchased anime merchandise for themselves but had someone else do so (6.8%). This suggested that, while fansubbing and piracy are prevalent in the international anime industry, merchandise is popular enough to offset some of those costs.

The results of the poll and individual discussions show that anime had an impact on some parts of the participants' lives. Some of these areas are as follows:
Interview observation

- **Influence of Anime character**
  Each sample were asked to name their favourite Anime and their favourite Anime character. All of the samples respond quickly. They don't have to think twice about responding to the inquiry. They were all ecstatic, and they became even more animated as they talked about their favourite figure. This demonstrates that they were certain about their response. Their eyes twinkled as they talked about their favourite character. This demonstrates their strong love of anime. They might describe all of their favourite character's characteristics and explain why that character is their favourite. All of the participants had been watching anime since they were four or nine years old. Since then, they've been addicted to it. Anime viewing has become a part of their everyday routine. According to their talk, their favourite anime character has had a significant impact on their lives. They even identified and referred to each other as their favourite character, and used that name as their Facebook profile name. The samples admired their favourite character and hoped they could be just like them in every aspect. They believed that their favourite character had a beneficial impact on them. The samples also state that their favourite character has changed their entire outlook on life. They may apply it to their daily lives and shape their personality. They believed it taught them how to be a trustworthy friend. The reason they liked anime characters was because they were determined and strong-willed. There was a period when they were weak and stubborn, especially when life threw all kinds of challenges at them. They never quit up and eventually attain their ambitions. All of their favourite character's attributes had a profound impact on them, making them even more motivated to persevere until they achieve their objectives, no matter how difficult the road may be. One of the participants stated that after seeing Full Metal Alchemist, he changed his attitude and behaviour towards his younger sibling. Full metal Alchemist highlights the close bond between two brothers. He realized that the way he treated his younger brother was inappropriate from the moment he saw it and that he needed to show more affection. Female participants say they look for boyfriends who have characteristics comparable to their favourite character. Male respondents also stated that they look for girls that have the same attributes as their favourite female anime character. This definitely demonstrates that their favourite anime character had a significant influence on them. When they are around their classmates, they enjoy talking about their favourite characters and the anime they have recently watched.

- **Influence on fashion, hairstyle and makeup**
  The female members grew quite excited about fashion. In terms of fashion, the male participants have less to say. Except from anime hairstyles, they don't mimic anything else. The situation was different among the girls. One of the female responders stated that they copied the dress because they grew up watching anime. Because of the internet, what was previously a fantasy for them became a reality. During their childhood, they could not imitate anime fashion, but now they can easily buy accessories, make-up such as fake eyelashes and contact lenses from various internet buying websites such as Amazon.com, Ebay, and others. They may order accessories that were not available in the local market. It's like they're living out their ideal. They enjoyed experimenting with various types of makeup and clothing that appear to have the strongest relation to anime fashion. Long locks, intricate clothing, and coloured hair, detailed Japanese nail art, colouring hair, wearing a colourful flower headband, streaks of colour in the hair, and patterned tights are all characteristics of anime fashion. It's as if a powerful gust of anime fashion swept across female anime enthusiasts. They claimed that they largely copied Harajuku attire, which was anime-inspired fashion. They claimed that anime radically alters their clothing, hair, makeup, and accessories. They would frequently check Japanese fashion websites such as Tokyo fashion. Com .

- **Impact of anime serials on their taste in music**
  They enjoy Japanese pop and gemstone music as well. One of them stated that anime has told their musical taste and preferences. Opening, ending, and background music with lyrics expressly produced for anime diurnals accompany anime diurnals. ”I adore the lyrics because it gives substance to the story,” they say in their commentary. ”Others contribute to the by mentioning their favourite band.” No band can replace my favourite pop band May M”, ”Nothing can compare to my favourite band Scandat”,” You should hear to the review, they were fantastic”, ”Baby essence were also great”, ”I simply love vocaloid”.

- **Watching Anime serials give the desire to own Anime products**
  According to the findings of the study and interviews, watching anime diurnals increases anime suckers' desire to buy anime products. When one of the actors mentions that he still has a Pokémon card from when he was a child. "I flash back collecting them," others added to the converse. I was about ten times old at the time when Pokémon cards came with Uncle Chips. However, the cards also come as a free gift with Kissan", and bay blade comes as a free present with Sun feast" , "If I am not incorrect, I used to be crazy with them". Their talk demonstrates their want to enjoy anime stuff. One replier stated that they could readily order anime- related effects from internet shopping websites similar as Amazon and eBay. When it comes to copying particularised particulars similar as crucial chains, statuettes, and so on. As comparison to the womanish actors, the boys are more eager to spend their fund plutocrat. According to one of the attendees, Mesaya Kaneko from Japan attended the third cosplay con hosted in Aizawl and brought crucial chains and statuettes of anime characters for trade. This obviously demonstrates that anime diurnals have a significant impact on anime observers, breeding in them a desire to buy anime wares.

- **Influence of anime serials' storylines and settings**
  The narratives and settings of anime serials also had an impact on the participants, in addition to the influence of anime characters. Every single respondent watches more than a hundred anime series. Among these, their all-time favourites are Naruto, Black Cat, Inuyasha, One Piece, Full Metal Alchemist, Card Captor Sakura, Get Backers, and Attack on Titan. Their favourite anime series is Naruto, Death Note, and Attack on Titan. Participants talk about their experiences with Slice of Life. She stated that she grew upset and that her eyes welled up. All of the other members claim to have had a similar experience.
'I too sobbed when Ace died in One Piece,' one participant remarked. Ace should not have died in such a way, according to the writer. Each of them made comments regarding anime plots, such as "Full Metal Alchemist has the greatest plot in anime history." Another participant noted that, 'Most people particularly the seniors of the society think that animes contain too much action and gruesome scenes yet if we look at today's young, not much are interested in plain boring romantic storylines, even in Hollywood film have action and romance in them. The same is true for anime. Various sorts of animes are produced for specific ages, and it is up to the viewer to pick which kind he should watch based on the recommendations, as not all animes are brutal or nasty in the same way.' Another participant then stated "When I witness grime and violent kinds, I usually don't imitate them and become aggressive. It is up to the viewer's thinking. Therefore, if he is violent, avoiding aggressive aggression displays is essential. When it comes to watching, the most crucial aspect is the plot. When a new anime is published, I usually read the plot first and then watch it if it interests me. When I'm watching anime, I get so engrossed in it that I don't hear anyone's voice because I'm so focused on what I'm seeing ". One of the male respondents stated that Pokemon was his first anime and his favourite anime. He and his four companions were obsessed with Pokémon. They would watch it together rather than watching it alone. They would imitate the screams of various Pokémon kinds. While viewing, they would draw the Pokemon character. His favourite past time is still talking about Pokemon and sketching the characters. when one of the participants stated that she like the settings in animes and that they make her want to visit Japan and experience all of the great places depicted in anime. One of the reasons she wanted to visit Japan was because of its gorgeous scenery, residences and walkways, and coffee latte cafes. His ambition was to visit Akihabara, the Anime Mecca.

**Impact of food and drinks in anime serials on anime fans**

Throughout their times of watching anime, they've seen a variety of Japanese foods, snacks, goodies, and drinks that looked succulent. That piqued their interest in trying similar foods and potables. When they got together, they would try Sushi but that it was unapproachable. They used to watch YouTube on a regular base to learn Japanese. They would constantly browse websites analogous as to Learn Japanese. They also stated that they would watch YouTube on a regular base to learn Japanese since it allows them to see the lips and lingo movement as well as hear the accurate pronunciation of the Japanese language. They all stated that they downloaded JA Sensei on their smartphone, which is English to Japanese dictionary programme. All of the actors stated that while watching various animes, they picked up several Japanese terms analogous as Arigato, which means" Thank You," Ohaiidor, which means" Hello" and several others. They enjoy using the words that they have learned together. They stated that they constantly visited websites that give tutorials for learning Japanese.
SURVEY RESPONSES

1. What is your age?
97 responses

2. What is your gender?
97 responses

5. Who introduced you to anime?
97 responses
6. Are you a member of an online community for anime?
97 responses

- Yes: 80.4%
- No: 19.6%

7. If yes, which one?
42 responses

- Cosplay.com: 38.1%
- Dmpbooks.com: 11.9%
- ACPParadise.com: 11.9%
- Groups on Live Journal: 11.9%
- Groups on Facebook: 11.9%
- Groups on MySpace: 11.9%
- None: 11.9%
- 1/2: 11.9%

8. How often do you watch anime?
97 responses

- Every day: 28.9%
- A couple times a week: 24.7%
- A few times a month: 17.5%
- Almost never: 17.5%
9. What is the most important aspect in anime? Rank the importance of the following with 1 as the lowest and 6 as the highest.

10. What is the most important aspect in anime? Rank the importance of the following with 1 as the lowest and 6 as the highest.

11. Have you ever been to comic con?

97 responses
12. Have you ever tried cosplay?
97 responses

- Yes, at a convention: 70.1%
- Yes, with friends: 15.5%
- Yes, but never with anyone else: 11.3%
- No: 3%

13. What is your favourite genre?
97 responses

- Romance: 15.5%
- Mystery: 15.5%
- Fantasy: 32%
- Action/ Adventure: 6%
- Horror/ Splatter: 1%
- Thriller: 1%
- Comedy: 6%
- Ecchi: 2%

14. Do you prefer Shounen or Shoujo in general?
71 responses

- Shounen: 62%
- Shoujo: 15.5%
- I like them the same: 22.5%
15. Where do you watch anime? (select all that apply)
87 responses

- Netflix, Amazon Prime, etc: 62 (71.3%)
- Illegal sites: 38 (43.7%)
- TV: 10 (11.5%)
- Zoro.to: 4 (4.6%)
- I don't watch: 1 (1.1%)
- I download and collect them: 1 (1.1%)
- None: 1 (1.1%)
- Funimation: 1 (1.1%)
- Bilibili, crunchyroll: 1 (1.1%)

16. Do you collect anime merchandise?
97 responses

- Yes: 41.2%
- No: 24.7%
- Maybe: 17.5%
- Yes, my room is full of it: 10.3%
- Yeah, I have a decent little collection: 1.0%
- Only a few things: 1.0%

16. Do you read manga?
97 responses

- Yes: 24.7%
- Sometimes: 29.9%
- No, I'm not that interested in manga: 14.4%
- I haven't yet, but I want to: 30.9%
17. Do you rather watch older anime (like from the 90's or early 2000's) or newer ones?

- Both: 80%
- Older ones: 15.3%
- Newer ones: 4.7%

85 responses

18. Are you interested in the Japanese culture as a whole?

- Yes: 55.7%
- No: 27.8%
- A little bit: 16.5%

97 responses

19. Are you learning Japanese or any Asian language? After watching anime

- No, too much work. But I'd like to: 29.9%
- A little bit, for example through music or anime with subs: 25.8%
- Yes and I'm advanced at it: 13.4%
- Yes, but I'm a beginner: 29.9%
- No, I'm not interested: 27.8%

97 responses

20. Do you watch anime dubbed or with subs?

- Dubbed: 62.1%
- Subs: 28.7%
- Both. It depends: 9.2%

87 responses
21. For how long have you been an anime fan so far?
97 responses

- A few months: 22.7%
- About a year: 17.5%
- A few years: 13.4%
- 5-10 years: 9.3%
- More than 10 years: 26.8%
- Never been interested

22. Do you watch or skip the opening?
84 responses

- I (almost) always watch it: 56.3%
- I (almost) always skip it: 14.3%
- It depends on the song: 27.4%

23. Do you know what a Vocaloid is?
97 responses

- Yes, I love Vocaloid: 60.8%
- Yes, but I don’t listen to it: 14.4%
- No, I’ve never heard of that: 24.7%

24. Do you listen to Japanese music?
97 responses

- Yes, it’s my favourite kind of music: 14.4%
- Yes, I like it quite a lot: 27.8%
- Sometimes: 38.1%
- Only intros/ endings in anime: 16.5%
- No
25. What do you think of hyped anime?
97 responses
- 57.7%: I'm hyped too about them!
- 14.4%: I'm interested in them. There must be a reason behind the hype.
- 23.7%: It depends on whether I'm interested in the story or not.
- 14.4%: I don't really like hyped anime. They're often totally overrated.

26. What would you do with a Death Note?
97 responses
- 23.7%: Write a name in it to see what happens.
- 21.6%: Burn it.
- 18.6%: Don't write anything, but wait if a Shinigami might appear. (My opinion on this: He'll probably kill you.)
- 16.5%: Write many names and me become the new Kira, muhahahaha! (Me: Now I'm scared.)
- 11.4%: never watched

28. Do you think shows like 'Avatar the Last Airbender' should be considered anime?
87 responses
- 51.7%: Yes, since it takes inspiration from anime.
- 24.1%: No, it's not from Japan!
- 24.1%: Maybe something like a half-anime?

29. Is Studio Ghibli overrated?
78 responses
- 52.6%: No, they're awesome!
- 12.8%: Some movies are awesome, others aren't that good.
- 34.6%: Yes, it is.
Research Gap & Limitations

RESEARCH GAP
A research gap is simply a topic or area where there is missing or insufficient information to make a conclusion for a query.

Several Forms of Research Gaps

Finding research gaps is an important stage in doing research because it allows researchers to narrow their research questions and focus their research efforts on areas where more knowledge or understanding is needed.

• **Gaps in knowledge**
These are gaps in knowledge or comprehension of a subject that require additional investigation to complete. For example, there may be a misunderstanding of the mechanics underlying a certain disease or the operation of a given technology.

• **Conceptual voids**
There are holes in a subject's conceptual framework or theoretical understanding. Further research, for example, may be required to grasp the relationship between two concepts or to enhance a theoretical framework.
Methodological shortcomings
These are flaws in the methodology employed to examine a specific topic. Further research, for example, may be required to develop new research methodologies or refine existing methods to address specific research topics.

Data Omissions
There are gaps in the data on a specific issue. Further research, for example, may be required to gather data on a specific demographic or to develop new measures to collect data on a certain construct.

Practical Voids
There are gaps in the actual application of study findings. Further research, for example, may be required to understand how to adopt evidence-based approaches in real-world contexts or to identify hurdles to such implementation.

Limitation declaration
The goal of this descriptive correlational study was to find a link between the frequency of anime viewing and the agreement on its beneficial benefits. This study looked at what the young could gain from viewing anime and how it affected them. This provided answers to the following questions:

1. What is the demographic makeup of the respondents in terms of?
   a. Age;
   b. Gender/Sex

2. What type of anime do respondents often watch?

3. How often do respondents watch anime?

4. What is the level of agreement among respondents on the good impact of anime viewing in terms of?
   a. Relieving tension
   b. Discovering new information?

5. Is there a substantial association between?
   a. Frequency of viewing anime and agreement on stress relief
   b. Frequency of watching anime and agreement on learning new information?

6. What is the proposed homeroom session guide for the effects of anime watching?

Hypothesis Proposal
In this work, the proposed null hypotheses were evaluated and validated using relevant statistical data treatment techniques. The significance level in this study was set at 0.05, or 95%.

1. There was no significant association between the frequency of anime viewing and agreement on stress relief.
2. There was no significant association between the frequency of anime viewing and agreement to learn more information.

The Importance of the Research
In the twenty-first century, animation had evolved into a new modern form. This paved the way for the youth and students to develop their own hobbies, such as watching anime series and films. This study looked at the impact of anime on youth, focusing on the individuals' perceptions of its positive impact. The study's findings will provide information and insights into the good benefits of anime viewing, as well as what factors viewers should consider or not consider when watching anime. The results of this study will help young people understand the advantages and good consequences of watching anime. Young people who watch anime will be able to control and guide them. As a result of this investigation, they will be aware of the benefits of watching anime. Those who watch anime can aid their friends since they will know the benefits and drawbacks of anime as a result of this research; other and future researchers may use this research as a guide in conducting another study similar to or parallel to this study.

The Scope and Limitations
This study was a descriptive correlational quantitative and qualitative research that attempted to learn about the individuals' perceptions of the positive effects of watching anime. The respondents' perceptions of the beneficial effects of watching anime would also be sought and regarded as the dependent variable, whereas watching anime was the independent variable.
CHAPTER 7

Conclusion
The author finds that television has played a significant impact in popularising Japanese popular culture among anime lovers in Bangalore. The survey and interview participants were all young people ranging in age from 15 to 25 years old. And they all claim that television was the primary medium through which they watched anime. Without anime, Japanese popular culture could not invade Bengaluru. They used to watch anime when they were younger, around the early 1990s, on stations like AXN, Indosiar, and Cartoon Network. But, in the current setting, they watch it on Animax, an anime channel. All of the participants watched anime on multiple occasions. They recently began watching anime on the internet and downloading it to watch later. This demonstrates the importance of television in transmitting Japanese popular culture among anime lovers in Bangalore. The survey and interview discussion revealed numerous areas in which anime influenced the participants. The study discovered that anime influenced the participants' character, dress and style, music, language, plots and settings, cosplay, food, and consumption of anime and anime-inspired products. Anime is one of the most important cultural products of postwar Japan, and it is now one of the most recognised global phenomena, influencing the collective imagination of many people throughout the world, particularly young people. Japanese animation is the rage in children's programming, and it has challenged America's predominance in this field. According to researchers from around the world, the popularity of Japanese children's programming and the genre of children's programming known as "Japanesanime" is actually an expression of popular culture, both in Japan and in America. Napier asserts that Japan's primary cultural export is anime. American, European, and Asian audiences are becoming more and more accustomed to Japanese animation. The Japanese animation boom has had a significant impact on Taiwan, Indonesia, Hong Kong, Malaysia, Thailand, and Singapore. Nowadays, Indian children's television is totally regaling in the Japanese wave. There are two significant challenges directly related to children's television in India: the gap between demand and supply, and indigenous Indian animation programmes that are heavily entrenched in mythology and tradition, and hence tend to become repetitious and do not find an international market. The broadcast of Japanese animation on Indian television bridged the demand-supply divide. Children might easily empathise with anime's main characters, themes, and narratives. Not only were they these adaptable from conventional mythical and folk storytelling, but also from the many American performances that provided a fairly repeated framework. The smooth dubbing in Hindi and other regional languages worked well as well. The popularity of these programmes has allowed players such as Hungama to leapfrog veterans such as Cartoon Network and Pogo in a matter of 2-3 years. Because of the success of this trend, all other stations have acquired and aired Japanese cartoon programmes. Though Hangama has the most Japanese content, Nick (the highest rated) offers the most popular Japanese Anime Ninja Hattori, which is one of Nick India's channel drivers. Another crucial dimension, though not addressed in this research, is the formation of a non-western culture on an Indian children's television station. This economic and social success of Japanese animation is also a very significant cultural statement in the post-colonial era.

In the case of fansubbing, both the literature review and the survey revealed that, despite many people seeing the ethical quandary of fansubbing, it was nonetheless conducted without significant repercussions. The poll found that, while not widely used, piracy was nevertheless prevalent in Japanese media. The two biggest reasons for piracy in India were cost and a lack of material, while participants also mentioned that precise translations were a factor. While anime fansubbing and piracy are significant issues, most major studios are not taking the time to thwart these fansubbing movements because fansubbing extends their brand to places they would not have been able to reach otherwise, and merchandising can help recover the profits lost on film sales. Soft power is expressed in a wide range of consumer actions, from purchasing things from different nations to adopting foreign mannerisms and cultural beliefs. Anime has some soft power since Indians are drawn to the substance of these Japanese films, and anime is popular in Indian culture. Of course, the soft power is weakened by the amount to which Japanese films are often Americanized, but some Japanese principles are still kept even in the Americanized versions of the films. The Otaku culture is a perfect illustration of how soft power can have a significant impact on a group of people in another country. Otaku usually adopt anime mannerisms and share similar social goals with other groups of anime enthusiasts. The amount of anime items purchased by survey participants was the most striking example.

A substantial proportion of Indians have purchased anime items, demonstrating clearly how anime exercises soft power in the form of economic presence in the Indian market. Several academics even suggested that, while the impact is not yet a financial boon to entertainment corporations, it may become so in the coming years. Anime's trip to India, via both legal television broadcasts and illegal forms of fansubbing and piracy, has given it a solid economic foothold in culture. Stress relief is a constructive or positive response to stress that provides someone with a sense of fulfillment or other pleasant emotions such as happiness or enjoyment. Furthermore, while learning was triggered by a single event, considerable skill and knowledge was built through repeated experiences and preferences. Understanding information was the most important component of learning it.

According to the findings of this study, watching anime may help with stress relief. It has been agreed that simply watching anime can help decrease tension, regardless of how frequently individuals watch it. Because most anime was created to provide amusement with hilarious content and tales. Also, watching anime may influence learning additional information, regardless of how frequently they have watched an anime. They can obtain vital information about the anime as long as they enjoy the tale. In which it can teach moral lessons, good values, and other facts. It was admirable that someone exercised self-control and considered key priorities in life. So, anime provides visual entertainment that can provide both pleasure and information because its objective is to entertain while also assisting viewers to learn something from the show.

The study's conclusion resulted in a more comprehensive examination, which leads to a response on what the youth's impression of the good influence of watching anime is.

Recommendations
Many recommendations were made based on the study's findings.

☐ **To Parents**

a. Establish limits on watching anime online or on television, but bear in mind that anime has learning elements, so they should not be overly restrictive as it is addictive.

☐ **To the young audience**

a. Watch anime that was graded general patronage (G) or parental patronage (PG), especially if the genre was comedy or amusing, because it may relieve stress.

b. Do not watch anime for an extended period of time to avoid the possibility of bad effects. Reduce the time spent watching anime to lessen the time spent watching, then use the time for other positive activities, and self-discipline must be observed.

c. Watch anime that appealed to the viewers' tastes since it was effective in easing tension.

d. Watch anime that appeals to the viewers' tastes because it may provide them with additional knowledge.

e. Keep in mind that the anime's characters are made up, and the show's objective was to entertain while also teaching viewers something.

☐ **To fellow researchers and future researchers**

a. Utilize the findings of this study to do additional research on anime viewing in various national and local situations.

b. Choose a precise topic and an appropriate title for the chosen topic that does not necessitate much research. Also, future researchers must design a study on the influence components of anime and its relationship, particularly with students.

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