Ministry of Higher Education and Scientific Research
Yahia Fares University of Medea
Faculty of Letters and Languages
Department of Foreign Languages
English Section



Anime and Manga Globalization in Algeria: The Soft Power of Japan

A Dissertation Submitted in Partial Fulfillment of the Requirements for Master Degree in English (Linguistics)

Submitted by:
Ibtissem Mouna
Messaouda Messadi

Supervised by:
Mrs .Sanaa Zirari

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DECLARATION

We, hereby, declare that this dissertation, entitled “Anime and Manga Globalization in Algeria: The Soft Power of Japan”, has been undertaken by us for the requirements for Master Degree in English (Applied Linguistics) under the supervision of Mrs.SanaaZirari. We also declare the materials of this research are the pure outcome of our investigation and do not incorporate any substances previously written or published by other researchers except those indicated in quotations, citations or in the reference list.

We are duly informed that any person practicing plagiarism will be subject to disciplinary sanctions issued by the university authorities under the rules and regulations in force.

Date:

Signed:

DEDICATION

This dissertation is a result of hard work and it is dedicated to all those who are dear to us. We express our extreme gratitude to family and friends, to our parents who never stopped encouraging us and caring for us despite the hard times; to the ones who gave us the freedom of choice and believed in our choices. We owe a special debt of gratitude to our mothers, whose prayers were always heard, to our brothers for their care and support, and to our sisters, who spared us from chores so that we could accomplish our job. We want to dedicate this work to all of our good friends who have never abandoned us, and to each other, with whom we have spent so much time working together. Last but not least, thanks to all of our internet friends who have always been there for us. Despite the long distance, they never failed in providing help and support for us.

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ABSTRACT

Anime and manga are Japanese animation products that found their way to Algeria. Their prevalence among Algerian youth is silent and unquestionable. These Japanese mediums embody in their folds foreign ideas that do not correspond to the Algerian context. Thus, the main purpose of the current research is to raise the Algerians' awareness against the foreign policy of Japan, and to determine how manga and anime are impacting the youth, as well as unraveling the hidden ideology of the inheritance of evil Japan is using through these mediums. To this end, manga panels, anime scenes, and characters taken from popular Japanese anime and manga of *Tokyo Ghoul* are selected according to the Algerian fan base to be analyzed, to determine their ideologies of the inheritance of evil and psychological violence and their impact on Algerian popular culture.

The study adopts primarily the qualitative approach alongside the quantitative approach. While the former opens up to the researcher's experience and aims at learning more about social phenomena through observation, in this case anime culture globalization in Algeria, the latter, which is summarized in an online questionnaire, aims at a specific category of people. As far as the conceptual or theoretical framework is concerned, the ideological discourse analysis (socio-cognitive analysis of a discourse of Teun A. Van Dijk) and Barthes semiotic theory are used to discuss how ideologies are transmitted through anime and manga. The study concludes that anime and manga have a negative impact on the Algerian young adults due to divergent social, cultural, and historical factors.

Key terms: anime; globalization; cultural hegemony, manga; soft power; Japan; Algerian youth.

ملخص

يعتبر الأنمي و المانجا من المنتجات اليابانية في ميدان الرسوم المتحركة المنتشرة في الجزائر. ويعد انتشارها بين الشباب الجزائري انتشار صامتا و لا جدال فيه. يجسد هذان النوعان من الإعلام الياباني في طياته أفكارا أجنبية لا تتوافق مع المجتمع الجزائري، و بالتالي يكمن الهدف الرئيسي من الدراسة الحالية في رفع وعي الجزائريين ضد هذه السياسة اليابانية الأجنبية ، كما تسعى إلى تحديد كيفية تأثير الرسوم اليابانية و المانجا على الشباب،بالإضافة إلى كشف إيديولوجية تبني الشر الخفية و التي تستعملها اليابان في هذين النوعين من الإعلام. خدمة لهذه الغاية تم اختيار لوحاتالمانجا و بعض مشاهد الإنمي بالإضافة إلى بعض الشخصيات المشهورة في الرسوم المتحركة و مانجا غيلان طوكيو وفقا للمعجبين الجزائريين من أجل تحليلها و تحديد إيديولوجية تبني الشر فيها و آثارها على الثقافة الشعبية الجزائرية.

تتبنى الدراسة المنهج النوعي لأنه يفتح آفاقا لخبرات الباحث، و يسعى إلى التعرف أكثر على هذه الظاهرة الاجتماعية من خلال الملاحظة.كما تتبنى كذلك المنهج الكمي والذي يكمن في تقديم استبيان على الانترنت إلى فئة معينة من الناس . أما بالنسبة للإطار المفاهيمي المتبع، فقد تم اختيار منهج تحليل الخطاب الإيديولوجي (تحليل الخطاب المعرفي الاجتماعي الخاص بـ تيون فان دايك) ونظرية بارث السيميائية و ذلك لمناقشة كيفية انتقال الإيديولوجيات في الأنمي و المانجا. أوضحت الدراسة أن للأنمي و المانجا تأثير سلبي على الشباب الجزائري و يعود ذلك إلى العوامل الاجتماعية ، الثقافية ، و التاريخية المختلفة.

الكلمات المفتاحية : الإنمي ، العولمة ، الهيمنة الثقافية ، المانجا ، القوة الناعمة ، اليابان ، الشباب الجزائري

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LIST OF ABBREVIATIONS

CDA: Critical Discourse Analysis

CDS: Critical Discourse Studies

EM: Episodic Memory

FIBDA: Festival International de la Brande Dessinée à Alger

LMT: Long Term Memory

PTSD: Post Traumatic Stress Disorder

SM: Semantic Memory

SCA: Socio-cognitive Approach

WM: Working Memory

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General Introduction

Globalization or economic internationalization is not a new term, for it emerged after the end of the Cold War. This economic expansion has always affected people's lives as it touches heavily the concept of culture, since culture is about embracing a way of living according to specific conditions, beliefs, and traditions of a region or a country, and it is different from a place to another (Otay, p.1, 2012). The discussion of globalization cannot be fulfilled without mentioning entertainment and its effectiveness in introducing different cultures, because of its ability of crossing the bridge among countries.

1. Background of the Study

Nowadays, entertainment has come to be one of the most discussed subjects, especially after the birth of Japanese anime art and manga comic books, thanks to their attractive design and inspiring plots. They became heavily accessed as mediums of entertainment of the twenty-first century. The enthusiastic global reception of Japanese cultural exports has drawn academic interest in the past two decades because of its impact on important parts of people's lives such as culture, religion, and even education. The crucial role of fans as cultural agents, the de-territorializing effects of globalization, the domestication and the heavy editing of anime to suit local tastes, and being part of the larger global flow of Japanese popular culture and "soft power" have all been important aspects in the case of Japanese animation's or anime penetration into the global media market.

Algeria, being one of the many countries that have been influenced by Japanese culture is no different to the mediums of anime and manga. There were not satisfactory studies that have explained the inception of anime in Algeria. Given this, the subject under consideration is not the one which the greatest attention has been devoted to.For this reason, theresearchersof this dissertation created an online survey on Google form and distributed it in Algerian anime-related Facebook groups and Discord servers to understand how exactly anime culture began in the country and how did Algerians react to it. Based on the answers researchershave gathered, the flourishing of anime started during the 1980s where two main

channels, which are Spacetoon and Spacepower were broadcasting anime shows from the Studio of Zahra Center in Damascus.

These two channels were the first to introduce Japanese animated series and movies to Algerians; they were taking anime from its mother culture (Japanese culture) and adding some Arabic refinements as a remedy for the poisonous ideas hidden in this medium. Most of the anime shows were reproduced in an Arabic version as an alternative to protect Arab children from the Japanese culture that was injecting alien ideas which were different from theirs. However, Spacetoon and Spacepower did not proceed with dubbing all seasons of the shows that they were airing. Because the animated series were thrilling exhibiting the authors′ artistic ideals mingled with Japanese culture, most anime enthusiasts migrated to streaming websites on the internet opening for them a whole gate of unlimited dubbed and subbed anime and manga as well which they can choose from allowing them to scroll over a variety of genres. As a result, there was no barrier protecting the youth from the foreign culture. The existence of anime, manga readers, and the Otaku community (a group of anime geeks who have an intense interest in anime and manga) in Algeria is just another testament to this medium's success and ability to transcend Japan's borders to become a globally recognized and respected product (Cheraifia, Bouhassoun, 2018).

2. Problem Statement

The overwhelming spread of anime and manga as means of entertainment among the Algerian youth is unquestionable. Looking at the content of these two mediums reveals a variety of foreign ideas and morals that differ from the Algerian values; In spite of this, youngsters continue to watch anime and accept it, leadingus to wonder why Japanese anime and manga have had such an impact on Algerian adults. As a result, the dissertation's principal issue is Japan's hegemonic tactics in Algeria and their negative influence on Algerian young adults.

3. Research Questions

Based on the previously stated issue, this research focuses on the hidden ideologieswithin the Algerian youth's consumption of Japanese anime and manga. Therefore, the study will focus on the cultural Japanese effect on Algerian popular culture, the causes for its growth, and whether or not Japan is practicing hegemony in Algeria. The main question posed in this study is:

a - What are the impacts of anime and manga on the Algerian youth?

The sub-questions that arise as a result are:

b- What are the reasons which led to anime success in Algeria?

c - Is Japan practicing hegemony on Algeria?

4. Research Hypothesis

In the attempt to investigate the silent propagation of anime and manga in Algeria, and based on the research problem and questions, we hypothesize that Anime and manga contain foreign ideologies that do not match with the Algerian context due to the cultural differences between the two countries. Thus, they are having a negative impact on the Algerian youth, despite the promotion of the modified picture of perfect Japanese animation. Consequently, anime and manga can be considered as means of soft power used by Japan to promote its culture internationally.

5. Research Objectives

Even though the Japanese language is not global, Japan succeeded in promoting itself world-widely by using entertainment to introduce its culture. However, the mediums used in this operation are quite different from the ordinary known ones, for it used animation series and comic books. Japanese culture is nothing alike Arab culture, yet it received acceptance in the Arab world, and particularly in Algeria. Thus, the purpose of this study is to raise Algerians' awareness against the foreign policy epitomized in the Japanese anime and manga, to determine its impact on Algerian youngsters. Moreover, this research focuses on

unraveling the hidden ideologies Japan attempts to inject in the minds of Algerian anime fanatics.

6. Research Methodology

The current research adopts the qualitative approach.The study is interested in investigating the impact of Japanese anime and mangain Algeria, highlighting reasons for anime popularity amongst Algerian youth and understanding how the latter influences their behavior. In addition, this study espouses a quantitative approach as a minor approach mainly through the use of a questionnaire as a valuable tool for obtaining information to measure the influence of anime and manga culture on Algerian youth's behavior, with an emphasis on their attitudes, beliefs, and perceptions of the world.

7. Research Instruments

To the end of investigating the impact of anime and manga in Algeria and the hegemony of Japan using the two mediums, we chose characters, pictures, and posters selected from "*Tokyo Ghoul"*anime and manga as instruments to be analyzed to reveal the hidden messages and ideologies of the inheritance of evil and psychological violence in these two means of entertainment.

8. The Dissertation's Layout

The present study contains four main chapters. It opens with a general introduction to introduce the topic being discussed. The first chapter is about the literature review and the theoretical framework. It sheds light on cultural globalization, the concept of soft power as defined by Joseph Nye, and cultural hegemony as developed by Antonio Gramsci. It also explains the models used to analyze the data, namelyTeun A. Van Dijk's socio-cognitive analysis of discourse and Barthes semiotic theory. This same chapter tackles some previous studies done by other scholars that are relevant to the present research. The second chapter is dedicated to exhibiting samples taken from *Tokyo Ghoul* anime and manga and explaining how the data are collected, in addition to describing how the analysis is going to be held. The third chapter presents the analysis of the samples using

Barthes semiotic theory and the model of Teun A. Van Dijk, as well as manifesting the findings of the research and providing answers to the questions ahead. The last chapter draws on the implications and limitations of the study, added to further suggestions. The dissertation closes with a general conclusion that confirms the researchers' hypothesis and sums up the research.

9. Definition of Key Terms

9.1.Anime: According to Gavigan and Tomasevich (2011), anime (pronounced Ah-nee-may) which is an abbreviation for the word animation refers to a form of Japanese comic book and video cartoon animation style characterized by shiny pictorial, full action plots, and futuristic themes (p.2). Anime has a plethora of websites dedicated to it, because anime is a popular source of entertainment in Japan, both for adults and for children. The plots are frequently complicated and complex with detailed description (Tomos, 2013, p.14), and often developed into an episodic series. Ninja and other martial arts, supernatural or horror stories, romance, and science fiction with robots and space ships are all common anime themes or genres.

The main characters' foils, whether they are robots, monsters, or just plain nasty humans, frequently lack the doe-eyed quality. In 1907, the first animated Japanese film was released; the original animated series Osamu Tezuka's: Tetsuwan Atom *Astro boy* began on January 1st, 1963, and it was entitled, KastudShashin (Melody Tu, 2019, p.24). The first significant animation studio opened in 1958. Toei animation was formed from the studio, and it was responsible for popular manga adaptations like *Dragon ball* (1986), *One Piece* (1999), *Sailormoon* (1992), *Digimon* (1999), and *AstroBoy* (1999). Anime had reached a pinnacle in the 1980s when it was broadcast on Japanese television across the country (Melody Tu, 2019, p.27). Certain genres, such as Shonen (young boy) and Shoujo (young girl), which became the most popular, got their beginnings there. Their release at the time had a significant impact on the future of the medium. Many of the concepts and references were taken from *DragonBall* and the overall "Magical girl" premise, which was inspired by *Sailormoon*. Anime continues to rule the globe of pop

culture, with a surge in demand from viewers from all over the world and widespread discussion on social media.

9.2 Manga: According to Gavigan and Tomasevich (2011),(mawn-guh) the Japanese word for comic book is a Japanese format consisting of comic books and graphic novels, typically black-and-white, and featuring stylized characters with large, round eyes (p.2). And according to Collins dictionary, manga is a type of Japanese comic books, which often contains material that is intended for adults. They are graphic novels written and published by Japanese publishing presses. Manga gained popularity and acceptance in the world due to the techniques implemented in storytelling, and because it is the umbrella of most of Japanese animation (Japan house, 2019). Moreover, it reflects Japan's society. Hence, it tackles all life aspects, including: education, religion, gender, sexism, and so on. Manga is characterized by images in black and white painting, and has fans from all age categories including adults. It is written in chapters and gathered in volumes, and it can be considered as part of Japanese literature because it contains aspects of Japan's culture, like its beliefs and myths, as Dudley (2012) asserts"Manga is a form of Japanese literature, just as much as the novel or short story, and it is just entrenched in the Japanese cultural context" (p.5). Nowadays, people have become obsessed and influenced by manga thanks to anime, because anime is generally adopted from its manga.

9.3 Hegemony: Based onHoussay-Holzschuch (2020), hegemony is a form of dominance that is based on the consent of the dominated individuals and groups rather than only on the compulsion and force of a leader (p.1).The notion of hegemony dates back to Ancient Greece, and it was revived by the European socialist movement at the end of the nineteenth century, most notably via the work of Antonio Gramsci, an Italian Marxist philosopher and political leader. Although equivalent notions exist in Chinese philosophy, the concept of hegemony has become extensively employed in subjects ranging from international relations to postcolonial theory and gender studies due to its primarily Western pedigree (Houssay-Holzschuch, 2020).

9.4 Cultural Hegemony: The process through which an elite rules society by controlling culture—as defined by the Italian philosopher Antonio Gramsci—is known as cultural hegemony. To do so, they present their worldview as naturally good to everyone, despite the fact that it serves as a socio-cultural product to benefit the ruling elite (D'Andreta, 2018, p.1). Itis summarized in the following: instead of utilizing openly political means, the "ruling class" maintains its position of power by molding the culture of the society, as opposed to authoritarian control. In this approach, the people accept the prevailing culture as "status quo", rather than having it imposed on them by legislation. Stereotypes, for example, may be a kind of cultural hegemony since they affect and manipulate how the general society thinks of particular groups of people without explicitly instructing them what to believe (D'Andreta, 2018).

9.5 Soft Power: It isan approach to international affairs in which power is wielded over others by persuasion, economic or cultural influence, or both. It is a country's capacity to convince others to do what it wants without resorting to force or coercion (Doğru, 2019).With the danger of force effectively veiled, there is a growing recognition of the benefits of leading via influence, persuasion, and example. In political, social, and group relationships, this is evident. The application of soft power necessitates the employment of cooperative approaches like diplomacy and negotiation (Doğru, 2019).

CHAPTER ONE:

Theoretical Framework and Literature Review

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Introduction

This chapter is divided into three sections. The first section introduces the main concepts needed in the study, which have close relationship with the topic and require explanation to grab the whole stream of the research. The second part targets the theory explanation of Barthes semiotic theory and Van Dijk's model used in the analysis of the research data. As for the last part, it is concerned with the accumulation of the previous relevant studies to pave the ground for the current research by explaining the knowledge gap discovered and discussed in this dissertation. This chapter ends with a conclusion summarizing the important points hinted at in the whole chapter.

The main concepts being explained forwardly in the first section are globalization, hegemony, and the notion of soft power by Joseph Nye. The mentioned concepts will help forming the platform for this research by providing definitions to terms considered as focal to this study's analysis.

1.1. Globalization

The word "Globalization"has become popular after the end of the Cold War, although the process has long played a role in US foreign policy and has deep historical origins. Globalization is a flexible term which has brought the attention of scholars in the past two decades. It refers to the process of the integration of ideas, beliefs, culture, commerce, politics, technology, and economy among people world-widely to form one global nation sharing the same social, political, economic, and cultural norms. The first key factor for the spread of globalization is the advance in the communication technology which encourages the integration of national trade among countries. Thus, it can be described as the economic expansion as Fithratullah (2018) asserts that"the movement and the influence of globalization are triggered by many factors such as the economic expansion in the massive industrialization" (p.3). Hence, it signifies the extension of commerce and investments, as in the transition from territorial growth. To this end, Wang (2007) stated "Money, technology and raw materials move ever more swiftly across national borders. Along with products and finances, ideas and cultures circulate

more freely. As a result, laws, economies, and social movements are forming at the international level" (p.83).

This gradual trend has brought people and nations closer together over the centuries as technical advancement has dissolved time and distance barriers and increased information flows which have fostered greater awareness and understanding.Flows affect the entire world, not just countries, as the name implies. Thus, a more complex, contentious, and synergistic definition might emphasize that modern globalization is a complex, contentious, and synergistic process in which advances in technology (particularly in communications and transportation) led to the geographical shrink in distance. As a result, it integrated with market deregulation and opened borders to result in significantly increased flows of people, money, goods, services, and information (Fithratullah, 2018, p.84).

Globalization touches heavily all aspects of life, for instance, entertainment like anime and manga. Anime and manga are Japanese mediums of entertainment which have had a global reception among countries. This kind of globalization receives vast applause, as from one side, it merges people's lives and their cultures together, and from another side, it has global popularity due to its colorful promotion via internet to increase its fan base.

1.1.1 Cultural Globalization

Cultural globalization is a type of globalization that is concerned mainly with culture. Culturally speaking, it refers to the integration of ideologies, beliefs, and ways of life. This transition led to the global uniformity of cultural expressions which is mirrored in daily life as a result of the spread of commerce and ideas (Feigenbaum, 2001, p.19).The process is fulfilled through media such as the use of the internet like social media, popular means of entertainment like anime and manga, and international travels.

Cultural globalization has become an unavoidable aspect of everyday life. Although it is commonly thought of as an economic–political phenomenon, it has had a significant cultural impact on most people's lives. Consequently, it leads straightly to defining a country's hegemony over nations using cultural

globalization as a tool to achieve a goal. As a result, hegemony is an important keyword that requires explanation in the current research.

1.2. Hegemony

Hegemony is an important key word in the current study, because it has a close relationship with the main objective of the research, which is highlighting the impact of anime and manga in Algeria. Therefore, explaining the concept of hegemony is needed to understand the scope of this research especially when dealing with the foreign ideas injected in anime and manga.

According to Eugenio and Cortes (2015), the term hegemony is derived from the Greek verb "eghesthai" which means "to drive" or "to guide". Later on, the term 'hegemonic" city was used to refer to the city that managed alliance between the Greek cities fighting each other (p.120). The concept of hegemony is often coined by the Italian politician and the Marxist philosopher Antonio Gramsci who expanded it in his essays known as Prison Notebooks when he was describing the European Bourgeois classes.

In his notebook, two terms were stressed on and they are related to each other, which are hegemony and domination. "The word 'domination' denotes subjugation, or the exercise of absolute control by a state or by an individual. On the other hand, 'hegemony' conveys such notions as influence, patronage, or leadership" (Kendie, 2006, p.90). In other words, hegemony is used to describe the relationship between city-states[1] as Gramsci derived it from the explanation of the bourgeois classes.

Gramsci noted that the hegemony between city-states grows from the cultural supremacy it uses by manipulating the social institutions (Kendie, 2006, p.90). The social institutions play the role of neutralizing ideologies injected in the beliefs of society through media and education, among others. Promoting that the capital of Israel is Jerusalem through media can serve as a good example. The

[1]It refers to a political system where the city is independent and has sovereignty over adjoining region. It serves as a leader and practices it own cultural, economical , and political activities.(Longly,2019).

media socialize the idea and make it background knowledge or “common sense”. In this sense the rule will be by consent. In its equivalence, the use of force is used but it is reduced when implementing it (Kendie, 2006, p.90).

In this case, domination is seen as the anti- thesis of hegemony. However, the constant use of coercive act to produce hegemony, may lead to its expiration. Therefore, legitimacy is an essential basis for its currency (kendie, 2006, p.90). Gramsci directed that hegemony touches firstly the civil society and the domination to the state (Anderson, n.d, p.21). Therefore, the consideration of the relationship between the state and the civil society is important to understand hegemony. The dominant groups exploit their power on society through legitimacy and common sense, which will in it turn result in domination on the state. As a result, he stressed on giving more attention to culture and education to raise consciousness.

Given this, the cultural and ideological spheres are matters of importance when it comes to the effectiveness of hegemony. Kendie (2006) said “Gramsci maintains that revolutionary seeds would have to be planted in cultural soil that is prepared to accept them”(p.92). In this case, the dominant group practices hegemony in ideological and cultural domains through legitimacy and the promotion of certain regimes, thus, receiving collective acceptance. As a result, intellectual ideologies are needed because of their crucial rule in rising awareness and critical consciousness. Therefore, it can be said that hegemony has ideological, economical, and political parameters (Eugenio and Cortes, 2015, p.123).

To conclude, hegemony has multiple types adapting with different domains like politics, education and so on; however, the current research is tightly connected with culture because the researchersof this study are dealing with the effect of manga and anime on Algerian adults. More specifically, this study tends to unearth how the collision of the Japanese culture with the Algerian culture has affected Algerian young adults.

1.2.1 Cultural Hegemony

Cultural hegemony refers to the act of using culture to transmit ideologies that mirror the interests of the dominating class. In other words, domination or authority sustained through ideological or cultural methods is called cultural hegemony (Cole, 2020). To this end, culture enjoys a certain power that enables the dominant group to control society as Eugenio and Cortes (2015) mentioned "the notion of hegemony is proved to be similar to that of culture. Through its contribution, culture embraces a specific distinction of power, hierarchy and influence" (p.118). To accomplish this goal, social structures such as schools, universities, mosques, and media are controlled by the elite's ideologies to influence society. The reason to focus on the social institutions is due to their role of contributing in neutralizing these ideologies and making them common sense. Therefore, they ensure their control over the society.Cole (2020) mentioned "this kind of power is distinct from rule by force, as in military dictatorship, because it allows the ruling class to exercise authority using the "peaceful" means of ideology and culture".

The opacity of cultural hegemony contributes to its strength. Culture, unlike a gun-toting military or a political institution backed by a written constitution, exists within us. It does not appear to be "political"; it is simply what people enjoy, or what they think is beautiful, or what feels right. Therefore, it can be said that culture is politics that does not seem like politics, wrapped in stories, pictures, and figures of speech, making it much difficult to recognize, much less rejected. When a culture becomes hegemonic, the majority of the people accept it as "common sense."

In summary, cultural hegemony, or people's unconscious acceptance of the neoliberal consensus, is a result of upbringing, interactions with social institutions, and exposure to cultural narratives and imagery (Cole, 2020), all of which reflect the ruling class beliefs and values.

Cultural globalization and cultural hegemony are connected concepts which express how powerful countries are using their culture to dominate other nations like Japan and its usage of anime and manga to reflect its culture. Therefore, it

influences other countries. Thus, the notion of soft power presented by Joseph Nye is created. The latter will be explained in the next section.

1.3. The Notion of Soft Power According to Joseph Nye

Joseph Nye, a Harvard University professor, coined the phrase “soft power”. According to him, it is the capacity of a country to get what they want without using coercion or payments (Nye, 2004), but through persuasion and attraction. It stems from a country’s culture, entertainment, political beliefs, and policies being appealing. When people regard policies as legitimate, soft power rises. Countries may want to follow a nation's leadership in international politics because they appreciate its ideals and its public diplomacy. As a result, they are easily influenced by its ideologies.

Individuals are compassed rather than coerced by soft power, which is influencing others to seek the same outcomes. It is based on the ability to influence others’ preferences. Everyone is familiar with the power of attraction and seduction on a personal level. Power in relationships or marriage is not always held by the larger spouse, but rather by the strange chemistry of desire (Nye, 2004, p.5). In the business world, astute executives understand that leadership entails not just issuing orders, but also leading by example and enticing others to follow your lead (Nye, 2004). It is impossible to manage a huge corporation just through orders. One must also persuade people to share one’s values.

Similarly, community-based policing techniques concentrate on empowering the police. Soft power is a staple of democratic politics on a daily basis. Intangible assets such as an appealing personality, culture, political principles and institutions, and policies that are perceived as legitimate or having moral authority, are all linked to the ability to develop preferences. It will cost less to lead if a leader embodies principles that others wish to follow.

The concept of influence is not the same as soft power. After all, the hard power of threats or bribes can also be used to exert influence. Soft power encompasses more than persuasion or the capacity to persuade others via argument,

while both skills are crucial (Nye, 2021, p.5). It is also the drawing capacity, and acquiescence, which is frequently the result of attraction. Simply put, most power is attractive power in behavioral terms. These powers are the assets that provide such attraction regarding resources. People can be polled or as focus groups to determine whether a given asset is a soft power resource that attracts them as Nye (2021) said "soft power is pull" (p.6). Whether this attractiveness leads to desired policy consequences must be determined in each circumstance. Others' interests are not frequently influenced by attractiveness, but the distinction between powers measured in resources versus power measured in the results of behavior is not exclusive to soft power. To generate cooperation, soft power employs a different form of currency: not force, not money, an attraction (Nye, 2021, p.10). For example, attraction to shared values, as well as the justness, and responsibility of contributing to the accomplishment of those values are to be taken into consideration.

Both hard and soft power are components of the capacity to influence others' behavior in order to achieve one's objectives, both in terms of the nature of human behavior and the tangible existence of resources. The difference between them is a matter of degree as Nye (2017) said it is "the ability to affect others by attraction and persuasion rather than just coercion and payment" (p.2). To achieve command power or the ability to influence what others do, coercion or inducement can be utilized. Co-optive power, or the ability to shape what others want, can be based on the attractiveness of one's culture and values, or on the ability to manipulate the political agenda that others are unwilling to voice certain wishes because they look impracticable (Nye, 2017).

Nowadays, the term "soft power" is largely based on the insights of Joseph Nye (Singh, 2018). Soft power is becoming increasingly recognized as an important component of foreign strategy. Culture is increasingly seen as the core element of soft power because it participates in strengthening a country (Nye, 2021, p.2). As a result, it is critical to comprehend how culture works across boundaries. Culture is most likely to gain impact and attractiveness when it is reciprocal, based on parity

of respect, and provides chances for the growth of cultural exchanges and collaboration that serve cultural, rather than policy aims. Soft power is now inextricably related to entertainment, and how a country's ability to create an appealing culture rich in its ideas, ideals, and hidden qualities, and promote it to the rest of the world through the media (Nye, 2021). This is precisely how Japan uses anime and manga to promote its culture.

In order to discuss the topic being presented, Roland Barthes semiotic theory was fostered as a first level of analysis. Then the theory of Teun A. van Dijk ideological discourse analysis (socio-cognitive analysis of a discourse) wasimplemented. They both form the theoretical framework of this dissertation.

1.4. TheoreticalFramework

Roland Barthes is a French philosopher and a semoitician. He is well-known for his semiotic theory which is implemented lately in the analysis of pictures. Jado and Muwafaq (2021) mentioned that according to Barthes, the sign is the connection between denotation and connotation (p.479). His theory is built on two orders, which are denotation order and connotation order. The denotative meaning deals with the literal meaning of the sign, while connotation describes the hidden meaning of the sign usually related to socio-cultural context. In addition, he applied myth and ideology to his theory. Jado and Muwafaq (2021) said "Barthes applied myth to construct a "second order system" in which the sign of the first system becomes the signifier of another sign." (p.479), in this sense, myth is a tool used to make certain ideas naturalized.

Teun A. Van Dijk was born in 1943, in the Netherlands. He was a discourse studies' professor at the University of Amsterdam until 2004, and currently teaches at PompeuFabra University in Barcelona. Since 1980, his work has assumed a more critical tone, concentrating on discursive racism, press coverage, ideology, knowledge, and context, following previous work on generative poetics, text grammar, and the psychology of text processing.

To understand the model of Teun Van Dijk, it is necessary to explain first what critical discourse analysis is, then demonstrate the socio-cognitive approach (SCA) of Van Dijk with its components.

1.4.1. Critical Discourse Analysis (CDA)

Critical discourse analysis is a sub-field of applied linguistics, and it is a multidisciplinary approach to study the discourse for critically explaining, and interpreting texts and talk in order to uncover the hidden ideologies of the inheritance ofevil and psychological violence. In other words, "critical discourse analysis is a type of discourse analysis research that primarily studies the way social powers, abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in social and political contexts" (Van Dijk,2004,as cited in Salma ,n.d). In complicated social situations, discourse can be defined as the use of words to express feelings, thoughts, and beliefs to others.

Discourse is primarily concerned with the use of language in social situations, particularly the connection between languages, the major semiotic modality, and society, as well as the interactive or dialogic features of everyday communication in written or spoken forms. Combining cognitive psychology with CDA to explore how ideological structures are concealed in people's memories is one of Van Dijk's most important CDA research initiatives (Chilton, 2004). This method is known as the socio-cognitive approach.

1.4.2. The Socio-Cognitive Approach (SCA)

The study of the links between the mind, discursive interaction, and society is known as socio-cognitive research. The term "socio-cognitive" does not imply that it is just concerned with the social and cognitive aspects of speech (Van Dijk, 2009). Social cognition monitors discourse, communication, and other types of activity and interaction (Van Dijk, 1989). It also manifests itself in our interpretations of social events, social institutions, and power dynamics. Social cognitions bridge the micro and macro levels of society, bridging the gap between speech and action, the individual and the collective. We can use social cognition to

link dominance and discourse. They describe how dominant text and conversation are created, as well as how they are understood and influenced (Van Dijk, 1993).Furthermore, according to Van Dijk (2007), the socio-cognitive approach is founded on the notion that cognitive models and schemata are used in both the creation and reception of texts. In other words, the subjective knowledge, perception, construction, or representation of the social components of social contexts by the speakers and recipients affects their comprehension of their speech or writing.

The Discourse–Cognition–Society triangle, according to Van Dijk (1988), characterizes the socio-cognitive approach to discourse. Three dimensions are also included in this approach, which are as follows:

1.4.2.1. The Cognitive Component

This component is concerned with the mind, memory, and, in particular, the mental functions and interpretations involved in discourse perception and production (Van Dijk, p.66, 2015). It includes cognitive structures such as memory.

1.4.2.1.1. Memory

Working Memory (WM) and Long-Term Memory (LTM) are two forms of recollection that are developed in the brain. On the one hand, LTM comprises recollections of personal experiences and information stored in Episodic Memory (EM), whereas on the other hand, Semantic Memory (SM) stores more general socially shared knowledge, attitudes, and ideologies (Van Dijk, 2015, p.66).

1.4.2.1.2. Mental Models

They refer to the personal experiences, as they are processed in the Working Memory, and/or are recorded as subjective, distinct, individual mental models in Episodic Memory (Van Dijk, 2015, p.66). Mental models are similar to personal experiences as Van Dijk (2002) set forth"Mental models are representations in episodic memory and may simply be identified with people's experiences" (p.16). In fact, this representation should occur within spatiotemporal settings which are participants in an action or event, and their objectives. Van

Dijk(2015) mentioned that such categories can also be seen in the conceptual structure of sentences that describe such experiences (p.66). Cognitive processes are multidimensional and embodied. Visual, auditory, sensorimotor, evaluative, and emotional information from experiences may all be processed individually in different parts of the brain (Van Dijk, 2015, p.66).

1.4.2.1.3. Social Cognition

Humans have a wide range of socially shared cognitions, As a result, all people have an abstract level world knowledge that they share with others in their epistemic group (Van Dijk, 2015, p.66). For instance, contexts should be taken into consideration, as members of specific social groups may share opinions, beliefs, or goals (Van Dijk, 2002, p.23). The personal experiences are comprehended, and interpreted and represented as mental models, on the basis of these many types of social cognition. Therefore, different unique mental models may resemble those of each other in the same community or group to variable degrees (Van Dijk, 2015, p.67). These characteristics of human cognition enable cooperation, engagement, and communication, and thereby discourse.

The cognitive component is crucial for a discourse theory in general and critical studies in particular, as it can be seen from the brief survey of personal and social cognition. All other forms of illegal speech, interaction, and communication, as well as authority and power abuse, are based on social structure and social group ties (Van Dijk, 2015, p.67). However, cognitive mediation is required to explain how such complex sociocultural institutions influence the actual structures of text and speech, as well as vice versa. This sort of mediation is distinguished by group members' shared knowledge and ideas, as well as how they construct mental models, which influence individual conversation patterns. If speech was directly dependent on social structure rather than mediating (personal and societal) cognitive representations, all discourses in the same social circumstance would be the same.

As a consequence, semantic and pragmatic models are used to describe the uniqueness of every text and speech (Van Dijk, 2015, p.68). Because fundamental cognitive processes are reflected in, or regulate, discourse structures in a variety of

ways, extensive discourse analysis may be used to investigate them in cognitive and social psychology, as well as in the social sciences.

1.4.2.2. The Social Component

The significant social component is required for critical discourse analysis, because power abuse, dominance, and resistance are seen through society. In domains such as politics, the mass media, education, culture, and business enterprises, CDS is particularly interested in the groups and organizations that directly or indirectly dominate public discourse, as well as its leaders, the Symbolic Elites (Van Dijk,2015,p.70). Social cognition or shared knowledge such as attitudes and beliefs among members of diverse society institutions have been used to explain some of this societal explanation of discursive dominance and opposition (Van Dijk, 2015, p.70).

A more sociological perspective focuses on the micro-level of everyday social interaction on the one hand, and the macro-level of general group and organization structures and relationships on the other (Van Dijk, 2015, p.70). Most of what we read in the newspaper or see on television, for example, is associated with internal institution of media content within news organizations, as well as the relationships between such corporations and the government, political groups, or social groups on the one hand, and the government, political parties, or social groups on the other. Such high-level societal macrostructures are really established and replicated at the micro-level of the social structure by the everyday actions and experiences of its members (Van Dijk, 2015).

1.4.2.3. The Discourse Component

While the cognitive and social components of the theory provided here require collaboration with psychologists and sociologists, critical discourse analysts are clearly responsible for the discourse component. These frequently need to create relationships with other components, as linguists do in their psycholinguistic and sociolinguistic study. Critical discourse analysts do not need their own discourse structure theory, which they may share in large part with others. They frequently,

however, go further than structural discourse theories (Van Dijk, 2015, p.72). They also describe and explain how language may be used to oppose power abuse in society, as well as how it can be used to reproduce it. Thus, the strategy discussed here contains a cognitive component that is essential to account for the role of knowledge, attitudes, and ideologies in such discursive domination (Van Dijk, 2015, p.72).

1.4.2.4. The Integration of the Components

Discourse, cognition, and society are not treated as independent things in the CDS socio-cognitive paradigm. Therefore, integration is essential in both theory and analysis, and it is a distinguishing characteristic of multidisciplinary study (VanDijk, 2015, p.74). As a result, each discourse structure must have an explicit definition in terms of a relevant theory, as well as an explanation of its interactions with other structures at the same or higher levels. At the same time, such a structure must be classified and explained in terms of underlying mental representations, such as mental models, knowledge, or ideologies, as part of their actual development and understanding by language users (Van Dijk, 2015, p.74). Finally, the structure and its cognitive base are described in terms of its sociopolitical or cultural purposes in communicative and social situations, such as dominance (re)production or opposition, as well as their cognitive foundation(Van Dijk, 2015, p.74).

To sum up, the socio-cognitive model promotes a multidisciplinary, triangular analysis of text and speech that incorporates a discursive, cognitive, and social component in critical discourse studies. It challenges CDS methodologies that relate discourse to society without taking into account individuals' cognitive models of experiences and interpretations based on socially shared knowledge, attitudes, and ideologies. Thus, fundamental ideologies are defined by a polarized and categorical structure, which shapes human mental models and concepts, which are subsequently articulated and reproduced through speech. In a nutshell, this technique is a framework for investigating how social forces exploit domination and inequality, which is maintained and challenged in social and political contexts through text and speech by weak classes, ethnicity, or gender.

Therefore, the socio-cognitive approach of Teun Van Dijk is quite a suitable model to analyze Japanese manga and anime, because it includes the mental component that was neglected in CDS. The mental component is needed in our study mainly because the hidden ideologies in Japanese manga and anime have mental implication on Algerian youth, especially for adolescents and children, and *Tokyo Ghoul* (both anime and manga) is just an example from the many other anime and manga of how hidden ideas influence the mind. To this end, the socio-cognitive model helps to explain the clash of cultures between Algeria and Japan resulting in a negative impact on Algerian young adults.

1.5. Previous Studies

The impact of cultural exchanges has always been a prominent topic in various communication researches. During the past few years, numerous studies have been undertaken on anime/manga from various perspectives, with various goals, contexts, and origins. Thus, in order to pave the ground for the research, other studies are to be considered.

Through the study of *Existentialism and the Beauty of Sublime in Manga and Anime Mob Psycho 100*, AissaniBoutheina and KhelaifiaKhawla (2021) claimed that manga is not considered only as a medium of entertainment, but also as a piece of work that is worth studying in literature as they mentioned " years of progress in art, style, deep philosophical ideas, in addition to the great scripts delivered in each page, made manga quite competent to be signified as fantastic type of literature" (p.28). It is not denied that manga is special in a way where body language can be observed and ideologies are transmitted through speech bubbles in black and white, tackling real themes extracted from daily life, thus reflecting Japanese literature. Therefore, it can be regarded as a birthplace for philosophical concepts, as well as an explanation of their position in literature, for example the discussion of Jordan Peterson about the arc of pain in the famous manga of *Naruto* by Massashikishimoto (Aissani and Khelaifia, 2021, p. 29). This brings us to the fact that manga is not a random art or a comic book made only for kids to read, but also made for adults since it is reflecting philosophical ideas predominantly

Japanese. Consequently, it is outlined as part of Japan's literature (Dudley, 2012). Given this, it can be said that anime and manga are reflecting Japan's culture, and eventually, they are regarded as instruments of soft power.

In addition, a 2018 article called "*The Otaku Community in Algeria and in the World"*confirmed the existence of an Otaku community in Algeria due to anime prevalence in the country. Yet its existence remains unobserved because it is not given the required attention. In Algeria, the Otaku community constructs a non-acknowledged portion of the Algerian population (Cheraifia, Bouhassoun, 2018, p.134). Although anime fans are real, the Algerian society keeps neglecting it because they underestimate its power. For instance, they recognize it as cartooning. Based on a survey Cheraifia andBouhassoun (2018) made to access how Algerian participants are influenced by anime culture, the participants answers consolidate that they do watch anime, they even mentioned three favorite anime, while others mentioned recent ones like *One Punch Man* (p.135).

Moreover, in an article published on BBC pop culture, the famous Algerian director of manga publisher Z-link SalimBrahimi stated that manga is the only way for Algerians to bring to light Japanese culture as he said "the big way for Algerians to discover and live Japanese culture is manga" (BBC, 2019), which confirms how manga is important to transmit ideologies.

Alexandra Gueydan-Turek (2013) conducted another research entitled "*The Rise of Dz-Manga in Algeria: Globalization and the Emergence of A New Transnational Voice*".In this article, Gueydan (2013) attempted to highlight the birth of manga in Algeria in which she stated "Although manga was only recently introduced to Algeria, its current popularity can be traced to the appearance on Algerian airwaves of its televised sister, the anime" (p.3).That is to say, anime, which was introduced to Algerian society in the 1980s through shows like *Captain Majid*, was the catalyst for the emergence of Algerian manga. Furthermore, as seen by the drawing methods and facial descriptions, Japanese manga has a great influence on Algerian manga writers "these desperate works are unified by their usage of allusions to and techniques from Japanese manga"(Gueydan .A, 2013, p.2).

Additionally, the Algerian government is funding this act by organizing cultural events such as FIBDA (Festival International de la BrandeDessinée à Alger), which has aided its development, as Gueydan stated. The Festival International de la BrandeDessinée à Alger (FIBDA), the largest of them, takes place in Algiers every fall (Gueydan, 2013).

All of the anime and manga research undertaken in the Algerian society confirmed that both are regarded mediums of entertainment that have a prominent role with Japanese culture by exposing fans to a completely different culture with all of its religious, social, and ideological realms. However, they primarily addressed the good aspects of anime and manga, ignoring the fact that the introduction of foreign Japanese concepts to Algeria might have detrimental consequences for the youth.

Taking into account prior works in this field of study, the authors of this dissertation observed that there was a knowledge gap in the Algerian context. The spread of Japanese manga and anime in the Algerian society, especially among the youth and adolescents' categories is rather disturbing. Thus, Algerians' fascination with Japanese products is no longer hidden. Even though the Algerian society does underestimate anime and manga, their impact is more obvious in the way adults and adolescents, for instance, dress according to Japanese fashion such as wearing Japanese school uniform, inspired outfits, hoodies with anime posters on them, and so on. Moreover, most population is too attached to old traditions and even narrow-minded about exploring new cultures. So, the spread of anime/manga is somewhat beneficial in terms of bringing more cultural diversity, via its movies, books, clothes, food...etc. Yet, not everything new is beneficial especially if its promotion is done intentionally like anime and manga.

This obsessive admiration with anything that is Japanese has become a widely spread phenomenon amongst Algerian youngsters nowadays, and it is evident that it is no longer a niche thing anymore. This craze around such mediums can be explained by the change of generation where teenagers and young adults do

not listen to the same music, and do not watch the same movies/series as their parents. Particularly, this generation has acquired an appetite for Japanese culture.

Embracing such a foreign culture, however, has caused young Algerian groups to gradually wander away from their mother culture and religion, losing their Arab identity. Algerians are aware of the ideas and beliefs found in anime/manga, but they remain attached to them and idealize them to the point where they are unwilling to give them up, even if the themes discussed in some of the shows they watch and the manga they read contradict their Islamic beliefs, ideas, and even traditions.

In summary, previous research has not only theorized the potential impact of media, globalization and foreign culture imports, but it has also managed to produce evidence showing that foreign cultural products, such as Japanese anime and manga, do influence local people's perceptions, attitudes, and behaviors toward foreign culture. Despite the fact that the impacts are not universal due to cultural resistance among the recipients of foreign cultural items, the impact on some cultures, including Algerian society, is considerable.

Conclusion

Anime and manga are becoming day by day more prominent in the Algerian society due to the act of globalization where everything is sailing without boundaries. The huge spread of Japanese products (anime and manga) amongst Algerian young adults is alarming because they are considered as mediums of soft power intended to promote Japanese culture reflected through this media. To this end, the spread of anime and manga can be regarded alone as an evidence of Japanese hegemony, adding to it its cultural impact on the society.

To measure the negative impact of Japanese animation and manga, the socio-cognitive approach of TeunVan Dijk is chosen to analyze the gathered data in the next chapter. The reason for selecting the socio-cognitive model is first the close relation of our topic "Anime and Manga Globalization in Algeria: The Soft Power of Japan"with critical discourse analysis. Anime and manga are looked at as part of

Japan's literature, which reflects their culture including traditions, beliefs, myths, and ideologies. The latter affect Algerian society enormously because of the cultural differences between Algeria and Japan. Moreover, unlike other models, which focus on society and discourse, Van Dijk's model includes the mental component, thus giving importance to the personal experience.

The mental component is needed in this research because anime and manga affect the mind as well through changing ideologies and the way one perceives the world. This act can change the whole society ripping it from its mother culture especially if the culture is characterized by a large demographic force.

The research methodology and primary procedures used in the data collection process will be discussed in the next chapter. It will explain how the theories stated in this chapter are used to interpret the underlying ideologies of the inheritance of evil and psychological violence in the *Tokyo Ghoul* anime/manga.

Chapter Two: Methods and Procedures

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Introduction

This chapter addresses the methods used to achieve the objectives of this research and the rationale for their operationalization. The first part includes a brief description of the research design along with the techniques used and the research approach, and then a description of the settings of the data is provided, followed by the samples chosen for the study's goal. Ensuingly, the research tools adopted in the study of the data are introduced. The next part is about data collection which is divided into two parts: the qualitative part and the quantitative part, furthermore explaining how the data was decided via observation. The data analysis is divided into two parts: the technique by which the data will be analyzed, the application of the theoretical framework, and the data analysis which includes analyzing the figures chosen to unveil the hidden ideologies of the inheritance of eviland psychological violence in them through Van Dijk's ideological analysis (the socio-cognitive model) and Barthes' semiotic analysis theory.This will be followed by describing the research instruments, and lastly, giving a brief conclusion.

Since the major topic of the current research study has been the impact of anime and manga culture on Algerian young adults, and how these two mediums influence their perceptions and ideas, we should look at the notions and ideologies that have had a big impact on those young adults' minds.

2.1. Research Design

This study is qualitative in nature. A qualitative study is appropriate when the goal of research is to explain a phenomenon by relying on the perception of a person's experience in a given situation (Stake, 2010).The research comprises bothfieldwork in the natural world, as well as an understanding that the author of the work is researching the subjective reality of others at times, and his/her own life experiences. Even the act of inquiry itself must be considered as part of the study at hands.This work also takes a quantitative approach as a minor approach because it utilizes a questionnaire to measure the impact of the phenomenon discussed. The goal of quantitative research is to find out how many individuals believe, behave, or feel in a certain manner.The research's quality is determined by the research data

that is not only in the form of numbers, but rather in the form of non-verbal forms in discourse format. As outlined by Creswell (2003), a quantitative approach is appropriate when a researcher seeks to understand relationships between variables (p.66). Because the purpose of this study is to examine the experiences and perceptions of Algerian youth on anime and manga globalization in Algeria as a soft power of Japan, a qualitative approach was the most appropriate choice. The discourse in *Tokyo Ghoul* anime and manga is the subject of this study to unravel the ideology of the inheritance of evil alongside that of psychological violence.

2.2. Type of Research Design

This dissertation is on phenomenology, which is a type of qualitative research that aims to uncover and define a phenomenon's universal core (Limpaecher, 2022). The method looks into people's everyday experiences.Phenomenological research designs are used to better comprehend the universal nature of a phenomenon by examining the perspectives of individuals who have experienced it. This method is often used to investigate lived experience, obtain a better grasp of how people think, and broaden a researcher's perspective of a topic (Limpaecher, 2022). This study's main aim is to understand the Algerian youth's consumption of anime and manga, as well as their overall perspectives on Japanese culture and their lived experiences with such mediums. That is to say, the primary focus of this research is on how the hidden ideology of the inheritance of evil embedded in the anime/manga of *Tokyo Ghoul* influences Algerian youngsters' beliefs, ideas, and perception of the world shedding light on the negative aspect rather than the positive one.

The research method will be interpretive, relying on discussions of linguistic and ideological findings in the texts and images chosen. Because the research is based on the subjective assessments and facts the authors of this work have selected, this design is suited for this type of study.

2.3. Research Approach

The qualitative approach was conducted in order to meet the dissertation's objectives. The major feature of qualitative research is that it is best suited for small groups, and the results are not quantitative or quantifiable, though this dissertation includes a questionnaire and pie charts but only as minor tools to measure the variables. Jackson, K. Drummond, and Camara (2007) stated "In grappling with what qualitative research is, we must be ever-conscious that socialexperience is always happening, unending, and fluid. Perspectives on experience can change from person to person, yet it is perspective that influences social cognition and social behavior. Perspective influences relationships and interaction patterns." (p. 27). The research objectives are approached via a variety of theories. The method of critical discourse analysis summarized through Van Dijk's ideological analysis (socio-cognitive approach) is employed to describe and interpret anime/manga and explain their social significance and their impact on Algerian youngsters' attitudes, beliefs, perception, etc. For the image analysis, Barthes' semiotic theory is used as an explanatory tool to interpret the hidden meanings in the visuals presented, and also to describe the interactions between culture and man (in this case Algerian youth as the receivers).

2.4. Research Settings

The data selection settings are natural ones. The samples are being studied in their current surroundings; this means that the subjects of interest are being observed in their natural setting.

2.5. Sampling

2.5.1 *Tokyo Ghoul* Pictures



Figure 1. Tokyo Ghoul official TV Mini Series 2014 poster (Source: imdb, 2014*).*

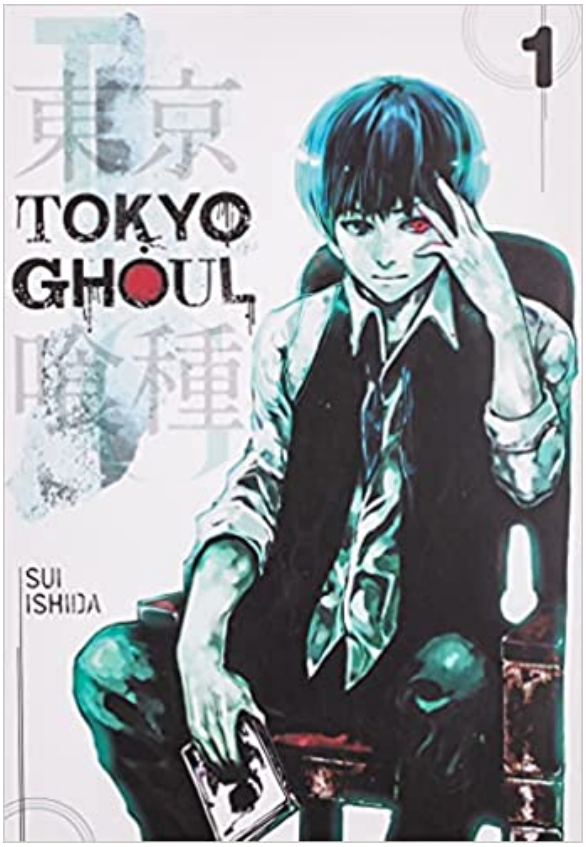


Figure 2. Tokyo Ghoul Manga vol.1 (Source: Ishida, 2011*).*



Figure 3. Tokyo Ghoul manga vol.1, chapter 63, p.10 (Source:Mangaowl, 2020).



Figure 4. Tokyo Ghoul Manga vol.1, chapter 63, p.11 (Source:Mangaowl, 2020).



Figure 5. Tokyo Ghoul Manga vol.1, chapter 63, p.12 (Source:Mangaowl, 2020).



Figure 6. Tokyo Ghoul Manga vol.1, chapter 63, p.13 (Source:Mangaowl, 2020).



Figure 7. Tokyo Ghoul Manga vol.1, Chapter 63, p.14 (Source:Mangaowl, 2020).



Figure 8. Tokyo Ghoul Manga vol.1, Chapter 63, p.15 (Source:Mangaowl, 2020).

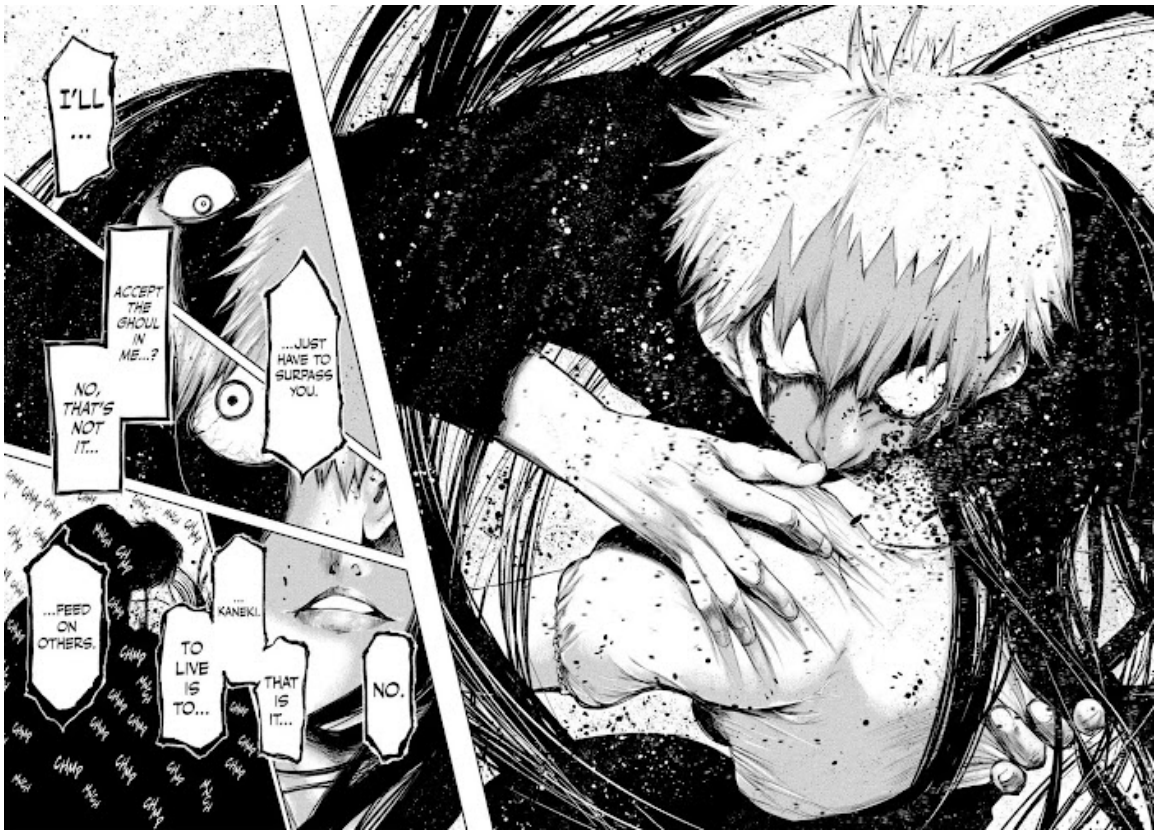


Figure 9. Tokyo Ghoul Manga vol.1, Chapter 63, p.16 (Source:Mangaowl, 2020).



Figure 10. Tokyo Ghoul Manga vol.1, Chapter 63, p.17 (Source:Mangaowl, 2020).



*Figure 11.*Tokyo Ghoul anime s1, episode 02 (Source: Funimation, 2015).



Figure 12. Tokyo Ghoul anime s1, episode 02 (Source: Funimation, 2015).



*Figure 13.*Tokyo Ghoul Manga vol.1, chapter 63, p.14, 2nd panel (Source: Mangaowl, 2020).



*Figure 14.*Tokyo Ghoul anime s1, ep12 (Source: Funimation, 2015).

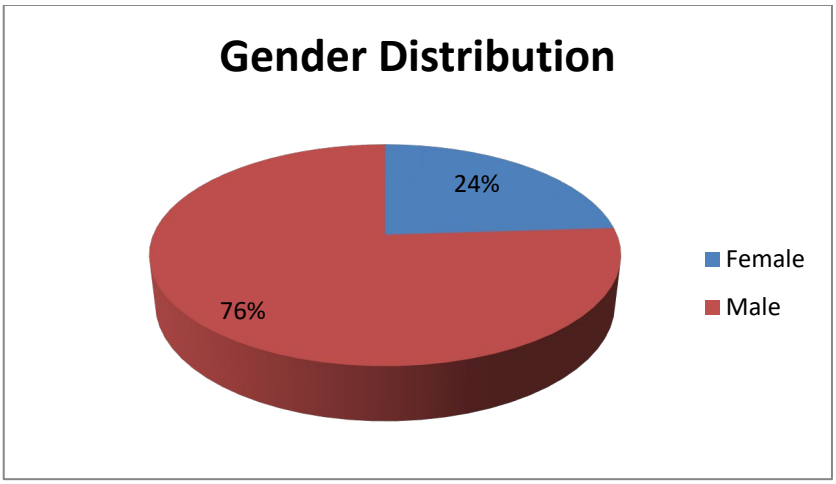
The pictures displayed in the sampling above represent some selected manga panels from *Tokyo Ghoul*, volume 7 from chapter 63, and some anime scenes adopted from the same chapter in episode 12, in addition to the official posters or covers of the anime and manga. In the shown pictures, Kaneki is held as a prisoner by Jason (a member of Awgiri tree organization). Jason is demonstrating physical pain to Kaneki by cutting his fingers and toes. This process led to psychological pain as his mind is demonstrating his girlfriend Rizewho is digging into his bad memories and revealing his true emotions towards them.

2.5.2Descriptive Statistics

This section of the chapter sets out the descriptive statistics.

2.5.2.1. Gender: Although it would have been ideal to have a 50/50 distribution of males and females in the research population to ensure that there was no bias, this was not attainable because many targeted users online did not take up the questionnaire for many reasons.

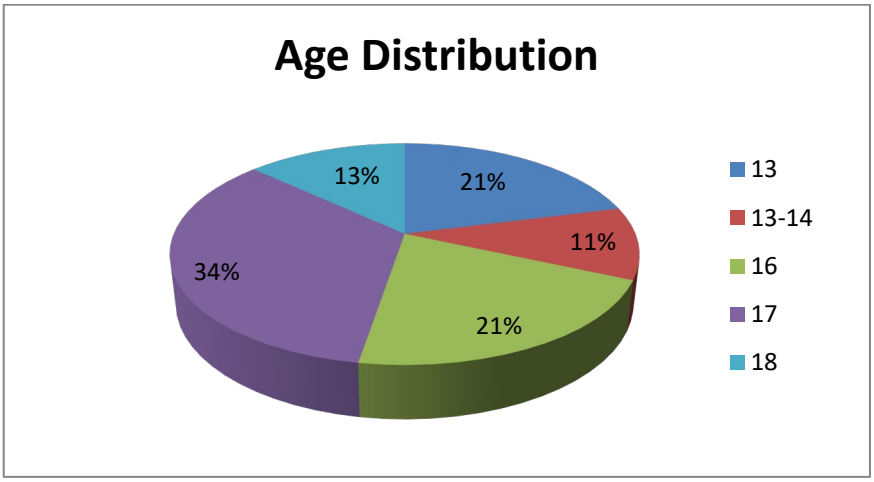
Figure 15: *Gender Distribution*



In this item the researchers of this particular work noticed that the majority of the participants in this questionnaire were males (76%), whereas only (24%) females. This indicated that anime and manga culture was widespread amongst the Algerian male audience more than females since there are more shonen (Japanese comics mainly marketed and aimed at a young teen male readership) shows than shojo (Japanese comics mainly marketed and aimed at young teen females). When the Myanimelist website (2021) compared male and female anime/manga consumption, the latter revealed a 75/25 ratio, with boys taking the massive lead. That is to say, the majority of anime shows and manga comics are aimed towards boys, which explains why the majority of the participants were males.

2.5.2.2. Age: Even though it is generally evident that social media instruments have considerably larger appeal to the younger generation, this research attempted to explore their affinity to and interaction with anime/manga as entertainment tools.

Figure 16: *Age Distribution*



As can be seen from the table above, the research population are between the age of 13-18, which would suggest that this is a clear target demographic for Japanese animators and mangaka (a person who creates manga) looking to utilize the mediums of anime and manga as marketing strategies.

2.6. Research Tools

This study is more flexible because it uses multiple methods. To assess the variables and collect the information needed to answer the main research questions, an observation and questionnaire were used as the main tools, as well as online discussions on social media platforms like: Discord and Reddit to further investigate the main research problem. The questionnaire aims at exploring and testifying Algerian youth attitudes towards anime and manga through their behavior and psychology.

2.7. Data Collection

2.7.1. Qualitative Part

In this research, popular Japanese anime/manga will be analyzed. An observational data collection approach will be applied to demonstrate the ideology of the inheritance of evil underlying *Tokyo Ghoul* anime and manga, as well as its influence on Algerians, next to the sub-ideology of psychological violence in order to gather information about the issue. Because we are merely observers and not

actively engaged in the observed sample (nonparticipant observation), the fundamental reason for adopting observation is that it is more efficient.

Many distinct genres have been analyzed using the CDA framework. It is best carried out on up-to-date and popular literature, which represents the ideas of a given culture at a certain point in time, because it tries to uncover social relations and ideologies of modern societies. Barthes Semiotic theory is also used with a conjunction of CDA, because both of them can be used in analyzing pictures (verbal and non-verbal) and try to uncover the hidden ideologies within them. Japanese manga and anime will be ideal for CDA and semiotic theory due to their use of symbolism in their work in addition to the enormous popularity and volume of sales, since they represent many of the current beliefs of Japan's popular and modern culture. Their rapid production and turnover also ensure that the depiction of society in them is current and reflects the most recent and prominent beliefs in society.

2.7.2. The Theoretical Framework's Rationale

Van Dijk's CDA model was chosen over all others because his socio-cognitive method can be used in conjunction with Roland Barthes' semiotic analysis theory. This technique is also ideal to untangle the hidden ideologies that challenge power relations and dominance, and which reflect the world of Japan and its culture, as the main interest of the researchers of this work is gauging the impact of anime and manga on Algerian youth.

Van Dijk's ideological analysis requires the receivers' prior information to interpret meaning, which is similar to Roland Barthes' concept that involves having the person's background knowledge to comprehend the denotative/connotative meaning of discourse. Visual signs, linguistic signs, and other miscellaneous signs are separated and examined as texts for the denotative meanings at the description level of Van Dijk's CDA model, which are in the first order of Barthes' two semiological systems. The signs are then studied systematically at the interpretative level of the model, which is the second order of Barthes' analysis, in order to make sense of their connotative meanings. Finally, Van Dijk's CDA explains intercultural

practices as sociocultural contexts and their cognitive models in anime and manga business, and the manga artists, like Sui Ishida, frequently incorporate intertextual references to Western themes presented in a Japanese way in their works, as well as, their own worldview and ideologies giving more importance to the cognitive aspect to alter their audiences' attitudes, beliefs, and perception. Here, an iteration process of moving back and forth between the interpretative level and the explanation level occurs to explain the myths (or meanings that have been naturalized as 'a commonsense or natural concept') in *Tokyo Ghoul*.

2.7.2. Quantitative Part

Moreover, field notes will be used to record the data taken from the online questionnaire made. In Japanese anime/manga, this strategy works best for discovering hidden strategies. The latter will be analyzed through a Critical Discourse Analysis framework using Van Dijk's ideology Analysis (socio-cognitive model) and Barthes' semiotic analysis theory as well.

2.7.2.1. Research Instruments

2.7.2.1.1. Questionnaire

Since the research methodology takes a quantitative approach as a minor one, a questionnaire was used as an instrument for this dissertation. A questionnaire is a research instrument that consists of a series of questions that are used to gather data from respondents (Flores, 2022). This instrument allows the researchers to contact a large number of people who would otherwise be impossible to reach. It has the ability to cover a huge group at once. It is more flexible for the data collection.

Furthermore, an online questionnaire was designed on Google Docs and posted on Discord and Reddit from December 23rd to mid-May in order to collect the necessary data and answer the research's major questions. This online questionnaire, which was completed by all participants anonymously, was best suited for the research as it was convenient for the researchers of this work since it targeted the areas that they were aiming for. Besides, online questionnaires can be

easily accessed from different devices, and allow the researchers to be selective. In this approach, online questionnaires are highly adaptable. They help in pre-screening respondents and ensuring that only those who fulfill precise requirements are questioned (Cornell, 2022).

To guarantee that participants understood the questions correctly, the questionnaire was written using simplified English. The questions were largely open ended; three were concerned with personal data that included any information about a person such as: age, gender, and name initials, with only one question with multiple choices to choose from. The remaining questions were mainly concerned with the participants' general knowledge concerning anime/manga culture in Algeria.

Some of the main questions that were included in the questionnaire were the following:

Question 1: How did you know about anime?

Question 2: At what age did you start watching anime and on what platform?

Question 3: What was the first anime you watched? What did you like about it?

Question 4: What did you find so appealing about anime/manga?

Question 5: Which genre of anime/manga you're mostly drawn into?

Question 6: What are your favorite anime? (Movies are included as well)

Question 7: Which anime movies influenced you the most and why?

Question 8: What have anime/manga taught you?

Question 9: Give your personal opinion concerning anime/manga culture in Algeria

Question 10: Do you think that the wide spread of anime/manga culture among Algerian young adults nowadays has a rather positive impact or is it the opposite? Justify your answer.

(A detailed form of the questionnaire guide is presented in Appendix A)

2.7.2.1.2. Research Participants

Members of the sample are chosen based on their knowledge, relationships, and skills in relation to the study topic (Freedman et al., 2007). The study population was concerned with the Algerian society as a whole, but the researchers only selected Algerian youngsters as a sample to study as they had a specific connection to the topic under consideration. In this regard, the study's participants were 30 Algerian teenagers ranging in age from 13 to 18, who were chosen based on the following criteria:

-They had to be Algerians of the age of 18 and under.

-They had to know English since the questionnaire forum was in the English language.

- They had to be familiar with anime and manga especially the popular ones.

2.7.2.1.3. Statistical Tools

The findings of this research were presented in the form of pie charts, as well as the qualitative analysis of the mentioned questions' answers in the online questionnaire. In this regard, Editorial Team (2022) stated that researchers and marketers can use statistical tools such as pie charts to organize quantitative data acquired from experiments, focus groups, interviews,questionnaires, surveys, and other sources. The information gathered from these tools in qualitative research papers, business reports, and marketing campaigns can be utilized to support the results and add credibility once it has been organized into more digestible style.

2.7.2.1.4. Questionnaire Objectives

- To understand how prevalent the anime/manga culture is in Algeria.
- To see how successful these mediums were in changing the attitudes, beliefs, and perception of Algerian young adults.

To answer the major research questions regarding this dissertation in order to validate the hypothesis.

The manga in this study were selected on the basis of two main criteria. First, the data were limited to Japanese manga to keep it within a Japanese context. However, it must be noted that the anime and manga analyzed in this study were those which were previously translated into English. Second, the anime/manga had to be popular. Popularity was measured based on several internet sources (top 10 lists, websites which provide manga, online discussions on Discord/Reddit, etc.).

The anime/manga for the analysis was determined after reading the storyline and summary to ensure that it was relevant to the research objectives. Ultimately, this process led to the selection of *Tokyo Ghoul.*

The analysis will be carried out on this particular manga, which was originally aimed at people over the age of 18 but is now consumed by Algerian teenagers who are underage. The following section briefly describes the anime/manga selected for the analysis.

2.8. Tokyo Ghoul

Tokyo Ghoul is a dark fantasy manga series set in Japan written and illustrated by Sui Ishida. Between September 2011 and September 2014, it was published in Shueisha's seinen[2] manga magazine *Weekly Young Jump*, and was collected in fourteen tankōbon[3] volumes. The plot follows Ken Kaneki, a young, bibliophile lad from Tokyo who goes on a date with a lovely girl, unaware that she is a ghoul; ghouls are human-like creatures who can only survive by consuming human flesh (AnimeNewsNetwork, 2014). They cannot taste anything else since it makes them puke so they devour humans. Both Kaneki and Rize (the girl with whom Kaneki went on a date) nearly die in an accident as he is going to be devoured by his date, but he is spared owing to her organs, after which he transforms into a ghoul (AnimeNewsNetwork, 2014). His following experiences are chronicled in the series. *Tokyo Ghoul* was a huge hit for Ishida, and it was quickly

[2]It refers to a genre of anime for young man generally from 15 to early twenties.(Bulter,p.403,2018).
[3]It is Japanese word used to describe complete, independent book that is not part of a series. (Dopico,2019).

adapted into anime and live-action films. *Tokyo Ghoul* is now considered one of the finest modern-day seinen stories.

2.9. Data Analysis

2.9.1. Method

The content of the panels and scenes taken from *Tokyo Ghoul* anime and manga described above in the first section of the chapter will be discussed through Van Dijk's socio-cognitive model which includes discourse, cognition and society. First, the denotative/connotative meanings, as well as the cultural importance, will be described in the semiotic analysis of the figures provided according to the main criteria of Barthes' semiotic analysis theory. Then, the latter will be used to further analyze and discuss the main ideology of the inheritance of evil inserted in *TokyoGhoul* anime/manga through Van Dijk's ideological analysis methodology (socio-cognitive model).

The first two figures display official *Tokyo Ghoul* anime and manga posters. Posters are used to promote films, television series, and books (anime and manga in this case). They require posters to market themselves in order to attract the readers' attention and persuade them to watch the performance via the use of artistic images.

2.9.2. Application of Analytical Framework

A critical analysis must have two focuses: discursive features and text analysis. These two major sections frequently collide and are difficult to separate. When studying manga, it is also important to consider the structure of the visuals and their role in the transmission of ideological messages. According to the model of Van Dijk (2009), the text analysis will fall under a triangulation of the linkage between discourse, cognition, and society (Van Dijk, 2009). This triangulation highlights the cognitive phenomena related to text structure as well as the manner in which social inequality, dominance, and ideology manifest themselves. The relationship between discourse structure and the structure of society must be examined in order to uncover social actors' social representations, attitudes, and

ideologies. Taking the selected example of *Tokyo Ghoul*, the researchers of this study will consider examining the text in panels from the manga and how it was produced by the manga artist, in addition to Algerians' attitudes after being exposed to such piece giving much importance to their mental model.

The image analysis will be conducted through first analyzing verbal (words, phrases, texts, etc.) and nonverbal signs (the official posters of *Tokyo Ghoul* anime and manga, panels taken from the chapters of the manga) in the figures presented in the sampling section, then analyzing them again using the denotative and connotative 'levels of meaning', as well as, revealing the concept of the myth which is a second order signifying system with the sign of the first order signifying system as its signifier. These two analyses will form the basis of the analytical framework.

Conclusion

The goal of this chapter was to outline the research method used to answer the research questions. A discussion of the procedure, study participants, data collection, data analysis and the questionnaire outlined the specifics of how the study was conducted and who participated in it.All study participants contributed by sharing their experiences with Japanese culture, more specifically anime/manga.

The goal of the third chapter is to provide the study results and demonstrate that the methodology described in the second chapter was followed. It will further discuss how the theories mentioned in the previous sections were implemented to analyze *Tokyo Ghoul* anime/manga and reveal the ideology of the inheritance of evil within it, next to its sub-ideology psychological violence, as well as discussing the findings based on the questionnaire used.

Chapter Three:
Data Analysis and Research Findings

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Introduction

This chapter will be dedicated to discussions and research findings, in which two of the ideologies of *Tokyo Ghoul* will be revealed and the research questions will be answered. The first section, which is discussions, deals with exploring the hidden ideologies of the inheritance of evil and psychological violence in *Tokyo ghoul* anime and manga. They are analyzed using Barthes semiotic theory as a primary level to pave the way to the second level which is Van Dijk's CDA model. The second section will be dedicated to the research findings, which answer the principal research questions based on the general notes, which were taken from the participants' answers, identifying the main concepts related to Japans' soft power and cultural hegemony in Algeria. Lastly, the chapter closes with a conclusion deduced from both the discussions and the findings.

3.1. Discussion of the Results

3.1.1. Qualitative part

3.1.1.1. The Analysis of the Inheritance of Evil Ideology in *Tokyo Ghoul*and its Sub-Ideology According to Barthes Semiotic Theory

At first look, the posters contain a dark range of colors concerning the characters' clothes and the settings. Figure 1's surroundings appear to be in a metropolis (city lights and buildings). Figure 2, on the other hand, does not show any specific environment other than the character seated in an armchair. There are five characters in figure1, the most recognizable of them is the one in the middle of the poster, from which the readers deduce that this character is Kaneki, the protagonist of the narrative.

The individuals behind Kaneki are secondary characters who may or may not be antagonists. An observation should be made to the positioning of characters in both pictures. Kaneki is gazing to the side while carrying a book by Takatsuki Sen titled "Dear Kafka", which is also visible in figure 2.Kaneki is seated, clutching a book that appears to be the same. Sui Ishida, the author of *Tokyo Ghoul*, was heavily influenced by the writings of Franz Kafka and Haruki Murakami, which is

why there is the notion of intertexuality found in the discourse of *Tokyo Ghoul* manga since it has a lot of symbolism, notably in Kafka's classic novella "The Metamorphosis".

The tint of the characters' eyes is another feature shared by the two figures. Almost all of the figures have red eyes, which represents their monstrous nature. Red eyes are frequently linked with wickedness, monstrosity, evil, or anything similarly threatening, which is one of the features of Ishida's manga that he emphasized on. It is what distinguishes Ghouls from humans.

The ideological analysis of the first two figures obtains an understanding of the author's position on the work's overarching theme in order to interpret the hidden ideology of the inheritance of evil alongside its sub-ideology psychological violence which he tries to convey through the illustrations. This requires a variety of cognitive structures (mental models). For example, the message does not make sense without shared sociocultural knowledge which is related to the social component that Van Dijk focused on. The fight between ghouls and humans is Ishida's principal theme, with which the readers are familiar.

When one considers Ishida's background (his life and mental state while working on the manga), it is easy to see how similar Kaneki is to the author; aspects of Ishida's life and personality have found their way into his protagonist. Ishida, like Kaneki, had an ordinary childhood that would soon change dramatically. In this situation, Kaneki is a visual depiction of the author's ideas and worldview. Because the premise of *Tokyo Ghoul* is about battle, it is based on the erroneous assumption that one species is superior and thus "right".

The readers perceive ghouls as monsters (their general ideology which is based on their Islamic views), therefore they associate them with evil, which is a prevalent belief (everything inhuman is automatically seen as a threat to people), while humans are generally decent, albeit being terrible at times but not always evil. Kaneki, who is half human and half ghoul, represents a balance between the two worlds; the latter signifies that the character is torn between being a human (good)

and embracing the monster within him (evil), which we will discuss further in the following examination of the other figures.

Figures 3 and 4 show the protagonist Kaneki with white hair, despite the fact that he is known for having a dark black hair. Due to the extreme stress and the immense pain he is undergoing physically and psychologically, his hair becomes white. He is seated in a chair in an empty room with black and white flagstones, head lowered, chuckles on both arms and legs, and a figure of a lady with long dark hair and glasses, who appears to be Rize next to him.

Figure4 shows a black shadow of Kaneki, as well as Rize clutching Kaneki's face and whispering into his ears. Kaneki looks anxious, frightened, and in excruciating agony based on his facial expression. We deduce from the written text in the little bubbles that Kaneki's mind is breaking down and he is now seeingRize who is just a fragment of his imagination, a hallucination that his mind conjured up on the brink of insanity. This hallucination, "his ghoulish tendencies" and craving for flesh start to override his common sense. He tries to blame himself and wishes someone could help him. These thoughts are simply Kaneki's coping mechanism, a strategy to heal him from the inside.

Kaneki tries to downplay the situation, despite the fact that he is being held captive and tortured. Figure 4 shows a dark shadow plainly addressing Kaneki, persuading him that his misfortunes are due to his folly and ego. Both of the connotation meanings in the two figures depict a conflict between dark and light Kaneki. The black and white flagstones represent the background of checkers, implying that every move and decision has a cost.

The delusion continues in the following pages of the chapter, as seen in the remaining figures (5, 6, 7, 8, 9, and 10). In figure5, Rize reminds Kaneki about his mother, who died of weariness after overworking herself, and how she favored her sister over Kaneki, eliciting deep buried feelings in him. Kaneki appears to be undergoing strong emotions in figure6, as he is crying and in a bad physical state. The phrase in the bubble is written in capital letters to emphasize that Kaneki is

weeping for his deceased mother, and there is also a repetition of the query “why” to demonstrate his profound sorrow and resentment.

Rize continues to insinuate wicked thoughts in Kaneki’s head, as shown in figure7, where she is attempting to push the concept that sacrifices must be made in order to protect something, otherwise everybody losses. Figure8 includes eye illustrations to show how emotionally tied Kaneki is to Rize; she attempts to warn him of the consequences that may befall to his mutuals by putting him in hypothetical situation where his friends are harmed if he follows in his mother’s footsteps.

Now he is resolved to vengeance in an attempt to preserve his peace and the lives of those around him. Rize projection also encourages Kaneki to use his “Kagune” (a ghoul’s predatory organ that functions as a weapon), as seen in figure8, to save himself, thus resorting to violence. In the 9th figure, Kaneki is shown devouringRize with hallow eyes, indicating that he is no longer human and has become a ghoul. He has finally embraced his ghoul side “I am a ghoul” (figure10, figure11) and has finally embraced the ideology of the inheritance of evil within him.

It is clearly seen in figure 10 the number (12) on his forearms which stands for the hanged man card in tarot cards that corresponds to the idea of letting go (Fellizar, 2022), as in Kaneki’s case he relinquished his human side, surrendering to his impulses summarized in his ghoul form.

Based on these denotative/connotative meanings, the concept of myth of all the figures previously demonstrated is summarized in the concept of “evil”, the author is trying to naturalize the idea of being wicked; how the ones who are antagonistic and hostile in nature, on this account Kaneki’s being an anti-heroic protagonist, since he lacks the basic characteristics of a hero, are the ones who are generally superior and are at the top of the hierarchy. As he uses depictions of heavy graphic content to justify this ideology, the author attempts to present such concept as natural and permissible, and that it should not be regarded as a negative idea by the readers/viewers, and that accepting such cruel nature is what will ensure

one's own survival in today's world. The myth's goal is to normalize all forms of immorality and wickedness into what people consider "common sense", shifting people's perceptions of evil to the assumption that it is a natural human inclination which should not be disregarded.

The well-known Japanese idiom "to survive is to feed on others" (figure9) offers people to devour or be devoured in order to cope with their misfortunes, which is exactly what Ishida showed in chapter 63 focusing on the image of a twisted society that drives people to engage into wrongdoings.

3.1.1.2. The Analysis of the Inheritance of Evil Ideology in *Tokyo Ghoul* and its Sub-Ideology According to Van Dijk's CDA Model

According to van Dijk's CDA model, interpreting the scenarios shown in the figures under consideration demands prior knowledge, Kaneki, for example, was abducted as a prey by Yamori (another ghoul) and tormented for 10 days, enough time for his hair to turn white and his nails to become black due to his blood. They were taken out, and the blood was trapped and dried. Kaneki was tortured into a condition of detachment from reality, where he questioned if his acts were right or wrong, in other words, doubting his philosophy ofbeing injured rather than harming others to be wrong.

The cognitive component in figures 3 and 4 stands for Kaneki being pushed to accept what is occurring to him as a result of him and his philosophy. Based on Carl Jung's notion of "the shadow"; "the shadow" refers to the unknown darkness in our unconscious mind that is composed of repressed thoughts, vulnerabilities, urges, impulses, and flaws (Intuition, 2017). Kaneki's persistent repression of repulsion and selfishness, as well as his ghoul side, produce the shadow as part of one's endeavor to adhere to cultural standards and expectations. He is always clinging to the belief that he is virtuous since his ghoul side is oppressed, and so becoming a ghoul is against his morality. His shadow is persuading him to accept the idea that he is far from being the good person he thinks he is, that he has evil seeds inside him, and that goodness is merely a weakness, and the proof is him

being tortured despite not having done anything wrong, by using psychological violence to force him to accept his true self.

The cognitive component in figure 6 is when Kaneki revealed his resentment by showing his selfish hidden desire for not being chosen by his mother, which corresponds to the idea of Carl Jung's accumulation of resentment, and finally the acceptance of his shadow (Intuition, 2017) where he becomes a whole different person. Based on this artwork we conclude Ishida's viewpoint on goodwill and that he is opposed to it, thereby embedding his ideology of evilness in the manga. As a result, he is urging young adults to renounce decent morals and accept their hidden shadows.

The discourse component in *Tokyo ghoul* can be seen in Ishida's usage of some manga features notions that are comparable to those found in Franz Kafka's classic book "The Metamorphosis", since he was greatly influenced by Western culture. In this novella, a salesman wakes up to discover himself transformed into a big, monster insect-like creature in this novella. The rest of Kafka's novella follows the salesman as he tries to adjust to his new situation while also dealing with his parents and sister, who are repulsed by the disgusting, verminous thing he has become. This is comparable to how Kaneki Ken, the main character, was transformed into a half-ghoul and now has to live with the consequences of his new life.

The author's nihilistic perspective was transferred onto his work, particularly the characters, as his creative philosophy. The social component of Teun Van Dijk can be seen in Ishida's work. Ishida emphasizes a variety of characteristics of the Japanese culture, such as the Red Spider Lily flower (figure14), which represents death. These flowers are thought to pave the way to the afterlife and to be a sign that you will never encounter someone you love again. Kaneki is lying on a field of white carnations representing his cool, compassionate, and caring self. The white carnations transform into Red Spider Lilies in episode 12 of the anime, indicating his metamorphosis into an entirely new person as he is destroyed. Kaneki now became the polar opposite to what he was before; hence, he

is cold, merciless, vengeful, and even thirsty for power in order to be able to protect others. As a result his identity crisis ended by embracing the evilness within him.

When integrating the three components, it can be seen that Sui Ishida is creating a grim universe that, aside from the sub-race of man-eaters, is not all that dissimilar to the real world: bad things happen to decent people, the birth lottery determines more than you would want, and the most vulnerable are all too often washed away by society. When it comes to the world these battered people live in, the work deftly navigates through themes of mental illness PTSD, and even gender dysphoria relating to the individual, and when it comes to the world these battered people live in, it openly delves into power imbalances, dominance of one group over the other, discrimination against monitories, and even argue that it indirectly addresses police brutality which are the main study subjects targeted by van Dijk.

Moreover, *Tokyo Ghoul* openly explores real-world problems people face on the micro and macro levels with some sophistication. It simply asks us to think more thoroughly and deeply about our inner self, and inherit the evil within us which is a concept opposed to the beliefs of Algerians.

Algeria is a special country, because it has Arab and Islamic notions and beliefs that are definitely different from Ishida's ideology of the inheritance evil. Algerians' beliefs encourage adopting goodwill and benevolent morals, eradiating every sense of evilness, hence, it is the core of the Islamic religion which is pictured in the old persona of the main character Kaneki. To the contrary of Ishida's publicized theory picturing evilness as a right and necessary behavior, while kindness is merely a weakness in the human race. So according to the narrative point of view, a person must be ruthless, powerful, merciless, and must crush others to get what he wants that is summarized in the new born Kaneki.

In addition, Ishida being a social actor has shown how influential his ideology of the inheritance of evil was among the Algerian youth. His relentless depiction of violence, gore, and catastrophes is a manner of telling his readers about the world we live in today, where people devour one another. Humans dislike

ghouls because their false feeling of superiority leads them to believe they are entitled to their own kingdom outside of societal division.

Furthermore, Ishida instilled in Kaneki the concept that good and bad are determined by society rather than the individual. Kaneki's persona contrasts nature and nurture in a strong, even exaggerated way. He was granted his ghoulishness, which he had to embrace despite his first reluctance. The remaining half of him is nurture: the views and information acquired over the course of life - the upbringing, education/training, and the hazy concept of certain expectations enforced by sociocultural norms.

Nature is Kaneki's human aspect; the inherent proclivities, genetic tendency, and the essence of which people are in their most natural, untouched state. However, there is no such thing as a completely natural, unmodified human form. Whether people recognize it or not, they are continually molded by people, things, and events that surround them. If they are self-aware, they will recognize that they are in a latent state of cognitive dissonance, accepting polar-opposite views to some degree. People make concessions, both internal and external, to alleviate this dissonance; nevertheless, there is no place for compromise in Kaneki's case. Even if he felt there could be one, and even if he wanted to construct one, there was no such thing as a middle ground.

Additionally, the author pushes his audience to embrace the ideology of the inheritance of evil as their actual cruel nature, since it is the only way for them to survive in this world, and being kind has no advantage because it may be a source of someone's tragedy (how Kaneki was kidnapped and tortured though he did nothing to cause him being in that situation). The characters' persistent hardships evoke sympathy from the readers. Ishida created characters that his readers can identify with; while young adults in Algeria are unaware of the work's hidden ideology of the inheritance evil. Reading about a character who holds common personal experience with them (sharing similar aspects with each other like attitudes toward society) is another aspect that demonstrates how Ishida succeeded in implanting his ideology of the inheritance of evil into the minds of his readers.

The Algerian youth who are exposed to such concepts instantly put what they have read/seen in the *Tokyo Ghoul* anime/manga into practice in their daily lives. On the one hand, it becomes a subconscious process that reshapes their perceptions regarding their society and relationships with it, and on the other hand, it alters their religious beliefs. In this situation, one may argue that the anime/manga of *Tokyo Ghoul* serves as a means of manipulation; this change in the Algerian teenager's mentality is what validates and legitimizes Ishida's ideology because it is adopted by a certain social group. Their mental models are altered as a result of such ideology, resulting in new attitudes, beliefs, and knowledge.

Their understanding of the concepts of good and evil from the Islamic point of view is converted into a whole new ideology that corresponds to the Japanese beliefs that Ishida tends to express in *Tokyo Ghoul*. The latter demonstrates how the inheritance of evil ideology hidden in this particular work controls the comprehension and perception of the receivers by involving general opinions which the youth are familiar with and reproducing them according to the author's ideology.

Thanks to media, anime and manga are well-known in the Algerian community. Its spread led to inventible and unsatisfying influences, especially after the direct exposure to a complete foreign culture embellished by perfection. As a result, its consequences touched the spine of the Algerian manners due to the lack of awareness.

As previously highlighted, Japanese anime and manga has outlandish culture that is different in comparison to Algerian culture. Algeria has Islamic and Arab identity; hence, there is nothing alike between them, especially taking the part of religion and beliefs. Japan is an indigenous country, while Algeria manifests Islam as a religion. Moreover, it has different roots concerning the way of dealing with problems, the habits learned, the ideals fostered, and building characters as Ishida Sui visualizes it in his anime *Tokyo Ghoul.*

Kaneki as a character was transformed from a good person to a villain after some knots chosen perfectly by the author. As it is seen in figures (1, 2, 3, 4, 5, 6, 7)

there is always a dialogue between Kaneki and his shadow where he is being convinced to change his ideology and to embrace the evil within himself using very persuasive, severe words bringing sensitive and oppressed memories where Kaneki is obliged to acknowledge his hidden dark desire. In other words, as if the author Sui Ishida (the shadow) is having a dialogue with his fans (Kaneki) convincing them to shift from light to dark through psychological violence.

In the past version of Kaneki, he was always a caring good boy, loving, and peaceful; he used to always refuse under-table manners such as violence, lying, and hurting others in any way. This behavior almost equivalent to the Algerian morals that have Islamic provenience; a man must be always forgiving, kind, and to repel bad deeds with goodness that is exactly like Kaneki; however, Ishida Sui gave it an impression of weakness, hopelessness, and a person with no value as it is pictured in figure (5). As a result, he made his fans develop hate towards the character, and Algerian adolescents and the youth are no exception.

Later on, Ishida Sui transformed his character Kaneki through putting him into multiple challenges to make him question his morality if it is correct when dealing with the world booting him to embrace his dark shadow. He gave it a sense of tragedy to first, gain sympathy and acceptance from the audience, and second, justify his transformation so that Kaneki can forget his ideology of "being hurt rather being the one hurting people" that corresponds to one of the Islamic values as God says in the Holy Quran: "nor can goodness and evil be equal. Repel (Evil) with what is better: Then will he between whom and thee was hated become as it were thy friend and intimate" (Quran 41:34). It clearly stated that bad actions shall receive goodness and not evilness, because Muslims know how punishment is great for the doers of such deeds. In Tokyo Ghoul, Ishida reveals his morality, especially when facing a problem, despite the fact that the inheritance of evil ideology is far from Algerian values.

3.1.2 Quantitative part

A questionnaire was distributed to Algerian anime fanswho are under age of 18 years old on online platforms to assess the amount of anime and manga spread

among youngsters. Based on the questionnaire answers, anime and manga have a huge influence on Algerian males rather than females. The participants in this questionnaire were males (76 %), whereas only (24%) females have participated. That is to say, the inheritance of evil ideology is likely to target boys over girls. Hence, there is a prevalence of shonen anime shows (aims specifically at males category) more than shojo shows (anime for females).The first reason for such deviation is that men represent the core in Algeria. Though females do have their presence in Algerian society, males are likely to do the change, specially they are the ones needed psychological violence to change their ideology because they tend to hide their emotions and their hidden desires.

The results demonstrated from the questionnaire indicate that anime and manga in Algeria are not new terms because they were introduced to Algeria in the nineties. Participants acknowledged that anime and manga have both negative and positive effect and like any other program, it totally depends on the user. Moreover, its spread led to the emergence of Algerian Otaku community. This kind of a community is obsessed with anime and manga , and they have even their own platforms to discuss both anime and manga and even suggest some new names based on the clients desires. In addition, participants stressed on the fact that the vast genres of anime and manga and the diversity of its stories are considered to be the reasons for gaining such popularity in Algeria.

3.2. Research Findings

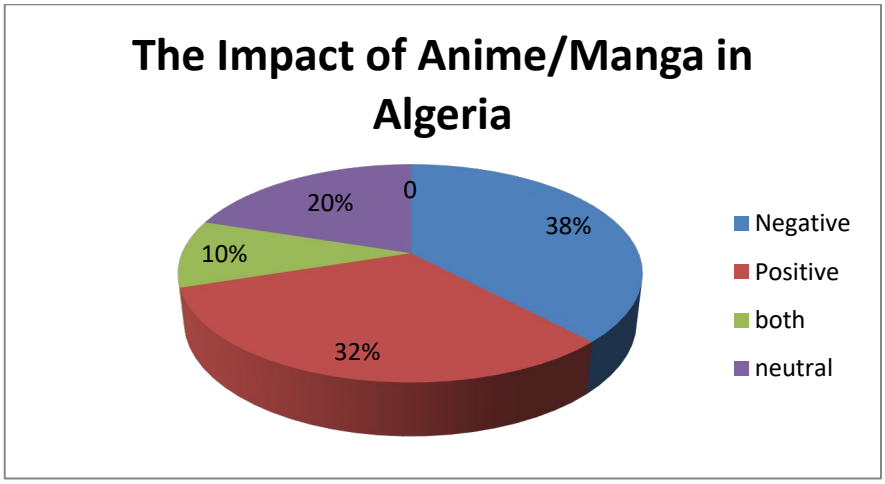
3.2.2. The Answer of the First Research Question

This study's researchers specifically selected a few young adults to answer the primary study questions given based on the questions provided in the priorly described online questionnaire. The research findings were as follows:

When asked about the impact of anime and manga in Algeria which is described in the last section of the questionnaire, the respondents tended to believe that the widespread presence of anime/manga culture among young adults and children in Algeria has a significant positive impact on Algerians in the way it is

getting more recognition among different age categories, and that it is no longer regarded as a niche thing anymore. The criteria used to identify the impact of anime/manga on Algerians' attitudes, beliefs, and perception included story and illustrations and visuals taken from popular anime/manga.

Figure 17*: The Impact of Anime/Manga in Algeria*



The responses to the last question of the online questionnaire, which deals with the impact, are displayed in the table above. Although the answers were diverse, the majority of them emphasized the negative effects of anime/manga culture on Algerian youth. One respondent (male 18) whose answer stood out of the other 29 answers received on the question. He stated "I would say it depends. Of course it is just like a sword with two sharp ends and we should handle it carefully. For some people, it is just a way to spend time and waste it. On the other hand, as it said before it could be very helpful tool in a way to learn about different cultures, learn languages (from my own experience it is indeed very helpful), and enjoy our own free time when we need a break from studying, finally as recommendations there must be a parental control for children because it could be dangerous for them. It might be a cause for developing some aggressive behaviors or even pathological ones like autism if they spend a lot of time with it. There must be sensibilities for adults as well to get the better of it instead of wasting time".

It is clear from the responses on the question regarding the impact of anime/manga culture on the Algerian youth, that the impact of manga and anime is culturally great, yet it is not always good because of the amount of violence

conceived in them, and the direct calling for evilness. The violence in those two mediums of entertainment is categorized from the physical aspect like the magnitude of blood and the ripped body part particularly in graphic manga, to mental violence such as violent dialogues that may have several aims like mocking or changing ideologies, for instance the anime of *Tokyo ghoul*. Violence in anime and manga can be inappropriate in the case of Algerian context because the degree of it differs from one culture to another.

Moreover, anime and manga include some strange ideals that are not accepted in other communities which can be perceived as an attack on culture, for instance the notion of inheritance of evil in *Tokyo ghoul*. In addition, thanks to anime the word Otaku which was taken from Japanese society is used in Algeria to refer to a person who watches anime. The Otaku community in Algeria is not acknowledged as part of the Algerian society, yet it does exist based on a survey that was made in 2017 (The Otaku community in Algeria and in the world, 2018, p 134) mentioned in the literature review section in the first chapter.

3.2.2. The Answer of the Second Research Question

The second question addresses the reasons of anime success in Algeria. In other words, it uncovers the reason why anime flourished in Algeria while having a rival like western cartoons.

The next question selected from the questionnaire was aimed to know the aspects Algerian young adults found so appealing about Anime/manga to figure out how exactly these mediums are successful in Algeria. The results showed that 30% of respondents were drawn towards the simplicity and creativity of anime/manga, as well as the variety of genres which they can choose from. However, two of them answered as following:

Male (18) “ I don't like manga and anime now, the community feels more childish and it does not feel that creative anymore (I'm still a big fan of some titles such as *berserk*, *vinland saga*, *one punch man*, *junji no itomangas* and *chainsaw man*)”

Female (18) “I honestly don't know, I just found them fun, the stories were great, the settings as well, so it was a little bit of everything. Though I did not like female characters’ physical body and their personality”

Based on the answers gathered, Algeriaas a portal of Africa, is not immune to the cultural phenomenon of anime and manga, hence, its prevalence began in the nineties where anime was heavily displayed and broadcasted in dubbed versions by studio Zahra center through two channels: Spacetoon and Spacepower, and it still gaining a huge popularity in Algerian society. There are multiple reasons why anime received much acceptance in Algeria.

The various genres in anime can be classified as the first reason for its success. Anime’s popularity amongst Algerian youngsters owes it to its categories’ diversity, which varies from shonen to seinen, horror to fairy tale, mystery to adventure, and so on from the many genres, each genre aims at a specific audience, for instance there is anime just for kids, while another type targets young girls like shojo, and another genre is made for robot lovers called Mecha (Bulter, 2018, p.403).

The creativity of authors and the hardcore fandoms made it possible to create all these genres ensuring that anime has the attention desired, thus adapting to everyone’s preferences, giving it the value it deserves. Moreover, characters have several distinguishing characteristics, such as “large shiny eyes, big, colorful hair and elongated limbs” (Khatri, 2020). Anime characters are more realistic and have physical properties compared to real life. Also, the very detailed illustrations of characters and scenes showcase the very distinct and unique art style created by Japanese manga artists which can all be highlighted as the second main reason why anime/manga are so successful in Algeria. Furthermore, each anime series has its own narrative, storyline, and style that match its various genres, ensuring that fans are never dissatisfied. The authors’ ingenuity provides a variety of design, artworks, and plot, as well as voice actors inspired and heavily influenced by Japanese real-life traditions and tales, which makes it interesting and highly appreciated in the Algerian society because they are forming a whole new culture.



Figure18: Hunter x Hunter(TV Series 1999-2001) IMDB



Figure19: Naruto: (TV series 2002-2007)- IMDB

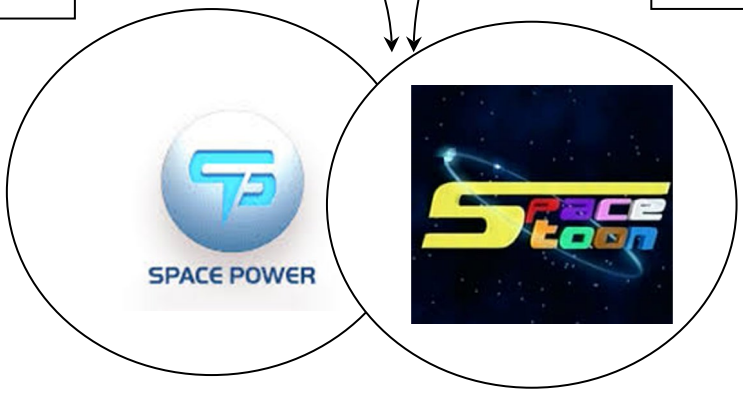


Figure20:Space power TV. Source :Spacetoon Wiki – fandom

Figure21:Spacetoon Algeria. Source :Spacetoon Wiki – fandom



Figure22: Dragon ball Z. source: crunchyroll



Figure23: Armin expression. Source :pinterest

Anime is often considered as a cartoon in Algeria. However, the majority of the respondents claim that anime and manga are not always aimed at children and their audiences are usually people who tend to be over the age of 18 (adults), since Japanese anime/manga is designed in an uncommon way from Western animation that is often directed to all age categories. From the discussion above, it can be noted that anime/manga tended to discuss mature themes with graphic content; with a heavy exposure to violence, gore, nudity and sexual content (sexualization of women and children in manga) which are not appropriate for children, especially Algerians who are Muslims. Not to mention, the philosophical aspect found in anime/manga (hidden ideologies inserted by the artists in their works).

3.2.3. The Answer of the Third Research Question

The last research question deals with whether or not Japan is having hegemony on Algeria. As it is seen, many scenes in anime represent real places in Japan; those places are meant to be touristic and ancient surrounded by myths and legends related to the history and traditions of Japan. So, they are considered as kind of advertisement to show the beauty and the richness of Japan to its fans, like the forest shrine in the figures below:



Figure 24: Awkward Anime- Awkward Anime Episode 13 *Hotarobi no mori e*:

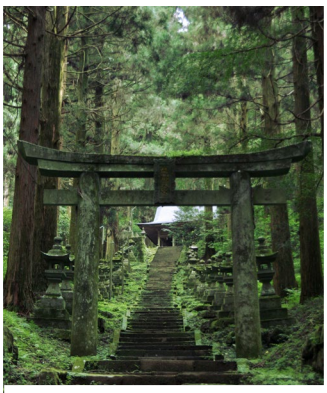


Figure25: Hotarobi no mori e – wikiwand

These advertisements make anime fans, who are becoming more devoted and interested in the Japanese culture every day, especially in Algeria, contribute to its profitability byurging them to visit the country. Additionally, the popularity of anime and manga in Algeria alone established Japanese hegemony. As a result, this act establishes Algeria as a market for Japanese products, so demonstrating Japanese cultural supremacy over Algeria. In addition, Algerians began to follow Japan by publishing their own manga and organizing cultural events anime themed (FIBDA; Festival International de la Brande Dessinée à Alger) proving the country's effect on Algerian youth (Gueydan, 2013). One of the participants (male 18) added "compared to the anime culture 10 years ago Algeria really did a step up for the anime culture, we already got the FIBDA festival which reunites thousands of fans of anime/manga each year, and the many stores like HB manga kissa or SJS store that sell anime items […] I think anime culture is definitely present in Algeria, but it needs to be regulated since the category of people exposed to it are teenagers".

To summarize, Japan is imposing hegemony on Algeria indirectly and without people's understanding through the promotion of anime and manga as entertainment mediums that serve as soft power to advertise its culture, as anime has become a natural term that has been utilized by Algerians in their everyday discussions and part of their common knowledge. A female respondent (17) mentioned "Algeria has a dedicated fanbase that has been growing throughout the years; it is pretty popular nowadays […] I genuinely enjoy having a talk with those people about our mutual interest in anime/manga culture". That is to say, Algerians are no longer new to the whole anime/manga culture and are getting more immersed into it deeply to the extent of embracing Japanese attitudes and so on, slowly forgetting about their original Arab identity.

Conclusion

The main objective of the observations and questionnaire was to know the Algerian youth's thoughts and opinions on the Japanese culture, and how exactly anime/manga culture representations are presented within the Algerian community,

as well as measuring their impact on Algerian youth's attitudes, beliefs, and perception of the world. The findings showed that almost all Algerian young adults agreed that anime/manga are successful mediums which not only have a positive side, but also a negative side on their personality as well, since adolescence and childhood are very sensitive periods in their lives. Algerian youngsters not being familiar with anime/manga had no choice but to embrace it with open arms. The final chapter which comes next in this dissertation will be dedicated to implications, limitations, and further suggestions.

Chapter Four: Implications, Limitations, and Further Suggestions

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Introduction

This chapter is divided into three main sections. The first part is entitled limitations of the study. It shed light on the difficulties faced by the researchers on their journey of research. It states and explains clearly the problems faced which have effects on the results of the work. The second part is named the implications of the study. It focuses on giving the significance of the current research, and whether it can be applied in the real world. The third section is given the title further suggestions. This part ensures that this dissertation can generate further studies inspired from the current research. The chapter ends with a conclusion summarizing the main key points dealt with in the chapter.

4.1. Implications of the Study

This dissertation is significant because it can be applied in the real world, for instance, it raises awareness and helps lighten other similar notions promoted through media especially in the area of entertainment.

This study can have some implications for those who are interested in cultural hegemony and soft power. The results of this study confirmed that anime and manga are models of soft power used by Japan to promote specific ideologies as in the case of *Tokyo Ghoul* where the author is promoting the inheritance of evil ideology, added to the sub-ideology of psychological violence. So first, this research helps to shed light on other notions spread in the Algerian society that may seem ordinary, yet they are not. Thus, it helps in raising awareness against such foreign policies, as well as urging the young adults to develop critical thinking to not accept all what is displayed, but to think and criticize particularly in entertainment spheres where ideologies are exhibited in a way that it is thought to be common sense.

Another implication for those who want to make research on anime and manga is that this study can be used as an example to help with background knowledge for other researchers' studies concerning the Algerian context. Because

anime and manga are not widely discussed topics in Algeria and have not received any attention from researchers and scholars, such a study lacks sufficient sources.

This study can grab the attention of novice researchers who may want to conduct and contribute with new research in this area. Hence, it provides them with clear methodology and analysis to understand and follow.

Another implication for those who want to include pictures' analysis or manga panels using models of critical discourse analysis, this study serves as an illustration and a humble source to analyze them using other models, as it provides a step-by-step analysis.

4.2. Limitations of the Study

The results reported in this study must be interpreted with caution, and have to be seen in the light of some limitations, which could have potential effects on the results and generalizability of the findings. The majority of the problems faced in this dissertation were related to data collection. Thus, this study has four main limitations which are: the time limitations, the small number of participants, the difficulty to generalize, and the lack of previous studies.

First of all, the time allotted to the current study has been insufficient to explore many areas concerning anime and manga. Hence, the time available to investigate the research problem of anime and manga prevalence in Algeria as mediums of Japanese soft power, and its impact on the Algerian youth was constrained by a due date to submit the work. Thus, the researchers had to focus on a specific ideology alongside its sub-ideology chosen from one anime and its manga (*Tokyo Ghoul*) from many popular series in Algeria to uncover them, study them, and measure their impact on Algerian young adults.

Furthermore, due to the time constraints, the researchers were faced with a challenge of a limited number of participants, especially because they were chosen based on specific criteria, such as being under the age of 18 and being able to communicate in English, as the questionnaire was written in English. Moreover, despite the fact that the questionnaire was distributed across several platforms and

social media such as Facebook, Discord, Reddit, and others, and it was made clear that it was to be answered anonymously, it received little attention from the targeted Algerian anime/manga fans. Therefore ,the researchers were obliged to study a small number from the overall population. Therefore, one of the most predictable reasons for the small amount of interaction is the criteria made by the researchers like the use of English language when answering the questionnaire, age restrictions, and nationality. These characteristics affected the data collection. Hence a considerable number of participants would have given more credibility and validity to the research and allow researchers to investigate more angles from anime/manga.

In addition, the dissertation scope follows a qualitative approach; therefore, the results cannot always be generalized because there are always more aspects to explore. Likewise, a qualitative technique takes into account the researcher's experiences and background, allowing biases to emerge. In this case, the present study is skewed since the researchers concentrated on a certain group of people rather than the entire community. However, the harmful effects of anime and manga can affect both children and adults. Also, the time allotted to evaluate all of these factors is insufficient to meet all of these requirements.

Furthermore, when conducting this research, the researchers faced limited prior research studies on the topic concerning the Algerian context. The lack of previous research compelled researchers to have limited literature review. This fact obliged them to create a questionnaire. As a result, adopting a minor research which is the quantitative approach was inserted in the study though the latter was meant to take the qualitative approach only.

4.3.Further Suggestions

The current study has the ability to inspire other researchers and to generate new studies. Some suggestions can be made out of this research, for instance, one suggestion is that the same study can be done by choosing other popular anime or manga among Algerian youth to reveal and study their hidden ideologies.

Even though the current study focused on the negative impacts of anime and manga in Algeria, other studies can be conducted referring to ways of benefiting from these two mediums. For instance, the positive side can be taken as a case study made on the ability to use manga and anime as possible tools of teaching and learning a new language and measuring its success proposition.

Conclusion

The fourth chapter craved for hinting at the limitations, introducing implications, as well as suggesting some research topics that may blossom from the current study. The first aim for dedicating a whole chapter and giving a detailed description of the previous mentioned elements is to give more credibility and validity to the current study and to avoid criticism. For instance, no research could be possibly free from some limitations that could affect the findings of the study. As for this research, the major difficulty was the limited number of participants, which constrained investigators to study a small number of population. Moreover, mentioning some implications that surround the current study indicate that the research is significant and has roots in the real world implementations. In addition, the study cannot be fulfilled without mentioning further research suggestions to ensure the flexibility of the research and its ability to generate more studies.

GENERAL

CONCLUSION

General Conclusion

The present study has looked into anime and manga globalization in Algeria as the soft power of Japan. The research was built on one hypothesis which was the suspicion that anime and manga may have negative impacts on Algerian young adults. The main purpose behind conducting this study was to highlight Algerians' awareness towards the rapid and silent spread of anime and manga and the urge to develop critical thinking concerning the content of these two mediums. This investigation also aimed at unraveling the ingrained peculiar ideologies of the inheritance of evil and psychological violence in the anime and manga of *Tokyo Ghoul* and rising alerts about the different foreign ideologies existing in various anime and manga.

This dissertation was divided into a general introduction and four chapters. The general introduction was about an overview on the topic being discussed. Besides, it contained the main components of the research which are: the research problem, the purpose, the research main questions, the hypothesis, the research methodology and instruments. The first chapter was entitled "The Theoretical Framework and Literature Review". It was composed of three sections. The first section was about explaining the notions related to the current research. Another section was dedicated to methodology, in which the models used in the analysis, namely Teun Van Dijk's socio-political analysis and Barthes' semiotic theory, were described and explained. The last section was about the previous studies made in this area of research that represented the background of the research. The second chapter was named "Methods and Procedures". In this chapter, the methods used to analyze the data were described, in addition to introducing the sampling (mainlythe pictures being discussed). The third chapter was entitled "Data Analysis and Research Findings". In this chapter, the data gathered were discussed and the main questions addressed in the research were answered. The fourth chapter entitled "Implications, Limitations, and Further Suggestions" brought to the fore some limitations of the research which were summarized in the main problems faced during the study that affected the research findings. Moreover, it dealt with the implications of the study, and ended by mentioning the importance of the research

for future researchers, andsuggested further topics that could be generated from the current study. The chapter concluded with a quick summary of the content of the previously mentioned parts, followed by the dissertation's last section, which was a broad conclusion verifying the main study premise.

The investigation relied primarily on the qualitative approach, since the study explored the phenomenon of anime and manga prevalence in Algeria which required descriptive analysis. Thus, for collecting data, pictures were chosen from the anime of *Tokyo Ghoul* and its manga panels. In addition, the quantitative approach was also utilized in this study to a lesser degree. As part of it, a questionnaire was made for Algerian participants only (thosewho were not above the age of 18) aiming at knowing their perception of anime and manga to give more validity to the research.

Therefore, from the data analyzed, the results showed that anime and manga of *Tokyo Ghoul*embodied some cryptic ideologies which are the inheritance of evil and psychological violence that did not go along with the Algerian context. Hence, both of them are considered as incongruent to the Algerian culture and the Algerian people's way of expressing their perspective. As a result, it can be said that both Japanese anime and manga merge withintheir content some ideologies that are particular to Japan and may not be appropriate to use outside of Japan, because every country has a certain individual and distinctive culture which includes: beliefs, traditions, and the way of perceiving the world. These are different from a country to another due to social, cultural, and historical heritage. Accordingly, the hypothesis that claimed that anime and manga are Japan's tools to practice soft power, which aims at promoting Japanese culture, thus having negative impact on Algerian young adults, is confirmed to be true.

To sum up, anime and manga are tools of soft power created by Japan. Japan has succeeded in transmitting its ideologies into anime and manga such as the ones of the inheritance of evil and psychological violence in *Tokyo Ghoul* to exhibit its culture, so that it gains more audiences around the world. One of the main reasons for its success is the process of globalization that the world is living in, which owes

its success to the internet. Besides, another reason involves its ability to merge its vast and rich culture within both anime and manga. Both of them obtained popularity not only in Algeria, but in the world as a whole because of their attractive designed artworks and the realism touch in both the themes and scenery found in anime/manga. This process left remarkable effects on the Algerian youth such as the emergence of the Otaku community. Yet, their foreign ideologies cannot be discarded like the ones found in *Tokyo Ghoul* anime/manga, for they target the mind by changing its morality. Therefore, Algerian youngsters should be aware of the intended Japanese process and develop critical thinking to protect themselves and the identity of the country from such manipulation.

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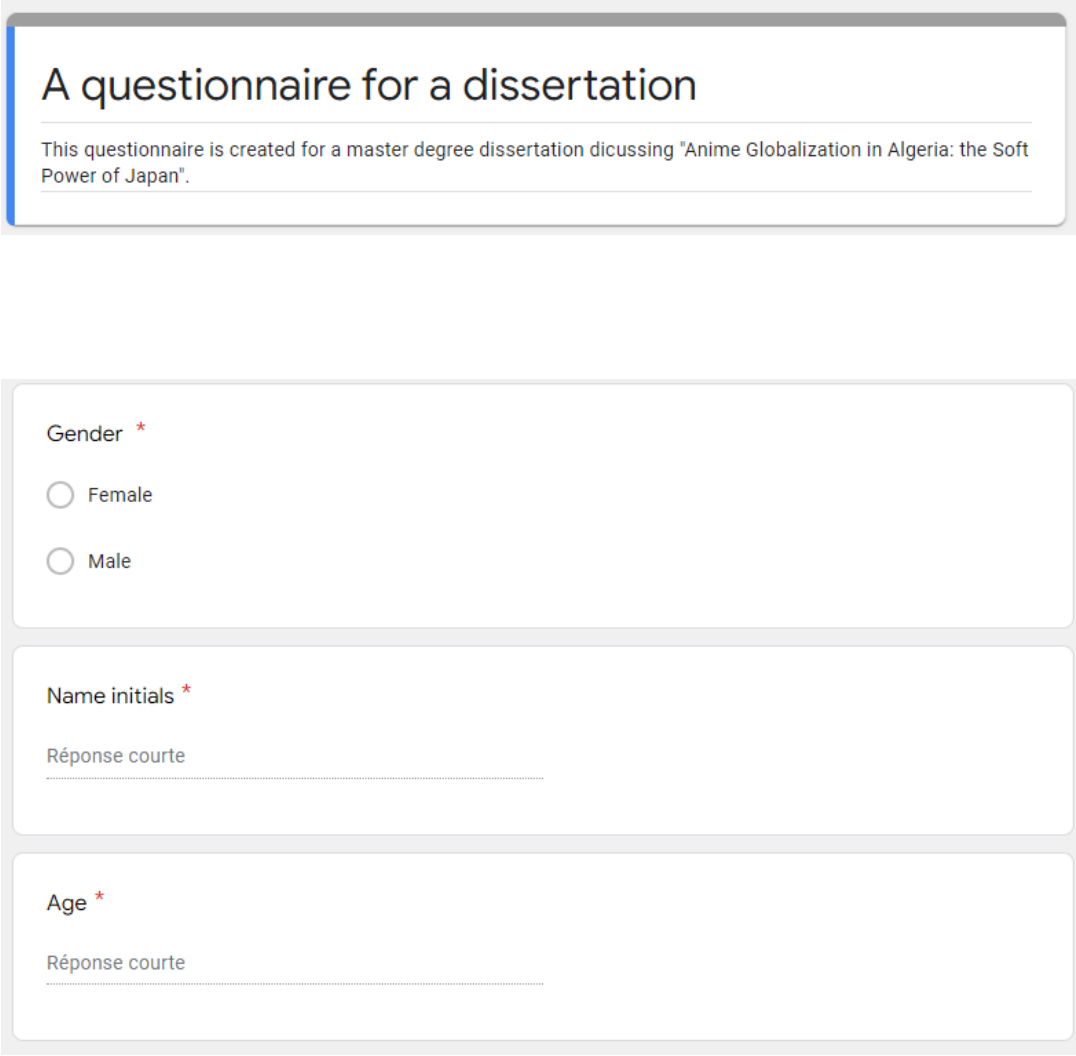
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APPENDICIES

Appendices:

Appendix A:

Anonymous Google Forms Questionnaire Given to 30 Algerian anime enthusiats ranging of the age of 13-18



How did you know about anime? *

Réponse longue

At what age did you start watching anime and on what platform? *

Réponse longue

What was the first anime you watched? What did you like about it ? *

Réponse longue

What did you find so appealing about anime/manga? *

Réponse longue

Which genre of anime/manga you are mostly drawn into? *

- [ ] Action
- [ ] Comedy/slice-Of-Life
- [ ] Drama/tragedy
- [ ] Psychological
- [ ] Historical
- [ ] Mecha/military
- [ ] Supernatural/Magic
- [ ] Romance
- [ ] Adventure
- [ ] Fantasy
- [ ] Mystery
- [ ] Horror/Gore

What are your favorite anime? (movies are included as well) *

Réponse longue

Which anime movies influenced you the most and why? *

Réponse longue

What have anime/manga taught you? *

Réponse longue

Give your personal opinion concerning anime/manga culture in Algeria *

Réponse longue

Do you think that the widespread presence of anime/manga culture among Algerian young adults nowadays has a rather positive impact or is it the opposite ? Justify your answer *

Réponse longue