

## **ANIME VIEWING AMONG SECONDARY SCHOOL STUDENTS IN MALAYSIA**

Roslina Mamat, Ph.D<sup>1</sup>  
Department of Foreign Languages,  
Faculty of Modern Language and Communication,  
Universiti Putra Malaysia,  
Malaysia.  
[roslina@fbmk.upm.edu.my](mailto:roslina@fbmk.upm.edu.my)

Yamato Eriko, Ph.D  
Department of Foreign Languages,  
Faculty of Modern Language and Communication,  
Universiti Putra Malaysia,  
Malaysia.  
[eriko@fbmk.upm.edu.my](mailto:eriko@fbmk.upm.edu.my)

Sanimah Hussin, M.A  
Department of Foreign Languages,  
Faculty of Modern Language and Communication,  
Universiti Putra Malaysia,  
Malaysia.  
[sanimah@fbmk.upm.edu.my](mailto:sanimah@fbmk.upm.edu.my)

Farah Tajuddin, M.A  
Department of Foreign Languages,  
Faculty of Modern Language and Communication,  
Universiti Putra Malaysia,  
Malaysia.  
[farahhaj@fbmk.upm.edu.my](mailto:farahhaj@fbmk.upm.edu.my)

### **ABSTRACT**

This paper discusses part of the findings from a research on Japanese animation viewing among secondary school students in Malaysia. A total of 530 surveys were collected from three secondary schools in Selangor. The objective of the survey was to get an overview of the students' perception of Japanese animation viewing including its medium and

---

<sup>1</sup> Corresponding author

contents. Since the main research focused on the understanding of anime characters, this paper also highlights the favourite anime characters of the students. From this study, the most popular Japanese animation genres were action adventure and family type comedy. The students tend to favour male characters in these stories regardless of their gender. The findings show that the main medium of viewing, which is the local television channels, plays an important role in anime viewing among secondary students. Nevertheless, usage of the Internet is also noticeable among the students in viewing the various genres of Japanese animation.

**Keywords:** anime, manga, Malaysian school, Malay, teenagers, Japanese, popular culture

## INTRODUCTION

An American journalist, Douglas McGray (2002) coined the term ‘Gross National Cool’ (GNC) by playing on the words ‘Gross National Products’ (GNP) in the Foreign Policy magazine, and praised Japan in saying that GNC is its strength. He remarked that Japan’s cultural superpower, ‘National Cool’ had been growing in the form of cool animations, video games, music, and other cultural exports despite the long recession.

In Japan, ‘Astro Boy’ (*TetsuwanAtomu:FujiTV*, 1963-1966) was the first manga (Japanese comics) to be animated for television. It should be noted that animation was developed much earlier in the United States than the production of anime in Japan. At that time, animation programmes were produced with children as the target audience. However, in Japan, the manga culture has well been established to provide quality characters and content to the anime production. Japanese who grew up reading manga are now adults and as such, the manga culture is well established among them too. The

variety of anime content relies heavily on printed publications of manga till today. The basic ground to produce quality anime with inspiring contents for a wide range of age groups has developed along with the growth and spread of the manga culture (Sano, 2007).

In Malaysia, television anime series have been imported as children's entertainment for a long time. According to a survey conducted by the Japanese External Trade Organization (JETRO), 10 animation programs from Japan were broadcasted on the terrestrial channels as of May 2006. ASTRO, which is the first provider of direct-to-home satellite pay television services in Malaysia, includes Animax, an anime satellite television network (JETRO, 2007) since 2006. Other Astro channels, such as Astro Ceria also broadcast anime dubbed in Malay as entertainment for children. The medium of anime viewing was not only the authorized television channels in recent years. Illegal VCD/DVD distribution in the 1990s and free online distribution on the Internet became a common practice to view anime since the introduction of the broadband Internet in 2001 (Yamato et al., 2011).

Usually imported television programs are selected by the Film Censorship Board of Malaysia and improper contents for the target age group will be censored or removed. However, the contents of the programs could not be monitored when products are distributed illegally. Moreover, what people perceive or understand from particular stories might not always be the same (Hall, 1980). The various anime narrative style has been praised by some scholars (e.g. Craig, 2002; Fukunaga, 2006; Macwilliams, 2008).

Therefore, this research is aimed at exploring how Malaysian youth view animation programs from Japan in the Malaysian context.

### **Animation from Japan: *Anime***

The Japanese word ‘anime’ originated from the English word ‘animation’. It has been used as a short form of the English word in Japan so that both ‘anime’ and ‘animation’ refer to all kinds of animated cartoons. However, ‘anime’ has been used as the term to refer to only Japanese animation outside of Japan. As Macwilliams (2008) noted, the number of English books on anime has increased in recent years. Anime products have been analysed as a different mass art form from a leading American animation company which is the Disney production. Fukunaga (2006) states that the big eyes and humour in *anime* is the art of *anime* and that this element is different from the American animation. Craig (2000) pointed out three characteristics of anime content to explain its popularity among ordinary people. One was that it whole heartedly embraces life in all dimensions including the darker or unpleasant side of life. The second was a strong strain of idealism, innocence, and romance to chase one’s dreams, to dare seek adventure, and to strive to achieve great things. The third was not to make the weaker points of a character as a source of humour but make the character human. He argues that because of these characteristics, even if viewers were in other parts of the world, they could easily connect with the character in a story. Among the findings, from a series of questionnaire surveys and interviews, Napier (2007) highlighted American anime fans’ comment: “[a]nime is more realistic (than Hollywood products)” (p.178). She explained that American fans were referring to anime storyline and characters when they talked about ‘reality’. Many

American anime fans prefer fantasy and science fiction genres which seem to be in contrast to reality. However, anime characters' complex character development and their background stories made them feel 'real' in anime.

According to Thorn's comparison with American comics (2008), manga evolved as a sophisticated form of popular culture in various genres because of the relatively free publication laws in Japan. In the U.S., comics are only produced for children and often feature a super hero targeting young male readers. There was no space for American young girls to reflect their views in the comic world until manga or anime from Japan came to the American market. Kelts (2007) claimed that American television channels broadcast more anime programs than Japanese television channels do these days. However, according to Leonard (2005), the anime fans in the U.S. changed mainstream notions of the American anime market. That is, the recognition of anime in the U.S. was made possible by enthusiastic fans. It was explained that 'cultural sink' was created in the 1960s because of laws and expectations of parents that animation should be harmless for children. Culture sink is defined as a void of sorts that forms within a culture as a result of trans-national flow of media (Leonard, 2005). Anime had been shown on the American television networks before 1975, but many parts of the original anime were altered including names of characters and plotlines. The main reasons for that were to appeal to the general American audience, and to meet restrictions on violence and sexual content.

Anime's sexual and violent contents are still big issues despite its popularity in the world. For instance, an experimental study using popular anime, 'Dragon Ball Z' among college students in Japan and the US found that viewing sexist media images frequently carries negative effects for viewers. It suggests that the effect of exposure to anime images reinforces the belief of male privilege (Bresanahn, Inoue & Kagawa, 2006). Their study aimed to examine cognitive and affective responses to the depiction of gender in the anime. The participants of both genders were shown one episode of the series in the video and were asked to answer the questionnaire regarding male and female characters in the story. Nevertheless, this type of experimental study was not in line with the assumption that the members of the audience were agents who decode texts in their social context. As Hall (1980) puts it "before the message can have an 'effect' (however defined), satisfy a 'need' or be put to a 'use', it must first be appropriate as a meaningful discourse and be meaningfully decoded" (p.130). Based on the assumption that teenage anime viewers are active agents, they are not 'media dupe'.

## **METHODOLOGY**

The study was designed to explore the perception of anime characters among secondary school students in Malaysia. Six hundred survey questionnaires were distributed in the 3 secondary schools located in urban areas of the state of Selangor in order to obtain background information of anime viewing activities and to identify potential informants for interviews. A total of 530 completed questionnaires were collected in January 2011, at the beginning of the school year in Malaysia. Based on the responses collected in this

survey, focus group interviews were conducted. Distribution of anime or anime related products were also observed, and some anime programs and characters were viewed as supporting information for this study. This paper discusses the result of the questionnaire survey which was analysed using descriptive statistics. For this analysis, information about anime titles and characters were also referred from the two websites: Wikipedia and Anime News Network. Wikipedia and other online sources were used as it was able to provide the needed information relevant for the present study.

The questionnaire was prepared based on the findings of other related researches conducted in Malaysia (Roslina, 2008, 2010; Yamato et. al, 2011) and the observation of local anime distribution by the researchers. It consists of demographic questions, questions about frequency of anime viewing, a favourite anime title and a character name, and other related leisure activities. The survey respondents comprises of a total of 250 male and 278 female students as well as two students who did not mention their gender. Figure 1 shows the break-down of the respondents' ethnicity and age. The sample comprises the three major ethnic groups of Malaysia: Malay, Chinese and Indian. Approximately 60% of Malaysia's total population is Malay but in the survey, 84% of the students were Malay. This is because all 3 schools were Government schools which use the Malay language as medium of instruction. 17 years-old respondents were the least as compared to other age groups. At this age, some students continue their study to other school.

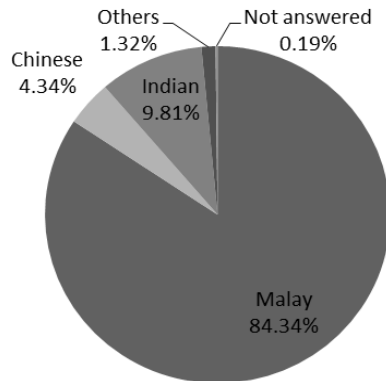


Figure 1-1.Ethnic

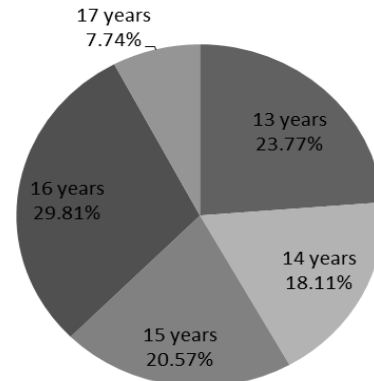


Figure 1-2. Age

**Table 1 : Animation Titles Broadcasted on Local Television Channels**

Anime	Animasi	Other Animation	
1. Bleach	1. Bola Kampung	1. Angel's Friends (Italy)	24. Miss Spider (Canada)
2. Crayon Shinchan	2. Danial	2. Avatar The Last Air Blender (US)	25. Penguin of Madagascar (US)
3. Detective Conan	3. Ibn Battuta	3. Avatar the Legend (US)	26. Pocoyo (Spain)
4. Dinosaur King	4. Joni	4. Barney and Friends (US)	27. Popeye (US)
5. Doraemon	5. Kacang	5. BattlestarGalactica (US)	28. Postman Pat Ads (UK)
6. Fate/Stay Night	6. Pengembaraan si Genius	6. Captain Planet (US)	29. Road Runner (US)
7. Gundam	7. Taman Laut	7. Catdog (US)	30. Scooby Doo (US)
8. Kiteretsu	8. Tippi	8. Chunggington (UK)	31. Shelldon (Thailand)
9. Kochikame	9. UpindanIpin	9. Combo Ninos (France)	32. Spongebob (US)
10. Marchen Awaken Romance	10. Wira Cops	10. Danny Phantom (US)	33. Super Normal (US)
11. Monster Kids		11. Diego (US)	34. Tak & the Power of Juju (US)
12. Mundial Soccer Fever		12. Donald Duck (US)	35. The Adventure of Jimmy Neutron (US)
13. Naruto		13. Dora (US)	36. The Fairly Oddparents (US)
14. Negima		14. Edgar & Ellen (US)	37. The Mummy (US)
15. Perman		15. El Tigre (US)	38. Transformers: Beast Machine (US)
16. Rockman Exe Beast		16. Galactic Football (France)	39. Viva Pinata (Canada)
17. School Rumble		17. Handy Manny (US)	40. Wolverine and the X-Men (US)
18. Super yo-yo		18. Jackie Chan Adventure (US)	41. Wonder Pets (US)
19. The Mealancholy of HaruhiSuzumiya		19. Jimmy Neutron (US)	42. YoGabbaGabba (US)
20. Voltron		20. Kappa Mickey (US)	
		21. Kit vs Kat (Canada)	
		22. Kung Foot (France)	
		23. Mickey Mouse (US)	



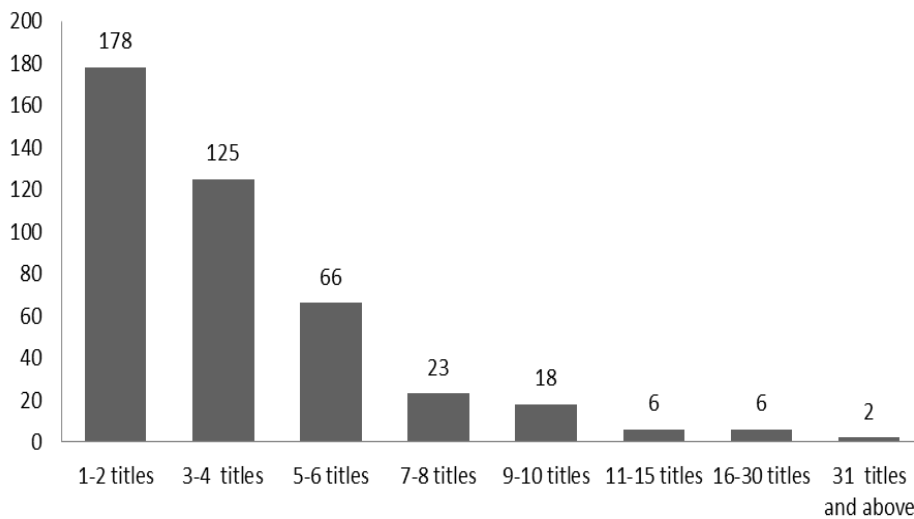
### **Animation on Local Television Channels**

Prior to the questionnaire survey, the researcher investigated the broadcasting of animation programs on local television channels since there was no recent report about animation broadcasting in Malaysia. The observation was done by checking television program guides in newspapers and viewing programmes telecast on local television channels during weekdays from July to August 2010. The channels were only the free-to-air channels, namely TV1, TV2, TV3, NTV7, 8TV and TV9. Titles were categorized according to the origin of the programs for the purpose of this study regardless of the medium of language used which could be either the Malay language or English. As shown in Table 1, 20 anime (Japanese animation programmes) were shown on the local TV channels during this period. Of the animation programmes telecast, only 10 were local and these are classified as *animasi*. Besides anime and *animasi*, Malaysian television companies import many animation programs especially for younger children from the United States.

### **A Medium for Anime Viewing**

The survey result shows that television channels are the main medium for secondary students to view anime. A total of 424 students (80%) view anime on TV in a week. As revealed in Figure 2, 178 (42%) students who view anime on TV choose 1 or 2 titles per week. Anime might be just one of their choices among other TV programs such as drama series and reality programs for these students. However, there are also students (13%) who view more than 7 titles per week. Usually TV anime is a serial story which lasts

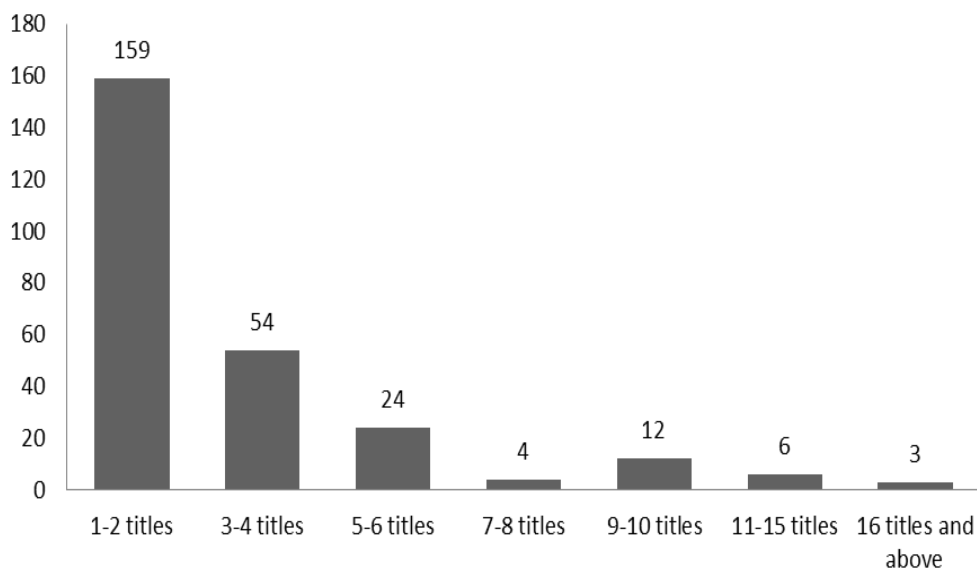
approximately 20 minutes per episode. Those students who view 7 titles spend more than two and a half hours per week viewing anime on TV. The students who view extremely high numbers of titles might use Astro channels since Malaysian free-to-air channels would not broadcast more than 20 anime programmes. According to the official Astro website, Astro has a 50% penetration rate of TV homes in Malaysia. However, special channels which broadcast many anime programmes are not included in Astro's basic package. To include Animax in the basic package, the household would have to pay extra monthly fee.



**Figure 2. Number of anime titles viewed on TV by secondary students**

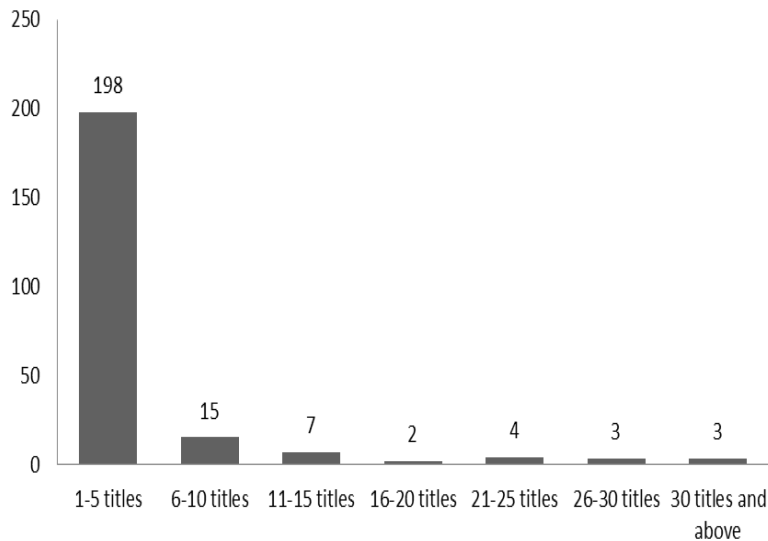
Besides TV, the Internet and VCD/DVD are also other mediums of anime viewing among the students. A total of 262 students (49%) revealed that they used the Internet to view anime even though animes are not officially distributed through the Internet in Malaysia. As shown in Figure 3, a total of 159 students (61%) view 1 or 2 anime titles

per week on the Internet. This survey did not ask whether the students download media files from websites or watch them through websites that allow streaming. Nonetheless, the fact that the Internet is the second favourite medium for viewing anime, it cannot be ignored that the distribution of anime through the Internet has not been regulated by the Malaysian official agencies.



**Figure 3. Number of anime titles viewed on the Internet by secondary students**

From the data presented in Figure 3, a total of 232 students (44%) view *anime* on VCDs or DVDs. Compared to the TV and the Internet, the VCD/DVD was expected to be less used as a medium of viewing anime. This was confirmed by the result in the Figure 4. The majority of the students (85%) viewed only 1-5 titles through VCD/DVD in the three months before the time of data collection.



**Figure 4 : Number of anime titles viewed through the medium of VCDs/DVDs within 3 months by secondary students**

A total of 166 students buy VCDs/DVDs on their own while 80 other students revealed that they borrowed VCDs/ DVDs from other parties. There is still a regulatory problem with regard to the distribution of VCDs/DVDs in Malaysia. Nevertheless, in terms of anime viewing, secondary school students indicated that they more often view anime on the Internet than through the medium of VCDs/DVDs. The usage of the Internet is free for the students since the Malaysian Government aim to increase the penetration of the Internet service (MySinchew, 2010). The price of high-speed broadband service is more affordable now. In addition, their family members may also use the Internet for other purposes as well. In the near future, more and more students may have the opportunity to use the Internet freely.

In addition, only 184 students (34%) view an anime film in the cinema within a year. The anime film is not a major genre in the Malaysian cinema and due to this, the frequency of viewing anime film is low. However, this survey did not compare the number of anime films in relation to other types of films viewed by the students. The students were also not asked how often they went to the cinema.

### Contents of Anime

**Table 2 : Top 10 Favourite Anime Titles**

No	Anime Titles	Number of Students
1	NarutoShippuden	302
2	Doraemon	256
3	Detective Conan	211
4	Crayon Shin Chan	201
5	Hagemaru	111
6	Bleach	105
7	Kiteretsu	57
8	One Piece	48
9	Gundam (including different series)	46
10	Dragon Ball	35

A total of 129 anime titles were listed as favourite anime in this survey. Table 2 shows the top 10 anime titles. Most of the titles have been shown on air-to-free television channels in Malaysia. The list includes on-going long-running series in Japan such as *Naruto Shippuden*, 'Detective Conan' and 'Bleach'. *Naruto Shippuden* and 'Bleach' are action anime with traditional Japanese setting where a *ninja* (a covert agent) and a *samurai* (a warrior) are portrayed. 'Detective Conan' is detective series, in which a 17-

year-old high school prodigy is the main character. ‘Doraemon’ and ‘Crayon Shin Chan’ are also long-running comical anime series produced for children. Among the top10 titles, half of them (No. 1, 6, 8, 9 and 10) are action adventure originally targeting young male audience in Japan. All top 10 anime series feature a male protagonist. Anime with a female propagandist, ‘K-ON’ appeared only in the 11th spot.

**Table 3 : Top 10 Favourite Anime Characters**

Male students (250)				Female student (278)		
No	Name of Character	Title of Anime	Number of Students	Name of Character	Title of Anime	Number of Students
1	Naruto Uzumaki	Naruto	129 (52%)	Conan Edogawa /Shinichi Kudo	Detective Conan	105 (38%)
2	Conan Edogawa/ Shinichi Kudo	Detective Conen	83 (33%)	Doraemon	Doraemon	73 (26%)
3	Shin Chan	Shin Chan	56 (22%)	Shin Chan	Shin Chan	72 (26%)
4	Doreamon	Doraemon	53 (21%)	Hegemaru	Hegemaru	56 (20%)
5	Ichigo	Bleach	43 (17%)	NarutoUzumaki	Naruto	51 (18%)
6	Nobita	Doraemon	31 (12%)	Nobita	Doraemon	35 (13%)
7	Sasuke	Naruto	27 (11%)	Shizuka*	Doraemon	29 (10%)
8	Hagemaru	Hagemaru	22 (9%)	Sasuke	Naruto	17 (6%)
9	Goku	Dragon Ball	20 (8%)	Sakura*	Naruto	16 (6%)
10	Monkey D Luffy	One Piece	18 (7%)	Kiteretsu	Kiteretsu	14 (5%)

\* female character

In terms of a favourite character (see Table 3), 129 (52%) male students like *Uzumaki Naruto*, the male protagonist of *Naruto Shippuden*. *Uzumaki Naruto* is a teenage orphan *ninja* who can use powerful *jutsu* (a technique of the *ninjas*) but he also has weaknesses. Eighty-two (33%) male students like *Kudo Shinichi/Conan Edogawa*, a male protagonist of ‘Detective Conan’. Female students also like *Kudo Shinichi/Conan Edogawa* as 103 (47%) listed his name in the survey. Other notable favourite characters for both genders are *Doraemon* and *Shin Chan*. Both are protagonists of popular children anime series.

Leading characters of favourite anime series tend to be favourite anime characters as well. *Ichigo*, a male protagonist of ‘Bleach’ was not in the top 10 list among female students. The writer feels that *Ichigo*, *Goku* and *Monkey D Luffy*’s portrayal are not as cute as the other top 10 anime characters since these characters are tough in order to fight against their enemies. Male students tend to list male characters as their favourite character. Female characters are not as popular as the male characters even among female students.

### **Related Activities**

Since the origin of anime is serial *manga* and *manga* reading was reported as a related activity of anime viewing (Roslina 2010; Yamato et al., 2011), this survey included questions about the reading of *manga* and possible related activities. A total of 283 (53%) students read *manga* every week while 221 students read *manga* once in a while. Majority of the students read 1 to 10 books of *manga* per week while a total of 159 students (30%) also read *manga* that appears in magazines. Among them, 147 read 1 to 20 titles in a week. A *manga* book is as small paperback-sized volume of a serial *manga* story. In Malaysia, students can find Malay/Mandarin/English translation of the *manga* book either at newspaper stands or local and international bookstores. In Japan, normally *manga* artists publish their *manga* series in weekly or monthly *manga* magazines first, then later compile them as a paperback-size volume printed on better quality paper. Some people read a *manga* magazine first and buy a *manga* book later for their collection.

Usually anime are produced after its manga publication but some anime viewers look for an original manga book after viewing anime series. *Manga* reading is not a common leisure activity as compared to anime viewing on TV among the students. However, their favourite manga titles are the same as favourite anime titles. For instance, the top three favourite manga titles are as follows: *Naruto Shippuden* (178 students), *Doraemon* (152 students), and ‘Detective Conan’ (142 students).

**Table 4 : Other Related Activities**

Activity	Yes (%)	No (%)	Not Answered
Buy, refer or read magazines about anime / manga	57.55	36.42	6.04
Listen to anime theme song out of anime viewing time	56.60	37.74	5.66
Collect songs/lyrics of anime theme song	14.91	79.62	5.47
Draw anime characters	36.60	57.74	5.66
Listen to Japanese song that are not related anime	49.25	45.28	5.47
Sing Japanese song	31.70	63.02	5.28
Play computer games	51.32	43.40	5.28

A total of 285 students (54%) said they spent time on entertainment other than viewing anime and reading manga. It is not the majority but 170 (32%) spend most of their leisure time on these two activities. In addition, anime viewing or manga reading could extend to other activities. Table 4 shows other related activities students are involved in. Common related activities are seeking information on anime/manga in magazines and listening to anime theme songs as indicated by more than half of them (55.55% and 56.60% respectively). Singing Japanese songs and playing computer games could not be directly related to viewing anime since Japanese songs can be heard from other sources and there



are Japanese computer games which do not feature anime characters. Nevertheless, this result shows that the anime viewing has the possibility to extend to other leisure activities.

## **DISCUSSION AND CONCLUSION**

Among Malaysian secondary students, television is the main medium for viewing anime. Thus, the selection of anime programs by the local television agencies could be related to their viewing pattern. The Internet is also an accessible medium even for teenagers. Notably, there are some students who views *anime* through all three media which are television, the Internet and VCD / DVD. Majority of the students would not spend long hours viewing anime on TV, though there are a few students who view more than 31 titles on TV, more than 16 titles on the Internet per week and more than 30 anime VCDs/DVDs within 3 months. This finding shows that there is the possibility of being addicted to anime viewing if the student has the opportunity and access to the various media forms to view them. These ‘heavy’ viewers listed various anime titles as their favourites. A total of 76% of 129 favourite anime titles were listed by less than 10 students. Those who view more anime may discover the kind of anime suited for their own taste since at least 10 new television anime series are produced every season in Japan.

Despite the fact that anime has a variety of genres the survey result indicates that Malaysian secondary school students favour action adventure or family type comedy. These two types of anime could be easily accepted by anyone. The action adventure

anime was originally targeted at young male audience. However, female students can also enjoy them because their main themes are dreams, encouragement and fantasy in general. There are popular anime programs featuring a female protagonist in Japan but Malaysian local television channels seem not to broadcast these types of anime programs. That is, the local agencies may avoid broadcasting anime that are targeted at female audience because these programs are not suitable for Malaysian children to view. Matui (2006) pointed out in his research about the reception of girl's manga in the U.S., the general perception toward comics was to represent the male dominant world. The perception by official agencies or adults might be affected to low popularity of a female character in the survey result. Two female characters feature in the list of the top 10 favourite characters but these supporting characters' appeal could not be strong as a main character in a particular story. Wilson (2008) reported that American children experience more empathy with characters of the same gender on television programs. If teenage viewers behave in the same way, then it seems that the female students in this survey have not had access to anime that feature female characters that they can have empathy with.

Since the production anime is related to the production of other forms of entertainment such as manga and songs, anime viewers' activities would be extended in Malaysia too. Manga reading is not a major activity among secondary students compared to anime viewing on TV. However, anime viewing seems to be related to manga reading because many favourite manga titles overlap with favourite anime titles. Moreover, some students who are creative will draw *anime/manga* characters in their free time and some students also collect songs or lyrics of their favourite songs. Roslina (2010) reported the case of

Malaysian teenagers who proudly claimed that they have their own team and they are working towards publishing their own *manga* in the form of sketches on paper or by using certain software. This indicates that anime viewing might have a positive impact on Malaysian youths' personal development. Fiske (2010) argues that the consumption of popular culture including viewing television involves in producing meanings among viewers and the meanings produce social identity among them. This paper illustrates an overview of anime viewing among Malaysian secondary school students. Further analysis should look into their understanding of anime characters in order to reveal more insight into their activities in relation to their personal development.

## REFERENCES

- Allison, A. (2000). Sailor Moon: Japanese superheroes for global girls. In T. J. Carig (Ed.), *Japan Pop!: Inside the world of Japanese popular culture* (pp.259-278). New York: M.E. Sharpe.
- Aime News Network: Internet' most trust anime sources. <http://www.Animenewsnetwork.com/>
- Astro, Media Room. Retrieved from [http://astro.com.Mymediaroom/articles/art\\_4633.html](http://astro.com.Mymediaroom/articles/art_4633.html).
- Bolton, C., Csicsery-Ronay, I. Jr. & Tatsumi, T. (Eds.). (2007). *Robot ghosts wired dreams: Japanese science fiction from origins to anime*. Minneapolis, MN: University of Minnesota Press.
- Bresanahn, M. J., Inoue, Y. S. & Kagawa, N. (2006). Players and whiners? Perceptions of sex stereotyping in anime in Japan and the US. *Asian Journal of Communication*, 16 (2), 207-217.
- Craig, T. J. (2000). Introduction. In T. J. Carig (Ed.), *Japan Pop!: Inside the world of Japanese popular culture* (pp.3-23). New York: M.E. Sharpe.

- Fiske, J. (2010). *Understanding popular culture* (2<sup>nd</sup>ed). London: Routledge.
- Fukunaga, N. (2006). Those *anime* students: Foreign language literacy development through Japanese popular culture. *Journal of Adolescent & Adult Literacy*, 50(3), 206-222.
- Hall, S. (1980). Encoding/decoding. In S. Hall, D. Hobson, A. Lowe & P. Willis (Eds.), *Culture, media, language: working papers in cultural studies, 1972-79*, (pp.128-138). London: Hutchinson.
- Ingram, S. &Reisenleitner, M. (2006).Polarizing Avalon: the European virtuosity and global virtuality of Mamoru Oshii's filmic imaginary.*Journal of Contemporary Film*, 4(2), 129-138.
- Izawa, E. (2000). The romantic, passionate Japanese in anime. In T. J. Carig (Ed.), *Japan Pop!: Inside the world of Japanese popular culture* (pp.138-153). New York: M.E. Sharpe.
- Japan External Trade Organization [JETRO]. (2007).*Tounan Asia san kakokuniokerucontentsushijō no jittai*[the actual condition of content market in three South East Asian countries]. Retrieved May 12, 2008, from <http://www.jetro.go.jp>
- Kelts, R. (2006). *Japanamerica: how Japanese pop culture has invaded the U.S.* New York: Palgrave Macmillan.
- Lee, W. (2000). From Sazae-san to Crayon Shin-can: Family anime, social change, and nostalgia in Japan. In T. J. Carig (Ed.), *Japan Pop!: Inside the world of Japanese popular culture* (pp.186-203). New York: M.E. Sharpe.
- Leonard, S. (2005). Progress against the law: anime and fandom, with the key to the globalization of culture. *International Journal of Cultural Studies*, 8, 281-305.
- Macwilliams, M.W. (2008). *Japanese visual culture: explorations in the world of manga and anime*. Armonk, NY: An East Gate Book.
- Matui, R. (2006). A research on the reception of Japanese manga in Europe and America, focusing on the popularity of Shojo.*Journal of the Socio-Cultural Research Institute, Ryukoku University*, 8, 176-185.
- McGray, D. (2002, May/June). Japan's gross national cool. *Foreign Policy*, 130, 44-54.
- MySinchew (2010, March 25) Malaysian to reach 50% internet penetration by year-end:Rais. Retrieved from <http://myshinchew.com/node/36828>

- Nakamura, I. & Onouchi, M. (2006). *Ninon no pop power* [Japanese pop power]. Tokyo: Nihon KeizaiShibunsha.
- Napier, S. J. (2007). *From impressionism to anime: Japanese as fantasy and fan cult in the mind of the West*. New York: Palgrave Macmillan.
- Redmond, D. (2007). Anime and East Asian culture: Neon Genesis Evangelion. *Quarterly Review of Film and Video*, 24, 183-188.
- Roslina Mamat. (2008). Penggunaan budaya popular dalam pembelajaran bahasa Jepun oleh Pelajar Universiti Putra Malaysia. Di dalam prosiding *Seminar Pendidikan Bahasa dan Budaya Jepun II*. (pp32-38). Kuala Lumpur, Malaysia: Ambang Asuhan Jepun, Universiti Malaya.
- Roslina Mamat. (2010). Pengaruh Budaya Popular ke atas Remaja Melayu. Malaysian International Conference on Foreign Languages. Universiti Putra Malaysia. 1-2 Dec 2010. UPM, Serdang.
- Sano, M. (2007). Nihon anime no genjou to shōrai [Present situation and future of Japanese anime]. *NUCB Journal of Economics and Information Science*, 52(1), 23-33.
- Thorn, M. (2008). Terms of endearment: Japanese manga in the U.S. *Ningen Bunka*, 6, 20-33.
- Wilson, B. (2008). Media and children's aggression, fear and altruism. *The Future of Children*, 18(1), 87-118.
- Wikipedia: the free encyclopedia. <http://en.wikipedia.org/wiki/>
- Yamato E, Krauss SE, Ezhar Tamam, Hamisah Hasan, and Mohd Nizam Osman (2011) It's part of our lifestyle: exploring young Malaysians' experiences with Japanese popular culture. *Keio Communication Review*, 33, 199-223.

---

## ABOUT THE AUTHOR :

**Roslina Mamat** is a senior lecturer and currently serves as the Head of the Department at the Department of Foreign Languages, Faculty of Modern Language and Communication, Universiti Putra Malaysia. Her research interests are conversational analysis and Japanese popular culture. She has been teaching Japanese language for 18 years. Previously, she worked at Universiti Malaya and Chuo University, Japan.