

Anime and the Shaping of Youth Identity in Aizawl: Media Influence and Cultural Hybridity among Mizo Youth

David Lalhmachhuana

Independent Researcher Aizawl, Mizoram

davidchhunthang7@gmail.com

Sayan Dey

Assistant Professor, Department of Mass Communication,
Mizoram University, Aizawl, Mizoram

Nicky Lalrinsanga Lotlai

Independent Researcher, Aizawl, Mizoram

Joel Laltlanchhuaha

Independent Researcher, Aizawl, Mizoram

Abstract

The findings indicate that anime serves not only as a source of entertainment but also as a medium for cultural exchange, subsequently influencing interests in language, fashion, and lifestyle. This study shows how global cultural products mediate relations with local youth identities. Respondents in the survey were enthusiastic about Japanese culture, but responses about how anime impacted indigenous culture were mixed. These responses indicate acceptance and some anxiety about cultural change. This research offers empirically based findings for conversations about transnational media reception in Northeast India by demonstrating how global cultural products infiltrate youth identity

Although anime has become a worldwide cultural phenomenon research has not been done on youth in Mizoram regarding Anime influence. Using Cultivation Theory and Cultural Hybridity as a theoretical framework, this study investigates the impact of anime consumption on the cultural orientations of the youth in Aizawl. A survey was conducted among 119 respondents (aged 15-29) to find out about their viewing habits, genre preferences along with practices inspired by anime. According to the findings, anime acts as an entertainment medium and a medium for cultural exchange that impacts Japanese language, fashion, and lifestyle afterwards. This research exemplifies how global cultural products mediate youth identities at the local level. The people surveyed were responsive and enthusiastic about Japanese culture but had different answers about how anime hindered indigenous culture. These replies show a level of acceptance and anxiety over cultural changes. This research shows how global cultural products penetrate youth identity, thus offering evidence-based findings for conversations about transnational media reception in Northeast India.

Keywords: Anime, Mizo Youth, North-East, Media Effects, Culture Influence

1. Introduction

"Anime," a Japanese way of saying 'animation,' has long been a cultural phenomenon whose popularity has prevailed across the globe (Catherine, 2024). In the last few decades, Japanese anime has evolved from a cultural export to a global creative force, profoundly reshaping storytelling across industries through its emotional depth, unique aesthetics, and narrative style (Animation & Multimedia, 2025). Because of the increasing popularity of streaming services and Over-The-Top (OTT) platforms, anime is now more widely available globally, with episodes frequently being released concurrently in many locations. Geographical boundaries have been loosened owing to this worldwide reach, which has enabled anime to permeate popular entertainment markets outside of Japan, especially in the West. Streaming has emerged as a key factor in anime's rising popularity and financial success since subscriptions are expanding and unique material is being created for these platforms [Grand View Research (GVR), 2025]. This global reach is mirrored in India, where emerging research underscores anime's impact on youth media consumption and cultural curiosity.

According to a research by S and Thomas (2025), anime's philosophical topics, emotional depth, and common mythological frameworks appeal to Indian audiences. The research contend that aspects of anime stories, such as spiritual struggle, moral dualism, and rebirth, discreetly conform to Indian cultural frameworks, allowing viewers to understand foreign information through familiar cultural lenses. Furthermore, studies on anime's impact on India's creative sectors emphasize how it shapes professional procedures and artistic expression.

According to Singh and Mallik (2025), a considerable percentage of Indian animation professionals and students recognize anime as a key impact on their visual style and storytelling skills, suggesting a hybridization of local creative output with global aesthetics. This illustrates how hybridity goes beyond consumption to cultural creation, as local enterprises reinterpret global media forms. Sally (2025) emphasizes how anime serves as a soft power strategy in India by influencing Indian audience values, purchasing habits, and cultural knowledge. This global and national expansion resonates particularly well in Northeast India, where youth take on indigenous traditions, pan-Indian modernity, and transnational cultural flows. In Mizoram, the youth engage in cosplay events as part of consumption; they own anime merchandise and have developed a deep interest in learning the Japanese language and culture, contributing to the integrated local practices of anime (Lalmuankimi, 2017).

However, while anime has gained increasing prominence among Mizo youth, there remains a lack of scholarly attention to its influence on local cultural identities. This study seeks to address this gap by examining the cultural orientations of youth in Aizawl as shaped by their engagement with anime, drawing on cultivation theory and cultural hybridity theory to

understand patterns of media influence. Specifically, the study aims to explore the anime consumption patterns among Mizo youth and to analyze how such exposure influences their lifestyle practices, identity formation, and processes of cultural hybridity. In doing so, it raises key questions regarding the frequency and platforms of anime consumption, the ways in which anime informs everyday practices such as fashion, language, and behavior, the extent to which it fosters interest in Japanese culture, and how youth negotiate and integrate these external cultural elements with indigenous Mizo traditions.

2. Review of Literature

Anime in India

In India, the growing availability of anime on online streaming sites and social media has created dynamic fan bases, particularly among young urbanites. The presence of these can be seen in cosplay activities and anime-inspired local fashion, marking its shift from geeky fandom to mainstream youth culture (Times of India Entertainment Desk, 2025). Anime became popular among Indians in the early 2000s. *Pokémon*, *Dragon Ball Z*, *Naruto*, *Shin-chan*, *Kochikame*, and others began to air on children's television channels in India. Anime would primarily be dubbed in English, with Hindi being used in various parts of the country. Anime frequently depicts mature topics and stories that are not generally explored by Western cartoons. Between July 2004 and April 2017, Animax India, the Indian division of Animax Asia, was broadcast on cable and DTH television. During its tenure on the air, the channel underwent various changes. Animax India began broadcasting its whole content in English in August 2006 and was removed from DTH systems in 2012 (Hazra, 2020). Due to censorship issues and a very small target population, anime has lost popularity in India and practically vanished from television. Fans were forced to seek elsewhere for entertainment to consume.

Only in the late 2010s streaming sites begin to include anime for Indian viewers. In 2019, Netflix released a slew of popular anime. The availability of anime on popular streaming services appears to have introduced thousands of people to the world of anime (Chowdhury, n.d.). A recent study reveals that 83% of Indians prefer anime over other animated content, with 50% wanting a better understanding of the culture, language, and food, as well as a strong desire to visit Japan (Hariharan, 2022). Similarly, Hiwalkar & Ramaney (2021) conducted a survey on 100 anime watchers and concluded that anime is becoming increasingly popular among Indian youth, and Japanese is becoming one of the top five most learned foreign languages in India. Also, there is a considerable desire among Indian youth to learn Japanese through watching anime. According to a recent poll by the digital entertainment company JetSynthesys, 83% of Indians say they prefer anime over other animated entertainment. *Naruto*, with 48% of the vote, is one of the most popular choices (Jha, S., 2021) and *Attack on Titan*, with 38% of the vote. This overwhelming preference demonstrates how anime is becoming more and more well-liked across the nation.

In addition to providing more pleasure, the rise in anime consumption has strengthened viewers' ties to Japanese culture (Jha, S., 2021). Approximately half of those surveyed said

they wanted to learn more about Japanese language, culture, and food, and many of them wanted to travel to Japan. Additionally, 84% of respondents said they would be willing to spend money on anime products, indicating a large demand for such items. Binge-watching has been a major factor in the rise in popularity of anime in India, especially during the lockdowns brought on by the pandemic (Jha, S., 2021). According to recent studies, anime has a significant influence on worldwide fashion trends and entertainment preferences especially among Generation Z. (Rastogi, 2023). According to research by Kumar (2022), anime has impacted the language, dress, and artistic expressions of Indian adolescents.

Anime in North East India

Within Northeast India, anime has found a particularly receptive audience, reflecting broader processes of cultural globalization and regional identity formation. Young people in the region tend to traverse multiple cultural forces, including indigenous values, pan-Indian modernism, and international media flows, thus providing a fertile platform for transnational media reception like anime. The anime subculture-fueled cosplay and comic con boom eventually spread throughout the country and became an annual event. Japanese popular culture, ranging from anime to fashion on the streets, movies, and food, is widely popular among the youth of Northeast India. Youth can be seen dressing up like well-known anime characters as part of an event called "Cosplay." For example, the NAJ Cosfest, organized by the Nagaland Anime Junkies, is now one of the largest cosplay festivals in the Northeast, drawing thousands of participants since its inception in Kohima. Similarly, the Kynjai Cosfest in Shillong has evolved into a popular cosplay competition featuring elaborate costumes, performances, and anime merchandise, taking place in increasingly prominent venues (Morung Express, 2024; Sentinel Digital Desk, 2018).

Mizoram, in particular, presents a distinctive case. With a predominantly Christian population, strong community ties, and a rapidly digitalizing urban youth culture, Aizawl has become a site where global media forms intersect with local cultural practices. While anime is increasingly visible in everyday conversations, fashion trends, and online interactions among Mizo youth, systematic academic inquiry into its influence remains limited. . Lalmuankimi (2017), in a focused group discussion among anime enthusiasts in Aizawl, observed that participants were deeply influenced by anime, often developing strong attachments to their favorite characters. The study further revealed that anime shaped their preferences in music, fashion, video games, food, language, storylines, cosplay, and the consumption of anime-inspired products, highlighting the profound role of Japanese media in everyday cultural practices among Mizo youth.

3. Research Gap

Existing scholarship on anime in India has predominantly focused on fan practices, urban media consumption, and cultural policy frameworks. However, limited attention has been given to how anime shapes cultural orientations in smaller, non-metropolitan contexts such as Aizawl. This gap is particularly significant, as the increasing integration of anime into

youth culture raises critical questions regarding identity formation, lifestyle changes, and processes of cultural hybridity within the socio-cultural context of Mizoram.

To address this gap, the present study examines the influence of anime consumption on Mizo youth in Aizawl through the lens of Cultivation Theory (Gerbner & Gross, 1976). Specifically, it investigates patterns of viewership, genre preferences, and the extent to which anime informs everyday practices, including personality traits, fashion choices, food habits, and aspirations to learn the Japanese language. While cultivation theory helps explain how prolonged exposure to anime may shape perceptions and cultural orientations, the study also draws on Cultural Hybridity Theory (Bhabha, 1994) to understand how these influences are negotiated within the local cultural context.

By adopting a survey-based approach and moving beyond fan-centered analyses, this research provides empirical evidence on the cultural implications of anime consumption in Mizoram. Ultimately, the study contributes to broader academic discussions on cultural globalization, youth identity formation, and the negotiation of indigenous culture in the context of transnational media flows.

4. Theoretical Framework

The study is guided by cultivation theory. According to Gerbner & Gross, (1976) cultivation theory is a sociocultural theory that examines television's influence on viewers' perceptions, beliefs, attitudes, and values. To put it simple Cultivation Theory claimed that the media acts as a cultural storyteller providing consistent messages, which, as time passes, nurture common conceptions of the world within the audience. Although initially used to describe television, the theory has since been applied to other mass media such as film, the internet, and cyber-entertainment. In the context of this research, Cultivation Theory offers a good perspective through which to analyze how anime as transnational media affects the cultural orientations of Mizo youth in Aizawl. Anime is not simply a source of entertainment; it consists of recurring themes, character developments, and cultural values which can be internalized by audiences with repeated exposure. For instance, exposure to anime can induce appreciation of Japanese cultural norms, fashion trends, or dietary habits, as well as on personality and social behavior.

Cultivation Theory is most applicable to this study in that Mizoram youth regularly consume anime through mobile phones and streaming services, providing continuous exposure. Through extensive view over time, exposure can foster an interest in Japanese language and culture as well as reshape attitudes toward local cultural behaviors in subtle ways. Utilizing this framework, the research places consumption of anime not in a vacuum as distinct entertainment but as a continuous process of cultural consumption with the ability to influence perceptions and identities.

However, while cultivation theory effectively explains the process of media influence through prolonged exposure, it does not fully account for how audiences actively interpret, negotiate,

and transform foreign cultural elements within their own sociocultural contexts. To address this limitation, the study also draws on Cultural Hybridity Theory, as articulated by Homi K. Bhabha. This perspective emphasizes that cultural interaction is not a unidirectional process of influence but a dynamic site of negotiation, where global and local elements intersect to produce new, hybrid cultural forms (Bhabha, 1994).

Within this framework, Mizo youth are understood not as passive recipients of Japanese cultural content, but as active agents who reinterpret and indigenize anime influences in relation to their own traditions, values, and social realities. The engagement with anime thus becomes a process of cultural negotiation, where elements such as language use, fashion, aesthetics, and social attitudes are selectively adopted, adapted, or resisted. This interaction leads to the emergence of hybrid cultural expressions that reflect both Japanese and indigenous Mizo influences.

By integrating cultivation theory with cultural hybridity theory, the study is able to offer a more comprehensive understanding of media influence. While cultivation theory explains how repeated exposure to anime shapes cultural perceptions, cultural hybridity theory elucidates how these influences are negotiated and transformed within the local context. Together, these frameworks enable the study to examine not only the impact of anime on Mizo youth but also the processes through which hybrid cultural identities and practices are formed

5. Methodology

This research employs a quantitative survey design to examine the effect of anime viewing among Mizo youth in Aizawl. The population for the study comprises youth in Aizawl aged 15–29 years. A purposive sampling technique is employed to ensure representation across gender, age groups, and educational backgrounds among accessible respondents through social media.

6. Population and Sampling

The target group was youth aged between 15 and 29 years living in Aizawl, Mizoram. According to the National Youth Policy (Government of India, Ministry of Youth Affairs & Sports, 2014), individuals between the ages of 15 and 29 are classified as youth in India. The reason for choosing this group is that young individuals are usually the most active users of popular culture and the most sensitive to transnational media currents. With a purposive random sampling method, 119 participants completed the survey form and were used as the basis for the findings of the study. The sample size of 119 is considered adequate for this type of exploratory media study.

Previous survey-based studies examining anime or media influence in Indian or Northeast contexts have relied on similar or smaller samples to generate meaningful insights. For example, Hiwalkar & Ramaney (2021) conducted a survey with 100 anime viewers to analyze anime's popularity among Indian youth and how anime series have a significant impact on

Indian youth's interest in learning the Japanese language. In comparison, this study's sample size not only meets but exceeds the requirements of earlier works, thereby ensuring sufficient statistical reliability while remaining feasible within time and resource constraints.

7. Data Collection

Data were gathered using an online survey instrument, shared through social media and messaging apps in order to reach youth populations to the fullest extent. The survey instrument was designed to collect demographic data, habits of anime watching (frequency, devices, and platforms), favorite genres, and beliefs regarding the impact of anime on personality, fashion sense, eating habits, and cultural identity. In order to promote reliability, questions were framed using multiple-choice.

8. Data Analysis

Responses were compiled and assessed using descriptive statistics. Percentages and frequencies were determined to determine trends in anime viewing and cultural adoption. The findings were subsequently interpreted in light of cultivation theory to determine how exposure to anime might contribute to changes in youth orientations and practices.

9. Findings and discussion

9.1 Demographics information

Out of 119 respondents, the gender distribution was balanced, with 50% female, 48.31% male, and 1.69% identifying as others. The majority (85.59%) were in the age group of 15-20 years, followed by 21-25 years (11.86%) and 26-30 years (2.54%). Most of the respondents were in the age group of 15-20 years ($n=85.59\%$), 21-25 years ($n=11.86\%$), 26-30 years ($n=2.54\%$). In terms of geographical location, most respondents (64.9%) were residing within the boundaries of the Aizawl Municipal Council area, while a small number (35.1%) were residing outside of the Aizawl Municipal Council. Most respondents (62.4%) had achieved a 10 + 2 education level, and a large number (37.6%) were college students.

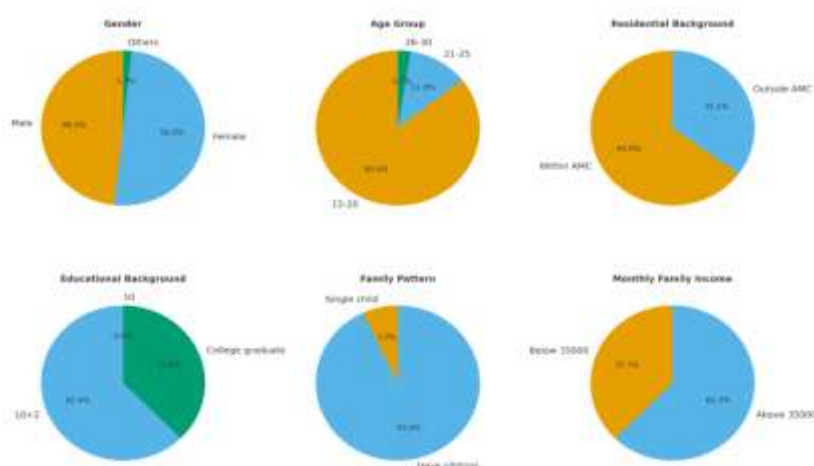


Figure 1: Demographics information of the respondents

Considering family background, almost all respondents (93%) indicated that they had siblings; hardly any respondents (7%) reported being the only child in their families. When compared to household annual income, the majority of respondents (62.3%) fell into a higher earnings category, which earn above ₹35000 per month. This demographic profile shows that the people in the research sample are mostly youth, who are centred in cities, and have good education and economic backgrounds.

9.2 Anime consumption pattern

Among the respondents, anime was consumed at different rates, with most viewers (27.35%) about once a month or less, and very few (15.38%) watching on a regular daily basis (there were very few daily viewers). Respondents also indicated this was true with time spent on anime also, short viewing times (30 minutes - under an hour) were also demonstrated from this survey, while only a few (15.09%) reported watching for several hours. Most respondents (86.14%) reported largely solitary viewing practices, with an overwhelming majority preferring to watch anime alone instead of viewing together with friends, siblings, or family.

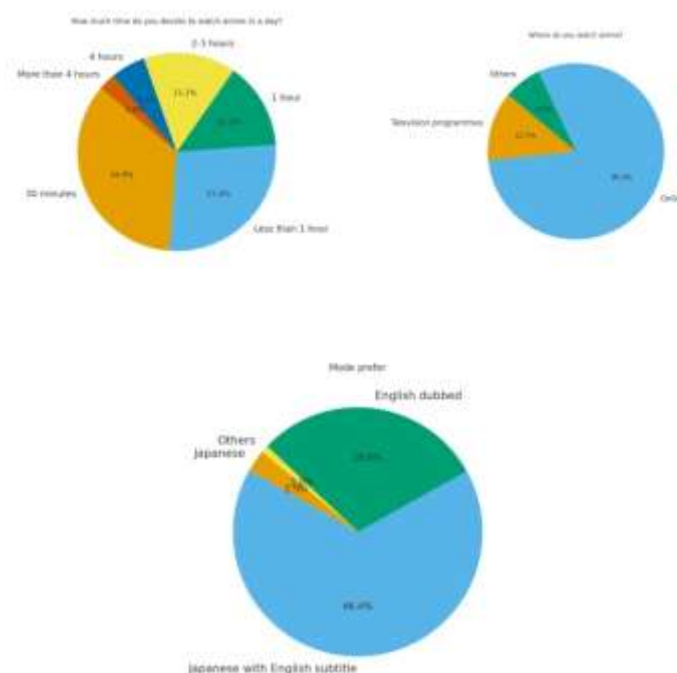


Figure 2: Anime consumption pattern of respondents

Most of the respondents accessed anime via an online source (80.4%), with a small number reporting that they used television (12.7%) or (6.9%) other means. Mobile phones were a clearly dominated as the preferred medium to watch anime (58.2%), while television (17.04%), computer (11.85%), and laptop (9.63%) were second, and tablet (2.96%) was last. The above patterns show that anime is mostly watched alone and on digital devices, with mobile devices and online platforms being the most significant means to watch it.

Adventure (27.72%) and comedy (26.09%) were the dominant themes within the anime genres that participants gravitated towards, whereas appeal for interest in sports (10.87%), horror (9.78%), or any other genres (25.54%) was comparatively limited. Reflections on levels of enjoyment showed that anime is widely recognized, but it is not regarded as a first-choice pastime overall, most respondents indicated that, at best, they liked it moderately or on an occasional basis (37.74%). A few respondents identified as strong fans (15.09%), while an equivalent percentage (15.09%) did not see it as relevant. Engagement with anime-related cultural practices was also low: only a handful of participants (10.28%) had experience with cosplay and/or established community within anime, indicating that anime is accessible and known, but it has not evolved into an entrenched subculture in Aizawl as of yet.

9.3 Uses and gratification of Anime watching

Most of the respondents indicated very limited Japanese language ability; most rated their understanding at the lowest level (58.42%). Despite this, they displayed a strong preference for viewing anime in the original Japanese audio with English subtitles (66.35%), while a smaller portion (14.02%) preferred dubbed viewings. The views on whether the original audio made a better experience were mixed. A not insignificant (42.99%) share felt that original audio made for a better experience, while many (21.50%) simply were uncertain.

These results show that people are becoming more interested in real Japanese audio, which shows that they are curious about the culture even if they don't speak the language well.

Respondents noted characters (38.46%), storylines (28.40%), and animation style (23.04%) as the most likeable aspects of anime and the dislikes most commonly identified were fillers (27.43%) or too many side characters (22.12%). On a deeper level than entertainment, there were aspects of anime that influenced lifestyle behaviours. A large subset of youth engaged in lifestyle practices such as clothing style (18.49%), character behaviours (31.09%), or food preferences (17.65%) because they were inspired by anime. Anime is popular mostly because of its characters and stories. The way that dress, cuisine, and mannerisms have become part of everyday life for Mizo young people shows that culture is spreading in Mizoram.



Figure 3: Uses and gratifications of respondents after watching anime

9.4 Cultural Influence

A large percentage of respondents indicated embracing whatever trends spurred by anime and in terms of fashion, character traits, and even dietary habits, anime can be interpreted as serving not simply as entertainment, but rather as a lifestyle influencer in the lives of Mizo youth. Engagement with this culture also featured consumer behaviour; roughly one-half of respondents (49.52%) stated that they bought or owned anime-related merchandise demonstrating an investment of real fandom behaviour.

Language preferences further elucidated this tension between being authentic and being accessible. There were a significant portion of respondents (21.57%) who preferred anime in the original Japanese version, but a much larger portion (47.06%) that preferred having the subtitled. This suggests openness to being immersed in another culture without the cost of losing ease of understanding. There was also a significant interest for wanting to learn the Japanese language, with a majority (71.82%) wanting to learn it, indicating yet another association of anime as a means of fuelling curiosity across cultures.

The perceived socio-cultural influence of anime presented a complicated picture. A majority (54.13%) recognised that Japanese culture was becoming popular among Mizo youth, though a substantial number of responses (13.76%) were reticent to endorse acceptance. While some participants (29.36%) agreed that anime consumption was contributing to cultural acceptance, many others (30.28%) were non-committal, highlighting that integration is an on-going and contested process.

Concerns relating to cultural dominance seemed less apparent. Only a small number (13.76%) expressed concern that Japanese culture is becoming more accepted through anime consumption and will replace local traditions, while more respondent either disagree (38.53%) or undecided (25.69%). This suggests that while anime represents new cultural elements, it is largely accepted as a complement rather than a replacement for local practices. In combination, the responses clearly illustrate a negotiation between curiosity towards Japanese culture and the desire to maintain Mizo identity, pointing to hybridity and not replacement.

When respondents were asked about whether anime threatens indigenous Mizo culture, the vast majority of respondents (41.28%) did not see it as a direct threat to their culture. While only a minority (12.84%) agreed that anime threatened local traditions, a good number of respondents (24.77%) were unsure, providing possible evidence that cultural anxieties are still present among at least some of the respondents, even if, at the moment, it is not their dominant frame of reference. This suggests that anime is often considered innocuous or an addition of cultural possibility and variation, but many youngsters have yet to fully reckon with the questions raised about preservation of their culture.

When the question was formulated around cultural influence rather than a threat, however, the responses were more even. About equal proportions of youth agreed (23.64%) and disagreed (23.64%) that Mizo culture is already influenced by anime and most (33.64%) were uncertain. Overall, this suggests that while anime is not perceived as a direct threat, the indirect influence is more difficult to acknowledge and deny. These responses represent a state of ambivalence: youth recognize cultural influence but seem hesitant to define its levels or long-term impact.

When participants were asked if they viewed indigenous Mizo culture as hybrid; having adopted aspects of other cultures, just over one third of respondents (35.45%) agreed. Only a small number (11.82%) disagreed with the notion of hybrid culture while the remainder did not take a stand either way, split between "Maybe" (26.36%) and "Can't say" (26.36%). This pattern suggests that while some youths are now willing to recognize cultural hybridity, many more are still unsure about characterizing Mizo culture in those terms. The ambivalence of these responses is a reflection of the on-going negotiations between the need to preserve cultural identity and the ease of exposure to the worlds of cultural representation, where hybridity is becoming somewhat normal, but not widely popular.

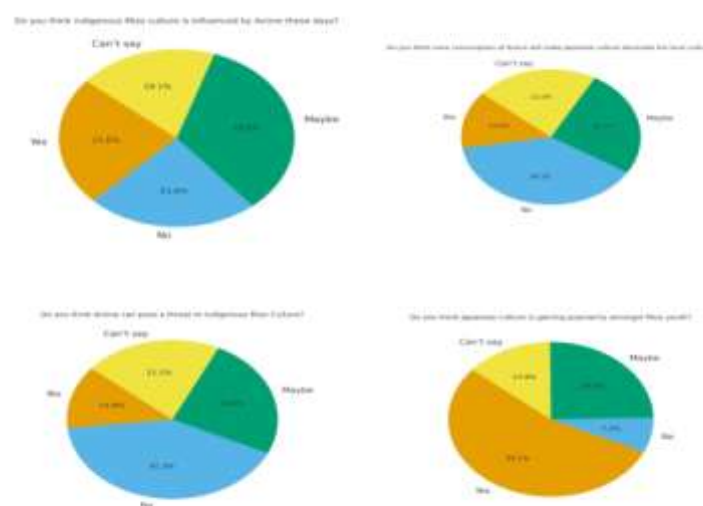


Figure 4: Culture influence of anime among Mizo Youth

10. Discussion

The research suggests that the anime consumption of Mizo youth demonstrates both transnational media reception (global trends) and local factors shaped by cultural identity. As seen in studies conducted in India and other places, respondents in Aizawl engage with anime showing enthusiasm through their participation in the various online streaming spaces, their engagement with it on social media, and adapting their practices and lifestyles in a range of ways including fashion, food practices, and personality mannerisms (Hariharan, 2022; Hiwalkar & Ramaney, 2021). These findings align with global observations regarding anime's role as a cultural connector that fosters enthusiasm for Japanese language, fashion, and merchandise.

At the same time, Mizoram's situation is distinctive due to its uncertainty. Although over half of those respondents believe that Japanese culture is gaining prominence, only a small number consider it a cultural threat, whereas a much larger portion expresses uncertainty. Such a tempered attitude is in contrast to wider Indian contexts where the consumption of anime is often welcomed more readily and with less ambivalence. This ambivalence reflects the ways Mizoram continues to hold keen awareness towards cultural conservation which does not necessarily invite new cultural flows and horizons in a way typically welcomed through indifference.

Through this study, we can see that Anime acts as a medium for Japan's use of cultural diplomacy through the lens of soft power. Nye (2004) defines soft power as the capacity to influence and draw in desires without using force. In Mizoram, we can see this in the youth's interest in learning the Japanese language. Most respondents preference for original audio with subtitles, and Mizo youth spending on anime-related merchandise suggest that anime is more than simply entertainment, it is a more nuanced development of cultural familiarity, in line with Japan's larger soft power strategies.

However, the concept of cultural hybridity further complicates this study. Canclini (2005) defines hybridisation as the blending of cultural customs, behaviours, and forms that takes place as a result of globalisation. The Mizo youth are hybridizing Mizo popular culture and Japanese popular culture and media, following trending anime, but type of hybridizing is still unclear in terms of its implications on their culture. The ambivalence which appears to be reflecting in the data demonstrates resistance, suggesting hybridity is not a fluid-an experience but a site of tension where global media is engaged with indigenous cultural identity. This allows us to position Mizoram as both analogous and exceptional in the wider context of anime consumption globally. Comparable in that anime functions as a site of cultural attraction that shapes leisure activities and lifestyle patterns as it does elsewhere. Mizoram is distinctive because the cultural reception is tempered with an intense local apprehension around identity, hybridity and the safeguarding of indigenous traditions. Mizoram's relationship to anime is not simply adopting a culture; rather, there is a complex way of capturing the essence of how they fit into the entertainment and learning experience provided by anime while developing an elevated awareness of what it will mean for them over time.

The study reveal that anime in Mizoram acts as a site of both soft power and hybridity: it is both a vehicle of foreign cultural attraction (Japanese culture) and a contested cultural resource, contained in local systems of identity. This dual activity narrows the study of transnational media reception to not only metropolitan or pan-Indian contexts, but also smaller cultural contexts, where we see a more visible interplay between global forces versus local resistance.

11. Conclusion

This study shows that anime is not only a form of entertainment for Mizo youth living in Aizawl but also a unique site of transnational cultural exchange. Through the findings, the study reveals the circulation of Japanese popular culture through digital platforms with new ways of consume media that is individualized yet globally connected, and represents the diffusion of Japanese values, aesthetics, and lifestyles into people's lives in Aizawl. Overall, this study contributes to the debates surrounding cultural globalization and soft power.

In addition, the study highlights the paradoxical position of Mizo youth in negotiating hybridized cultural practices. Based on García Canclini's (2005) concept of hybridization, the data indicated that, instead of cultural erosion, anime allows for selective appropriation. Youth incorporated anime-inspired fashion, behaviours, and consumption styles into their identities, without necessarily displacing local cultural logics. This suggests the emergence of a hybrid cultural formation in Mizoram, where a local, context-specific, identity is retained while incorporating external influences.

In conclusion, this study provides a new empirical view of a little-studied subject - anime reception as it relates to Northeast India and contributes broadly to the increasing worldwide discourse about soft power and hybridisation of culture by situating Mizoram in the global context.

References

1. Animation & Multimedia. (2025, June 24). *How Japanese anime shaped global animation trends*. AAFT. <https://aافت.com/blog/animation-multimedia/how-japanese-anime-has-influenced-global-animation-trends/>
2. Anime market size, share & growth | Industry report, 2030. (n.d.). *Grand View Research*. <https://www.grandviewresearch.com/industry-analysis/anime-market>
3. Bhabha, H.K. (1994). *The Location of Culture* (2nd ed.). Routledge. <https://doi.org/10.4324/9780203820551>
4. Canclini, G. (2005). *Hybrid cultures: Strategies for entering and leaving modernity*. University of Minnesota Press.
5. Catherine. (2024, March 27). *Exploring the impact of anime on global animation trends*. Prayan Animation. <https://www.prayananimation.com/blog/exploring-impact-of-anime-on-global-animation-trends/#:~:text=Originating%20from%20Japan%2C%20anime%20has,are%20portrayed%20>
6. Chowdhury, A. (n.d.). *Tuna Mayo: Exploring Indian anime culture with Jujutsu Kaisen O's release*. *India Today*. <https://www.indiatoday.in/interactive/immersive/Jujutsu-Kaisen-O-Indian-anime-culture/>
7. Gerbner, G., & Gross, L. (1976). Living with television: The violence profile. *Journal of Communication*, 26(2), 182-190. <https://doi.org/10.1111/j.1460-2466.1976.tb01397.x>
8. Government of India, Ministry of Youth Affairs and Sports. (2014). *National youth policy 2014*. Government of India. https://www.rgniyd.gov.in/sites/default/files/pdfs/scheme/nyp_2014.pdf

9. Grand View Research. (2025). *Anime market size, share & trends analysis report: Forecasts 2025-2030* [Industry report]. Grand View Research.
<https://www.grandviewresearch.com/industry-analysis/anime-market>
10. Hariharan, S. (2022, April 14). 83% Indians prefer anime over other animated content: Survey. *The Times of India*. <https://timesofindia.indiatimes.com/business/india-business/83-indians-prefer-anime-over-other-animated-content-survey/articleshow/90839711.cms>
11. Hazra, A. (2020, May 17). Animax Asia channel removed from "Sony LIV" streaming app. *Anime News Network*. <https://www.animenewsnetwork.com/news/2020-05-17/animax-asia-channel-removed-from-sony-liv-streaming-app/.159617>
12. Hiwalkar, N., & Ramaney, N. (2021). To study if anime series have an impact on Indian youth to learn the Japanese language. *GAP Parampara - A Global Journal of Art, Aesthetics and Culture*, 1(2), 24-30. <https://gapparampara.org/index.php/GAP/article/view/13>
13. Kumar, V. (2022). Anime and youth culture in India: Analyzing subcultural formations and media consumption patterns. *South Asian Journal of Cultural Studies*, 15(4), 88-103.
14. Lalmuankimi, M. (2017). A study on the influence of anime among anime fans in Aizawl. *International Journal of Current Humanities & Social Science Researches*, 1(1).
<https://journal.indiancommunities.org/index.php/ijchssr/article/view/19>
15. Morung Express. (2024, June 12). 10th annual NAJ Cosfest held in Kohima. *Morung Express*.
<https://www.morungexpress.com/10th-annual-naj-cosfest-held-in-kohima>
16. Nye, J. S. (2004). Soft power and American foreign policy. *Political Science Quarterly*, 119(2), 255-270. <https://doi.org/10.2307/20202345>
17. Rastogi, V. (2023, June 14). Study reveals that Gen Z are the biggest anime fans in the USA and these are their top 10 anime for spring 2023. *Hindustan Times*.
<https://www.hindustantimes.com/entertainment/anime/study-reveals-that-gen-z-are-the-biggest-anime-fans-in-the-usa-and-these-are-their-top-10-anime-for-spring-2023-101686746554016.html>
18. S, P. A., & Thomas, B. (2025). Myth, Emotion and Identity: Psychological resonance of anime in Indian viewership. *The Creative Launcher*, 10(3), 109-114.
<https://doi.org/10.53032/tcl.2025.10.3.13>
19. Sally, B. (2025). Anime as a soft power and its influence in India: A review article In a nutshell. *SSRN Electronic Journal*. <https://doi.org/10.2139/ssrn.5180200>
20. Singh, D., & Mallik, R. (2025). Influence of Japanese anime on Indian animation students and professionals. *International Journal for Multidisciplinary Research*, 7(6).
<https://doi.org/10.36948/ijfmr.2025.v07i06.61551>
21. Sentinel Digital Desk. (2018, August 18). Shangri-La Cosplay Festival to commence today, Shillong. *The Sentinel (Meghalaya)*. <https://www.sentinelassam.com/north-east-india-news/meghalaya-news/cosplay-festival-to-commence-today-shillong>
22. Times of India Entertainment Desk. (2025, May 24). Anime stories and characters that speak to today's youth. *The Times of India*.
<https://timesofindia.indiatimes.com/entertainment/anime/anime-stories-and-characters-that-speak-to-todays-youth/articleshow/121369091.cms>