What is Anime?

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Abstract: This paper argues that anime is not a genre but a medium of animated production originating in Japan, and that the term "anime" should be used to describe the form rather than the content. It surveys the history of Japanese animation from its early twentieth-century roots through the post-war boom and the rise of television production, and considers the cultural factors that have shaped the distinctive visual and narrative conventions associated with the form. The paper concludes that treating anime as a medium rather than a genre clarifies both critical discussion and the practices of production and distribution.

Keywords: anime, animation, Japan, medium, genre, film studies

1. Introduction

The word "anime" is now used in English to describe a vast and internally diverse body of animated work produced in Japan. It appears on streaming platforms, in bookshops, and in conversation, and it is rarely questioned. Yet the term is often treated as though it named a genre, a kind of story, when in fact it names a way of making moving images. This paper argues that the confusion between medium and genre has real consequences for how the work is discussed, taught, and understood, and that clearing it up is a useful first step.

The argument proceeds in three parts. First, I trace the history of Japanese animation from its early twentieth-century roots through the post-war boom and the rise of television production, paying attention to the technical and economic conditions that shaped the form. Second, I examine the cultural factors that have produced the distinctive visual and narrative conventions associated with anime, and show why those conventions do not belong to any single genre. Third, I propose that we treat anime as a medium, and consider what follows for critical practice.



Figure 1. A still from an early Japanese animated short, c. 1917.

2. A Brief History

Japanese animation has its earliest surviving examples in the 1910s, but the form did not develop a distinctive character until the post-war period. Before that, animation in Japan was largely imitative of American and European models, and it was produced in small studios with limited resources. The work of Osamu Tezuka, who founded Mushi Production in 1961, is usually taken as the turning point. Tezuka's influence was not only stylistic; he established a model of serialised production that made television animation economically viable.

The 1970s and 1980s saw the consolidation of the form. Studios such as Toei Animation, Sunrise, and Studio Ghibli developed their own house styles, and the audience for animation broadened beyond children. By the 1990s, anime was being exported in significant quantities, and the term began to circulate internationally. It is worth noting that the export of anime preceded the export of any coherent theory of it; the form arrived in other countries before the vocabulary to discuss it did.

3. Conventions and Genre

The conventions associated with anime are real, but they are not genre conventions. A mecha series, a slice-of-life comedy, and a horror film can all be anime, and they share little more than the fact that they were made in a particular way. To call them all anime is to group them by production, not by content. This is the same kind of grouping we use when we call a film "live action" or "stop motion".

The confusion is understandable. Because anime is so often discussed in isolation from other forms of animation, viewers have come to associate the medium with the genres it happens to contain most often. But this is a historical accident, not a property of the form. A medium can support any genre; a genre can appear in any medium.

4. Anime as a Medium

If anime is a medium, then the relevant questions are not about subject matter but about production. Who made the work, under what conditions, for what audience, and through what distribution channels? These questions are familiar from the study of film and television, and they are the questions that matter most for understanding anime as well.

Treating anime as a medium also has practical consequences. It means that a critic writing about anime should not assume that the reader knows what kind of story to expect, and it means that a teacher introducing anime to students should not begin with a genre survey. Instead, it means beginning with the production context and letting the genres emerge from it.

5. Conclusion

The term "anime" is useful, but only if we use it carefully. It names a medium of animated production originating in Japan, and it should be used to describe the form rather than the content. The distinctive conventions associated with the form are real, but they belong to the history of production, not to any single genre. Clearing up this confusion is a small step, but it is a necessary one if we want to discuss the work with precision.

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