A Voice Against War

Pacifism in the animated films of Miyazaki Hayao

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### Abstract

This thesis investigates in which way animator and director Miyazaki Hayao’s pacifistic attitude is expressed in his animated movies, *Nausicaä of the Valley of the Wind*, *Porco Rosso* and *The Wind Rises*. Popular culture has been a way for many Japanese to process the traumatic experiences of the World War II and the total devastation of the country. Using textual analysis, the thesis investigates how war and conflicts are depicted, how the characters are affected by war and which consequences derived. The movies are analyzed in relation to the historical context of Japan in the 20th century. This investigation shows how Miyazaki uses images as tools to remember the past and learn for the future.
1 Introduction

The Japanese film director and animator Miyazaki Hayao is respected around the world as one of the greatest animation directors of all time. He is a co-founder of the successful animation studio Ghibli and stands behind most of the famous productions of the studio, either as producer or director.

Miyazaki has managed to make me question and rethink my own view of the world with his movies, which is the reason why I decided to make his movies the topic for my investigation.

Studio Ghibli’s movies are among the most well-known Japanese movies. Miyazaki and his partner Takahata Isao manage to create colorful sceneries with adventurous atmospheres while also, during several occasions, engaging in realistic contemporary and historical elements. Miyazaki’s stories manage to move both children and adults, as they are thrown into fictional, but still credible worlds.

Miyazaki is often described as a great pacifist but this appears controversially because his movies regularly have conflicts or war as topic. Reoccurring themes that define his movies are: humanity’s relationship with nature and technology, the emphasis on art and craftsmanship, and the struggle of upholding a pacifistic ethic in a violent world.

In an interview in 2013, Suzuki Toshio said the following about his colleague Miyazaki: “[He] loves fighter planes, but hates war /.../ Miyazaki is very knowledgeable about war /.../ he denounces it [WWII] as the most foolish conflict mankind ever experienced. ... he most desperately longs for peace more than anyone. He took part in many anti-war-demonstrations in his younger days and still continues to hold the same belief today.” According to Suzuki, Miyazaki feels both despair and faith about humanity during the 68 years since the end of WWII.

The subject of peaceful conflict solutions is still relevant also today: In 1945 all countries participating in WWII agreed that they never want war again. Therefore, in October 1945, the FN-Security Council was founded. This council has the primary responsibility for the maintenance of international peace and security. However, we live today in a very conflict-full world, with even more conflicts than in the first part of the 19th century. Nationalism is rising in many countries, it seems that the world has forgotten the outcomes of WWII.

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1.1 **Aim of the study**

Animator and movie director Miyazaki Hayao is known for his humanistic and pacifistic attitude. This investigation focuses on whether his pacifistic attitude is featured in the movies, directed by him, or not. I will compare my analysis with what other researchers have said on the topic as well as compare it to what the movies say and what Miyazaki Hayao himself has said about his works.

1.2 **Material**

I chose three movies directed by Miyazaki. The movies are *Kaze no tani no Naushika* (Nausicaä of the Valley of the Wind, 1984), *Kurenai no Buta* (Porco Rosso, 1992) and *Kaze Tachinu* (The Wind Rises, 2013).

All three movies have the theme war and conflict in common. *Kaze Tachinu* and *Kurenai no Buta* both feature historical events from World War I and World War II, while *Kaze no Tani no Naushika* is a movie set in the future and representing the aftermath of a war that destroyed civilization (a fictional “World War III”). Other reoccurring themes in the movies are technology and aviation.

1.3 **Research question**

How is war depicted in the three movies, directed by Miyazaki, and does it differ from Miyazaki’s personal attitude towards war?

1.4 **Theory**

1.4.1 **Textual analysis**

Textual analysis is a research method to describe and interpret the characteristics in content, structure and function of a recorded or visual message. This methodology is often used to understand the ways in which members of other cultures make sense of the world around them. It can be used to interpret texts, including texts in films, TV-programs, magazines etc.³

According to Jonathan Lack there is a tendency in Western criticism and academic studies

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to put animation aside or to consider it only for its commercial implications, while Miyazaki’s films prove that there is room for textual and thematic analysis of animated features.4

1.4.2 Theory of animation, definition of animation

In Paul Wells book “Animation. Genre and authorship. Short cuts - introduction to film analysis” it is stated that animation is both art and craft. Animation is traditionally defined as “the process of drawing and photographing a character in successive positions to create lifelike movement.”5

Animation in the West commonly is aimed at children and families, whereas Japanese animation (called anime) has a variety of target groups of all demographics. Genres and subjects in anime range from imagination, fantasy, science fiction to comedy, drama, horror, sport, romance and erotica. This diversity makes anime so popular in Japan.6

Wells mentions that Miyazaki in his animation follows the tradition of the art and the works of Utamaro and Hokusai (Japanese artists of the 18-19th century), who used woodblock printing.7

In contrast to today’s Disney’s drive for “hyper-realism” in digital animation, a specialty of studio Ghibli is the use of traditional animation techniques, that means mostly hand drawn cel-animation.8 Typical for Miyazaki is also, that he personally is involved in almost all steps of production of his movies (creative idea - writing - drawing - storyboard - animation).9 Even if Miyazaki likes to be involved in every aspect of film production, animation always is a collaborate and time consuming process, it requires a large team and years of hard work.10

Miyazaki and Ghibli insist on styling their animation feature films as manga-eiga (manga

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7 Wells, Paul, p. 17.
8 Ibid., p. 9.
films) in contrast to anime or animated television series.\textsuperscript{11} \textit{Manga-eiga} is thought for children and a general adult audience. Miyazaki wants to reach an audience all over the world.\textsuperscript{12}

1.5 Methodology

My study is based on previous research in form of books and articles. I also intend to do my own textual analysis of the movies, looking to the content of the movies. I compare my analysis with what other researchers have said on the topic, as well as, compare it to what Miyazaki Hayao himself has said about his works.

I use an analyzing scheme with questions that are formulated in terms of the purpose of the present research in mind. The focus of this analysis will be on war and conflicts and mainly on themes such as pacifism, antiwar and antimilitarism. I will investigate the following questions:

1. Production History: When and where was the movie created? In which way could the historical context of the production time have influenced the content of the movie?
2. Story: What happens in the movie?
3. What does the movie say about war?
   - How is war depicted?
   - Is the depicted war in the past, the future or both?
   - Who fight and why? Are they heroes, villains, victims, both or neither?
   - Do we see the fallout and consequences of war?

1.6 Previous research

To discuss the movies in relation to my analysis I used the books of Helen McCarthy (\textit{Hayao Miyazaki. Master of Japanese Animation}) and Jeremy Mark Robinson (\textit{The Cinema of Hayao Miyazaki}). Their perspective is on the person Miyazaki, his techniques of animation and on the general content of his movies.

Helpful were also the articles of Akimoto Daisuke, who has done multiple research on Miyazaki’s films from a peace education perspective.

\textsuperscript{11} Lamarre Thomas, p. 35.
\textsuperscript{12} Ibid., p. 57.
Further, I used research by Alister Swale and Michal Daliot-Bul, to discuss and compare with my investigation.

In addition, to get an idea about what Miyazaki thinks about his movies, war and conflicts, I used Miyazaki’s book Starting Point 1979-1996, as well as interviews with Miyazaki.

2 Background

2.1 A short overview of the history of animation

The origin of manga and animation can be seen in ukiyo-e (woodblock prints) from the Edo-period (1600-1868), which were easy to reproduce and to distribute widely.\textsuperscript{13} The artist Hokasai used first the term “manga” (whimsical drawings) to describe a series of sketches. Early cinema in Japan in the beginning of the 19th century and even early animated film in the 1920s and 1930s used a benshi (narrator) to introduce the films. After 1929 cel-animation (images drawn onto cellulosa) became the standard medium for Japanese animation. Unfortunately, most of pre-war animations did not “survive” the war.\textsuperscript{14}

Many of the animations produced during the turbulent time period of the 1930s and 1940s depicted heroes and war and had themes like honor and virtue. As Japan entered WWII in 1941, the government used animation as a form of propaganda. Immediately after the war and during the years of American occupation few animations were produced.\textsuperscript{15}

The censorship of the allied occupying powers prohibited all art and writing that glorified war and militarism. However, those policies did not prevent the publication of other material like manga. After 1947 all form of censorship was forbidden in the Japanese Constitution. This resulted in an increase of manga production and consumption in Japan.\textsuperscript{16} Writing and drawing was a way to treat and to depict traumatic war experiences. Where language fails to constitute shocking realities, images can be a way to help with that.\textsuperscript{17}

\textsuperscript{13} Odell, Colin and Le Blanc, Michelle, p. 13.
\textsuperscript{14} Ibid., p. 16-17
\textsuperscript{15} Ibid., p. 18-19
\textsuperscript{16} Widewalls Editorial, 24 September 2016: \url{http://www.widewalls.ch/japanese-manga-comics-history}
Hashimoto Akiko talks about a form of manga which derived as a result of the Asia-Pacific War called *gakushū manga* (education-manga). It is an informal type of historical education through popular culture teaching morale evaluation of war and peace. War stories in Japanese popular culture, influenced by experiences during WWII, has carried on the war memory through many generations.\(^{18}\)

In the late 1940s Toei Doga Studio and Nippon Doga developed anime as it is known today. In 1958 Toei produced Japan’s first colour animated film *Hakujaden*. The rising economy in Japan and the introduction of television apparatuses into Japanese homes increased animation, especially animated TV-series, which could reach a broad audience.\(^{19}\)

In the 1980s video and laserdisc developed as new cheaper media for distribution of animated films. Many animators were able to establish their own creative studios, one of these was Studio Ghibli, founded by Miyazaki and Takahata. In the early 1990s the economic bubble bursted in Japan and the economical rise was over also for many animation studios.\(^{20}\)

**2.2 Representation of war in anime**

War is a controversial genre of anime. There are mixed messages about war in animated films, on the one hand war is glorified and the worriers prized as heroes, on the other hand there is the pacifistic belief in the futility of war. In anime different kinds of war are depicted, real wars Japan has been involved in, fictional battles in the past, present or future and fictional battles taking place outside the Earth.\(^{21}\)

Many critics find depictions of WWII problematic, as Japan often is shown as victim of the war and Japan’s responsibility is not shown.\(^{22}\) The depiction of war’s effects on children (examples: Grave of the Fireflies, Barefoot Gen) creates strong emotions in the audience. Children always are victimized by war, they have to bear the consequences without any fault. It is mostly politically saver to make films about fictional wars than about historical events.\(^{23}\)

As examples for popular fictional animated movies and tv series (often based on manga) in

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\(^{19}\) Odell, Colin and Le Blanc, Michelle, p. 20-22.

\(^{20}\) Ibid., p. 23-24.


\(^{22}\) Ibid., p. 193.

\(^{23}\) Ibid., p. 199.
postwar Japan can be named the following: *Tetsuwan Atom (Mighty Atom/Astro Boy)* by Tezuka Osamu, came out in *Weekly Shonen Magazine* from 1952 to 1968 and as an animated series in 1963. Astro boy was one of the most popular manga series of that period. The manga tells the story of an android-boy (a humanlike robot) who lives in a future city floating above a polluted surface. The boy can fly and fights with his superpower against crime, evil and injustices. Tezuka was born in 1928 and grew up in Takarazuka City. He had a large impact on anime and manga and made it popular even internationally.²⁴

*Hadashi no Gen* (Barefoot Gen) is a Manga by Nakazawa Keiji. It was serialized in 1972 and 1973 in the boys’ comic weekly *Shonen Jump*, and was even produced as two animated movies in 1983 and 1986. Nakazawa was born in Hiroshima in 1939. He was six years old when the atomic bomb was dropped. He miraculously survived, but lost parts of his family. The story of Barfoot Gen is nearly autobiographical. It begins in the last months of WWII and shows the life of 6-year old Gen, his family and other survivors before and in the time after the atomic bomb in and around Hiroshima. This manga and animated film is a strong statement against war.²⁵

Among anime, science fiction anime has been suggested by William Ashbaugh to provide insight into the Japanese historical memory. The events that Japan experienced during the Asia-Pacific War caused a national trauma. In the postwar period, popular cultural artists wanted to make sense and represent the horrors that they had lived through in anime and manga.²⁶

Two popular science fiction TV-series with Japanese postwar narratives that have been created after WWII in Japan are *Uchu Senkan Yamato* (Space Battleship Yamato, 1974) and *Kidō Senshi Gandamu* (Mobile Suit Gundam, 1979). The story of *Yamato* is set in a future war. The Earth has been attacked by a technologically superior alien race for nearly a century. The Earth’s crust is almost destroyed because of radioactive asteroid bombs that have been used.²⁷ *Yamato* can be viewed as contributing towards creating a sense of victimhood because of the similarities between the American firebombing and nuclear attack on Japan and the asteroid bomb attack on the Earth in the story. It is argued by Ashbough that the director of *Yamato* Matsumoto Leiji used the movie to show his idealized vision of the Asia-Pacific

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²⁶ Ashbaugh, William, p. 327.
²⁷ Ibid., p. 337-338.
War. Matsumoto was born in the era of growing militarism in 1938 and grew up in northern Kyūshū. The atomic bombings of Hiroshima and Nagasaki and the firebombing of Fukuoka has been influential on him. Many of his works focus on the Asia-Pacific War or some type of science fiction allegory of it, which is seen in *Yamato*.

The story of *Gundam* is set in a future were humans have begun to live in space colony clusters. One cluster declares independency and declares war to the Earth Federation by launching a surprise attack. In *Gundam*, war is shown in a brutal and destructive fashion and there are parallels that can be drawn between *Gundam* and WWII. One faction can be associated with the Axis powers. They feel treated unfairly, because the Earth Federation controls most of the strategic resources, just like Japan, Germany and Italy felt when they were blocked from the markets by the USA, France and Great Britain in the 1930s.

The director of *Gundam* Tomino Yoshiyuki was born in Odawara in 1941, the year Japan entered WWII. Tomino was against conservative efforts to adjust the Japanese war memory. He answered by creating anime that enabled the viewers to come to terms with the traumatic reality of the war.

Even in many films created by Miyazaki the representation of war is a typical theme. This representation I will analyze in the next chapter. Miyazaki is from the same generation as Tomino, Matsumoto and Nakazawa, born in the late 1930s and early 1940s into the era of growing militarism. All were affected in their childhood by WWII and its aftermath. They experienced the war and the violent ending in a similar way. Their memory is probably fragmented and is formed mostly by narratives, whereas Tezuka, born in 1928, already was a young man (17 years old) and much more aware of the events during the war.

### 2.3 Miyazaki Hayao and Studio Ghibli

Miyazaki Hayao was born in Tokyo on January 5, 1941. He was three years old when the firebombing of Tokyo took place in March 1945 and the family got evacuated. His father was the director of the family business Miyazaki Airplanes. The company was contributing to the

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28 Ibid., p. 328-329.
29 Ibid., p. 334-335.
30 Ibid., p. 343.
31 Ibid., p. 345.
32 Ibid., p. 335.
33 Robinson, Jeremy Mark, p. 25.
war by creating parts for the Zero Fighter, the most deadly Japanese fighter aircraft used in WWII. Miyazaki was three years old when the family evacuated to a safer area because of the war. Miyazaki’s mother suffered from spinal tuberculosis, which impacted his early life. She spent the first years of her illness in a hospital, but was later able to be nursed at home and managed to live to old age. Miyazaki was inspired by the manga artist Tezuka Osamu, like many others in postwar Japan, and decided in high school that he wanted to become a manga artist.  

Between 1960-1963, Miyazaki studied economics and political science at Gakushūin University. He wanted to join a manga research circle at the university but there was none available. Instead he joined the children’s literature research society instead, as it was the most similar research society. In 1963, Miyazaki left the university and joined Tōei Animation. He was involved in the Tōei labor union and became Chiefs Secretary of the union in 1964 together with his friend Takahata Isao. Miyazaki contributed to Takahata’s movie Taiyō no Ōji Horusu no Daibōken (Hols, Prince of the Sun) which was released in 1968.

Miyazaki left Tōei Animation in 1971 together with Takahata. In the following years they worked together at different studios animating various TV series and short films. Rupan Sansei: Kariosutoro no shiro (The Castle of Cagliostro, 1979) was the first long film that Miyazaki directed. In 1981, he worked for the Italian television on the TV series Meitantei Hōmuzu (Sherlock Hound). While working in Italy he became friends with the Italian animator Marco Pagott.

In the early 1980s, Miyazaki began the production of the movie Kaze no Tani no Naushika, based on his own manga with the same name. The movie was released in 1984. He later founded Studio Ghibli, together with his friend and fellow animator Takahata Isao, Hara Tōru the former president of the animation studio Topcraft and the film producer Suzuki Toshio.

In 1984 Miyazaki produced the movie Kaze no Tani no Naushika. The success enabled

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36 Ibid., p. 30.
37 Ibid., p. 40-41.
38 Robinson, Jeremy Mark, p. 34.
him to create Studio Ghibli in June 1985 together with his friend Takahata. The aim of establishing their own production studio was to get free from the artistic constraints imposed by the big studios.\textsuperscript{39}

The name Ghibli is taken from an Italian airplane that was used in WWII. Ghibli also means a hot desert wind in Arabic, which blows from the Sahara and effects the Mediterranean area. Both wind and airplanes are reoccurring themes in many of Miyazaki’s films. Hisaishi Joe composed the music for most of the Ghibli films.\textsuperscript{40}

Studio Ghibli produced under the following thirty years 21 animated feature films, most of them were very popular and became famous even outside of Japan. In 2003 Miyazaki did not come to Hollywood to receive the Oscar statuette for the movie _Spirited Away_. Later he admitted that the cause was his loathing about the USA’s invasion of Iraq four days before the ceremony.\textsuperscript{41}

Miyazaki retired after his last film _Kaze Tachinu_ in 2013. Studio Ghibli ended to produce new films after 2014. According to James White, Miyazaki announced that he intended to turn a project entitled _Kemushi no Boro_ (Boro The Caterpillar) into a full-length animated movie. Thus, Studio Ghibli will possibly be back in production.\textsuperscript{42} On April 6, 2018, Miyazaki’s partner Takahata Isao died.\textsuperscript{43}

## 3 Analysis

In the following, I will explore how war is represented in the chosen films of Miyazaki and to what degree Miyazaki’s position is reflected in his movies.

\textsuperscript{39} Odell and Le Blanc, p 47.
\textsuperscript{40} Balve, Maren, 31 January 2018: https://gogonihon.com/de/blog/animationsstudio-ghibli
\textsuperscript{41} Andersson, Per A.J., Copyright 2018, TriArt.se: https://www.triart.se/artiklar/hayao-miyazaki-50-ar-av-anorlunda-hjaltesagor/
\textsuperscript{42} White, James, 13 Aug 2017: https://www.empireonline.com/people/hayao-miyazaki/studio-ghibli-re-open-hayao-miyazaki-new-film/
\textsuperscript{43} Agence France-Presse, 6 Apr 2018: https://www.theguardian.com/film/2018/apr/06/studio-ghibli-co-founder-isao-takahata-dies-aged-82
3.1 風の谷のナウシカ (Kaze no Tani no Naushika)

3.1.1 Production history

The movie is based on Miyazaki’s own manga with the same name, which was serialized in the monthly magazine *Animage* (published by Tokuma Shoten) between 1982 and 1994. Miyazaki had initially not planned to turn his manga into a movie but as interest in the manga series grew among readers, he agreed to make the movie.

This movie was Miyazaki’s first movie that he produced from his own scripts and ideas. The movie was produced at Topcraft. The movie was released in 1984 in Japan and in 1985 in the West.\(^{44}\)

Inspiration for this movie came both from Greek mythology, Japanese fairytales and increasing environmental awareness in the 1980s: The story in *Kaze no Tani no Naushika* is inspired by J.R. Tolkien’s tale *The Lord of the Rings* and the Japanese folk tale *The Princess Who Loved Insects*. The name of the heroine, Nausicaä, is taken from the Phaeacian princess Nausicaa in Homer’s *Odyssey*.\(^{45}\) Helen McCarthy notes that Miyazaki was influenced by the mercury emission into the sea in Minamata Bay in Japan. Miyazaki’s ecopolitical consciousness and his compassion about oppressed groups by powerful interests influenced the story of this movie.\(^{46}\)

3.1.2 Story

The story is set in a post-apocalyptic future, 1000 years after an apocalyptic war, named the Seven Days of Fire, that created the *Fukai* (Sea of Decay), a poisonous forest. During the legendary Seven Days of Fire, modern civilization was destroyed by multiple *Kyoshinhei* (Giant Warrior) created by man, and the remaining humans were forced to flee because of the expanding poisonous forest which is inhabited by mutated giant insects.

Nausicaä, the princess of the Valley of the Wind, likes to explore the *Fukai* and communicate with its creatures living there, including the Ohmu, armored gigantic trilobite-like creatures, which Nausicaä has great respect for. Because of the toxic air, humans going near the *Fukai* must wear special masks. Nausicaä is trying to find a way for humans and the forest to co-exist.

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\(^{44}\) Robinson, Jeremy Mark, p. 131-134.
\(^{45}\) McCarthy, Helen, p. 74.
\(^{46}\) Ibid. p. 41.
In the peaceful Kingdom of the Valley of the Wind, there exists an ancient prophecy that predicts a savior, “clothed in blue robes, descending on a golden field, to join bonds with the great earth and guide the people to pure land, at last”.

One night, a massive cargo airship from the kingdom of Tolmekia crashes in the Valley. The sole survivor of the ship, Princess Lastelle of Pejite, begs Nausicaä to destroy the cargo. She also dies shortly afterwards. The cargo turns out to be an embryo of a Kyoshinhei, a genetically constructed lethal weapon that was used in the apocalyptic war 1000 years ago.

Shortly after, Tolmekian soldiers invade the Valley of the Wind, kill Nausicaä’s father and seize the embryo. Princess Kushana of Tolmekia is determined to raise the Kyoshinhei so she can use it to burn down the Fukai. Nausicaä and five others are forced to follow Princess Kushana as hostages. Before they leave Nausicaä’s secret garden, where she has planted spores from the toxic Fukai, is discovered. It turns out that the plants are not poisonous if they get to grow in clean soil and water, instead of the soil of the jungle that has been polluted by humans.

After Nausicaä and the other hostages are forced to leave the Valley of the Wind, the Tolmekian ships get attacked and shot down by a pilot from Pejitei, who turns out to be Princess Lastelle’s twin brother Asbel, and they crash-land in the Fukai. Their crash disturbs and angers the Ohmu, but Nausicaä manages to calm them. She then leaves to save their attacker Asbel, who also crashed, from furious insects. They both fall through a layer of quicksand and end up in a spacious area below the Toxic Jungle. Here, Nausicaä realizes that the plants of the Fukai are purifying the pollution from above, producing clean soil and water beneath it.

After their discovery, Nausicaä and Asbel return to Pejite, but find it destroyed by insects. A group of survivors explain how they lured the insects to wipe out the Tolmekian troops and plan to do the same to the Valley of the Wind to reclaim the Kyoshinhei that was stolen from them. Nausicaä is captured to prevent her from warning her people but she manages to escape on her glider with the help from Asbel, his mother and other sympathizers.

On her way back to the Valley of the Wind, Nausicaä sees two Pejite soldiers using a wounded baby Ohmu as bait, causing a giant herd of Ohmus to rampage towards the Valley of the Wind. Princess Kushana tries to use the Kyoshinhei, that the Tolmekian were breeding, to stop the rampaging Ohmu. However, the Kyoshinhei disintegrates, due to being hatched prematurely.

Nausicaä rescues the wounded baby Ohmu, gaining its trust, and they stand up together in
front of the furious herd of Ohmu, in an attempt to calm them. Blinded with rage, the Ohmu don’t stop and Nausicaä is trampled over and dies. Her death causes the Ohmu to stop rampaging and they use their golden tentacles to revive Nausicaä. She regains life, due to the mysterious powers of the Ohmu, and walks on top of the golden Ohmu tentacles, her clothes soaked in blue with Ohmu blood, fulfilling the ancient prophecy about the savior. The Ohmu and Tolmekians leave the Valley of the Wind while the Pejites stay, helping the residents rebuild. In the last scene, a small non-toxic tree sprouts, deep beneath the *Fukai*, where Nausicaä fell earlier.

3.1.3 What does the movie say about war?

War is depicted in the movie by showing two nations (the kingdom of Pejite and the kingdom of Tolmekia) fighting against each other on the territory of a third peaceful nation (the Valley of the Wind). The people of the Valley of the Wind are dragged into the conflict as innocent victims. The kingdom of the Valley of the Wind gets occupied and the homes destroyed. The capital of Pejite is also in ruins because of the war, forcing the survivors to flee. War events as air combat, invasion by foot troops, killing and hostage taking are shown in the movie. There is no positive depiction of war at all. The underlying conflict for the depicted war in the movie is the conflict between human and nature (i.e. the toxic air and the giant insects).

War occurs in the movie in the present and in the past. There was an apocalyptic war 1000 years ago which is known as the Seven Days of Fire in legends. The present war in the movie is between the kingdom of Tolmekia and the kingdom of Pejite. They are fighting over an embryo of a *Kyoshinhei* that was not destroyed.

From the perspective of Nausicaä, both Tolmekians and Pejites alike are villains for the inhabitants of the Valley of the Wind. However, they are only fighting because they fear that the other nations get control of the lethal mass destruction weapon (*Kyoshinhei*). They also live in constant fear of the toxic *Fukai* which is expanding. The Tolmekian also fight because they want to destroy the *Fukai*. Neither the Tolmekian nor Pejitian are true villains but the state that the world is in has driven both nations to take extreme measures in desperation. The Tolmekian Princess Kushana, who comes off as an evil dictator, has the same goals as Nausicaä but tries to achieve them through different means. Kushana wants to fight the toxic forest and the insects that represent it while Nausicaä tries to study the toxic forest, searching for a way to live with it together in harmony. Towards the end of the movie Kushana realizes
that her reasoning was wrong as she is inspired by Nausicaä’s actions.

Even the heroine Nausicaä, who loves peace and sees all forms of life as equal and sacred, is driven to extreme actions when her father is killed or when she frees the captivated Ohmu baby from the Pejites.

The movie shows various negative sides and consequences of war, both in the present and in the past 1000 years ago. The modern civilization was destroyed by the Kyoshinhei during that war. It is unknown why the Seven Days of Fire occurred in the first place but the consequences are clear to see, most obvious is the post-apocalyptic state of the world and the efforts of the humans struggling to survive in it.

3.2 紅の豚 (Kurenai no Buta)

3.2.1 Production history

*Kurenai no Buta* was Miyazaki’s second theatrical film based on his own manga after *Nausicaä from the Valley of the Wind*. The original story was a manga under the name *Hikotei Jidai* (The Age of the Flying Boat) featured in the monthly magazine *Model Graphix* (published by Dai-nippon Kaiga) in Japan.47 The movie was released in 1992 by Studio Ghibli.48

The movie was supposed to be a 30-minute short inflight movie for Japanese Airlines’ domestic flights at first. However, Miyazaki’s imagination took off during production and his idea was gradually expanding, which made Studio Ghibli announce *Kurenai no Buta* as a full-length movie instead.49

Miyazaki has stated that *Kurenai no Buta* is a “personal film” for him as it is based on his “personal hobby” (i.e. airplanes from the 1920s) and he himself wanted to turn the story into an animated movie.50 Miyazaki himself tells in an interview held by Dan Jolin and published in *Empireonline* on 28 July 2011 that the outbreak of the Yugoslavia war in 1991, while he was working on the film, influenced him to make the film more serious.51

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49 McCarthy, Helen, p. 163.
50 Studio Ghibli (eds.), p. 9.
3.2.2 Story

The movie is set around the Adriatic Sea in 1930 and it tells the story of a pig named Porco Rosso whose real name is Marco Pagott. He is an Italian seaplane pilot and bounty hunter.

The movie begins with a scene where Porco Rosso gets an emergency call that some seaplane pirates, named Mamma Aiuto Gang, have robbed a ship and taken a group of small girls as hostages. Porco engages the seaplane pirates in air combat and destroys their engine, without killing anyone. He forces them to give up and hand him the girls and money that they had stolen.

Later at night, Porco visits the hotel Adriano, which is run by his long-time friend Gina. Seaplane-pirates admire and respect Gina because of her charm and beauty. They have sworn not to operate and cause any trouble within a certain radius of the hotel since Gina really dislikes fighting. There, Porco meets Curtis, an American ace pilot and womanizer, who falls in love with Gina on the spot. Curtis was hired by the seaplane-pirates to get rid of Porco since he always interferes with their plans. Curtis motivation to get rid of him is further fueled by seeing Gina’s affection for Porco.

While having dinner, Gina is telling Porco that the dead body of her third husband has been found. They also reminisce of old times together, when Porco still was human, before he turned into a pig.

Porco notices that his plane needs some repairs and decides to go back to Milan to fix it. While flying to Milan, Porco is ambushed by Curtis, who shots down his plane. He believes that he has killed Porco. However, Porco survived the crash and sets out for Milan by train instead. Gina is worried about him and tries to convince Porco not to go back to Italy, because he is wanted as a criminal there. She also wants that he gives up being a pilot because she does not want to see Porco in danger. He turns her request down.

Porco meets his mechanic Piccolo after he discreetly arrived in Milan. Since Piccolo’s sons have emigrated to find work elsewhere, the engineering will be carried out by Piccolo’s granddaughter Fio instead. Porco is initially sceptical towards Fio’s abilities, because of her young age, but changes his mind after seeing her dedication. Fio forces Porco to take her with him on his flight home with the justification that if the secret police arrest the repair workers, they can always say that they were forced to help Porco because he took Fio as hostage. He gets help from his friend and former colleague in the army, to escape the Italian Air Force, on
his way back to the Adriatic Sea.

Back at the hotel, Gina rejects Curtis proposal, to marry him and follow him to Hollywood. Gina tells Curtis that she cannot leave because she is holding on to an old wager whether Porco will realize that she is in love with him and come visit her in the garden or not.

When Porco and Fio arrive in the lagoon, where Porco lives, they get ambushed by the seaplane-pirates who want revenge for everything Porco has done against them. Luckily Fio’s charismatic speech, about the honor of pilots, saves them but Fio promises a flying duel between Porco and Curtis. Fio declares that if Curtis wins, she will marry him, and if Porco wins, Curtis will pay of Porco’s debts.

The night before the duel Porco tells a story from an event in WWI while he still was a human named Marco Pagott. His entire flight squadron, except for himself, got annihilated in an air battle with enemy forces. He tells how he lost consciousness and later awoke in complete stillness, with a white band in the distant sky. He sees enemy and allied aircrafts, flown by the pilots who fell in the battle, ignoring him while flying past him towards the band. Porco sees his close friend Berolini, who at the time was newly wed to Gina, and tries to call out to Berolini but is ignored. After losing conscious again, Marco awakes floating above the sea, and discovers that he has transformed into the pig Porco Rosso.

The following day, a large crowd gathers on an island to observe the duel between Porco and Curtis. There is a lot of betting going on from the bystanders. After an indecisive dogfight, because Porco refuses to shoot to kill, the duel becomes a fist fight instead. As finally Porco manages to win, Gina shows up warning everyone that the Italian Air Force is on their way. Porco hands Fio over to Gina and tells her to look after Fio. Curtis and Porco agree on delaying the Italian Air Force together. In the end, Porco manages to outfly the Italian Air Force and is never seen again. It is implied, from the reaction of Curtis when he sees Porco’s face, that he turned human again at the end of the movie.

3.2.3 What does the movie say about war?

War is depicted from Porco’s perspective. He tells his story related to events that he lived through during the WWI. There are also war preparations going on in the background of the story.

War happened in the past (WWI). The story is set in the early 1930s. The Italian fascist government is mobilizing the army again in preparation for another war (WWII), so there are
signs of a future war.

Porco is, arguably, fighting for a “good cause” since he helps seaplane-pirate victims. However, he mainly fights for his own interests (honor and money rewards) and is not interested in being a hero even though he is popular. Throughout the movie Porco is fighting with a non-killing-attitude. Curtis is fighting because he was hired to take down Porco and he wants to become famous and impress Gina. His motives change throughout the movie as he fights because of his love for Fio after Gina rejects him. The reason of the seaplane-pirates to fight is somewhat similar to Porco as they also fight for adventure and for money to make living and maintaining their air planes.

Porco is scared and traumatized after the events he lived through where all his comrades died. He feels shame for his action and guilt that he was the only survivor. Gina, who lost her husband during the same event, and Porco can be seen as victims of the war. Porco made a promise for himself not to kill again after the war.

There are various consequences of the war that are shown throughout the movie. War turned Marco Pagott into a “pig”. The planes from fallen enemies and allies flying towards a white band in the far distance during Porco’s dream sequence, are symbols for all pilots who lost their lives in the war.

The worldwide economic Great Depression in the end of the 1920s was another consequence of WWI, which effected Piccolo’s garage in the movie. All the men who worked there previously all left to find work elsewhere, which made Piccolo use his female relatives as workforce. The Great Depression was one of the reasons why nationalism and fascism could grow in countries like Italy, Germany and Japan during that period.

3.3 風立ちぬ (Kaze Tachinu)

3.3.1 Production history

The film is based on a manga series drawn by Miyazaki about the life of Horikoshi Jiro. The series was published in the magazine Model Graphix from April 2009 to January 2010. Miyazaki had to be talked round by Ghibli’s producer Suzuki Toshio to make the story into a movie. He had doubts to make a film about war machines but changed his mind. In an interview Miyazaki tells that he was inspired to make the film after reading a quote from the real Horikoshi: “All I wanted to do was to make something beautiful”. He tells the reason to make the film not for children: “In fact, I often came home from the cinema feeling like ‘I
didn’t understand that’ *The Wind Rises* could be the same that’s when I decided, ‘OK, let’s be everything we have at Ghibli on this movie’. The film is a little harder than the others, but the children who see it will someday understand it.”

The movie was directed by Miyazaki and produced by Suzuki Toshio at Studio Ghibli and was released in 2013. It was announced to be Miyazaki’s last film. The title is taken from Hori Tatsuo’s novel with the same name (*Kaze Tachinu*). The story is personal, it weaves Miyazaki’s childhood (Miyazaki’s father was the director of Miyazaki aircraft-company, his mother was sick in tuberculosis, like Naoko, Jiro’s fiancée) together with the biography of the real person Horikoshi and Tatsuo’s novel, as well as Miyazaki’s love for beautiful fighter-planes.

Miyazaki was also inspired by the novel *The Magic Mountain* of Thomas Mann, which is set in the time before WW1 in a tuberculosis-hospital in the Alps. Miyazaki loaned the name of his German friend Mr. Castorp from the protagonist in Mann’s novel Hans Castorp.

3.3.2 Story

The story is set in Japan in the interwar period between WWI and WWII. It begins in 1916 with a young boy named Horikoshi Jirō who dreams of becoming a pilot, but is unable because of being nearsighted. After reading about the famous Italian aircraft engineer Giovanni Battista Caproni, Horikoshi meets him in a dream, where Caproni tells him that building planes is better than flying them.

A few years later, Horikoshi is traveling to Tokyo by train to study aeronautical engineering at Tokyo Imperial University. He meets a young girl on board the train, named Satomi Naoko. During the ride, the Great Kanto Earthquake of 1923 hits. Naoko’s maid breaks her leg and Horikoshi decides to help her. He carries her to Naoko’s family amid all chaos, caused by the earthquake, and leaves without giving his name.

Five years later, Horikoshi graduates together with his friend Honjō Kirō and they are employed at the aircraft manufacturer Mitsubishi in Nagoya. They get assigned to design a fighter plane for the Imperial Japanese Army but their plane breaks mid-air during the test and

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54 Macnab, Geoffrey, @TheIndyFilm, 8 May 2014: https://www.independent.co.uk/arts-entertainment/films/reviews/the-wind-rises-film-review-one-of-miyazakis-most-beautiful-but-puzzling-movies-9339632.html
is rejected by the Army. After the failure, Horikoshi and Honjō are sent to Germany to study
the German aircraft designs by Hugo Junkers and obtain a production license for his bomber
aircraft. Horikoshi meets Caproni in a dream again, who says that the world is more beautiful
with planes, even if humans might use them for evil purposes.

Horikoshi returns to Japan and some years later, he is assigned as chief designer for a new
fighter plane project, founded by the Japanese Navy. This project also fails, causing Horikoshi
to become a bit depressed and disappointed by the restrictions in Japanese technology.

The company send Horikoshi away to a summer resort in Karuizawa to recover. There, he
meets Naoko again. She helps Horikoshi regain his creativity, they fall in love and become
engaged. Since Naoko suffers from tuberculosis, she refuses to marry him before she is cured.
Horikoshi also meets a German visitor named Castorp, who is critical of the Empire of Japan
and the German Nazi regime. He tells Horikoshi that both Germany and Japan are doomed
and will blow up if war breaks out. Later he flees from the Japanese secret police.

Horikoshi returns to his company after the vacation and gets assigned chief aircraft
designer for a new fighter plane project. Because of his connection with Castorp, Horikoshi is
forced to hide. He starts living at his supervisor’s home while he works on the project.
Meanwhile, Naoko’s health worsens. She is affected by a lung hemorrhage and journeys to an
alpine sanatorium. However, she senses that she has not long to live and cannot bear being
apart from Horikoshi. She travels to Nagoya to marry him and spend the time they have
remaining together. Horikoshi completes his fighter plane design, the Mitsubishi A5M.

Naoko is aware that she will die soon. She wishes that Horikoshi has not to see the final
stage of her disease. She returns to the sanatorium while Horikoshi is away for the test flight
of his airplane. The movie ends in 1936 with the successful test flight of the Zero-fighter. At
the test site, Horikoshi is distracted by a strong gust of wind that indicates Naoko’s death and
leaves him stunned in silence. Horikoshi is revisiting Caproni in his dreams in 1945, after the
WWII is lost and Japan is in ruins. Horikoshi expresses his regret for all the damage the
aircraft, that he created, caused. Caproni comforts Horikoshi by telling him that his dream, to
create beautiful airplanes, nonetheless was realized and that airplanes are cursed dreams.
Naoko also appears shortly, calling to her husband that he must keep on living before she rises
with the wind and vanishes.
3.3.3 What does the movie say about war?

While most Japanese films about WWII either glorify or demonize prewar Japan, *Kaze Tachinu* depicts the time before WWII through a personal tragedy of loss and dashed dreams. In the beginning of the movie, war has not yet occurred. However, war preparations are on the way throughout the movie. The movie ends after WWII in 1945. Instead of battle scenes the movie shows the daily life of people in Japan in the 1920s and 1930s.

War is depicted in Horikoshi’s dreams. The first dream scene is placed in 1916, in the middle of WWI. The young Jiro sees black bombs attached to an enormous zeppelin in the clouds. The bomber in his dream is a fantasy version of Germany’s deadly Zeppelin used in WWI. In another dream, also related to WWI, Italian fighter planes are on their way to bomb enemy cities. The following scene shows a city is in flames, one plane has been hit and falls into the fire. Caproni states in the dream “Most of them won’t return.”

There is no concrete fighting shown in the movie. Horikoshi’s fighter planes (A5M and A6M Zero) were used in the Sino-Japanese war (outbreak 1937) and to attack the US Navy Fleet during the Asia-Pacific War. Horikoshi was never involved directly in the fighting. Japan’s aggressive expansion politics and the warfare during the Asia-Pacific War, usually described as gruesome and brutal, makes the Japanese look like villains.

The consequence of the war which followed the described period was shown throughout a scene during the last five minutes of the movie. Japan is laying in ruins and Zero fighters are seen flying towards the horizon in a dream sequence. This is a symbol for the destruction and casualties the war caused. Almost all Zero fighters were destroyed during the war, either by the US and their allied or by Kamikaze-pilots in self-sacrificing actions. Horikoshi lost his dreams.

3.4 The characters

In Miyazaki’s own book *Starting Point*, he tells how to compose a story in an easy way: “A (the protagonist) fights against B (the bad guy), A is winning”. 55 This concept works in a lot of films. However, this concept is mostly not true for Miyazaki’s films. He states “I am really not good at depicting the bad guys, frankly. They always wind up to be people who are at the

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Also in the analyzed films it is not easy to define good guys or bad guys. Miyazaki’s heroes or heroines (protagonists) are against war and conflicts and try to get by peacefully - they can be viewed as “good”. They all get dragged into various conflicts unconditionally. Concerning the other characters in the movies there is a variety from clearly good, bad, in-between, not to be taken seriously, cannot be afraid of, turns from bad to good. Examples are Gina and Fio, who are just kind and against any form of violence; Prince Asbel of Pejite who wants to revenge his sister’s death and to reclaim the stolen embryo; the seaplane pirates, who are comical and not truly “bad guys”; or Princess Kushana of Tolmekia, an evil tyrant who gains new perspectives throughout the movie; Horikoshi who does not listen to the critical voices and warnings from his friend Honjō Kiro and the German spy Castorp who are reminding him of his ethical responsibility while creating the zero-fighter. Castorp is wanted by the Japanese special police. He is both an anti-war pacifist and “thought criminal” on the run for criticizing the conduct of the Empire of Japan and the German Nazi-regime.

In respect to the characters, Miyazaki does not intend to create super-heroes with super-powers and super-vehicles like in mecha-anime. Miyazaki says: “Mecha shows infantile fascination with power, audience is becoming Mecha fanatics and finally becoming knee-jerk advocates of increasing Japan’s military strength”. However, some of Miyazaki’s fictional machines for air combat, as the Tolmekian air battleships also look like “mecha”-robots. Miyazaki does not intend to depict stereotyped characters as in some other types of anime. His characters represent ordinary people with human traits, to fit a wide audience as intended in manga-eiga. Thus, Miyazaki’s characters make mistakes, but they learned of their mistakes, for example Nausicaä and Porco Rosso who both has killed, but regress their actions.

4 Discussion

I discuss the analyzed movies in relation to the purpose of my study, in which way Miyazaki’s pacifistic attitude becomes evident in his movies, and in relation to other research done in this subject. For my discussion I use the historical contexts of the stories and of the production

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56 Ibid., p. 303.
57 Miyazaki, Hayao, p. 46.
time of the movies. The historical context of the movies is often not described directly. Instead Miyazaki gives hidden messages using metaphors.

What is being seen in a movie depends on the viewer and the viewers demographics, as cultural and sociological background, age, gender, education etc. Everybody is watching with different eyes. There is a lot in Japanese animation which cannot be understood easy by people of Western culture (the “Japaneseness”, according to Lamarre). The same might be true with Miyazaki´s movies, which are produced in Japan for Japanese people.

In my eyes, war is never positive. All depictions showing armoured aggression, that means battles, war-machines in action, devastation, death and suffering of civilians, are negative depictions of war.

As Lamarre mentions, it is often not possible to see exactly when and where the story of a Miyazaki-movie takes place. Miyazaki shows often - like in Kaze no Tani no Naushika - medieval, pastoral and feudal societies combined with techno-cultures.\(^{58}\) The historical events hinted at in Kaze no Tani no Naushika are the destruction of Japan by the atomic bombs dropped in 1945 on Hiroshima and Nagasaki and the following radioactive contamination as well as the attempt of the Super-powers USA and Soviet Union to control atomic weapons during the cold war and its escalation in the 1980s. However, Miyazaki himself has not mentioned nuclear reasons for the creation of this film. Akimoto and other researchers see the threat and the possibility of a nuclear war in the 1980s as a probable influence for this movie.\(^{59}\)

Further, the movie shows Miyazaki’s ecopolitical consciousness and his compassion about oppressed groups by powerful interests.\(^{60}\) Miyazaki was upset about the ecological disaster following mercury emissions into the sea in Minamata Bay in Japan (in 1956), where thousands of people were contaminated by eating fish under a period of about 30 years afterwards. However, the years after the mercury emission has been stopped, fish grew in population size due to no-fishing. According to McCarthy, Miyazaki admired the toughness of living organisms and their ability to recover.\(^{61}\) This admiration is reflected in a similar recovery of nature occurring below the Sea of Fukai in the story of Nausicäa.

\(^{58}\) Lamarre, Thomas, p. 95.
\(^{60}\) McCarthy, Helen, p. 41.
\(^{61}\) Ibid., p. 74.
In the Valley of the Wind, the people live their daily life without too much trouble and without any conflicts in balance with the environment. If the other nations had learned from them to co-exist with the *Fukai* and its inhabitants instead of waging their aggressive politics, war would have been avoidable. Nausicaä’s scientific observations and experiments with the fungi of the *Fukai* results in the knowledge that the organisms are purifying the poisoned areas. Thus, if Nausicaä could have spread the results of her research to the other nations, they did not have to fear the *Fukai* and to fight about the embryo of the *Kyoshinhei*, and the depicted war could have been prevented.

I agree with Akimoto, who concludes in his analysis of *Kaze no Tani no Naushika* that the film not only has entertainment value but also educational and philosophical aspects that should not be overseen. He also shows how Nausicaä is used to illustrate the use of non-violence and self-sacrifice as a peaceful approach to conflict resolution. Rather than hatred and vengeance, the movie emphasizes the significance of love and non-violence instead.

The two other chosen films (*Kurenai no Buta* and *Kaze Tachinu*) are Miyazaki’s only movies are set in a defined historical period i.e. the interwar period between WWI and WWII in Europe and in Japan, and cover a time space of about twenty years. *Kaze Tachinu* is even based on the life of two historical figures. In both movies consequences of the Worldwide Economic crises are shown, in Italy in the lack of workers in Piccolo’s garage and in Japan by poverty, illness and unemployment.

Another historical event that hit Japan hard was The Great Kantō Earthquake on September 1, 1923. The earthquake, measured 8.1 on the Richter magnitude scale, struck during lunchtime when many people were cooking meals over fire, causing firestorms to break out. A lot of people who survived the earthquake fell victim to the firestorms instead. Countless homes were destroyed and approximately 140 000 people died, making it one of the worst natural disasters in the 20th century. The loss of property was almost ten times greater than the expenses for WWI.

*Kurenai no Buta* is a simple movie on the outside but there is more than the eye can see directly. Instead of historical wars, Porco’s inner struggles are the focus of the story. Marco Pagott/Porco Rosso transformed into a “pig” because of his actions and experiences during WWI. The image “pig” is used as a metaphor for the wounds and scars from the war. As a

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62 Lamarre, Thomas, p. 45.


64 Ottosson, Ingemar & Ekholm, Thomas, p. 254.
“pig” he tries to live like a human. He is plagued with guilt that he survived while his comrades fell, and he thinks that it would have been better if he had died instead (“the good ones always get taken”). Porco is undergoing this internal conflict throughout the movie.\(^65\) That is shown by the psychological transformation from man into pig and probably back to human being. There are signs that he has redeemed himself at the end of the movie when Curtis notices that Porco no longer is a pig. Emerging physical conflicts with the seaplane-pirates are prevented by the female protagonists of the movie. Gina and Fio use “soft-power” (unarmed, non-violence methods) by charming the pirates respectively reminding them to their honor.\(^66\)

In *Kaze Tachinu*, another internal ethical conflict is present. Daliot-Bul interpretes Horikoshi’s dreams as part of the conflict “technology versus morality” that means the development of a new technology although he is aware of for what it is used for and of the consequences.\(^67\)

Miyazaki’s last movie, *Kaze Tachinu* has got a lot of critics, both in Japan and abroad for a positive depiction of the inventor of the deadly Zero-fighter and has been widely discussed in relation to pacifism, antimilitarism and war glorification.\(^68\) In Japan Miyazaki was called “traitor” by nationalists for the anti-war content of the movie.\(^69\) In many East Asian countries, for example in Korea and China, which were affected directly (bombed) or indirectly (working as slaves in Mitsubishi factories) by the Zero-fighter, the movie is seen as a glorification of Japanese imperialism. Inkoo Kang writes about Japan’s self-victimization and describes the feelings of the still living survivors in the countries invaded by Japan during the war.\(^70\)

Miyazaki himself said in an interview: “Japan went to war out of foolish arrogance, caused trouble throughout the entire East Asia, and ultimately brought destruction upon itself. But for all this humiliating history, the Zero represented one of the few things that we Japanese could be proud of.”\(^71\) Miyazaki’s other movies depicting conflicts and war, such as *Kaze no Tani no*


\(^{66}\) Ibid., p. 8.

\(^{67}\) Daliot-Bul, Michal, p. 573.

\(^{68}\) Daliot-Bul, Michal, p. 562.

\(^{69}\) Lack, Jonathan, p. 111–112.


*Naushika*, *Tenkū no Shiro Rapyuta* (Laputa: Castle in the Sky, 1986) and *Mononoke Hime* (Princess Mononoke, 1997), were set in fantasy worlds, with little to no historical context in the minds of the audience. The Wind Rises is different, showing the same enthusiasm on flying war machines in the real world without expressing what they were designed for. Given the setting, it can be argued that Miyazaki has a responsibility to address Japan’s wartime exploits more explicitly.\(^\text{72}\)

Looking at the discussion above the questions arise: Is Horikoshi at fault for casualties by creating the Zero fighter? Is it fair to blame him for it? Or was he just unfortunate that his ambitions and dreams fell in an era of turbulent politics? This era is called *kurai tanima* (the dark valley, 1930-1945), it was a period of growing nationalism and militarism, of recessions, misery and pain. Japan suffered from an economic crisis, the parliamentary system crumbled, ultra-nationalism rose, police-repressions on the civilians and censorship of media occurred. This period began in 1930, when the prime minister of Japan, Hamaguchi Osachi, who recently had signed a disarmament agreement between Japan and the Great Powers (USA, Britain, France) was assassinated by an ultranationalist.\(^\text{73}\)

Miyazaki does not blame Horikoshi. Miyazaki says that he himself as a child did not make conscious connections between the objects his father made every day and the places his mind took him at night in his dreams: “In my head, they were totally separate, /.../ I loved aero planes because they were incredible machines, but the speed and the height of flying – these were things that were easy to understand as a child. I think a lot of people have the dreams I had”.\(^\text{74}\) Horikoshi just had the same kind of dreams Miyazaki had.

In one scene Daliot-Bul sees Castorp as the all-seeing and all-knowing prophet, who talks about Japanese war responsibilities after the Manchurian Incident and the secession from the League of Nations and predicts that both Germany and Japan will go under.\(^\text{75}\) This scene must be seen in the context of the politically unstable period of the 1930s, where police-repressions on the civilians and censorship of media occurred.\(^\text{76}\) The Japanese army staged an explosion on the Japanese owned Manchurian railway in 1931, Chinese activists were blamed for this attack and Japan sized Manchuria.\(^\text{77}\)

\(^{72}\) Ibid.

\(^{73}\) Jansen, Marius B, p 646.

\(^{74}\) Collin, Robbie, 9 May 2014: https://www.telegraph.co.uk/culture/film/10816014/Hayao-Miyazaki-interview-I-think-the-peaceful-time-that-we-are-living-in-is-coming-to-an-end.html

\(^{75}\) Daliot-Bul, Michal, p. 569.

\(^{76}\) Jansen, Marius B, p. 594.

\(^{77}\) Ibid, p. 526 & 558.
In my opinion, Horikoshi can be blamed. He gets reminded by Castorp of his ethical responsibility when creating the Zero-fighter and he gets to know that the German airplane-engineer Junker decided not to collaborate with the Nazi regime. Horikoshi just does not listen to the critical voices and warnings. Instead he listens to the dream-character Caproni, who drives Horikoshi forward to continue with the development of war machines.\textsuperscript{78}

In 1936, Japan left the disarmament agreement and signed a pact with Germany. One year later, Italy also joined this pact.\textsuperscript{79} The three protagonists “Hirokoshi (Japanese) - Castorp (German) - Caproni (Italian)” could be an allusion to this historical pact.

Akimoto means that Miyazaki made the German Castorp emphasize on the war responsibility so people do not forget and repeat the same mistake again. Thus the movie could be used as educational material.\textsuperscript{80}

Alistair Swale concludes in his analysis, that Miyazaki tries to show a country that he would wish the world to remember (a country that had not yet invaded Manchuria, not yet made war with China, not yet bombed Pearl Harbor and not yet engaged in the total war).\textsuperscript{81} Miyazaki’s own words confirm this analysis, when he names “nostalgia” as a fundamental starting point in the creation of animation.\textsuperscript{82} Miyazaki wants to show with this film the ethical dilemma between technology development and the application of technology. It can be discussed whether Miyazaki has the intention of history-education (like in “education manga”).

\textit{Kaze Tachinu} is an image of the world of Miyazaki’s childhood and how he tried to understand how people could live in it. The film does not show the victims of militarism in and by Japan. However, people should learn of that what followed on this era. Therefore, in his last press conference, Miyazaki went hard on those who want a strong and rusted Japan back. He criticizes Japan’s military expansion politic in the present time, where a revision of article 9 in the constitution is discussed.\textsuperscript{83} In an interview he comments on the debate about the revision of article 9 (that would allow Japan militarization and military influence in other countries): “I’ve been very blessed to make animation for 50 years in peaceful times, while

\footnotesize
\begin{itemize}
\item \textsuperscript{78} Daliot-Bul, Michal, p. 569.
\item \textsuperscript{79} Ottosson, Ingemar & Ekholm, Thomas, p. 272–273.
\item \textsuperscript{80} Akimoto, Daisuke. “War Memory, War Responsibility, and Anti-War Pacifism in Director Miyazaki’s \textit{The Wind Rises (Kaze Tachinu)}” \textit{Ritsumeikan Journal of Asia Pacific Studies (RJAPS)} Vol. 32, p. 66-67, 2013.
\item \textsuperscript{82} Miyazaki, Hayao, p. 18.
\item \textsuperscript{83} Andersson, Per A.J., Copyright 2018, TriArt.se: \url{https://www.triart.se/artiklar/hayao-miyazaki-50-ar-av-annorlunda-hjaltesagor/}
\end{itemize}
they [people in the 1930s and 1940s] lived in very volatile, violent times. But I think the peaceful time that we are living in is coming to an end”.

This article 9 was included in Japan’s new constitution, adopted in 1946 after WWII. The constitution states that all power is with the Japanese people and the Emperor only serves as a symbol. Article 9 renounces Japan’s right to wage war. It says that, the Japanese, “aspiring sincerely to an international peace based on justice and order,” “forever renounce war as a sovereign right of the nation and the threat or use of force as means of settling international disputes . . . land, sea, and air forces, as well as other war potential, will never be maintained. The right of belligerency of the state will not be recognized.” This document has stood for more than half a century.

5 Conclusion

In conclusion, all three movies have the theme war and conflict in common as well as flying machines and can be used for research from a peace and war perspective. The conflicts are seen between human, between nations, between human and nature and inside of one only human being.

In contrast to most animated movies created by Miyazaki, all three films are difficult to understand for children and at least Porco Rosso and The Wind Rises are aimed to an adult audience.

None of the protagonists are absolute pacifists, as they do not show unarmed neutrality. However, the protagonists in Nausicaä and Porco Rosso show methods for peaceful solutions, as living in harmony with nature (Nausicaä), prevention of conflicts by using “soft-power” (Nausicaä, Gina, Fio) and/or resolution of conflicts with nonviolent/non-killing attitude (Nausicaä, Porco Rosso).

The Wind Rises is different in many kinds. This movie is not a depiction of war, but brings the war into memory and is a strong reminding on the importance of ethical responsibility. Popular culture as arts, comics, manga and film (including animation) is a way to reach a broad spectrum of people. To spread them is easy today via different kinds of media. The

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85 Ottosson, Ingemar & Ekholm, Thomas, p. 299–300.
86 Jansen, Marius B, p. 671.
producers therefore have a kind of power and responsibility. Besides for entertainment, popular culture can be useful to remind people on ethical principles and a humanistic way of life. On the other hand, popular culture may even be misused for the opposite. Therefore, it may be important to read manga or to watch animated movies critically and not just for entertainment.

The question of my investigation was in which way Miyazaki’s pacifistic attitude is expressed in his movies. Miyazaki’s pacifistic attitude can be seen in many scenes in the analyzed movies directly in words or actions of the protagonists of the stories or indirectly in both hidden messages and metaphors.

With his movies, Miyazaki brings war and conflicts into the viewers memory so that people should be able to learn from history and possibly future wars can be prevented. It is open to the audience to learn from the movies and to act more ethical and human.

**Summary**

In this thesis the question is investigated, in which way the pacifistic attitude of the Japanese animator Miyazaki Hayao is expressed in his animated movies. The depiction of conflicts and war in the movies is investigated using a textual content analysis.

Three feature films, *Kaze no tani no Naushika* (Nausicaä of the Valley of the Wind, 1984), *Kurenai no Buta* (Porco Rosso, 1992) and *Kaze Tachinu* (The Wind Rises, 2013) were chosen. Miyazaki’s pacifistic attitude can be seen in many scenes in the analyzed movies directly in words or actions of the protagonists of the stories or indirectly in both hidden messages and metaphors.

With his movies, besides entertainment Miyazaki brings war and conflicts into the viewers memory so that people should be able to learn from history and possibly future wars can be prevented. It is open to the audience to learn from the movies and to act more ethical and human.

The three movies could be used as educational subject in different ways - to learn from the past, to avoid war or to solve conflicts without violence.
Bibliography

Books and articles


**Websources**


Macnab, Geoffrey, @TheIndyFilm, 8 May 2014: https://www.independent.co.uk/arts-entertainment/films/reviews/the-wind-rises-film-review-one-of-miyazakis-most-beautiful-but-puzzling-movies-9339632.html (accessed 9 May 2018)
Movies

風の谷のナウシカ, Kaze no Tani no Naushika (Nausicaä of the Valley of the Wind)
Directed by: Miyazaki Hayao
Produced by: Takahata Isao
Production company: Topcraft
Distributed by: Tôei Company
Release date: March 11, 1984
Running Time: 117 minutes

紅の豚, Kurenai no Buta (Porco Rosso)
Directed by: Miyazaki Hayao
Produced by: Suzuki Toshio
Production company: Studio Ghibli
Distributed by: Toho
Release date: July 18, 1992
Running Time: 94 minutes

風立ちぬ, Kaze Tachinu (The Wind Rises)
Directed by: Miyazaki Hayao
Produced by: Suzuki Toshio
Production company: Studio Ghibli
Distributed by: Toho
Release date: July 20, 2013
Running Time: 126 minutes