Miyazaki’s Films and the Utopia Within

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Abstract

This paper explores and begins to answer the question of whether or not a cohesive vision of utopia exists in Japan and how that question is illuminated in the works of internationally acclaimed director Hayao Miyazaki. Miyazaki has been a major contributor to the world of animated films, and he is most known for the work he produced while at Studio Ghibli, Inc. From the research, it is clear that there is a shift in perceptions of utopia between the current generation of college students and the older generation in Japan. This research explores film, history, social science, and other disciplines to reveal this shift. As a result of this research, I would like my audience to better understand the contribution of Japanese animated films to scholarly conversations about utopian themes and to see the ways in which contemporary youth in Japan have navigated between tradition and contemporary life.
Preface

I was first introduced to this subject in my freshman year Utopia and Dystopia class. At that time, I became interested in the subjects of utopia and dystopia and how they related to Japanese studies. It is from this interest that I began my research. The research that I conducted first draws upon textual evidence that I have been accumulating over several years, from Miyazaki’s films, commentaries about Japanese pop culture, and Japanese studies. Until recently, most studies of Miyazaki or other Japanese artists producing animation have been fan-based or designed to provide a resource for the international community of pop culture consumers. I was interested in filling this gap in scholarly analysis. Having formally studied utopias in the context of Western history of ideas in my classes at North Central College, I chose to better understand why utopia is rarely referenced in Japanese text or culture. To study utopia, I wanted to use a variety of methods of research. This is because the concept of utopia is not a straightforward concept; it is similar to taking a picture of a 3-D object, and only viewing it from the angle from which the picture was taken. I wanted to look at this project from many angles, so I looked at different disciplinary methods. As a result, this project is highly interdisciplinary, but all of the methods of research come together to determine how utopia has evolved in Japan.
Introduction to Utopian Ideas

Mankind has long been searching for utopia. Often, utopias are visions of a reality that solves problems that man has created, or revealed problems in society. While there are many different definitions for the word “utopia,” this research has been based on Edward Rothstein’s definition of utopia. In his book, Visions of Utopia, a utopia is defined as a “hypothetical community, society, or world reflecting a more perfect, alternative way of life” (Rothstein 51). Although Thomas More did not coin the word for “utopia” until the early 16th century, one of the first utopian works is Plato’s The Republic, which was written around 380 BC (Russell 97). In this work, Plato focuses on class structure, education, and physical ability in relation to his perceptions of justice in society. This work also prioritizes improving the whole society instead of focusing on one wealthy minority (Russell 99). Due to the inflexible nature of Plato’s proposal, the resulting society would win wars and provide for a limited number of people, but there would be no art or science to be found (Russell 102). Although Plato’s utopia would have these flaws, other philosophers continued to write in the utopian genre.

In 1627, Francis Bacon published New Atlantis, which is a utopian novel about a society that focuses on exploration and discovery. This society is called Bensalem, and it hosts the scientific institution of Salomon’s House. At Salomon’s house, experiments are conducted to gain more knowledge about the state of the world. This quest for knowledge is intertwined with religion, and this creates, “an image of a state that is torn between the rival claims of religion and science” (Smith 99). Bacon’s split state of Bensalem is not always seen as a complete state, but rather a “portrait of the best state that may be possible” (Smith 101). While scholars continue to evaluate the nature of religion in Bensalem, the novel succeeds in painting a picture of a utopian society that combines religion with science.
While the search for utopia continues, it is important to look at the differences that separate one culture’s utopia from another. To develop this understanding, versions of utopia have been explored through text, film, videogames, art, and many other mediums (Fitting 124). This would include Aldous Huxley’s *Brave New World* and Ray Bradbury’s *Fahrenheit 451*, which have been used in classrooms across the United States to teach students about dystopian novels. Japanese authors, such as Haruki Murakami, have produced novels that also depict utopian fantasies (Moichi 94). It is important to note that utopian writing can be found in many cultures, but this genre is more developed in some regions than in others.

Although the West has seen a great deal of scholarship on utopia, the subject of utopia has hardly been breached in Japan (Moichi 89). From the time that Commodore Matthew Perry arrived in Japan in 1853, the country was inundated with texts in new genres (Moichi 90). During this time, Japan underwent changes in political power, which led to what is known as the Meiji Restoration (Hunter 8). Within this period, Japan changed their military, social structure, and political environment to be able to operate “on equal terms with the nations of the West” (Hunter 8). In this time period, Japan worked to overcome its perceived weaknesses in relation to the West. Japanese people were also exposed to the genre of utopia during this time.

For artists and writers throughout Japan, the genre of utopia opened up new possibilities for writing. For Japanese authors, utopian writing centered on creating a political framework, and the authors “were indifferent to more precise historical contextualization” (Moichi 91). This means that they were mainly looking at political ideology instead of cultural and social issues. Additionally, Japanese people were especially interested in “depicting a future society,” which has persisted throughout the decades (Moichi 90). This emphasis on science fiction and futurology was also popular after World War II.
After Japan lost in World War II, the United States intervened to begin a process of reform, which led to exploration of the dystopian genre. Japan was dealing with the wreckage left over from two bombs, so a “strong pessimistic current in science fiction” emerged (Fitting 127). This trend towards pessimism was carried into the 1970s and 1980s. This was during the reform led by the United States. This reform had two goals, which were demilitarization and the development of a democracy (Hunter 11). As this new democracy allowed for greater freedom of speech, many writers “explored new styles and themes,” but this did not include the utopian genre (Moichi 92). Morale simply wasn’t high enough to think of a better world (Moichi 92). Instead, authors wrote dystopian works. Parallel to utopia, dystopia is also important to the discussion, as a dystopia often shows where society is failing. New Japanese works, such as Akira and Ghost in the Shell, are often recognized as leaders in this genre (Napier, “Anime from Akira” 38). After society adjusted to life after World War II, more concepts of dystopia and apocalypse flourished than compared to right after the war.

Even with this renewed interest, the genres of utopia and dystopia in Japan are still underdeveloped. In Japan, utopian thinking is not a typical outgrowth of cultural norms. There is almost no scholarship on the topic of utopia in Japan (Moichi 89). During the period of reform after the war, utopian texts were pushed aside, and American science fiction took their place (Moichi 93). This change in preference has also been connected to the “extraordinary growth of the Japanese economy” (Hunter 12). This is due to the perceived importance of technological advancement. Although the genre of science fiction continued to flourish with utopian elements, it was largely thought to be a genre for popular culture (Moichi 93). Since this time, the ambiguous nature of the Japanese vision of utopia has not been frequently researched or developed.
This research was conducted to determine current perceptions of utopia and how they relate to older perceptions of utopia. One way to attempt to understand the Japanese concept of utopia today is by looking at the themes present in artistic works, such as anime. While some forms of expression have been popular in Japan for thousands of years, such as calligraphy and ink painting, anime has risen as a modern medium of expression. In Japanese, the word “anime” is the shortened version of the English word “animation,” which the Japanese use to refer to all global animated sources. However, according to the Merriam Webster Dictionary, in English, anime refers to the specific style of Japanese animation only (“Anime”). It is estimated that “at least 40 percent of the Japanese film industry’s product is animated” (Napier, “Confronting Master Narratives” 470). Anime was chosen as the focus of this research because it can be seen on television, streamed online, and viewed in movie theaters, so it has the capability to reach a wide audience. Additionally, anime is a style that can be used for any genre of television, which includes horror, school life, history, drama, and others. Due to this flexibility, the study of anime is integral to the study of utopia, as it “problematizes aspects of the dominant social structure” (Napier, “Anime from Akira” 23). It is able to show society’s flaws and areas in need of improvement in an artistic manner.

As animated works can be shown both in episodes of seasons and in movies, this research focuses on visions of utopia that are present in film. For Japan specifically, director Hayao Miyazaki has been at the forefront of animation, and filmmaking as a whole. He was chosen as the focal point of this research due to his international success and widespread popularity in Japan (Sudo). Miyazaki was born in the greater Tokyo area in 1941. His father ran the family business, Miyazaki Airplane, which produced parts for the Japanese Zero (McCarthy 26). From a young age, he wanted to draw, and he started by making comics before creating films. In
Japanese, comics are called *manga*, and Miyazaki was a manga artist before moving onto working in animation. After the success of his film, *Nausicaa of the Valley of the Wind* (1984), Miyazaki went on to co-found Studio Ghibli, a film production studio. Many of his films, such as *Princess Mononoke* (1997) and *Spirited Away* (2001), have won awards across the globe for their characters, design, and storytelling.

Elements of Japan’s utopia can be perceived in Miyazaki’s movies, but some elements are not consistent with the current generation’s utopian views. As the current generation grew up with his movies being released, his movies are a direct reflection of the changing Japanese times. While many of his movies can be seen as a response to history, through his films, visions of utopia emerge as answers to Japan’s most troublesome issues (McCarthy 183). For these reasons, Miyazaki’s movies are integral to developing a historic understanding of utopia in Japan, but they will not reflect the current struggles present in creating an idyllic Japanese society.

In our very global society, it is necessary to be aware of the changing cultural values across the globe to increase cultural understanding. Societies do not stay the same for long, and Japan is not different in this regard. There seems to be a definite shift between the young generation and the old generation in Japan (Napier, “Anime from Akira” 29). Due to views on war, the economy, and other variables, the youth of Japan have been a part of a notable “deterioration of conventional institutions and values” (Morton 293). These values include religious practices, social interaction, family life, career choices, and others. Miyazaki’s movies, over the years, have echoed this change in values, and the change is present in his films.

Miyazaki’s movies show a vision of utopia that is similar, but not equal, to the current value system of Japan’s younger generation.

The following sections of this text look at different themes in Miyazaki’s films, as well as
how they relate to changes in cultural values in Japan. These sections use a variety of methods and means to contextualize utopian themes in Japan. These methods look at religious practices, history, sociology, and economic factors, among others. Each section offers another viewpoint on the perception of utopia in Japan by looking at past and present ideas. These ideas are within the context of the older generation in Japan, as well as the younger generation. As Hayao Miyazaki is 74 years old, he is a part of the older generation.
Religion and its Connection to Nature in Miyazaki’s Films

In this section, this research will focus on the religious elements present in Miyazaki’s films. Japanese religion has strong ties to environmentalism and nature, so they must be examined concurrently (Littleton 6). Religion and environmentalism were examined in the context of Miyazaki’s films because it was necessary to determine their place in a Japanese utopia. Due to the themes and plot of Miyazaki’s movies, they can be perceived as warning the viewer to maintain a connection to religion and nature. Many of his movies contain this theme, such as Nausicaa of the Valley of the Wind (1984), Princess Mononoke (1997), Spirited Away (2001), and Ponyo on a Cliff by the Sea (2008). This could mean that a connection to nature and religion would be present in Miyazaki’s generation’s view of utopia.

In stark contrast to the recent technology boom, an appreciation for nature has been at the heart of Japanese tradition for hundreds of years. Japanese religion is usually a “blend of, mainly, Buddhist, Shinto and folk traditions, practices and beliefs” (Roemer, “Psychological Distress” 560). Shintoism, the religion native to Japan, has had a profound effect on the lives of the Japanese people. It is generally seen as “a sunny rather than a somber religion”. (Morton 13). Even participation in Shinto festivals, such as Kyoto’s Gion Matsuri, “is strongly associated with positive self-esteem” (Roemer, “Festival Involvement” 492). For these reasons, it is necessary to understand Shintoism to understand Japanese society.

Shintoism is often filed under the category of religion, but this would not be the entire truth. It is more of a way of life for the native Japanese. It successfully incorporates the Japanese people’s “deep feelings for nature and their strong love of country” (Morton 12). This could be because of one of Shintoism’s core ideas that “spirit-beings govern the natural world” (Littleton 6). These spirits, or essences of life, are called kami. Kami can be ancestors, mountains, streams,
and other natural wonders (Napier, “Anime from Akira” 185). These kami can affect weather, crop harvests, and other important aspects of daily life. They can also possess both positive and negative characteristics, but it varies with each spirit and situation (Littleton 26). Kami are also present in Miyazaki’s movie, Spirited Away, through the portrayal of spirit beings.

*Spirited Away* is a main part of this research due to its popularity in Japan, as well as the themes present in the movie, which are common to other Miyazaki films. The Motion Picture Producers Association of Japan Inc. lists *Spirited Away* as Japan’s top grossing movie of all time, as it grossed ¥30.4 billion after its release (Sudo). This movie is perceived as being rooted in Shinto practices, as it contains Shinto ideas of purification and cleanliness, which is a way of life native to the Japanese people. Even the setting of the film is based on the idea of cleanliness, as the movie takes place within a town for spirits as well as the bathhouse they inhabit. The bathhouse itself is very significant to Shintoism, as “renewal and purification are… persistent themes of Shinto practice and belief” (Littleton 61). These elements of purification are prevalent in modern Japanese society as well. Today’s Japan could be described as a utopian country of cleanliness due to the importance of bathing to families and communities (Nootbaar 76). With Shintoism as a guide, many Japanese citizens are deeply connected to spiritual cleansing.

Many of Miyazaki’s works are the end product of his “revision of the Japanese folk-religious tradition”, and his movie *Spirited Away* is no different (Macwilliams 237). The movie begins with a little girl, Chihiro, being driven by her parents to their new house. After getting lost on the way to the new home, Chihiro and her parents stop in a small town. Her parents see food set out, and they decide to eat and pay for the food later. To Chihiro’s surprise, her parents are turned into pigs by their actions. The movie follows Chihiro’s quest to save her parents from living the rest of their lives as pigs. To succeed, she must get a job at a bathhouse for spirits, as
her parents are at the mercy of a witch. In this film, Chihiro can be perceived to experience elements of environmentalism and religious ideology.

Chihiro must develop respect for spirits she has never encountered in order to save herself, as well as her parents. For Chihiro to earn her freedom, some spirits, like a river spirit, must be cleaned of all the pollution they have accumulated in the modern world. The spirits are generally portrayed as nonthreatening, and this is due to Miyazaki’s recognition of a society that has “lost the feeling of awe and fear in the presence of gods” (Macwilliams 252). As the spirits can represent places, such as streams, rivers, and forests, the pollution and waste covers their “pristine natural beauty” (Macwilliams 253). The renewal of an interest in spirits is coupled with a remembrance of “an idyllic past when people felt at home both in their communities and in the world itself” (Macwilliams 238). Although Japan has been modernized, there is still a lingering desire to return to a Japanese society that incorporates religion and spirits.

Chihiro must work to overcome the mistakes of her parents, so she enters into a binding contract with the witch in charge of the bathhouse to be fully accepted as an employee. Due to her contract with the witch, Yubaba, Chihiro loses her name, and Yubaba changes Chihiro’s name to Sen. Through this ceremony of renaming, Chihiro evolves into a girl much different from the one driving in the car with her parents. With the new name comes a new life with new responsibility, so it can be concluded that names hold much more value than that of just a word. Names mean something greater than their purpose, as “Miyazaki pays considerable attention to the symbolic meaning of words and names” (Macwilliams 242). Even though Chihiro changes her name, what is important is that she retains her “own deeper individuality, which our names denote” (Macwilliams 242). This connection to the power of names is most likely influenced by “the power of sacred words in Shinto prayers” (Macwilliams 242). Once Chihiro remembers her
name again with the help of her friends, she develops the wisdom needed to save her parents from their fate as well.

From *Spirited Away*, the viewer can observe possible interpretations of Shintoism, which include the presence of spirits, a reverence for nature, and the importance of names, but this is not the only Miyazaki movie to include these elements. They can also be seen in another of Miyazaki’s films, *Princess Mononoke*. In the film *Princess Mononoke*, there is a struggle between an industrialized society and the forest spirits that dwell near it. Miyazaki says it highlights “the marginal of history” (Napier 177). This means that he is telling history from a different perspective. Additionally, Miyazaki also describes the story as a “battle between humanity and the wild gods” (Napier 179). Here, Miyazaki confirms that the plot is developed around these two opposing forces.

The film takes place during the Muromachi period (1337-1573) of Japan, which Miyazaki says was a time where “people changed their value system from gods to money” (Napier, “Anime from Akira” 181). This period is seen as the “golden age” of Japan, because it is during this time period that artistic works really flourished, and “set a standard of artistic taste which Japan has never lost” (Morton 100). In this period, and throughout Japan’s history, “nature remained at the center of poetry and art” (Morton 277). While nature was at the center of art during this period, Miyazaki’s movie depicts nature as under attack. Miyazaki “refuses to sentimentalize the medieval history it highlights, preferring to problematize the past” (Napier 181). This can be seen as a call to return to an age when “a Japan in which nature, rather than humans, ruled” (Napier, “Anime from Akira” 176). Through the marginal groups, such as the *kami* of the forest, Miyazaki offers an alternative narrative for the past.

*Princess Mononoke* centers on Ashitaka, a member of a small Emishi clan of the East.
While protecting his village, Ashitaka is injured and cursed by a raging wild boar spirit, so he travels West in search of a cure for the curse that is ravaging his arm. In the movie, many forest spirits accompany Ashitaka to guide him towards his destination. They are benevolent and playful spirits of the forest, unlike the boar that was consumed with hatred. On his way to find a cure, he comes across Tatara Ba, or Iron Town, a close-knit community that is led by Lady Eboshi. Iron Town is an example of one of many “isolated utopian communities throughout Japanese history” (Napier, “Confronting Master Narratives” 482). This is because Iron Town provides labor jobs to brothel workers, work for the men of the town, and purpose for those who are sick and diseased.

Lady Eboshi produces guns and ammunition that provide her community with jobs, so she needs increasing amounts of iron from the forest. To acquire more iron, Eboshi routinely cuts down timber that belongs to the kami that reside within the forest. Her task is not an easy one, however. Her nemesis, San, is determined to see Lady Eboshi dead, and San is willing to die to see it happen. A spirit wolf of the forest, Moro, raised San as a daughter, so San believes that Lady Eboshi should be driven out, as Eboshi is harming her home. Ashitaka, stricken with anger by the ceaseless fighting, initially drives the two opposing forces apart. He focuses on harmony and understanding between the two factions. He loves San and the spirits, but is also fond of the hospitable and resourceful Iron Town people.

While both sides are powerful, in the movie, it seems as though the forest has its own voice. Through Princess Mononoke, “Miyazaki represents [the natural world] not only as a physical environment, but as something living by its own will” (Macwilliams 250). One example of this is the Forest God, called the Shishigami, as the spirit is one that nonchalantly “controls the lives of every creature” that inhabits the forest (Macwilliams 251). The Shishigami decides to
heal Ashitaka, so it removes the disease and curse of hatred from his arm (Macwilliams 251). Unfortunately, some Iron Town workers conspire to cut the head off of the God. They believe that doing so will let them gain control of the forest, but it has the opposite effect. After the Shishigami’s head was severed, it searches for its head while simultaneously killing everything it touches. If we view the Forest God as an extension of nature itself, then the beheading “appears to symbolize the modern person’s struggle with the gods and spirits” (Macwilliams 252).

Ashitaka and San successfully return the Shishigami’s head, but not at the expense of the land and the infrastructure of Iron Town.

Though Princess Mononoke ends with Iron Town being completely destroyed by nature, there is some hope for reconciliation between the two groups. Ashitaka and San agree to live out their lives separately, but to see each other as much as possible. The people of Iron Town are temporarily defeated by the might of the Forest God, but “there can be no happy ending to the war” if the two opposing groups refuse to harmonize and compromise (Macwilliams 240). Miyazaki comments, “we depict hatred in this film, but only to show there are more important things” (Macwilliams 240). Camaraderie, love, and friendship are all worthwhile pursuits in replacement for revenge and hatred. Miyazaki allows Ashitaka’s curse to progress as a physical manifestation of hatred and a need for revenge. Both sides must be willing to stop fighting, or it will mean more hatred in the future.

Ashitaka, and by extension, Miyazaki, believe paradise lies in working together to realize interdependence. Miyazaki shows that there is possibly more than one kind of utopia, and that it does not necessarily have to be the utopia of nature and spirits. The Iron Town men have to guard against the wolves of Princess Mononoke, but then they go home to their wives and playing cards. The women must work long hours heating iron, but they are also able to enjoy the
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perks of the community. Meals are guaranteed, and the community lives in harmony. Even those that would usually be sent into exile are utilized, as the lepers of Iron Town are employed by Lady Eboshi to make formidable weaponry. They are given a purpose and challenge they would not have otherwise experienced. The Iron Town people live a hard life, but they are happy.

San must also live a difficult life, as she is a courageous warrior who is fighting to protect her home. Historically, women in Japan have been at the forefront of environmental protection (Morton 279). They are the first to rally, and the first to notice problems with the systems in place. Even recently, they have “taken the lead” in regards to local environmental activism (Morton 279). This is reflected in Miyazaki’s films, as Miyazaki portrays San as the protector of the forest. More recently, however, both genders have begun to recognize that “[we] are causing tremendous harm that we begin to understand now” (Miyazaki). This movie may be a way for Miyazaki to communicate the sentiment that an ideal society that exists with nature must be cared for and fostered.

As Rothstein’s definition defines utopia as being a “more perfect” way of life, utopian societies can be minimally flawed. According to Miyazaki, the best course of action to create this society is to find a way to “harmoniously coexist” (Miyazaki). While much of the country will remain industrialized, Miyazaki encourages citizens to not lose faith in utopia, because a utopian society can have respect for nature while also developing infrastructure and technology. It is up to the respective society to decide what they want their utopia to be. When asked about the location of the forest in *Princess Mononoke*, Miyazaki says, “I do believe that somehow traces of that kind of place still exist inside one’s soul” (Napier, “Anime from Akira” 187). Although Miyazaki wants the viewer to hold onto traditional values, there is “consensus that Japan must reinvent itself even if there are differences on how to proceed and where to go” (Kingston 38).
Even so, Miyazaki says “a people who have forgotten their past,” as in their traditional culture, “will vanish like the mist” (Macwilliams 250). Miyazaki leaves his viewer with a sense of responsibility for the status of the planet, as a utopian society can be created that balances reverence for nature with technological advancement.
Anti-War Sentiments and their Relation to Greed

Previously, Miyazaki’s apparent preoccupation with nature has been discussed, but this section will unravel his perceptions of war and greed. Many of his films contain these elements, including *Laputa: Castle in the Sky* (1986), *Princess Mononoke*, *Spirited Away*, and *Howl’s Moving Castle* (2004). This is possibly due to his childhood, as he grew up during the end of World War II. While the older generation may strongly oppose war, the younger generation in Japan may not have been as exposed to war’s atrocities. Although Japan’s utopia would not include war for both generations, the older generation may feel more opposed to war. To begin to examine this difference, Miyazaki’s movies were evaluated within the context of war.

A utopia is something to hope for, and the Japanese people have needed that hope since the end of World War II. As the only country to have ever experienced the power of an atomic bomb, and to have experienced it twice, Japanese citizens often utilize apocalyptic themes in artistic and written works (Napier, “Anime from Akira” 29). Miyazaki’s films contain many notable viewpoints that are the product of the aftermath of World War II. Miyazaki was horrified at the acts the Japanese people committed in the tumultuous times of World War II. As a young man, Miyazaki was conflicted with a “guilty conscience over the barbaric behavior and crimes committed by the Japanese army” during the war (Macwilliams 250). He even showed disdain for his own country, and “denied his Japanese identity” (Macwilliams 250). During the time period after the war, it was a “time of great hardship and difficulty” as there was “widespread devastation and shortage of food” (Morton 191). As Miyazaki was born in 1941 during World War II, he shares the same feelings of “revulsion against war and the use of force” that those in Hiroshima and Nagasaki have experienced. (Morton 190). Miyazaki and citizens recovering from the atomic bombings would like to avoid war, and this could be the reason why themes of
Destruction and the end of the world are very prevalent in Miyazaki’s films.

Destruction in times of war would not be possible if not for improvements in technology. Ever since the Meiji Restoration, technology has prevailed over a concern for the environment, and Miyazaki shows this through “man’s inability to use [technology] wisely” (McCarthy 94). Although technology could improve lives and make daily life easier, technology also allowed for creation of the atomic bomb. Instead of relying on technology itself to bring about a utopia, people must instead recognize the “utopian potential of the cultural production [technology] facilitates” (Hall 65). This means that individuals should only use technology as a tool, instead of the ultimate power. There is risk associated with a reliance on technology, especially coupled with a desire for power. This sentiment is echoed in his works as well. *Laputa: Castle in the Sky*, one of his older films, can be seen as a call to return to peace in the Japanese homeland.

*Laputa: Castle in the Sky* begins by showing a girl on a plane, who has been arrested by the government. The ship is taken over by a gang of pirates, and the girl falls from the plane. The girl, Sheeta, is magically saved when the stone she wears around her neck slows her descent. On the ground, a miner boy named Pazu safely catches her. Immediately, both groups of fighters from the plane begin their search for Sheeta and the stone. Pazu and Sheeta spend the film trying to escape from the villains who wish to steal the stone, as the villains are also trying to find the mythical Castle in the Sky. The Castle in the Sky is a floating castle that is seen as the “ideal combination of science and nature,” and Sheeta’s stone could lead them to it (McCarthy 98). While trying to escape, Pazu and Sheeta enlist the help of friendly miners to get around by train and cave. Unfortunately, they were not quick enough, and a man named Muska captures both Sheeta and Pazu.
The pirates rescue Pazu, but Sheeta remains. Muska then forces Sheeta to wake a castle robot that had fallen to earth, as Muska believes it will help him find the castle. The robot wakes up, but begins to destroy the place where Sheeta is being held. The pirates and Pazu return to rescue Sheeta, but the levitation stone was dropped during the rescue. While in Muska’s possession, it begins to shine a beam of light towards the castle. Muska then heads to the castle in the sky. He is not alone, however, as the gang of pirates follows him. Though the gang of pirates also wants the stone for themselves, they allow both Sheeta and Pazu to stay on their aircraft while they pursue Muska to retrieve the stone. When the castle is shown in the film, the viewer quickly finds that the whole underside of Laputa is a labyrinth of closely guarded knowledge and weaponry, as seen when Muska kills hundreds of men by opening up passageways to the open air. Though Laputa is a glorified oasis of technology, advancement, and the ideal culture, it can only cause harm when in the wrong hands.

This movie is characterized by senseless violence and a desire for military might. Both the government and Muska fight for the possession of the stone. They seem to work together in the beginning, but then Muska pulls away and reveals his true nature. Muska wants possession of the castle, as Laputa was developed by an elite race that employed technology to develop their utopian culture. Due to this culture’s advancements in levitation technology, Muska came into possession of the power of flight, and yet he only used its power to destroy his enemies in the castle. In this way, Miyazaki could be urging the viewer to realize that “living a superficial life driven by a lust for unlimited but ultimately meaningless consumption” will eventually destroy a culture by first destroying the individual (Macwilliams 243). While Laputa: Castle in the Sky shows the remnants of a utopian society, a utopia can only be achieved when technology is used wisely.
One of Miyazaki’s more recent films, *Howl’s Moving Castle* (2004), can also be perceived as an anti-war film. The movie begins by showing a castle moving across the land before changing scenes to show a young girl making hats. This girl, Sophie, goes on a walk during a celebration in her town, but is stopped by government officers. A young man, named Howl, rescues her and brings her to safety. Sophie and Howl are able to float across the crowds of celebration by using his magic. Later that evening, when Sophie is alone, a witch comes to visit her, called the Witch of the Waste. The witch curses Sophie, and she turns into an old woman. Sophie’s hair turns grey, she develops wrinkles, her voice changes, and she can no longer move as gracefully as before. As a result, she leaves her family’s hat shop, and begins a journey to lift the curse. She happens upon Howl’s moving castle in the mountains, and enters. As she is alone, she falls asleep by the fire. When she wakes, she meets Howl’s young apprentice, Markl. She also meets the fire that powers the castle, Calcifer. They make a deal to break each other’s curse, as Calcifer is bound to the moving castle. When Howl returns, Sophie tells him that she has hired herself to be their maid.

At the same time, Sophie’s country and neighboring country are at the beginning stages of war. One of Sophie’s first duties for Howl is to meet the queen of her country. Howl’s castle has the ability to magically move between locations, so Howl is recruited in each of his businesses. As he has many aliases, Howl needs Sophie to meet the queen to tell her that he is a coward, which he hopes will be enough to avoid fighting in the war. The queen does not believe Sophie, so Howl and Sophie escape and head back to the castle. Howl fends off their pursuers, so Sophie must crash into the castle to land. Later, Howl returns, but as a giant, winged bird. He had used his magic to fight so they could escape.
On many occasions throughout the film, Markl and Howl can be seen avoiding the war, but they eventually must join the fight. This is consistent with Miyazaki’s previous films, as there are “escalating levels of violence, greed, and injustice in his work” (McCarthy 94). Howl must use his magic, and turn into a bird, to be able to save his friends. Howl protects his friends many times in his “one-man mission to diffuse the weapons of war” (Napier, “Anime from Akira” 123). During a round of bombings, he catches a bomb to keep it from exploding on their house. Another round of bombs is on its way, so Sophie decides to remove Calcifer from the house, which will cause their magic location to be unknown. When placed back inside the home, Calcifer is weaker than before, but the queen no longer knows their location.

Their luck changes when they fall into a ravine, but all hope is not lost. Sophie is seen crying until she notices her ring; the ring Howl gave her is pointing towards a door. After stepping into the door, she witnesses how Howl and Calcifer are connected. When Howl was a boy, Howl ate Calcifer, a star. This bound Calcifer to him, but it also made Howl weak. Sophie returns to the world, where a solemn Howl finds her. He takes her to their moving platform that used to be a castle, and Sophie places Calcifer into his chest. Calcifer is freed, Howl recovers, and the war comes to an end.

While there are many elements of flight in this film, each situation has a different emotion that can be perceived. Flight is a wondrous technology, as humans cannot fly, but it is not always used for whimsy and fantasy. In the beginning of the film, Sophie and Howl are able to float across the city, but warplanes and Howl also use flight for fighting and destruction. Many scholars have recognized “technology as one of several means of bringing about a perfect world” but warn that people also need to acknowledge “its inherent negative possibilities” (Hall 58). The
warplanes, and the bombs they drop, are not consistent with developing a perfect world. This movie shows that even the technology for flight can be used for military gain and destruction.
An Evaluation of Career and Love in Modern Japan

This section of the research details how Japan’s economic status has created a change in values. After the war, Japan was a very prosperous country, but that changed after Japan’s stock market bubble popped (Hunter 12). Additionally, Japan’s cultural values are interlaced with their business structure. This has created a business environment that impedes the work of capitalism. Women are also becoming more independent, and so they are joining the workforce. This is coupled with an increased desire to postpone marriage and children, or disregard them altogether (Morton 272). These connections between career and love are important to the study of utopia because they are relevant to the ideas of the current generation. Miyazaki’s movies are packed with themes of love and hope for the future, and these themes might also be important. For these reasons, Japan’s economic environment and family values were examined.

Japan has had economic hardships for decades now, and one of the worst times in Japanese development was during their Lost Decade. Due to concerns about inflation in 1989, the government popped the stock market bubble, causing the economy to sharply fall, which created the “Lost Decade of the 1990’s” (Kingston 15). During this time period, the media became bolder with their reporting. One of their main contributions during this time was “promoting greater transparency and accountability” (Kingston 27). Today, Japan’s economic systems of the past have started to dissolve. The social and economic framework that holds the foundation of Japanese society was constructed to “emphasize security and insulate people from risk” (Kingston 18). Japan is also a collectivist culture, which means they “retain a strong need for group identity,” and put the needs of the group before their individual needs (Morton 202). As Japan’s social norms and business structure are heavily intertwined, balance is necessary to improve economic growth. One example of where culture and business mix in Japan is in
businesses’ policies of lifetime employment and advancement according to seniority (Morton 201). These policies do not allow for the quick hiring and restructuring that is needed for capitalism. With the rise of capitalism, Japan must attempt to find balance between capitalism and “familiar ideals of the past” (Morton 230). Japanese citizens must relinquish the idea of mixing business with culture, or their economy may not be able to support them.

Business culture is not the only aspect of daily life that is changing, as family values are changing as well. Some aspects of Japanese family life stem from religious teachings, but many are learned behaviors that have persisted over time. For example, traditional Confucian values dictate the woman must serve “as the center of family life,” which includes taking care of all of her family members and household duties (Morton 271). This could include walking to a different room to change the television channel for her husband, or lighting his cigarette. They are rarely rewarded, however, as “men avoid affection with their spouses, which is dismissed as unmanly” (Adams 263). There is true “emptiness at the core” of Japanese marriages (Adams 266). In a 2005 study by Nega Genzo Institute of Photographic Social Research, the “number of words spoken between spouses in the average Japanese household is 17 per diem” (Adams 267). Even more startling statistics show that “a third of spouses want to sleep in separate bedrooms” and “two-thirds of women in Japan have suffered abuse at the hands of their spouses or partners” (Adams 268). With this level of emotional distance in a marriage, “sexless marriages are common” in Japan (Adams 268). For these reasons, “many [women] are postponing marriage or even opting for a single life” and have gained more control over their own reproduction (Morton 272). Women no longer want to be bound to their household; they are searching for freedom in their careers and their romantic lives.

In his movies, Miyazaki’s portrayal of women is consistent with this change in women’s
values. The violence that Miyazaki’s female characters exhibit, such as San in *Princess Mononoke*, is another way he “defamiliarizes yet another popular stereotype” (Napier, “Anime from Akira” 137). He breaks the stereotype that girls must be quiet and demure. Miyazaki’s characters are distinctly different from traditional Japanese stereotypes through attributes such as their “activeness, determination, and independence” (Napier, “Confronting Master Narratives” 473). Additionally, his “dominant theme of individualism and self-fulfillment” breaks down the notion of a women’s role in a family (Morton 273). Miyazaki portrays his female characters as role models for the younger generation at a time when young girls may be distancing themselves from traditional Japanese family norms.
Hope and Love in Miyazaki’s Films

In this section, Miyazaki’s themes of happiness are discussed. These themes, which include hope and love, are important to study in the context of utopia. Hope and love are able to make people happy, which is a main component of an ideal society. While many of the themes in Miyazaki’s works are critical of the modern world, all of his movies present Japan in ways that attempt to provide hope and comfort for the future (Napier, “Anime from Akira” 29). In Spirited Away, Chihiro’s love for her parents, friends, and spirits is the reason she is able to leave the spirit world. Macwilliams, when talking about the struggle between the forest and town in Princess Mononoke, notes that “even in the midst of hatred and slaughter, there is still much to live for” (Macwilliams 240). In Laputa Castle in the Sky, it is the love between the Sheeta and Pazu that allows them to escape. This theme is repeated again in Howl’s Moving Castle as the love shared between Howl and Sophie. From these examples, it is easy to see how prevalent the theme of love is in Miyazaki’s movies.

These examples are consistent with Miyazaki’s goals for his films. Miyazaki once expressed his wish that his goal for each movie was “to make the audience come away from it happy” (McCarthy 89). McCarthy, when talking about the themes prevalent in Miyazaki’s works, comments that they are about “the search for utopia, and the eternal importance of love” (McCarthy 183). The way in which people interact with each other has been called his “powerful web of life,” which is a “key symbol of Miyazaki’s utopian ideal,” (Macwilliams 248).

Miyazaki’s utopian vision of society focuses on the connections that people can make with each other, as it is this love for others that prevails over all adversaries.
Methodology

For this study, I designed a survey, and visited two different universities in Japan in July of 2014. The two universities I visited were Nagoya Gakuin in Nagoya, Japan, and Kyoto Gakuen in Kyoto, Japan. I sampled 129 students from both schools, with 71 male students and 58 female students. They were all from undergraduate courses at their respective universities. Preliminary research shows that women are focusing more on their career and on finding true love, so I investigated what the current generation feels about these topics (Morton 272). I also found that “the Japanese audience is increasingly comfortable with more varied and wide-ranging identities,” so this could mean the younger generation’s view of the world is changing (Napier, “Confronting Master Narratives” 477-478). Other questions determined how the survey taker feels about religion. The concept of “religion” is very western, and they may respond “no” to a question asking if they are religious (Roemer, “Psychological Distress” 492). This is due to the fact that “many Japanese are still feeling uneasy” about the word “religion” (Shimazono 1077). To circumvent this, I asked questions about religious and familial rituals and practices. This is because “attendance at religious services and even affiliation with one religious organization or another are not relevant measures of religiousness for most Japanese” (Roemer, “Festival Involvement” 492). Another question was asked to see how the respondent felt about the prospect of war. I also included demographic questions that would later be used to determine whether or not there were differences based on age or gender. Finally, the survey asked questions about Miyazaki to determine how popular his movies were with the undergraduate students. My survey, and a version of the survey that was translated into Japanese, are included in the Appendix.
Limitations

There are a few limitations to my study that need to be addressed. In my study, I only had enough time to visit two campuses, and I would have liked to visit more. Also, the small sample size of 129 surveys cannot be used to determine the ideas of Japan as a whole, as it is not large enough. There was also a small issue in Kyoto; after gathering the surveys, the professors realized that there were a couple of Chinese students in class, which could have skewed the results by a couple of points either way. Finally, there were problems with questions 9 and 10, as viewed in Figure 1, because some students were confused about the meaning of the questions. My contacts in Japan attempted to explain the questions further, but if they did not know how to answer a question, I instructed them to not answer it.
Results

The preliminary research I found on gender and environmentalism was supported by the results for Question 1, as seen in Figure 3. A majority of female respondents chose “strongly agree,” with 59% of respondents, when asked whether or not there needs to be improvement in environmental conservation, as opposed to the male respondents’ answers. Male respondents chose “strongly agree” with only 39%, whereas 56% chose “agree.” This is consistent with Miyazaki’s representation of females, as well as historic accounts of women being more environmentally active. Both sexes answered, “agree” with a majority of respondents when asked if nature had been compromised by industrialization, as seen in Figure 4. Females chose “agree” with a response rate of 64%, while the male response rate for that answer was 52%. There were 8 males who answered, “disagree,” with 11%, compared to only 2 “disagree” answers for females at 3%. Figure 5 shows how the genders are similar again, when it comes to technology’s role in society. Males had a response rate of 42% for “strongly agree,” and a response rate of 52% for “agree.” Females responded for “strongly agree” at a rate of 28% with a response rate of 67% for “agree.” Each of these answers points to females being more supportive of environmental conservation than males at each of the universities.

More questions were asked about career and true love, as women are changing their role in family life. As seen in Figure 6, similar ratios of males and females answered, “strongly agree” and “agree” when asked about their career. For the “strongly agree” response, males responded with 41% and females with 34%. The “agree” response had 49% of males responding and 48% of females. However, a surprising number of females answered “indifferent,” coming out to 10 females for that category. Out of 58 females, that is 17% of females answering “indifferent.”
For the next question on true love, shown in Figure 7, there was a greater percentage of females that answered “strongly agree” when asked about true love compared to male respondents. Females had a percentage of 63% compared to the male percentage of 54%. In this case, 7 males chose “indifferent,” at 10%, whereas only 2 females chose that option at 4%. Figure 8 shows how both genders feel the same way about the importance of marriage, and Figure 9 echoes that sentiment when the respondents were asked about when they would like to get married. In summary, these responses showed that female respondents were more likely to care about love than male respondents for this study.

Finally, I asked questions pertaining to religious practices. I was expecting that both genders would not be very involved in religion, and that is similar to my findings. Figure 10 shows that both genders do not perform religious rituals often, with 49% of male respondents answering “never” compared to the very similar 50% for female respondents. For Figure 11, when asked about the importance of paying respect to ancestors, about 36% of males answered “indifferent,” “disagree,” or “strongly disagree”, whereas females had a response rate of 26% for those options. Similarly, when asked about ancestors, as seen in Figure 12, 55% of males answered “indifferent,” “disagree,” or “strongly disagree,” as opposed to 49% for females.

To determine how the genders felt about another of Miyazaki’s themes, the theme of war, I asked whether or not war should be avoided. As females are usually more against war than males, I assumed they would answer in that way. Figure 13 shows how 93% of female respondents answered “strongly agree,” which is much higher than the 73% for male respondents. Male respondents were more likely to have seen Miyazaki’s films by a small margin, however, which can be seen in Figures 14-18. The final figure, Figure 19, shows the age groups of respondents and whether or not they had seen Miyazaki’s films. Only one respondent
out of 129 surveys had not seen Miyazaki’s films.

Each of these different data sets shows that this group of students has a similar view on utopia as Miyazaki, although they are from different generations. While Miyazaki would probably say that the environment needs much more protection, he would also place a heavy emphasis on religious practices. The data from these surveys shows students have started to reject this belief, meaning these respondents have chosen to stray from religion and religious practices. Additionally, the respondents seem interested in their career and marriage, whereas Miyazaki might argue that love and happiness are more important than material gain.
Conclusion

Although there is extensive scholarship on utopia in the West, there is considerably less development in Japan. However, this research shows that utopian thinking continues to expand and exist in Japan. The utopian genre is not as developed compared to the West, but it is continuing to grow as a genre. Additionally, a Japanese utopia has distinct qualities that distinguish it from Western ideas of utopia. The medium of anime is also growing, which can help spread utopian ideas. For decades, Miyazaki has spread these ideas through his plots, themes, and artistic styles. His movies leave room to critique society by offering glimpses of the dangers that lurk ahead if people do not pay attention. Additionally, Miyazaki’s utopian communities are not perfect, which leads the viewer to believe that his version of utopia is a grounded version; this means that his utopias have a few flaws, but they are otherwise ideal societies.

Through Miyazaki’s movies, he most likely believes in strong connections to the environment and religion. This is consistent with the older generation as well. As Shintoism is a native religion in Japan that has existed for thousands of years, it most likely affected how Japanese citizens perceive the world around them. While the Bible has the Garden of Eden, where God supposedly created Adam and Eve, a lasting connection between the powers of nature and the human race is not as pervasive as in Japan. However, as seen in the survey results, undergraduate college students are not practicing religious rituals, but they do believe that there needs to be environmental conservation. This suggests that a current vision of Japanese utopia would include a balance between humanity and the environment, with less reliance on religion.

Similarly to modern Western views of utopia, Miyazaki’s utopian vision would not include war. Many nations were involved in World War II, and millions of lives were lost. The
war affected Miyazaki and his family directly, and this probably had a lasting effect on his perceptions of war. However, this does not mean that individuals must see war in order to want to avoid it. Although the current generation has not seen war first hand, their utopian ideal would not include war either.

Japan’s current vision of utopia would also find balance between luxury and love. Miyazaki’s movies warn the viewer about the perils of placing too much importance on greed and money, but in reality, it is difficult to live in this world without a steady source of income. While realistic versions of daily life would have to include money, Miyazaki’s pervasive importance of love and hope in his movies echoes the ideas of the current generation. As family values change, along with women’s choices in marriage and children, the current generation probably places more importance on true love than compared to the older generation.

In conclusion, there is a definite shift in values between the older generation in Japan and the current generation. While the older generations may value religious teachings, hold a strong reverence for nature, and strongly oppose war, they would also believe a woman’s duty is to her husband and family, and place less importance on her personal autonomy. These ideas have started to change, which can be seen through both psychological research and surveys. Some of the religious teachings and traditional family values have been disregarded in favor of new ideals. The culmination of this research suggests that the current generation’s utopian vision would be balanced between nature and technology, as well as love and career, while still maintaining a peaceful nation.

Based on this examination of utopia in Japan, subsequent studies should closely monitor cultural values in Japan, and seek to understand why some cultural values are disappearing. The ideas behind utopian presentation in Japan are changing, but not disappearing. Further studies on
the utopian genre should draw from multiple disciplines to offer a more accurate picture of the changes that occur. For accuracy, both qualitative and quantitative methods of research should be used. Additionally, while some limitations occur, surveys give a general picture of the population’s beliefs, so more survey research should be conducted. Further surveys on this subject should be performed on a wider scope than this study, if possible. A greater sample size would mean the study is more accurate, and more locations could offer insight to cultural values in different regions in Japan. Even though each individual’s perception of utopia is different, common themes and ideas can still arise out of each culture.
Bibliography


Appendix

Figure 1

All questions are designed for use within a Thesis class for North Central College, and the findings will not be shared with any outside sources. The information you provide will be kept confidential. Please check the answer that best suits you.

Utopia

1. I believe there needs to be improvement in environmental conservation.
   - Strongly Agree
   - Agree
   - Indifferent
   - Disagree
   - Strongly Disagree

2. I think that nature has been compromised by industrialization.
   - Strongly Agree
   - Agree
   - Indifferent
   - Disagree
   - Strongly Disagree

3. Technology is an integral part of society.
   - Strongly Agree
   - Agree
   - Indifferent
   - Disagree
   - Strongly Disagree

4. My career is important to me.
   - Strongly Agree
   - Agree
   - Indifferent
   - Disagree
   - Strongly Disagree

5. I want to find true love.
   - Strongly Agree
   - Agree
   - Indifferent
   - Disagree
   - Strongly Disagree

6. It is important to me that I get married at some time in my life.
   - Strongly Agree
   - Agree
   - Indifferent
   - Disagree
   - Strongly Disagree

7. If you were to get married, when do you want to get married?
   - ≤5 Years
   - 6-10 Years
   - 11-15 Years
   - >16 Years
   - I do not want to get married
8. I perform religious rituals.
   - Daily
   - Very Often
   - Sometimes
   - Not Often
   - Never

9. I pay respect to my ancestors.
   - Daily
   - Very Often
   - Sometimes
   - Not Often
   - Never

10. We should look to our ancestors to solve our current problems.
    - Strongly Agree
    - Agree
    - Indifferent
    - Disagree
    - Strongly Disagree

11. We should avoid war.
    - Strongly Agree
    - Agree
    - Indifferent
    - Disagree
    - Strongly Disagree

12. What city do you live in?
    - Kyoto
    - Nagoya
    - Other – Please list: _______________________________________

13. What is your age group?
    - 18-21 years
    - 22-25 years
    - 26-29 years
    - 30-33 years
    - 34+ years

14. What is your gender?
    - Male
    - Female

15. Have you seen Hayao Miyazaki’s films?
    - Yes
    - No

16. If yes, what movies have you seen? Please check all that apply.
    - The Castle of Cagliostro
    - Nausicaa of the Valley of the Wind
    - Laputa: Castle in the Sky
    - My Neighbor Totoro
    - Kiki’s Delivery Service
    - Porco Rosso
    - Princess Mononoke
    - Spirited Away
    - Howl’s Moving Castle
    - Ponyo
    - The Wind Rises
下のアンケートはアメリカのノースセントラル大学の卒論のためです。卒論以外に、アンケートの答えと結果は報告しません。皆様の答えを内分に保存します。皆様に一番適当な答えを選んで下さい。

ユートピアについてのアンケート

1. 環境保全をもっと大切にした方がいいと思います。
   □ 強く賛成
   □ 賛成
   □ どうでもいい
   □ 反対
   □ 強く反対

2. 自然は工業化に悪影響を受けたと思います。
   □ 強く賛成
   □ 賛成
   □ どうでもいい
   □ 反対
   □ 強く反対

3. テクノロジーは社会の大事な部分です。
   □ 強く賛成
   □ 賛成
   □ どうでもいい
   □ 反対
   □ 強く反対

4. 自分のキャリアは私に大切です。
   □ 強く賛成
   □ 賛成
   □ どうでもいい
   □ 反対
   □ 強く反対

5. 本物の愛が欲しいです。
   □ 強く賛成
   □ 賛成
   □ どうでもいい
   □ 反対
   □ 強く反対

6. この人生に、いつか結婚することは私に大事なことです。
   □ 強く賛成
   □ 賛成
   □ どうでもいい
   □ 反対
   □ 強く反対

7. 結婚したいなら、理想的にいつごろ結婚したいのですか。
   □ 5年間後以下
   □ 6〜10年間後
   □ 11〜15年間後
   □ 16年間後以上
   □ 結婚したくありません
8. 宗教的な儀式・祭儀・祝詞などを行います。
   - 毎日
   - よく
   - 時々
   - あまりしません
   - ぜんぜんしません

9. 先祖を祭ります。
   - 強く賛成
   - 賛成
   - どうでもいい
   - 反対
   - 強く反対

10. 今の問題は、先祖から習って、解決すべきです。
    - 強く賛成
    - 賛成
    - どうでもいい
    - 反対
    - 強く反対

11. 戦争を避けるべきです。
    - 強く賛成
    - 賛成
    - どうでもいい
    - 反対
    - 強く反対

12. どちらに住んでいらっしゃいますか。
    - 京都
    - 名古屋
    - その他：_____________________________________________

13. お幾つですか。
    - 18－21歳
    - 22－25歳
    - 26－29歳
    - 30－33歳
    - 34歳以上

14. 性別
    - 男
    - 女

15. 宮崎駿の映画を見たことがありますか。
    - はい
    - いいえ

16. 「はい」と答えたら、下のどちらを見ましたか。見たものを全部選んで下さい。
    - ルパン三世 カリオストロの城
    - 風の谷のナウシカ
    - 天空の城ラピュタ
    - となりのトトロ
    - 魔女の宅急便
    - 紅の豚
    - もののけ姫
    - 千と千尋の神隠し
    - ハウルの動く城
    - 崖の上のポニョ
    - 風立ちぬ
Figure 3
“I believe there needs to be improvement in environmental conservation.” Sex Crosstabulation

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Figure 4
“I think that nature has been compromised by industrialization.” Sex Crosstabulation

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<tr>
<td>Female</td>
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</tr>
<tr>
<td>Total</td>
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Figure 5
“Technology is an integral part of society.” Sex Crosstabulation

<table>
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</tr>
<tr>
<td>Total</td>
<td>46</td>
<td>76</td>
</tr>
</tbody>
</table>

Figure 6
“My career is important to me.” Sex Crosstabulation

<table>
<thead>
<tr>
<th>Sex</th>
<th>Career</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Strongly Agree</td>
<td>Agree</td>
</tr>
<tr>
<td>Male</td>
<td>29</td>
<td>35</td>
</tr>
<tr>
<td>Female</td>
<td>20</td>
<td>28</td>
</tr>
<tr>
<td>Total</td>
<td>49</td>
<td>63</td>
</tr>
</tbody>
</table>
Figure 7

“I want to find true love.” Sex Crosstabulation

<table>
<thead>
<tr>
<th></th>
<th>True Love</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Strongly Agree</td>
<td>Agree</td>
<td>Indifferent</td>
</tr>
<tr>
<td>Sex</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>38</td>
<td>26</td>
<td>7</td>
</tr>
<tr>
<td>Female</td>
<td>36</td>
<td>19</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>74</td>
<td>45</td>
<td>9</td>
</tr>
</tbody>
</table>

Figure 8

“It is important to me that I get married at some time in my life.” Sex Crosstabulation

<table>
<thead>
<tr>
<th></th>
<th>Marriage Importance</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Strongly Agree</td>
<td>Agree</td>
<td>Indifferent</td>
<td>Disagree</td>
<td>Strongly Disagree</td>
</tr>
<tr>
<td>Sex</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>38</td>
<td>23</td>
<td>8</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Female</td>
<td>27</td>
<td>17</td>
<td>10</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td>65</td>
<td>40</td>
<td>18</td>
<td>5</td>
<td>1</td>
</tr>
</tbody>
</table>

Figure 9

“If you were to get married, when do you want to get married?” Sex Crosstabulation

<table>
<thead>
<tr>
<th></th>
<th>When Married</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5 Years or Less</td>
<td>6-10 Years</td>
<td>11-15 Years</td>
<td>16 Years or More</td>
<td>Do Not Want to Marry</td>
</tr>
<tr>
<td>Sex</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>14</td>
<td>44</td>
<td>5</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>Female</td>
<td>15</td>
<td>33</td>
<td>5</td>
<td>0</td>
<td>5</td>
</tr>
<tr>
<td>Total</td>
<td>29</td>
<td>77</td>
<td>10</td>
<td>3</td>
<td>10</td>
</tr>
</tbody>
</table>

Figure 10

“I perform religious rituals.” Sex Crosstabulation

<table>
<thead>
<tr>
<th></th>
<th>Religious Rituals</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Daily</td>
<td>Very Often</td>
<td>Sometimes</td>
<td>Not Often</td>
<td>Never</td>
</tr>
<tr>
<td>Sex</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>4</td>
<td>0</td>
<td>15</td>
<td>17</td>
<td>35</td>
</tr>
<tr>
<td>Female</td>
<td>0</td>
<td>2</td>
<td>18</td>
<td>9</td>
<td>29</td>
</tr>
<tr>
<td>Total</td>
<td>4</td>
<td>2</td>
<td>33</td>
<td>26</td>
<td>64</td>
</tr>
</tbody>
</table>

Total

<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Figure 11

**“I pay respect to my ancestors.” Sex Crosstabulation**

<table>
<thead>
<tr>
<th></th>
<th>Pay Respect</th>
<th></th>
<th></th>
<th></th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Strongly Agree</td>
<td>Agree</td>
<td>Indifferent</td>
<td>Disagree</td>
<td>Strongly Disagree</td>
</tr>
<tr>
<td>Sex</td>
<td>Male</td>
<td>9</td>
<td>35</td>
<td>22</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Female</td>
<td>7</td>
<td>27</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>16</td>
<td>62</td>
<td>30</td>
<td>3</td>
</tr>
</tbody>
</table>

### Figure 12

**“We should look to our ancestors to solve our current problems.” Sex Crosstabulation**

<table>
<thead>
<tr>
<th></th>
<th>Ancestors Solve</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th>Strongly Disagree</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Strongly Agree</td>
<td>Agree</td>
<td>Indifferent</td>
<td>Disagree</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sex</td>
<td>Male</td>
<td>7</td>
<td>24</td>
<td>29</td>
<td>7</td>
<td>2</td>
<td>69</td>
</tr>
<tr>
<td></td>
<td>Female</td>
<td>2</td>
<td>22</td>
<td>16</td>
<td>4</td>
<td>2</td>
<td>46</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>9</td>
<td>46</td>
<td>45</td>
<td>11</td>
<td>4</td>
<td>115</td>
</tr>
</tbody>
</table>

### Figure 13

**“We should avoid war.” Sex Crosstabulation**

<table>
<thead>
<tr>
<th></th>
<th>Avoid War</th>
<th></th>
<th></th>
<th></th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Strongly Agree</td>
<td>Agree</td>
<td>Indifferent</td>
<td>Disagree</td>
<td></td>
</tr>
<tr>
<td>Sex</td>
<td>Male</td>
<td>52</td>
<td>13</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Female</td>
<td>53</td>
<td>4</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>105</td>
<td>17</td>
<td>4</td>
<td>2</td>
</tr>
</tbody>
</table>

### Figure 14

**“Have you seen Hayao Miyazaki’s films?” Sex Crosstabulation**

<table>
<thead>
<tr>
<th></th>
<th>Seen Miyazaki's Films</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Sex</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>70</td>
<td>1</td>
</tr>
<tr>
<td>Female</td>
<td>58</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>128</td>
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</tr>
</tbody>
</table>
Figure 15

**Nausicaa of the Valley of the Wind Sex Crosstabulation**

<table>
<thead>
<tr>
<th></th>
<th>MOV_Nausicaa of the Valley of the Wind</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Sex</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>51</td>
<td>20</td>
</tr>
<tr>
<td>Female</td>
<td>39</td>
<td>19</td>
</tr>
<tr>
<td>Total</td>
<td>90</td>
<td>39</td>
</tr>
</tbody>
</table>

Figure 16

**Laputa Castle in the Sky Sex Crosstabulation**

<table>
<thead>
<tr>
<th></th>
<th>MOV_Laputa Castle in the Sky</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Sex</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>59</td>
<td>12</td>
</tr>
<tr>
<td>Female</td>
<td>47</td>
<td>11</td>
</tr>
<tr>
<td>Total</td>
<td>106</td>
<td>23</td>
</tr>
</tbody>
</table>

Figure 17

**Princess Mononoke Sex Crosstabulation**

<table>
<thead>
<tr>
<th></th>
<th>MOV_Princess Mononoke</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Sex</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>60</td>
<td>11</td>
</tr>
<tr>
<td>Female</td>
<td>48</td>
<td>10</td>
</tr>
<tr>
<td>Total</td>
<td>108</td>
<td>21</td>
</tr>
</tbody>
</table>

Figure 18

**Spirited Away Sex Crosstabulation**

<table>
<thead>
<tr>
<th></th>
<th>MOV_Spirited Away</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Sex</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>69</td>
<td>2</td>
</tr>
<tr>
<td>Female</td>
<td>56</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>125</td>
<td>4</td>
</tr>
</tbody>
</table>
### Figure 19

#### Seen Miyazaki’s Films Sex Crosstabulation

<table>
<thead>
<tr>
<th>Age</th>
<th>Seen Miyazaki's Films</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>18-21 Years Old</td>
<td>121</td>
<td>0</td>
</tr>
<tr>
<td>22-25 Years Old</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>26-29 Years Old</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>34 or Older</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>128</td>
<td>1</td>
</tr>
</tbody>
</table>