

How does Miyazaki's use of space and place invoke the ecological imagination thus offering an anti-capitalist critique in the age of Anthropocene?

Question 3 - Space & Place

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Illustrations

Figure1 "*My Neighbors Totoro*" [image] Available at:

www.sohu.com/a/139469928_747948

Figure2 "*My Neighbors Totoro*" [image] Available at:

baijiahao.baidu.com/s?id=16530922674

Figure3 "*Spirited Away*" [image] Available at:

www.duitang.com/blog/?id=386186744

Figure4 "*Spirited Away*" [image] Available at:

movie.douban.com/review/9592482

Figure5 "*My Neighbor Totoro*" [image] Available at:

movie.douban.com/review/9862779/

Figure6 "*Spirited Away*" [image] Available at:

baijiahao.baidu.com/s?id=1664024426517

Figure7 "*Howl's Moving Castle*" [image] Available at:

www.gystar.cn/news/1029.html

Figure8 "*Porco Rosso*" [image] Available at:

baijiahao.baidu.com/s?id=1652727779877645128&wfr=spider&for=pc

Figure9 "*Porco Rosso*" [image] Available at:

new.qq.com/omn/20211009/20211009A07IPZ00.html

Introduction

The Second World War provided abundant materials for Japanese literature and art, which had a profound impact on the development of Japanese literature. According to his understanding of the war, animation master Hayao Miyazaki created a batch of anti-war, advocating the protection of nature and anti-capital animation works. This paper uses case analysis to discuss the causes of Miyazaki Hayao's thoughts from the aspects of time background and life background, makes a specific analysis of the anti-war thoughts and environmental and ecological issues reflected in his works, and explores the reflections of the anti-war thoughts in Miyazaki Hayao's works in Japanese society.

The creation of art cannot be separated from the era and cultural tradition in which the creator lives. As Danner said, "The artist itself, together with all the works it produces, is not isolated. There is a whole, larger than the artist, of the school or family of artists to whom he belongs at the same time." The artistic family itself is part of a larger totality, a world around him whose tastes coincide with his own. Therefore, the realistic background of the creator's life has a great influence on his creation, even rooted in the context of the whole work. A certain culture is the product of certain political and economic functions, and at the same time, it acts on certain political and economic functions and has a significant impact on social development. The influence of World War II on

Miyazaki's thinking cannot be ignored. Taking Miyazaki Hayao's animation works as an example, this paper leads us to approach Miyazaki Hayao's anti-war thoughts, and probes into its causes and influences.

1. Hayao Miyazaki and his works

The influence of Miyazaki's upbringing on his works

Hayao Miyazaki is a famous contemporary animator, cartoonist and animation director. His works are full of humanism, many of which are developed from the background of war. In the context of war, Miyazaki Hayao reflects his strong anti-war thoughts and pacifism spirit in every corner of the film, no matter it is the national war between human beings or the war between human beings and the alien world.

Miyazaki's works are strongly opposed to war. He believes that war is only about evil and darkness waged by people of high class for their own interests. War will only bring ecological destruction and the destruction of people's lives. At the same time, he also loves nature. The scene design of most of Miyazaki Hayao's films is often based on the period of rapid industrial development. In the period of social production with rapid progress, people often ignore the factors of natural environment and abuse natural resources, thus making the harmonious coexistence between human and nature impossible.

In his films, the most authentic reaction of the majority of people to the war is also to express the desire for peace in the real world, and also to look forward to the beautiful expectation of harmonious coexistence between man and nature. (Li,2001,p1)

The environment Miyazaki grew up in has a profound influence on his animation works. During Miyazaki's childhood, Japan was in the midst of World War II, a time of social unrest and hardship. Children should have a carefree childhood, but at that time was full of hardship under the war, the shadow of childhood war is a key influence on his works. The war scenes depicted in *Howl's Moving Castle*, in which a bustling city is destroyed by shelling, may have been seen in Miyazaki's childhood.

When he was young, Miyazaki Hayao had a unique talent in painting. Because he lived in an aircraft manufacturing factory, he was very interested in aircraft since childhood, and it developed into a great hobby. (Aoi, 2006,p12) In his later works, he repeatedly appeared the picture of flying in the sky to satisfy his fantasy of aircraft. Especially, *Spirited Away*, Chihiro rides a small white dragon in the air, symbolizing Miyazaki Hayao's yearning for the sky and his desire for freedom. However, the airplane created by Miyazaki Hayao also contains contradictions. The airplane in his dream is not a weapon that brings war and killing to human beings but carries people's dreams and hopes for the future in pursuit of freedom and unrestrained life.

The influence of Hayao Miyazaki's creative works

Why does Miyazaki's animation have such an impact on future generations?

Miyazaki Hayao's animation can be said to be meaningful in shaping the image.

No matter the characters in the animation are endowed with special symbolic significance. For example, the faceless man in *Spirited Away*, it is not difficult to see that he likes to use money to measure everything in reality. He lacks relatives and friends around him and is lonely in heart. He only wants to use money to control all the things he wants, and once he cannot get what he wants with money, he will destroy it. All of us in the audience will see some familiar parts of the faceless man, and this vivid image design, but also to the modern people who pay attention to the money of the living state sounded a big alarm. (Wei,2012,p4)

Miyazaki Hayao's works have beautiful painting style and exquisite scenes, which enable the audience to be personally immersed in the spiritual world he describes when watching his films. While watching his works, the audience can feel the stories he explains on a spiritual level, and it can also trigger the audience to think about the relationship between the world and society. Each of his characters has a very strong heart, and the courage to yearn for freedom and regain confidence is worth everyone's.

2.A spatial analysis of Miyazaki Hayao's works

Space and time change in “*My Neighbor Totoro*”

Hayao Miyazaki creates a vivid sense of space through the use of space and scenes in his films. He often uses scenes to illustrate the themes of his stories, using geography, weather, architecture and other elements to create a stark atmosphere. He also uses space to emphasize the emotions and motivations of the characters, creating a strong sense of connection between the characters and the environment. (Zhou, 2009,p167) In addition, he often uses scenes to shape the inner lives of his characters and provide context for their development. By combining these elements, Miyazaki creates a captivating sense of place and environment that helps draw the viewer into the story and into the heart of the characters.

Although “*My Neighbor Totoro*” is a two-dimensional animation, what Miyazaki presents to the audience is actually a multidimensional place, with dimensions of time and space, applied to the natural environment, story development, alien space and plot rendering. Miyazaki uses a seemingly simple story line to stimulate the audience's invisible imagination, and integrates the whole story with nature, guiding the audience to form a subconscious to protect nature.

The space scene created by “*My Neighbors Totoro*” is the dwelling place of poetic painting that people yearn for in modern society. Its existence softens

the increasingly hard and indifferent spiritual world and leaves a space for people to rest and breathe. This is the source of vitality that “*My Neighbors Totoro*” can still move people's hearts and give people power after many years.



Figure1 “*My Neighbors Totoro*”

At the beginning of the film and the millet family relocation of the tender picture shows the child with his father to the countryside that kind of curiosity, especially the two sisters found in the old house "black imp". The natural innocence and romance of the child resonated with the audience. While the sisters are still in the warmth of their romance, the scene turns the huge tree back into a real sprout in the morning. This scene reflects a kind of magic realism interwoven with reality and magic.

After the story, millet's wayward runaway, the author uses the expression technique of flat narration, the performance of sister led by the people looking for millet scene, for the audience to bring a very real feeling. However, in the scene of Totoro bus flying in the sky with the moon, the villagers' surprised reaction to the strange wind will make the audience feel more intimate, because these tiny details are the most authentic to the audience. Miyazaki manages to

harmoniously combine the real world with the imaginary world of Totoro, which only children can see, on a spring trail.

The weekend when my mother's condition changed and she could not go home, my sister lost in the woods in order to send corn to her mother. My sister searched for a long time without results before she went to the old oak tree, hoping that Totoro could help her find her sister. So the sister and the cat tram ran all the way through the fields and the hills. This is a group of images across time and space, allowing the audience's attention to follow the cat trolley to the distance of freedom.



Figure2 *"My Neighbors Totoro"*

In addition, Miyazaki Hayao's animation works always have a good grasp of the current plight of people's survival, finding various diseases left by the development of The Times from the realistic appearance of prosperity, and effectively offering "prescriptions" to guide people living in the modern society. (Bai,2003,p52) In the context of globalization, human life style, ideas, emotional orientation and aesthetic taste are gradually homogenized, and more and more

people have lost the desire and ability to express their individuality. Miyazaki Hayao's animated films just meet people's needs. In addition, the dwelling place he provides for human beings is not an illusory fantasy world, but a real one, that is, a return to nature, a return to the plain and simple life in the countryside, a return to the "childhood" of human beings who have no desires and conform to nature, embracing the earth, the field and all things natural. The important theme of Miyazaki Hayao's animated film, which is not limited to the description of vulgar and trivial life, but transcends The Times and national boundaries, with realistic value and awareness of current problems at all times, is also the key factor for the success of the re-release of *"My Neighbor Totoro"*.

Space and time change in *"Spirited Away"*

"Spirited Away's" main storyline is Chihiro's search for her parents to return to the real world, and the dark line is that space changes as time changes.

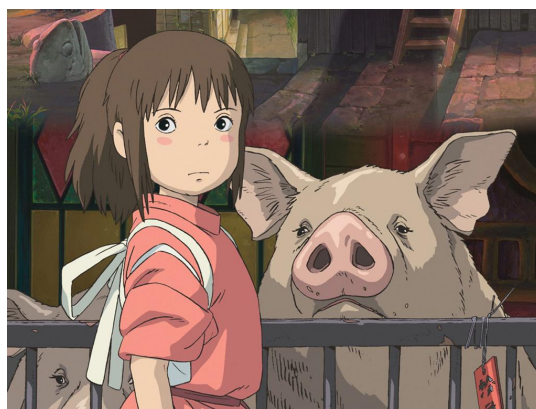


Figure3 *"Spirited Away"*

The film is not a traditional sci-fi "time travel", but a symbolic, prose time travel.

The change of time and space first appeared at the beginning of the movie story.

The stone statue is the boundary between the supernatural world and the real world. Many symbols and metaphors are concentrated in this story, which requires time and experience to understand. When the time gradually gets late, the ghosts and ghosts in the street will slowly appear, and the parents steal the food of the "guests" and become pigs, which implies the greedy nature of human beings. Chihiro is too young to blindly eat other people's food, so he stops his parents from eating. The change from man to pig, the ill-fitting and broken clothes are reminders of the abruptness of the change.

The bell tower, which came in the daytime, is now brightly lit, and the water spit out by the frog forms a river. On the other side, there is the meaning of "impassable shore", which also implies that Chihiro has fallen into the supernatural world completely and still cannot go back. Such a scene is much more vivid than simply emphasizing the "rules of the world" in the plot.

In the bathhouse are the four gods, a symbol of local dignitaries, naturally also represents the adult society. Miyazaki Hayao turns adults into monsters and softens the reality and cruelty of the real society into various images with alienation and distortion. (Liu,2017,p80) The guest and servant said that people smell bad, because Chihiro is the only human here, she is simple and weak, cannot fit into their world, so the monsters don't like her breath. This implies

that people in the real world become deformed and demonic when they grow up, and adults do not welcome children into this "smelly" world.



Figure4 "*Spirited Away*"

The tram track represents the symbolic time, because when Grandpa Boiler said, "This car only has a way to go, no return ticket," it seems not so simple, it seems that the only thing that cannot return is time. When Chihiro set out, people around her repeatedly told her: "You must come back." Why? For those who travel in time cannot turn back or return. And how did Chihiro get back? Is the white dragon brought it back, she recalled the name of the white dragon in the dream, and recall, is to return to the past. (Li,2010,p12) The camera from the vantage point shows the trolley below them, moving in their opposite direction. They were going backwards in the direction of the trolley, and backwards in time. If the world is seen as a Chihiro's imagination or a parable of life, then what comes back and forth in the mind is time. Naturally, it can also be seen as the departure and return journey.

In the end, the scrubber, which first gave Chihiro the courage to face the difficulties, let her cheer up. Secondly reflects the money mother-in-law's love, but also a sharp contrast with the soup mother-in-law. Finally, it also serves as a witness, because Chihiro's parents have long forgotten what happened in the opposite sex world, Chihiro also has doubts about the memory in her mind, and the light from the hair ring shows that what Chihiro remembers is true, and it is the only thing Chihiro brings back to the real world. Hair ring are spiritual concepts that connect the real world with the hidden gods, which is also Miyazaki Hayao's vision of the interweaving of reality and dream.

3. Building a "green" world

Born during World War II, Miyazaki Hayao has been deeply thinking about the relationship between man and nature and the deterioration of the environment brought about by the development of industrialization since childhood. He is determined to promote the ecological values of "nature worship" through art.

"Green" is the most prominent tone and theme in the creation of Miyazaki Hayao's animated films. The author uses "green" to reflect his unique humanistic care, which is also reflected in his concern about life, nature, people and environment, including the future. Perceiving the world with delicate brushstrokes, this symbolizes the "green" of life, but also brings simple beauty. Green is the natural color of nature, a symbol of vitality and tenacious green, which is further extended by the author, is the kind of strong survival consciousness embodied by the protagonists.

Miyazaki's ecological values of building a "green" world are deeply embedded in *"My Neighbor Totoro"*. This film describes the forests and the natural world that are now living with human beings and are being lost. At the same time, it also reflects people's reverence for nature and the reason why people still have faith in it.

"My Neighbor Totoro's "association with the forest also plays an important role in becoming an incredible animal. Chinchillas are large animals with special abilities that live in the caverns of the giant nanmu. In the film, "Totoro" shows the power of "the master of the forest" and also symbolizes that nature breeds many plants. In the past, the Japanese believed in the spiritual power of forests and trees.



Figure5 *"My Neighbor Totoro"*

The sisters and Totoro prayed for the oak tree to sprout in the middle of the night. Their bodies stretch upward with the oak tree in unison, and the oak tree quickly and freely reaches into the sky, and man and tree truly become one. The germination, growth and flourishing of trees are completed in the silent night without any disturbance to human beings, and innocent children can see and participate in the growth of a tree, because children are the link between human and nature, when adults have long forgotten nature, children and nature comfort each other, which is the gift and metaphor of nature. (Xu,2019,p110) It is also the most warm, beautiful and shocking scene that the film gives the audience. It implies the magical and great power of nature, and also reflects an irresistible life consciousness and elegant beauty. The "big tree" is still lush and

growing into the distant sky, which symbolizes hope and is the same intention as the "green world" depicted by the author.

In the movie "*My Neighbor Totoro*", the main color used most is warm. "Color is also one of the most intuitive audio-visual elements of animation. The concrete lines of color can recreate reality and abstract express the implied meaning placed by the author in the text." (Song,2019,p90) shows many different shades of green in the film, highlighting the vitality of nature, and people are tightly wrapped by nature. The use of color plays a key role in the whole animation. This pure color not only gives the audience visual enjoyment, but also creates a quiet and peaceful mentality. In today's rapidly developing society, green represents a long-lost poetic place, and at the same time hides the creator's sadness for the fading landscape.

A smile can make all the hardships in front of you become small, make yourself strong, can also make yourself brave, but also can close the distance between people. Miyazaki Hayao is using his works to arouse people's confidence in the world and life and moving the whole world with animation.

4. Look at the anti-capitalist situation from a third Angle

During his childhood, when Japan was in the midst of World War II, Mr. Miyazaki's family ran an aircraft factory, which kept him relatively comfortable despite the war's scarcity. Growing up in this environment, Miyazaki became suspicious of the family's privilege when his father told him that the Miyazaki tail fins were substandard and were made by temporary women with no formal training who could only pass them off with bribes to military administrators. These tricks, which may seem innocent in the eyes of adults, have left an indelible mark on Miyazaki's psychology, triggering his thinking about human nature, which has also influenced his creative style of animated films.

Japan's postwar recovery began in the 1960s, thanks to a series of policies pushed by the United States against the Soviet Union. During this period, Japan's economy was developing rapidly, but it was also plagued by bubble economic crisis and political scandals. Miyazaki has experienced all this himself and is also using his own practical actions to contradict everything the country has done. (Haoyao,2005) He has taken to the streets in demonstrations and has always sought an outlet for his anti-war sentiments: animation. In just ten years, Japan achieved the goal of industrial development and directly stepped into a new stage of capitalist development, but its political performance was extremely poor and political chaos. Miyazaki Hayao was disappointed and

helpless with the current situation of his country, so he showed his anti-war thoughts and humanistic thoughts to the world through his animation works.

A greedy and ambitious character

In Miyazaki Hayao's films, human beings who have the desire to conquer are the alien species of nature. They are endless and greedy. Everything is tied to interests and they conquer everything with their own capital.

The entire yakuza in "*Spirited Away*" is a microcosm of Japanese society, hierarchical but still filled with the desire for money. On the one hand, the bath is a place to wash the soul, on the other hand, it shows the existence of these desires. People deprived of their names must work without complaining, so that they will not be reduced to dust. Boiler Grandpa and his pile of coal ash balls are the working people in the lower class of society, officially these people maintain the basic operation of society.

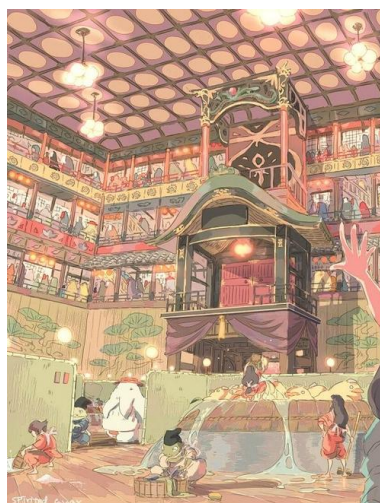


Figure6 "*Spirited Away*"

Miyazaki Hayao is a conflicted artist, in whom we can see not only his idealism, but also has realism. Miyazaki Hayao's realism concentrated in his anti-war thoughts. Miyazaki Hayao vividly shows the threat of war to the natural ecology in his films and television works. He uses the apocalyptic scenes after the war many times to remind people of the tragic outcome of excessive greed and possession.

"Howl's Moving Castle" shows us a country in a state of war with its natural ecology severely damaged. In this country, horror and cruelty are everywhere. Many people have to leave their homes because of the war. He believes that in *"Howl's Moving Castle"*, both the Chinese king and Saliman are selfish people. In order to gain power and power, they start a war, even at the cost of hurting innocent people, which eventually leads to a tragic end. In those meaningful pictures, it is not difficult to see that Miyazaki Hayao is reminding human beings that waging war willfully will inevitably lead to social chaos and destruction of natural ecology, and human beings will eventually self-destruct. Eat the fruit. (Zhou,2009,p167) Therefore, human beings should pay attention to it. Don't take credit for the life and existence of other species.



Figure7 " *Howl's Moving Castle* "

The sober and tragic hero of salvation

" *Porco Rosso* " was created in a time when the country was under the "Nazi" rule, and the world was also in turmoil and war. In this context, many men are forced to work outside the home to support the family, and the family affairs are entrusted to the women, which is reflected in the film. Rosen took the broken plane to his old friend Piccolo in Milan to repair it. Except for Piccolo, who was a little old man, all the work, including design, assembly and painting, was done by women. Seventeen-year-old Fio, and the three old grannies. When the war was over, industry, agriculture, commerce, everything was booming, and all the men in the city, including Piccolo's two sons, went away to find work. It is also a realistic depiction of Europe during World War II, which Miyazaki has deliberately included in the film to reveal the damage war does to civilians and the extent of its impact on society.(Liu,2017,p80) However, Miyazaki chooses to incorporate these ideas in a series of details in a nearly humorous way, which greatly deepens the endurance and depth of the film.



Figure8 "*Porco Rosso* "

At the beginning of the film, the director deliberately arranges the deconstruction of him: after getting the news that the air thief has hijacked the ship, Bogó is not in a hurry to rescue him, but negotiates with the person who asks for help, and even refuses at first. When he heard that the hostages were children, he said happily, "So the reward will be higher...". Thus it can be seen that Bo's rescue behavior is not romantic chivalry or heroism plot, but a utilitarian transaction. In addition, he did not care about letting the defeated air thieves keep half of the money to repair the plane, showing that he did not adhere to any secular concept of "right and wrong"; Facing the challenge of the Air Thieves over the radio, he just laughed it off and did not take up the challenge. When the bank clerk persuaded Bogó to buy some "love bonds", he laughed and said: "That's what you people do" - it can be said that Bogó has a complete disregard for human society, disdain, do not participate in the attitude. And this disdain even extends to himself, who, when tried to engage him, uses "pig" as an excuse and is content to separate himself entirely from the human

race. (Song,2019,p90) When Gina brought up his human past, he gently interrupted her, dismissing his human self.



Figure9 "*Porco Rosso* "

Free from the state and society, but also proud not to associate with the empty thieves, in order to live in the cracks of self-exile even simply turned himself into a pig. Such a hero, piloting a love boat to open up an air channel only belongs to his own, showing a kind of deviant pride, lonely and conceited, indifferent to people's vicious mockery but seems to be somewhat self-deprecating. There is no denying that Miyazaki has always been a good storyteller. (Song,2018,p74)It is common to see the host using memories to fill in the gaps in the plot and reveal the mystery hidden in the film. What's more, Miyazaki likes to do it all at night, which makes the whole scene more mysterious. The plot takes place the night before Red Pig's duel with Gus, Phyl begs Red Pig to tell him a story. At this time, the warm lights set off the quiet atmosphere, but also the hero Poluk back to that distant memory. He told of a battle he fought in before he became a pig, when he almost died, but was saved by a thick cloud. After breaking out of the clouds, he watched his comrades die as they ascended to the far side of

the sky and merged into the incredible "cloud" of dead soldiers and their fighter jets. There is peace again, no borders, no justice and injustice, and no terrible war. The "cloud" is surrounded by a pale milky white color, which is calm, pure and perfectly appropriate. Miyazaki uses strong and stark contrast to illustrate the ruthlessness and horror of war to the audience. He creates a comic story about a pilot who turns himself into a pig and refuses to fight in the war, reflecting on and criticizing the absurdity of war.

5.Summary

Miyazaki's life dream is, "I hope to save the fallen souls of mankind by writing deeper works again." In keeping with his dreams, Miyazaki has worked hard to create good, deep works throughout his life. Miyazaki's works constantly remind human beings not to take pride in themselves and wanton wars because they stand at the top of the food chain and ignore the existence of other species. Otherwise, they will come back to bite them in the end and bring about the destruction of human civilization and even the destruction of human beings themselves. Miyazaki Hayao uses "poetic expression" and "philosophical contemplation" throughout his animated films. By exploring the living state of modern people and interpreting the meaning of their existence, he enables people in the noisy and impetuous world to find a spiritual habitat. The film is a "mirror", which shows the inner creatures of all things, allowing us to face nature, reflect on ourselves and find ourselves in the modern society. At the same time, it also opens a window for us to know the world, the future and the distance.

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