

# HEROINES AS IDEAL WOMEN IN MIYAZAKI HAYAO AND WALT DISNEY FILM

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2008FB027

## Abstract

What is the ideal woman? Today, we can watch animated films whose main characters are women or films where women play an active role, and such films have gained popularity worldwide for a long time; two examples are Miyazaki Hayao and Walt Disney films. Walt Disney was an American animation film producer who was born in 1901 and influenced the field of animation during the 20<sup>th</sup> century. Miyazaki Hayao is a Japanese animated film director who was born in 1941 and is still active on the front lines. While both of their movies have many female main characters, they are strikingly different. How and why are they different? Why are they both loved by people around the world, even if they are not alike at all? An animated character should be attractive for the audience. Then, what is attractive, in other words who is the ideal woman for us? This paper buttons down the differences between Disney and Miyazaki heroines and examines it considering the cultural and historical background through the feminist movement.

This thesis consists of three chapters: the history of the feminist movement, comparison of specific heroines, and the heroine's personality in Miyazaki and Disney films. In addition to a summary of the feminist movement, how women appeared in mass media is also discussed in chapter 1. In chapter2, we compare the heroines of *Snow White and the Seven Dwarfs* and *Spirited Away* to grasp the differences of two producers' heroines. Chapter 3 examines the heroines from the aspects of their status, appearance, and the attitude to death.

# HUMANITY AND MONSTROSITY IN MARY SHELLY'S *FRANKENSTEIN*

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## Abstract

The word “monster” is associated with various images: horrible, ugly, unapproachable and so on. As the representation of the monster, we all just know the name Frankenstein and have in some degree images of the word. The word Frankenstein is sometimes used when we see something monstrous. Originally, Frankenstein is the name of the central character of Mary Shelly's novel written in 1818, when she was just in her twenties. Some people mistakenly conceive of the name of Frankenstein as the monster's name not the creator of his monster. Her waking nightmare on June 16, 1816, gave birth to one of the most powerful horror stories of Western civilization.

Under a different point of view, many theories have been presented up until now. Some of them insist Victor's creature's nature is innately good. In that case, what makes the creature human or monstrous? What makes us feel so? The aim in this paper is to focus on the contents and composition of *Frankenstein* as well as Mary Shelly's biography and try to reveal the humanity and monstrosity in Mary Shelly's *Frankenstein*.

Osamu Tezuka:

## His Works and His Influence on the World of Manga and Anime

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### Abstract

Japanese people love manga and anime very much. Many people deliberate why manga and anime have remarkably developed in Japan and come to the conclusion that the appearance of Osamu Tezuka is one of the reasons. Tezuka is a Japanese famous manga artist who is called “the god of manga”. He had created a lot of manga and anime works throughout his life and had a great influence on other famous manga artists and animators. This report reflects the accomplishments he left to the world of Japanese manga and anime through examining his manga and anime works.

Tezuka gave manga profound stories by inventing story manga and treated various themes in manga, which contributed to the contents of Japanese manga that attract not only children but also adults. Tezuka’s achievement is also great in the world of anime. His anime company, Mushi Production created various anime works. A television anime series of *Astro Boy* became the basis of Japanese television anime series in its style of broadcasting and creating, and a series of anime films for adults, *Animerama* became precursors of television anime series for young male anime fans.

Tezuka’s manga and anime works laid the foundations of Japanese manga and anime. The recent prosperity of Japanese manga and anime would not have occurred without Osamu Tezuka.

# A Study on the Constant Popularity of Alice Fantasy

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## Abstract

*Alice's Adventures in Wonderland* written by Lewis Carroll is so popular all over the world now. It is said to be read the next most read book after the Bible and the works of Shakespeare. Why is it so popular, in spite of the fact that it was written about 150 years ago? One of the reasons seems to be its weird characters. Various characters appear in this book and its sequel *Through the Looking-Glass, and What Alice Found There*. Most of them are unreal characters, which were visualized from puns or idioms. Such characters unfold strange conversations filled with puns and parodies. The fun of word plays may also be the reason of its popularity. It attracts not only children but also adults. By the way, there was a model for Alice. She was one of Carroll's friends when he was around 7 years-old. This story was a gift for her, originally. Carroll had many little girl friends. Through studying about Lewis Carroll, I thought there might be something eccentric in his composition. In this thesis, I tried to examine the constant popularity of "Alice Fantasy," mainly from the viewpoints of its characters and word plays.

HAPPINESS IN *MAD MEN*:  
MADNESS AS A LAVENDER HAZE

MIZUKI ISHIKAWA

2008FB051

Abstract

*Mad Men* presents the world of the 1960s, New York, where advertising plays a central role in capitalist economy. Through that prism of era, we see present morality that governs our society. The show presents a familiar world of advertising and gender consciousness. While the decade is in a brewing social change, it also emphasizes the importance of conserving traditions. For example, the rise of women in career and the embracement of traditional femininity do not set off each other. New Women arise in the mid-60s, but most of them also follow the social paradigm. Tradition owes a baptism of time, thus it secures people in conformity. While it presents the discomfoting outcome of the deviation from gender conformity, it also shows how conformity can be a prison. Furthermore, the *Mad Men* world resembles the world of *Norwegian Wood* by Haruki Murakami. The sense of being disconnected from the world happens to the characters in the show, and they try to ignore it as a trivial sense. They are ambitious to get what they want in the material world, but commodities do not provide further happiness. Throughout the show, they learn to define their own happiness. The term “lavender haze” is used to symbolize the period of identity-search when their madness keep them from being happy.

READING *THE CATCHER IN THE RYE*  
THROUGH HARUKI MURAKAMI'S TRANSLATION

Hiroko Ishimoto

2008FB052

Abstract

J.D.Salinger's best work *The Catcher in the Rye* was written in 1950, sold 60 million copies by 2007 and 500,000 copies every year and widely read around the world.

The story is set around the 1950s and is narrated by a young man named Holden Caulfield. Holden is not specific about his location while he's telling the story, but he makes it clear that he is undergoing treatment in a mental hospital or sanatorium. The events he narrates take place in New York, three days between the end of the fall school term and Christmas when Holden is sixteen years old.

Japanese translation of *The Catcher in the Rye* was done by two writers, Takashi Nozaki and Haruki Murakami. Nozaki published the translation in 1964 and Murakami in 2003. This paper will focus on the new translated version by Haruki Murakami and in Chapter One, I will look at J.D.Salinger's biography. Chapter II will concentrate on Haruki Murakami's translation and explain how Haruki Murakami led up to translate *The Catcher in the Rye* and look at his ideas by focusing on important words and phrases in the novel, and the last chapter will examine why this novel reached a wider audience and is known around the world.

# The Reception of The Tale of Genji in the World:

## A Study of Waley, Seidensticker and Keene

Haruna Katayama

2008FB068

### Abstract

Can you introduce the contents of *The Tale of Genji* to foreign people? Most Japanese people must have read it. But I think that they cannot explain the story in detail. In fact, I am also one of the people who cannot tell some foreigners well. In my case, when I was a high school student, I encountered *The Tale of Genji* for the first time. In those days, I had been deeply absorbed in reading this novel in classes. My Japanese teacher taught us the story using gestures. Now, it passed across the border and is popular around the world. The novel is translated into not only English but also French, Chinese, German and so on. Moreover, it is estimated as one of the excellent Japanese literatures among some men of letters. However, it needed much time till *The Tale of Genji* was recognized as world literature. First of all, *The Tale of Genji* was translated by Kencho Suematsu in London in 1882 for the first time in the world. Since Suematsu wrote the *The Tale of Genji*, some men tried to spread the Genji world and never give up even if the Japanese literature was not popular among the Westerner. In this report, I will focus on three people Arthur David Waley, Edward George Seidensticker and Donald Keene while researching the position of Japan in the world. As I mention the reception of *The Tale of Genji* in the world, you can understand the how *The Tale of Genji* has been received by them in the world with a background in the times and Japanese people may be proud of our classic literature.

# A Study of Characters and Story In *My Neighbor Totoro*

Risa Matsuno

2008FB098

## Abstract

In Ghibli's animation movie which Hayao Miyazaki supervised, so many characters appear and fascinate us. Through this thesis, I'm going to focus on a very famous Ghibli film: *My Neighbor Totoro*,

Although *My Neighbor Totoro* was made more than 20 years ago, this film has been popular since then, and even children who were born after the movie was made know Totoro and they like it. What makes people attracted to this film?

In the first chapter, I'd like to analyze characters, especially their names. Each character's name in *My Neighbor Totoro* has profound meaning. In Chapter 2, I want to look at the story. The whole story is divided into some parts and focus on each part. All of the parts have some important meaning or hidden messages. The nature, season and time are also characteristic in *My Neighbor Totoro*. I want to discuss what these things mean in chapter 3. Moreover, to encounter Totoro is as if we were in the fantasy world. What makes possible to meet Totoro?

In many ways, *My Neighbor Totoro* has a lot of messages and various meanings. I'll discuss these hidden meanings.



# A Study of *Spirited Away*:

## Focus on Plot, Making Process, and International Success

Yuki NAKANO

2008FB117

### Abstract

Hayao Miyazaki's *Spirited Away*, a movie released in 2001, set box-office records in Japan. Furthermore, when it received the Best Animated Feature Film award at the 75<sup>th</sup> Annual Academy Award for and Golden Bear Award at the 2002 Berlin International Film Festival, the film caused a sensation around the world. Although *Spirited Away* is set in Japan's nondescript regional city and public bath, why did the film become extremely successful in the world? I think that the story has some secrets which attracts audiences, and that the secrets has something in common with other similar works.

In Chapter 1 and 2, I want to focus on the true meaning from *Spirited Away* by comparing with some similar stories which has a same type of plot. For example, when it comes to a mysterious world, *Alice in Wonderland* is the most famous. You might associate the impossible place with Never-Never Land of *Peter Pan*. *The Wizard of Oz* as being similar to *Spirited Away*. In Chapter 3, I will mention how Miyazaki puts his heart in this film and focus on the entertaining feature of *Spirited Away* and on the themes of the film —Establishing an identity, warning about the modern consumer society, and so on. Finally, I examine how this movie has been watched in foreign countries.

# A Study of Gender through *Orlando*

Reiko OGURA

2008FB130

## Abstract

*Orlando* is a film shot by Sally Potter and based on a novel, *Orlando*, written by Virginia Woolf. Orlando lives for about 400 years from 16<sup>th</sup> century to 20<sup>th</sup> century and suddenly changes sex from male to female when he/she is 36 years old in 18<sup>th</sup> century. This change of sex means a transition of ages and the view of gender. So we can discuss gender in each era through watching *Orlando*. Orlando says at the scene of sex change, "Same person, no difference at all." But people and society change their attitude to Orlando who has become a woman. What shows them Orlando's sex change is his/her costume. It can be the point of gender. In this paper, I describe the shift of costume and gender image through four ages: the Elizabethan age, the Rococo age, the Victorian age and the present. Furthermore, the film is artificial because the leading actress, Tilda Swinton, often looks at the camera. We can see and feel Orlando's questions and feelings about gender through these scenes. In this paper, I will focus on and study gender with eight important scenes. These studies declare that gender image has changed through many ages, and is very fluid and unstable.

# A Study of *Norwegian Wood*: A Failed Love Story

Yoko Sabi

2008FB143

## Abstract

*Norwegian Wood* is a Japanese novel published in 1987. It was written by Haruki Murakami and made a great hit not only in Japan but also many countries. *Norwegian Wood* made Haruki Murakami one of the most famous Japanese novelists in many countries. It is translated into over twenty languages such as English, Chinese, Spanish, Italian, French, Russian, Indonesian and so on. Many people in the world have read *Norwegian Wood* and have been fascinated with it. Why does this novel attract so many people?

In chapter 1, I will explain an outline and background of *Norwegian Wood*. I will also focus on a life of Haruki Murakami and his works. In chapter 2, I will analyze some characteristics of this novel and consider what this novel's theme is. I want to examine the reason why *Norwegian Wood* attracts audiences through looking at the theme. How do audiences sympathy with characters in *Norwegian Wood*? In chapter 3, I will consider how *Norwegian Wood* is read in the world. Why does it fascinate not only Japanese people but also people all over the world? I want to focus on differences between *Norwegian wood* and other Japanese novels.

# A STUDY OF *SPIRITED AWAY*: ANALYZING ITS CODED MEANING

KAE SHIMIZU

2008FB149

## Abstract

*Spirited Away* (『千と千尋の神隠し』) is an animation movie from Studio Ghibli, Inc. It was opened to the public in July, 2001. Hayao Miyazaki supervised this movie and it made such a huge hit not only in Japan but also many countries such as the U.S., China, Taiwan, Canada, Spain, Italy, Germany, South Korea, and France. Why were people fascinated with this movie? And what is this movie's 'real' theme? In chapter 1, I will focus on the characters' work in this movie and examine what they criticize about modern people. Chapter 2 will consider some codes of this movie and try to find the coded meaning.

Hayao Miyazaki, who is a director of this movie, criticized so many things in modern people's lifestyle. For example, children's bad behavior, parents' the way of basting children, people's consciousness to environment, and the way of communication. He pointed out these problems which modern people are tried to tell us with using fascinated characters of this movie like Chihiro and Kaonashi. The audience must feel something after watching this movie and that may be not comfortable for them. *Spirited Away* is not just an animation movie. There are so many coded meanings.

# A STUDY OF SYMBIOSIS IN *PRINCESS MONONOKE*

MAMI SUGIURA

2008FB156

## Abstract

The story of *Princess Mononoke* is based on an antagonism between humans and nature. And neither humans nor nature win the battle finally. So this film is sometimes criticized because, in a sense, the ending is unclear. However, certain problems were focused on more seriously than the issue of humans or nature winning in this movie. It is the reason why human develop nature, and the problem how human live with nature, other people and creatures. Hayao Miyazaki portrayed the story by focusing on this problem rather than which, humans or nature, is good.

This report will state how such problems are described in *Princess Mononoke*. So I will analyze how characters embody the problems and consider how they live together. Chapter I will think about the role of Ashitaka as a hero of this film. Chapter II will analyze three female characters, focusing on especially their ambiguities. Chapter III will think about the ironworks (the place called *Tataraba* in this film) and the Deer God's wood. And chapter IV will consider a symbiosis between Ashitaka and other characters, the essential of the relationship between humans and nature.

# A Study of Homosocial and Homosexual Desire: Through English

## Literature and Contemporary Film

Naomi Takemoto

2008FB169

### Abstract

The history of homosocial and homosexual desire goes back to the age of ancient Greece. At the time of ancient Greece, homosexual desire between men was thought as a precious thing. Moreover, citizens were banned from these relationships. Moreover, homosexual relationship between man and boy was considered necessary to develop mentally. However, from the middle century to the present day, homosexual relationships were thought of as a “disease”. In fact, the word “homosexuality” did not exist. In order to separate normal people from homosexual people, the word “homosexual” was born prior to the word “heterosexual”. And people were forced to have heterosexual relationships. Why do people tend to view homosexuality as a “disease”, and what do people think of homosexuality? This paper will study homosocial and homosexual desire through history, literature and film.

In this paper, we are going to study the history of homosocial and homosexual desire in chapter 1. And in chapter 2, we are going to study how homosocial and homosexuality is portrayed in literature, especially in Shakespeare’s works with Sedgwick’s published matter, *Between Men English Literature and Male Homosocial Desire*. In the last chapter, we are going to study movies which deal with homosocial and homosexual relationships between men.

# Racism and Sexism Represented in Toni Morrison's Works

Yurika SHIROSAKI

2008FB224

## Abstract

The year 2008 was inscribed indelibly in the hearts of the people, not only of the American nation but also the whole world deeply. In that year, the first African-American President of the United States was inaugurated in the history of 232 years since the founding of the country. The president's name is Barack Hussein Obama, Jr. The birth of an African American leader of the country attracted attention of the world, and his speech was a major factor of his attention. Toni Morrison must also have been one of these people. Toni Morrison won the first Nobel Prize in Literature as an African-American writer in 1993. In addition, she won many prizes such as the Pulitzer Prize. Her fifth novel *Beloved* was chosen as the grandest novel in the past 25 years in 2006 by the *New York Times*. She wrote some novels that focused on discrimination and sexual discrimination. These works revolutionized the American literature that always had white men as a main character. This paper will analyze the problems about African-Americans in the United States based on the two works of Toni Morrison. Chapter 1 talks about racial discrimination and the black community in *The Bluest Eye*. Chapter 2 focuses on gender discrimination against African-American women and homosexuality in *Sula*. Chapter 3 explains Toni's career and her image of African-American in the American literature.

Director : Hayao Miyazaki. Media Format : Widescreen. Studio : Walt Disney / Studio Ghibli. ASIN : B0010O0154. Best Sellers Rank: #655,388 in Movies & TV (See Top 100 in Movies & TV).<sup>Â</sup> Aside from talk of bootleg copies, Hayao Miyazaki films are enchanting for adults and children. The story lines are not too complex, but are fraught with dangers and trials that allow the heroines and heroes to have wonderful adventures while triumphing over evil and putting the world to rights.<sup>Â</sup> I and my children have enjoyed watching these films many times and I would recommend them to any open minded, artistic families. Kiki's Delivery Service and My Neighbor Totoro are best suited for younger children, as the other films have some violence. Heroines as ideal women in Miyazaki Hayao and Walt Disney film. Mika Hasegawa, Tomoaki Hori, O. Tezuka, Ayaka Hosoda. 2012. What is the ideal woman? Today, we can watch animated films whose main characters are women or films where women play an active role, and such films have gained popularity worldwide for a long time;<sup>â€</sup> Expand. Save. Alert. Cite. Research Feed. Stay Connected With Semantic Scholar. Despite Miyazaki and Disney<sup>â€™</sup>s differences in style, themes, and approach when making animated films, both are extremely popular both in the United States and in Japan. As Napier mentions, if mass culture such as televisions, videos, and films is the visual representations of national histories and national identities ("Confronting Master Narratives: History as Vision in Miyazaki Hayao's Cinema of De-assurance" 468), it is important to consider popular culture from this point of view.<sup>Â</sup> Before Alice in Wonderland, for example with Snow White and Cinderella, Disney had princesses as heroines, and the storyline relied on the damsel-in-distress model. These old-Disney animated films followed the active/male and passive/female narrative structure which Mulvey mentioned (837).