Miyazaki Anti-War Films and Their Ideals

Films, similar to texts and other types of media, are fascinating tools for conveying cultural ideals and reflect upon societal complications, in other words, what the masses care about and what directors aspire to raise awareness towards. Here I will look at Miyazaki’s animated films that reflect on love and pacifism, and how they are commodities that the Japanese people consume and how the consumers form an imagined community with a common historic past and shared aspirations. Specifically, I will draw examples from two of his films, Howl's Moving Castle and The Wind Rises, as well as news report in the making of the two films.1,2 I will examine aforementioned materials using perspectives from Anderson’s Imagined Community and Marx’s The Fetishism of the Commodity. I will argue that Miyazaki’s films are commodities that satiates the craving for an idealized world of love and appreciation and consumers of his films form an imagined community out of an appreciation of such values and ideals. Miyazaki’s anti-war films seek to revolt against the conflicting contemporary political dynamics and to reconcile with the audience of the aspirations that he holds for a romanticized world

1. Suzuki, Toshio, Hayao Miyazaki, Takuya Kimura, Chieko Baishō, Tatsuya Gashūin, Christian Bale, Lauren Bacall, et al. 2017. *Howl's moving castle*.

2. Suzuki, Toshio, Hayao Miyazaki, Geoffrey Wexler, Gary Rydstrom, John Krasinski, Joseph Gordon-Levitt, Emily Blunt, et al. 2014. *The wind rises*.