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<div align="center">Journal Entry V</div>

The last journal will be about the application of the readings to some of the works in media I have been in contact with. To start off, I 'owe' a presentation on the trope differences between Miyazaki films and Walt Disney, so a page or two will consist of some of those differences and then change into other observations in media. Most of the forms of media outside of the Miyazaki films, also known as the Ghibli Studios, are defined by the perspectives of gender and caste in media; the things I saw before in society have become screamingly, blatantly present… opaque like I need to make a difference. In which I'm very thankful for this change in my perspective. Although I never really thought myself as ignorant, I am certainly more informed about the lenses of this word, the dominant perspectives in cultures that are shaped with human demographics. Ghibli's tropes involve the same demographics used in media tropes, but they are in no way exploited in the same method to reinforce their definition. Simply, the tropes that are portrayed by gender are used to define them, rather simple characteristics that cannot be controlled. That is, some person will have an identity/ align to some human demographic (or the absence of) that does not make them the focus of disparity.

Ghibli media has dominated the ideals of modern Japanese folk art and culture from with the culture and all over the world; it is the most well-known Japanese Film Studio outside of Japan. Most of the films in the U.S. are known, and are recognized through the art and dubbed with some of the most esteemed voice talents in media. Ghibli and Miyazaki are recognized as

'feminist', at least when compared to the works of Disney, yet this is one of the lenses that comes from the U.S. –one opinion is the antithesis of the absence of another, a flaw in the logic present in culture.

Ghibli prevalently uses 'female' characters and lacks the stereotypes that come with the 'female'—they're simply human, equal to men if there must be a comparison, and subverted or neutralized. In order to give some quantifiable analysis to his works, the Bechdel-Wallace Test is a measure of the representation of women in fiction. Basically, the test is about the interaction of female characters, what they talk about, and if it involves being relevant to/about another male character. Passing or failing the test is not necessarily indicative of how well women are represented in any specific work. Rather, the test is used as an indicator for the active presence of women in the entire field of film and other fiction, and to call attention to gender inequality in fiction. While the characters are present on the screen, they are differently represented behind the scenes in the world that control them. Those who direct and create the film are not female, and only six of the 20~ something films have ever had a female screenwriter—so what does this say about distance of the female perspective of character. It's not like the difference of legislation between male politicians in the post-confederate states. However unviolent, it does mean that the male gaze is present; the male lens is the reality regardless and therefore create a masculine view.

However, most, (if not all) of the Miyazaki films feature a young girl whom gain courage and self-respect, identity, character… immense inner strength. Some examples where characters defy realis and chance age, they gain personality traits and virtue. In several instances in *Ponyo* or *Kiki's Delivery Service*, the character gains confidence through independence and adventure. In Ghibli films, the common premise is that women and men have equal worth as they are able to

meet their gender counterparts' ability to teach, instead of the Disney's common position of male presenting characters inspiring to female characters to emulate them. IT's a very mutual agreement between men and women to repeatedly help and save each other—Ponyo loves Sasuke.

Neither of the characters follow the premise of being 'good' or 'bad'. Compared to Disney, the gender identity is outstanding between the protagonists and antagonists of each film. Ghibli does not have the simple light & dark observed where good guys are struggling against an oppressive evil. Ghibli is about pure storytelling where roles are flexible heroes or villains, characters and interactions than ultimate goods of fundamental virtue. The principle of Ghibli's storytelling technique subverts gender norms. Women are often, if not near always, determining what 'leadership' is, in positions of leadership. Leadership of a state being a forest princess, a pacifist, and academic; one who bonds the earth to guide the people and animals; a military commander who has the westernized or traditional role of military leadership who gains respect from rank and soldiers who observe bravery.

Miyazaki's characters freely criticize each other for their wills. There is no fear of losing freedom and invalidated emotion. In fact, there is counter-hegemonic agitation from the female characters to male where the powerful female comments on the male appearance, reinforcing sexuality yet reversed onto the male. One may argue that this is the male gaze of Miyazaki and the limited gender norm, the fetishization of wanted to be sexualized by females. "Sempai hopes that the strong princess desires him." Even the most agrarian roles of the feudal and modern Japan are matched by the same gender norms during the industrial age of the Soviet Union. *Princess Mononoke* takes aggression between genders where the woman is voiced as the oppressed and deserves necessary respect; the situations are framed to suggest that the women

are in the right to hold positions of power and aggression is justified to redeem a proper feminist representation. Within the town which Princess Mononoke resides, the Irontown women of industry are mutually supportive of each other and unionize.

Although this embraces the norms found in gender, the representation of them is meant purely to combat hegemonic oppression. Stereotypes and roles of women in Japan are combated where all women are usually considered to be cute and fun, socially docile and cooperative. Miyazaki's characters break docility when they confront their antagonists and pursue adventures. Miyazaki intentionally combats the problematic portrayal of women in Japanese culture—similar to the favored personality traits that Lenin and Marx shared on a functional society: selflessness and immaterialism. However, characters still maintain their cuteness when they are covered in the blood of their enemies—the art of Miyazaki creates characters whom 'always' fit into that realm, of cuteness, and further combated heteronormativity by having the main man in woman drawn together and finally avoided by the end of the storyline, explicitly aromantic. Basically, the romantic themes found in Disney are comparatively romantic-central despite the methodology, or deviation like in the attempts of Frozen and Moana. Ghibli's / Miyazakis' characters, especially the females are more in contact with nature, the common theme reinforces that the relationship between nature and humans is more important than romanticism. Cooperation between humans is necessary for that relationship to prosper.

Ghibli studios suggests that the operations of relationships go beyond the norms of humanity and in order to preserve harmony, we need to look beyond what our hormones say and look into the balance of greater relationships. We can tell that the people in the works of American media reinforce the human demographics as the basic themes for story construction, instead on the premise of principled human interaction.

Orange is the New Black so far exploits this more than any of the other works than I have seen than in other media. The spectators of this series are expected to make sense of the heterogenous cultures in the female prison system. The people in the prison system is split between every human demographic that we have discussed in our textbook. Cliques and communities are isolated by each demographic of race, sexuality, gender, caste, and nationality. The people with these demographics do not integrate with others, nor cross over from culture to culture unless they are negotiating some contractual relation. To be fair, I've been binging on season one to write this analysis, and the cultures are defined with fine lines of language, religion, and normative behavior. In fact, one who crossed the boundaries have so far been killed off—whether or not that this was intentional to reinforce the boundaries between demographics, it still occurred.

In principle, the portrayal of people in U.S media are limited to the shapes that legislation and disparaging culture has put us into instead of applying our humanity to the environments we live in. The ideal melting pot is the actual chopped salad that keeps the vegetable cell walls high and inseparable. The people who are able to see through the coding of culture that reinforces the demographics that separates human foundation by minor differences--that don't even have a tenth of genetic statistical significance--can be enlightened by seeing through the faults of human portrayal.