

The Impact of War as Seen through *Hayao Miyazaki's* Ghibli Movies

Muhammad Fithratullah¹, Muhammad Gerhan Lentara²

fithratullah@teknokrat.ac.id, Muhammadgerhanslantara@gmail.com

Universitas Teknokrat Indonesia

Abstract

This research uses Sociohistorical analysis and Stuart Hall's Representation Theory to examine how war is portrayed in Hayao Miyazaki's Studio Ghibli movies. By examining important movies like *Grave of the Fireflies*, *Spirited Away*, *Boy and The Heron* and *My Neighbor Totoro* the study shows how Miyazaki creates potent, symbolic stories as a social critique on war and its physical and psychological impact to the society especially children where most of these movies characters portraying children as the main character. Hall's theory provides insight into the collective memory and identity of a nation impacted by conflict by enabling a deeper understanding of how these meanings are culturally encoded and understood. It's potential to expand English literature students' interpretive frameworks, to go beyond Western texts, and help them understand how important media and literature are for processing historical trauma and forming cultural consciousness makes this analysis urgent.

Keywords: Ghibli, Impact of War, Representation Theory, Sociohistorical

Introduction

The audiences across the world have been enthralled by the imaginative, frequently stunning animated worlds created by *Hayao Miyazaki* and Studio Ghibli, which transport viewers to worlds of magic, nature, and nuanced human emotion for decades. However, underneath the surface of charming individuals, flying castles, and woodland spirits, there is a deep and ongoing interaction with one of humanity's most devastating forces: war. The desolate landscapes of *Nausicaa of the Valley of the Wind* to the moving reflections on loss in *The Wind Rises*, *Miyazaki's* cinematic masterpieces offer a unique and frequently heartbreaking lens through which to examine the multifaceted impact of armed conflict—not just on soldiers and nations, but also on the environment, innocent lives, and the very spirit of humanity. He does not shy away from its harsh realities.

The United States decided to use the recently created atomic bomb against Japan in the summer of 1945, which was a catastrophic turning point in World War II. The "Little Boy" bomb was dropped on Hiroshima on August 6, 1945, while the "Fat Man" bomb was dropped on Nagasaki three days later (DiMeo, 2025). Large metropolitan areas were immediately destroyed by these unprecedented acts of war, and by the end of that year, an estimated 150,000 to 246,000 people had died, the great majority of them civilians. Hibakusha, or survivors, describe images of unspeakable agony, including severely burnt bodies, skin-peeling victims, and a corpse-strewn landscape. Beyond the immediate devastation, radiation sickness started to appear, resulting in acute diseases, years or even decades of chronic pain, and long-term health problems including leukemia and other malignancies. The bombs permanently changed the Japanese people's understanding of war and peace and left them with a deep fear of the devastating potential of nuclear weapons (DiMeo, 2025). The U.S. occupation of Japan from 1945 to 1952 profoundly reshaped

Japanese cinema and popular culture (Young, 2025). Under General Douglas MacArthur's administration, the Allied powers aimed to democratize and demilitarize Japan, which included censoring media that promoted feudalism, nationalism, or militarism. As a result, Japanese filmmakers shifted toward themes that aligned with democratic values, social realism, and individualism.

American movies inundated Japanese cinemas, influencing genre development, storytelling, and visual styles, especially in melodramas, musicals, and film noir (Sonni, Et Al, 2025). Akira Kurosawa, Yasujiro Ozu, and Kenji Mizoguchi became well-known worldwide as a result of the cultural interchange that spurred a renaissance in Japanese film in the 1950s (Le Fanu, 2019). Furthermore, American pop culture which included consumer goods, fashion, and jazz music—became widely accepted, setting the stage for Japan's post-war industrialization and hybridized pop culture (Chua & Cho, 2012).

In films like *Spirited Away*, *The Boy and the Heron*, *Grave of the Fireflies*, and *My Neighbor Totoro*, Studio Ghibli, under the creative direction of *Hayao Miyazaki* and his collaborators, uses emotional storytelling and layered symbolism to subtly depict Japan's experiences during World War II, its defeat, and the American occupation. The most straightforward representation is found in *Grave of the Fireflies*, which tells the tale of orphaned brothers fighting to survive Kobe's firebombing while illustrating the terrible human cost of war. With its bizarre plot and personal components, *The Boy and the Heron* captures the anarchy and agony of wartime Japan as well as the quest for purpose in the face of loss. Many people see *Spirited Away* as a metaphor for Japan's change and loss of innocence during and after the occupation because it employs imagination to examine topics of identity, memory, and cultural relocation. In contrast, *My Neighbor Totoro*, which is set in rural Japan after World War II, quietly acknowledges the wounds caused by war without specifically mentioning them while capturing a sense of nostalgia and the emotional healing of a country through the naive prism of youth. Stuart Hall's Representation Theory is applied to a sociohistorical analysis of *Hayao Miyazaki's* Studio Ghibli films, a significant reflection on the impacts of war and its aftereffects on society and personal identity is revealed. According to Hall's theory, representation creates meaning (Hall, 2020), and Miyazaki frequently uses symbolic imagery, character archetypes, and narrative structures that mirror historical pain and societal fears in his works. Movies like *Spirited Away*, *Boy and the Heron*, *My Neighbor Totoro*, and *Grave of the Fireflies* show how war alters not just the material environment but also the moral and emotional landscapes of people who live through it. Miyazaki creates a discourse on war that subverts prevailing narratives, humanizes its victims, and criticizes the romanticization of militarism via intricately layered images and allegorical storytelling. Placing these depictions within the framework of Japan's post-World War II pacifist identity and collective memory, the sociohistorical lens enables Miyazaki's anti-war themes to strike a powerful chord with viewers both at home and abroad. His movies thus serve as cultural texts that reinterpret ideology and history, allowing for critical analysis of the effects of war.

Theory and Method

The emphasis on a close textual and visual research of a few chosen works, including *Spirited Away*, *My Neighbour Totoro*, *Boy and the Heron* and *Grave of the Fireflies*, this study uses a qualitative method to investigate the effects of war as they are portrayed in *Hayao Miyazaki's* Studio Ghibli films. The study takes an interpretative stance, employing theme analysis to investigate war and conflict-related narrative structure, character development, dialogue, symbolism, and visual aesthetics. Information is obtained from the movies themselves, with

the addition of director comments, interviews, and academic reviews to add context. In order to comprehend how Miyazaki's depictions reflect and react to Japan's historical experiences with war, notably World War II and its aftermath, the research is also set within Stuart Hall's Representation Theory. Stuart Hall's Representation Theory, which emphasizes how meaning is created and conveyed through language, images, and cultural conventions (Rini & Kasih, 2024), provides a critical framework for examining the effects of war as they are shown in Hayao Miyazaki's Studio Ghibli films. According to Hall, representation is an active process that molds our perception of the world rather than just reflecting reality (Fithratullah, 2021). According to Hall, representation is "the production of meaning through language"; it is not merely a reflection of reality but rather its construction through the use of signals arranged according to cultural standards and systems. Meanings are formed, filtered, and understood by our cultural practices; reality is not just replicated (Hall, 2020). Instead of using literal historical reenactments, Miyazaki uses symbolic storylines, fantasy settings, and emotionally charged characters to represent the psychological and societal effects of war. A better understanding of Miyazaki's work is therefore made possible by Representation Theory, which demonstrates how his films serve as cultural texts that interact with and influence public conversation on war and peace.

A greater comprehension of how historical context and social memory influence the storylines and themes of Hayao Miyazaki's Studio Ghibli films may be gained by using a sociohistorical approach. It is analytical framework known to focus on human behavior, philosophy, culture, or evolution from the perspective of social structures and historical context. It highlights how people and their behavior are essentially influenced by the historical and societal context of their era (Hall, 2007). This method places movies like *Spirited Away*, *My Neighbour Totoro*, *Boy and the Heron* and *Grave of the Fireflies* in the context of Japan's post-World War II pacifist identity, societal trauma, and changing views on technology and militarism coherence to the concept of Sociohistorical by Vygotsky in Ahmed (2024) stated that; Human cognitive development is inherently a social and historical process. Interactions with more experienced people in historically and culturally particular circumstances give rise to psychological functions. The sociohistorical perspective shows how Miyazaki criticizes war as a reflection of society values, moral quandaries, and historical ramifications in addition to being a destructive force by analyzing the films in light of Japan's wartime experiences and postwar rebuilding.

Findings and Discussion

This research explores how the impact of war is represented in selected Studio Ghibli films *Spirited Away*, *My Neighbor Totoro*, *The Boy and the Heron*, and *Grave of the Fireflies* through the lens of Stuart Hall's Representation Theory and a sociohistorical approach. The findings reveal that while these films differ in narrative style and tone, they collectively portray the deep psychological, emotional, and cultural effects of war on individuals and society. Rather than depicting war through direct combat or historical reenactment, these films use metaphor, symbolism, and emotional storytelling to construct alternative meanings of conflict and its aftermath. These movies become potent texts that convey difficult societal realities regarding memory and conflict when seen via Hall's perspective, which highlights that meaning is created rather than just reflected (Fithratullah, Et Al, 2024). Using fantasy and realism to reflect and critique national trauma, societal development, and the lingering scars of warfare, the films are demonstrated to be profoundly rooted in Japan's wartime and post-war experiences when seen through the sociohistorical perspective.

Grave of the Fireflies: War as Realist Trauma and Social Critique

One of the most heartbreaking depictions of war in animation history is found in Isao Takahata's 1988 film *Grave of the Fireflies*, which was produced by Studio Ghibli strongly echoes Miyazaki's thematic world and anti-war stance. The movie offers the most realistic and graphic depiction of the effects of war. *Grave of the Fireflies* focuses on the civilian experience, especially that of children, during World War II in Japan, in contrast to conventional war movies that emphasize battlefields and political narratives. It creates meaning around the invisible suffering of civilians during times of conflict from a representational standpoint.

The sociohistorical approach further deepens the analysis of *Grave of the Fireflies* by situating the film within Japan's historical and cultural memory of World War II. Wertsch stated that It is impossible to comprehend human behavior, including speech and thought, without taking into account the sociohistorical environment in which it takes place (Pereira, 2022). Japan's defeat in 1945 led to a complex national identity reconstruction, including the adoption of a pacifist constitution and an ambivalent relationship with its wartime past. The sociohistorical approach and Stuart Hall's Representation Theory, this article examines the movie to reveal how it creates meaning around trauma, war, and the shortcomings of the state and society. The film offers a potent social critique that questions prevailing narratives and encourages contemplation of the human cost of militarism and national ideology through realistic storytelling and intensely personal viewpoints. *Seita and Setsuko*, the main characters, are youngsters who have been abandoned by the government and society; they represent the defenseless victims who are frequently left out of military stories. This movie offers a counter-narrative that emphasizes vulnerability, neglect, and mortality in contrast to the prevalent historical depictions of battle as heroic or strategic. From a sociohistorical perspective, the movie depicts the actual circumstances of wartime Japan, especially the starving of citizens and the firebombing of cities. *Grave of the Fireflies* is positioned as a cultural relic that confronts spectators with the cost of war and national pride because of its emotional reality, which transforms personal suffering into community memory.

Stuart Hall contends that representation is an active process in which meaning is created by language, symbols, and cultural practices rather than a passive reflection of reality (Pratama & Pitaloka, 2025). In *Grave of the Fireflies*, the agony, famine, and final demise of *Seita* and his younger sister *Setsuko* serve as the representation of war rather than acts of valor or patriotism. In stark contrast to conventional manly and patriotic depictions of wartime honor, these characters serve as symbols of innocence and fragility. Through depictions of deterioration, desertion, and emotional breakdown, the movie creates meaning. The recurring visual motif of fireflies, which are both lovely and transient, represents the innocence lost due to conflict and the frailty of life. Their radiance highlights the contrast between the beauty of nature and the devastation caused by humans, as do the firebombs that deluge Kobe. Hall's theory that meaning is influenced by cultural context and story framing rather than being intrinsic is supported by this symbolic language (Titaeva & Mamontova, 2024). The movie challenges prevailing discourses that either whitewash or exalt wartime experiences by focusing on two kids who are let down by every structure that is supposed to protect them family, the government, and society. Emphasizing the systemic flaws that resulted in the deaths of innumerable civilians, *Grave of the Fireflies* directly addresses this memory gap. In addition to being personal tragedies, *Seita's* unwillingness to go back to his aunt's house, his social exclusion, and his final death also symbolize the failure of a country that put military aspirations ahead of human life. The film adds to a larger conversation on responsibility, memory, and reconciliation by emphasizing the effects of war rather than its political origins (Angelina & Suprajitno, 2025).

Spirited Away: PostWar Anxiety and Identity in a Fantastical World

Spirited Away (2001) by *Hayao Miyazaki* is hailed as a complex, multi-layered animated film that delves deeply into psychological and cultural aspects in addition to its magical plot. It is heavily influenced by the societal issues that surfaced in post-war Japan, despite the fact that it may not explicitly represent war. The movie, which is set in a magical world where spirits live, follows *Chihiro*, a little child who has to make her way through this weird world in order to save her parents and rediscover who she is. Through Hall representation it could be seen that the movie seen as a symbolic depiction of the confusion and identity crisis that followed the post-war era's fast industrialization and westernization. Beyond its charming exterior, *Spirited Away* serves as a symbolic representation of Japan's post-war concerns, specifically those related to social change, environmental deterioration, and cultural identity (Quirk, 2021).

Through the use of sociohistorical analysis and Stuart Hall's representation theory, this study clarifies how the movie creates meaning around these concerns and post-war Japan's changing identity. The transformation of Japan from a devastated, invaded country to an economic superpower, where conventional values and societal institutions were destabilized, is paralleled by *Chihiro's* voyage through a mystical spirit world. The fragmentation of cultural and personal identity following modernization a process profoundly influenced by the effects of war is reflected in the loss of her name and identity (Zarichanskyi, et al, 2024). The spirit bathhouse reflects Japan's high-pressure capitalist culture, which emerged from the ashes of wartime devastation, with its strict work system and exploitation (Papastavros, 2023). From a sociohistorical standpoint, the movie addresses the generations that grew up under the shadow of war those who are carrying on its legacy through societal change as opposed to firsthand experience. Stuart Hall's theory of representation, language, signs, and cultural codes actively create meaning rather than just reflecting it in the media. How identities and realities are viewed and comprehended is influenced by representation (Sari & Pranoto, 2021). The fantasy setting of *Spirited Away* serves as both a setting for adventure and a symbolic location for the visualization and negotiation of Japan's sociocultural conflicts.

The movie's surroundings and characters function as symbols with deep cultural significance. *Yubaba*, for instance, is a symbol of material avarice and consumer capitalism, as is the bathhouse where a large portion of the novel is set (Egger, 2024). More than just a witch, this figure represents the predatory powers of contemporary capitalism, striking a chord with Japan's post-war economic boom and the social upheavals brought forth by fast industrialization (Battison,2024). A powerful condemnation of the ecological costs of Japan's modernity, the hideous spirits—such as the river deity covered in sludge—represent environmental contamination. Instead of just reflecting reality, these depictions actively create a conversation on the threats and difficulties that modern Japanese society faces.

Spirited Away is situated within the particular historical and social setting of post-war Japan using a sociohistorical approach. Japan saw tremendous urbanization and economic growth after World War II, which brought with it both affluence and environmental degradation as well as social isolation (Tsutsumi, 2021). The story and visuals of the movie are infused with these sociohistorical facts. The highly commercialized, hierarchical, and capitalist bathhouse itself might be interpreted as an embodiment of post-war Japanese society. *Chihiro's* parents' transformation into pigs is a powerful metaphor for how commercialization and greed are displacing traditional cultural and familial values. This change reflects post-war Japan's anxieties about losing one's identity and cultural heritage in the face of excessive consumerism (Westra, 2021). It is revealed as a nuanced metaphor of post-war Japan through the integration of Hall's representation theory and the sociohistorical method. *Chihiro's*

personal journey serves as a metaphor for the reconstruction of communal identity a story of resiliency, adaptation, and rejuvenation in a world shattered by war. Hayao Miyazaki creates a complex story in *Spirited Away* that captures Japan's post-war fears as well as the changing nature of identity in the face of globalization and industrialization. The movie uses Stuart Hall's Representation Theory to show how meaning is created and disputed, especially through the symbolic representation of characters like Yubaba, No-Face, and Chihiro, who all represent elements of consumerism, traditionalism loss, and self-discovery.

The Boy and the Heron: War Memory, Grief, and Intergenerational Trauma

The Boy and the Heron (*Kimitachi wa Dō Ikiru ka*), directed by Hayao Miyazaki in 2023, is a profound meditation on loss, conflict, and the generational repercussions of trauma. Inspired by Genzaburo Yoshino's 1937 novel *How Do You Live?*, Miyazaki's film reflects on Japan's wartime past and the intricacies of emotional heritage while fusing fantasy with historical and autobiographical themes. This research examines how *The Boy and the Heron* creates meaning around post war memory, Mourning, and intergenerational trauma by using Stuart Hall's representation theory and a sociohistorical lens. *Mahito*, the main character of the movie, is forced to live in the countryside after losing his mother in a wartime fire. This is a clear parallel to the actual evacuation of children during World War II (Broom & Kitsuse, 2022). The movie's magical elements such as parallel universes, symbolic birds, and disintegrating realities represent cultural and emotional reactions to trauma, according to Hall's idea (Hall, 2020). According to Stuart Hall's representation theory, media create reality through symbolic processes rather than merely reflecting it (Xie, et al,2022). In this context, representation refers to the process of encoding meaning through cultural signs, language, and visuals (Sari & Pranoto, 2021). Miyazaki employs imagination and surrealism as symbolic devices in *The Boy and the Heron* to depict both individual and societal traumas.

Hall's encoding/decoding views expose that there are several ways to interpret these representations (Hall, 2020). Viewers may interpret the images of fire, ruins, and absence more broadly as metaphors for loss and mourning, while Japanese viewers who are familiar with the country's wartime past may interpret them as allusions to WWII tragedy. In any case, the movie encourages a decoding process that links the historical and the personal. *Mahito's* voyage through an enigmatic, dilapidated parallel universe turns into a symbolic investigation of repressed trauma and unresolved sadness. Miyazaki is able to "represent" emotional and psychological states that are challenging to express directly thanks to this symbolic environment. As a result, the movie turns into a place where people rebuild and negotiate their cultural history and personal memories. These components serve as metaphors, creating meaning around the inner world of a youngster traumatized by conflict. The film's integration of actual wartime events, such bombings and forced relocation, into a dreamlike narrative framework that portrays the enduring emotional effects of these experiences makes the sociohistorical dimension evident. *The Boy and the Heron* supports Miyazaki's overarching goal of portraying war as a persistent presence in postwar generations' cultural and psychological memories rather than merely as a historical occurrence.

The movie can be interpreted as a place where meanings are created and disputed using Stuart Hall's Representation Theory, especially in light of the heron's dual roles as a trickster and a guide, symbolizing the conflicted feelings associated with memory and loss. Hall's idea of encoding and decoding emphasizes how audiences may understand these symbols in many ways based on their historical and cultural context (Xie, Et al, 2022). The psychological effects of World War II are examined in the movie, both for those who experienced it and for subsequent generations. The devastating effects of Japan's war, such as the atomic bombings of Hiroshima and Nagasaki and the firebombing of Tokyo, have had a

long-lasting cultural impact (Shimasaki, 2021). Born in 1941, *Miyazaki* was a youngster during this period, and themes of war, militarism, and pacifism are prevalent in much of his writing, notably *The Wind Rises* (2013). This investigation is carried on in *The Boy and the Heron*, which explores the generational transmission of pain and memory.

My Neighbor Totoro: Healing and Innocence in a Post-War Landscape

It is evident from both representation theory and sociohistorical analysis that *My Neighbor Totoro* has the scars of war's aftermath, despite its seeming gentleness and lack of politics. The absence of the father figure, who is frequently absent, and the mother's precarious health discreetly mirror the upheaval and stress that many post-war families went through (Broom & Kitsuse, 2022). The story is set in rural 1950s Japan, a period of recovery and reconstruction. Using Hall's theory we could uncover its lighthearted tone (Gultom & Probadi, 2021), the movie captures a civilization recovering from destruction and seeking for security, purity, and a relationship with nature. In contrast to the loss and estrangement of war, *Totoro*, the forest spirit, might be seen as a representation of emotional solace and spiritual rebirth. The rural landscape itself functions as a nostalgic depiction of pre-war Japan from a sociohistorical perspective, providing a picture of peace and healing in contrast to the chaotic urban devastation brought on by conflict (Gartland, 2024).

Totoro is a work of *Hayao Miyazaki* in 1988 is considered evocative animation, soft pacing, and whimsical charm. Although it seems like a straightforward children's tale at first, it is actually a potent depiction of post-war Japan's collective memory and cultural mentality (Griffiths, 2021). *Totoro* becomes more than just amusement when viewed through the prism of Stuart Hall's Representation Theory and a sociohistorical perspective; it becomes a symbolic reaction to urban alienation, national pain, and the desire for innocence and healing in a society that is quickly modernizing (Mandel, 2022). According to Stuart Hall's Representation Theory, meaning is created through language, signs, and cultural rules rather than being innate in things or texts (Kuswoyo, 2014). Hall believe that the process of creating meaning through sign and symbol systems that are ingrained in history, ideology, and power is known as representation (Hall, Et Al, 2024). By choosing, framing, and encoding particular meanings, media works like *Totoro* actively contribute to the creation of meaning rather than just reflecting reality. *Totoro* is a recently created being that combines aspects of woodland creatures, *Shinto* animism, and the consoling presence of an imagined protector. Through *Totoro*, *Miyazaki* embodies a maternal, protective energy that serves as a metaphorical counterbalance to the anxiety and unpredictability of both individual and societal disasters.

Stuart Hall's Representation Theory and a sociohistorical perspective can be used to examine *My Neighbor Totoro* as a representation of innocence and healing in post-war Japan. It reveal that Emotional Authenticity and Childhood: *Mei and Satsuki* are the representations of emotional lucidity and fortitude. In contrast to the adults' pragmatic detachment, they have the ability to perceive and communicate with ghosts. *Miyazaki* conveys a sense of purity, honesty, and kinship with the past through the portrayal of children that adults have lost due to their preoccupation with contemporary obligations. Hall's theory exposes that meaning is created by cultural codes, and *Totoro*, as a mythical creature, counteracts the trauma of modernization and war by symbolizing a return to nature, safety, and childish wonder. The film, which is set in rural Japan in the 1950s, nostalgically recreates a pre-industrial scene, capturing the sociohistorical yearning for spiritual reconnection and simplicity. Using fantasy as a tool to process communal memory and identity, *Miyazaki* provides a coded cultural reaction to a nation recuperating from loss through the girls' naive interaction with *Totoro*.

Conclusion

Through intricately symbolic storytelling, Hayao Miyazaki's Ghibli films frequently depict the lasting effects and profound scars of war. Utilizing Hall's Representation Theory, these movies use people and visuals that resonate with Japan's sociohistorical trauma to create meaning rather than overtly showing combat. For example, *Grave of Fireflies* depicts war as destructive and pointless rather than heroic, reflecting the disillusionment of a generation formed by the destruction of World War II and the firebombing of cities like Tokyo. From a sociohistorical standpoint, *Miyazaki's* films are cultural texts that use allegory and imagination to reinterpret Japan's history during the war. Children are at the center of Studio Ghibli's, *Grave of the Fireflies*, *Spirited Away*, *Boy and The Heron* and *My Neighbor Totoro* which offers a humanized, emotionally charged counter-narrative to official state histories by focusing on civilian suffering during conflict. By highlighting the daily human cost of conflict, especially from the viewpoint of the helpless, Hall's theory enables us to comprehend how these movies challenge prevailing narratives and reflect marginalized perspectives. In addition to providing entertainment, these stories also serve as cultural reminders and cautions. According to Hall, Miyazaki's art becomes a place where interpretations of identity, peace, and war are continually contested, giving viewers an opportunity to consider Japan's past while envisioning more compassionate, hopeful futures.

It is vital and crucial, particularly for English literature students, to examine the effects of war in Hayao Miyazaki's Ghibli films using Stuart Hall's Representation Theory and a sociohistorical perspective. Despite being fantasy and animated, these movies are rich cultural texts that capture Japan's past, especially its postwar pain and changing identity. Students can critically analyze how media creates narratives about conflict, memory, and morality by applying Hall's theory, which shows how meaning is not fixed but rather modified by cultural environment. By connecting textual study with historical awareness and cultural philosophy, this method enhances the interpretive abilities of English literature students. It inspires individuals to see beyond Western literary traditions and acknowledge the universal aspects of narrative, where animated movies serve as platforms for healing, resistance, and remembering.

References

- Angelina, J., & Suprajitno, S. (2025). Symbolic Representation of War in *Grave of the Fireflies* (1988). *Kata Kita: Journal of Language, Literature, and Teaching*, 13(1), 68-75.
- Ahmed, A. A. (2024). Lev Vygotsky's Revolutionary Socio Cultural Theory of Psychological Development. *Minna Journal of Educational Studies*, 9(1), 50-56.
- Battiston, B. (2023). *Spirited Away or Back to Us?*.
- Broom, L., & Kitsuse, J. I. (2022). *The managed casualty: the Japanese-American family in World War II* (Vol. 6). Univ of California Press.
- Chua, B. H., & Cho, Y. (2012). Editorial introduction: American pop culture. *Inter-Asia Cultural Studies*, 13(4), 485-494.
- DiMeo, D. F. (2025). Unreconciled Visions of War: Japan and America in World War II (A Literature Review). *The Midwest Quarterly*, 66(3), 79-90A.
- Egger, A. (2024). Hayao Miyazaki's Pastoral Nostalgia. *Living Histories: A Past Studies Journal*, 6.
- Fithratullah, M. (2021). Representation of Korean values sustainability in American remake movies. *Teknosastik*, 19(1), 60-73.

- Fithratullah, M., Kasih, E. N. E. W., Al Falaq, J. S., & Fadel, M. (2024). Overlooking the transformation of values through the transnational American remakes movies. *Lire Journal (Journal of Linguistics and Literature)*, 8(2), 351-368.
- Gartlan, L. J. (2024). *Shinto and Miyazaki: Spirituality in Studio Ghibli films* (Doctoral dissertation, Institute of Art, Design+ Technology).
- Griffiths, W. (2021). The Man in the Tree: The Fantastic as a Bridge Between the Ideal and the Real.
- Gultom, F., & Pribadi, F. (2021). Symbolic violence against persons with disabilities in the Trans TV official program ngobrol asal on YouTube. *Ultimacomm: Jurnal Ilmu Komunikasi*, 13(2), 301-317.
- Hall, S. (2020). The work of representation. In *The applied theatre reader* (pp. 74-76). Routledge.
- Hall, J. R. (2007). Historicity and sociohistorical research. *The SAGE Handbook of Social Science Methodology*. London: SAGE, 82-99.
- Hall, S., Evans, J., & Nixon, S. (2024). Representation: Cultural representations and signifying practices.
- Kuswoyo, H. (2016). Thematic Structure in Barack Obama's Press Conference: A Systemic Functional Grammar Study. *Advances in Language and Literary Studies*, 7(2). <https://doi.org/10.7575/aiac.all.v.7n.2p.257> (Martell, 2010: 2). The Sociology of Globalization (2).
- Mandel, B. (2022). The insertion of cultural identity and ecological recovery through a critique of materialism and overconsumption in spirited away and my neighbor Totoro. *PostScriptum: An Interdisciplinary Journal of Literacy Studies*, 7(1), 93-103.
- Papastavros, V. (2023). Miyazaki's monstrous mother: a study of Yubaba in Studio Ghibli's Spirited Away. *Feminist Media Studies*, 23(3), 1157-1172.
- Pereira, A. (2022). Explanations as cultural tools in science education. *Cultural Studies of Science Education*, 17(2), 383-403.
- Pratama, Y., & Pitaloka, R. M. (2025). Gender representation and feminist discourse in the films Barbie (2023) and Wonder Woman (2017): A Stuart Hall representation analysis. *CALL: Journal of Critical Theory, Art, Language, and Literature*, 7(1), 93-108.
- Quirk, M. A. (2021). Stepping Into the Bathhouse: Physical Space and Shinto Revival in Miyazaki's Spirited Away. *Intermountain West Journal of Religious Studies*, 11(1), 19.
- Rini, G. N. S., & Kasih, E. N. E. W. (2024). Representing Multiculturalism in Encanto Movie. *IDEAS: Journal on English Language Teaching and Learning, Linguistics and Literature*, 12(2), 3023-3034.
- Titaeva, E. A., & Mamontova, N. Y. A (2024). Modern View at Et Hall's Theory of Culture Contexts through The Eyes of The Russians and The Chinese.
- Tsutsumi, K. (2021). Depopulation, Aging, and Living Environments. *Advances in Geographical and Environmental Sciences*.
- Westra, R. (2021). Periodizing capitalism and the political economy of post-war Japan. In *The Japanese Economy and Economic Issues since 1945* (pp. 45-65). Routledge.
- Young, A. P. (2025). The Representation of Absence: Race and Nation in Hollywood's Depiction of the Atomic Bomb, 1947–1952. *Journal of War & Culture Studies*, 1-22.

- Sari, K., & Pranoto, B. E. (2021). Representation of Government Concerning the Draft of Criminal Code in The Jakarta Post: A Critical Discourse Analysis. *PAROLE: Journal of Linguistics and Education*, 11(2), 98-113.
- Shimasaki, O. (2021). Seventy-five years on: an ethnographic exploration of oral histories on the atomic bombing of Hiroshima.
- Sonni, A. F., Irwanto, I., Hafied, H., & Putri, V. C. C. (2025). Cultural power dynamics and narrative transformation: a comparative analysis of Hollywood film remakes in contemporary Asian cinema. *Frontiers in Communication*, 10, 1568170.
- Le Fanu, M. (2019). *Mizoguchi and Japan*. Bloomsbury Publishing.
- Xie, Y., Yasin, M. A. I. B., Alsagoff, S. A. B. S., & Hoon, L. (2022). An overview of Stuart Hall's encoding and decoding theory with film communication. *Multicultural Education*, 8(1), 190-198.
- Zarichanskyi, O., Pugachov, V., Shostak, V., & Stoliarchuk, N. (2024). Analysis of cultural and identity transformations in the modern world. *Multidisciplinary Reviews*.