

Human Creation As A Destruction Represented In Hayao Miyazaki's *Castle In The Sky* Screenplay

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Abstract. Humans are granted the power of creation to advance their civilization and to extend their domination. These desires force humans to face challenges and make choices in their life which result in human creation. This study aims to explore castle in the sky's idea about human creation, from their survival instinct, as a tool to define destruction. Freud's psychoanalytic theory of Id, Ego, and Superego is qualitatively used to reveal human creation by finding its relation to the production of life (Eros) and death (Thanatos) instinct as a means of survival. This study uses Freudian consciousness theory as a framework to see the idea of destruction that is represented from human's motive, behind their creation. This study reveals that (1) creation can be deemed as destructive through an affirmation of life instinct and human perception that actively shape their life resulting in an ever-flowing demand of destructive flow (2) its valuableness triggers human mental process by forcing them to be a destructive being inward or onward (3) the conjoint usage of life and death to its creation supports the destructive purpose of its principle. The important implication of this study is to understand human role as a leading civilization towards their creation and to understand human's motive behind destruction.

Keywords: Human Creation, Destruction, Life and Death Instinct, Freud, Motive.

1 Introduction

For a long time, human ruled the earth by advancing their way of living and building civilization with systems that simplified their means of survival. In order to do that, they need to go through a simultaneously active and intellectual process to reveal fundamental forces which determine their behavior (Fromm, 1973). The objective of this study is to explore Hayao Miyazaki's ideas of human creation as destruction by examining the mental agency that discharge excitation into the world (Freud, 1960). To explore that, the relationships between human mind and the role of instinct is emphasized to find their aspiration behind their creation, which deemed to have destructive potentials. Miyazaki portrays human surviving in a post-apocalyptic era reflecting their past mistakes of massive destructions. He created a myth that signifies a possibility of advancement breakthrough but at the same time a national threat as well, known as Laputa (the flying castle). This study explores different perspective on human's way in seeing and achieving Laputa, as their goal. The creation, as an object for their means, is scrutinized to define the destruction as the aim or its impact. In revealing the creation, reading the character's interaction through Freud lens of human mind is proceeded to objectify its motivation or ideas creation.

According to Freud, this thought process of human's mental dynamic generates the process of ideas creation from its metaphysical form to its effect on one psyche (1960, 4-5). Freud categorized this occurrence that governs human mental process as human's

consciousness, unconsciousness, and preconsciousness or ego, id, and superego (1960, 6-8). Their relationships have immense impact in human's cognitive as it continuously corresponds each other (Freud, 1960, 58). When it comes to id and ego, real world act as a libidinal object for id to inject by aiming its libido into object-cathexes, which ego control and approve (Freud, 1960, 59-60). Its opposing nature complicates their relationships as id only accommodates pleasure principle while ego ties with reality principle, however, its reciprocal relationships seek to ensure a balanced state for each side consequently as much as possible (Freud, 1960, 18-19). On the other hand, superego support the sublimation of object-libido by desexualizing erotic object-choices that aims for object-cathexes. Instead, it retains ego-ideal through conscience (Freud, 1960, 24-30). Its distinctive connection to moral value represents characteristics of individual and species in an epoch (Freud, 1960, 31).

Exploring the significant of instinct in their mental dynamic of consciousness and unconsciousness as a drive is pivotal to understand further about human's entrancing aspiration of the indulgence of biological needs (Freud, 1959, 22). In early 1915 (211-18), Freud classified these conflicting internal drives that responds to human's consciousness as life (Eros) and death (Thanatos) instinct. Their function is to react to external object which supplies energy for human means of survival. Laputa's long history and legend as a resourceful yet destructive entity in life signifies the Freud duality of instinctual theory. It represents the irony of instinctual theory, which lies in the duality of the approach but not the aim (Freud, 2005, 52). It is a rigid dichotomy that actively seeking for satisfaction but reflects two contrasting aspects in humans mind (self-preservation and destruction), therefore, each desired different object to reach their "end". (Freud, 2005, 52). The conflict of self-preservation and sexual instinct in reaching satisfaction provokes the characters, as well as human, to respond threat and dangers in certain ways. With their highest ability, they adapt and behave accordingly to minimize damage that dangers their community. Furthermore, in supporting Miyazaki's idea about destructive potentials in human psyche, *Castle in the Sky* provides list of evidence about human ability in utilizing their advancement as means of survival through invention and establishment of technology, gadget, community, and institutions. Because human creation reflects essentials constituent of mental agency in dealing with oneself and external world as a realization of their ego, their creation is qualitatively analyzed to understand human's tendency in responding to threat, dangers, and problems.

Through the journey of understanding the character's psyche, or motivation, behind the creation, Miyazaki reveals trends that both sides of instincts work to initiate a continuance of life, that was disturbed by the emergence of life itself (Freud, 1960, 31). Freud (1960), believe that the prolongation of life ascends from its sense of urgency but at the same time, it peaks towards death as well and he later claimed that the friction and concession of both reactions define the life itself. This study focuses on how the dispute, as ego's process approaching life, reckoned itself as destructive to reveal its true intention. Aside from the nature of death instinct, Human organism stores an ever-flowing impulses of aggression and similar like libido, the bigger the pressure, the more demand it creates for ego to express (Fromm, 1973, 15-17). Its overflowing energy has altered man's psyche to actively pursue the expression of aggression, even without stimuli (Fromm, 1973, 18). It is only natural for it to be extracted onto the world; however, it does not dictate how outside entities will react. Since Freud (1959) himself described that human continuously strive for

satisfaction (death or preservation), the reaction to other's aggressiveness can result to another aggressiveness. As a pain-avoidance being, this compulsion reaction shows the degree of destruction and also their true intention from the creation they experienced and created.

2 Methodology

The characters' interaction in the screenplay of *Castle in the Sky* by Hayao Miyazaki is qualitatively described as the object of this study. It applies Freud theory of consciousness, by addressing the connection between ego to id and superego especially in human creation. Subsequently, the data is being classified by correlating it with the theory of instinct to reveal the aim and object. In defining the destructions, understanding aggressiveness as a drive and the creation impact, through the character's interaction, is carefully examined by revealing human's true intention.

3 Finding and Discussion

Castle in the sky covers an exploration stories with different characters' motivation that occurs to rediscover the ultimate price of Laputa. It presents human's motivation and urges when presented with valuable resource that can benefit their way of living. However, with the complexity and arbitrary mind of human, the restoration of Laputa might cause mass destruction exactly like its prime thousand years ago. Miyazaki explores this disturbance situation to illustrate human's complex motivation that emerge either to preserve life or to strive towards death. These situations give closure to human's compromise between life and death.

Freud believed in the duality of satisfaction as the problem of the goal and the purpose of life and it would be the dichotomy of life and death (Freud, 1960, 38). He explained that both part of instinct (Life and Death) represents two separate diversions to the external world, with each being able to neutralize other impulses. Miyazaki portrays the binary of this instinct through human's motivation in interpreting their own creation function. Through this binary, Creation can be deemed as destructive through human's means of it.

Sheeta: This is why Laputa died out. There's a song in my valley.

Put down your roots in the soil

Live together with the wind

Pass the winter with the seeds

Sing in the spring with the birds.

Your weapons may be powerful. Your pitiful robots may be numerous. But you can't survive away from the earth.

Muska: Laputa will not die. It will rise again. Its power is the stuff of humanity's dreams.

Next, I shoot off your ears! Beg for your life!

Make the kid hand over the stone.

(*Castle in the Sky*, 1986, 1:52:49 – 1:58:00)

Sheeta's statement in the fallen state of Laputa contradicted Muska's ambition in utilizing it as a national treasure of power. This situation represents the duality nature of instinct processed in human's mind through two different instinctual subjugations on one same object. Sheeta possessed the nurturing trait and compassionate feeling of life instinct as life-preservation for her feeling towards the importance of life.

Sheeta : I hope we never find Goliath.

Pazu: You mean—

Sheeta: No, the light pointed the right way.

Pazu: You mean the robot? Poor thing

Sheeta: I never dreamed that little spell would work. I learned lots of other spells. To help find things, cure the sick. And one I must never, ever use

Pazu: Never, ever use?

Sheeta: A spell of destruction. I had to learn bad ones, so the good spells had power. I was so scared, I couldn't sleep. That stone should be locked away. They hid it in the fireplace. It was only worn for weddings. My mother's and grandmother's and great-grandmother's. I should have thrown it away.

(*Castle in the Sky*, 1986, 52:08 – 53:20)

Sheeta has been feeling terrorized because of the volucite crystal she owned, which was a heritage of Laputa's kingdom. She has desexualized her libido in utilizing the actual power of Laputa through thorough education and passed-on tale from her family. Her reunion with her ancestor's creation, Laputa's robot, realizes her that Laputa's potentials for arsenal is something that she againts as what her family has taught. This makes her see Laputa only as a historical connection between her family rather than its actual potentials for ordnance. Sheeta's sublimation of erotic-libido has mediated her default consciousness of Laputa thus making her as the personification of Eros for its affectionate approach towards Laputa. Her perception of Laputa has influenced her instinct in rejecting any object-cathexes that leads to any slight potentials of destruction. To that extend, her reaction in stepping onto Laputa was to preserve its purity for it is fundamental and sacred in her family, as she believed from the glorification of the volucite crystal and the passed-on folktale.

Pazu: What an amazing place!

If their science was so advanced, what happened?"

Pazu: It's must have been broken down long ago.

Probably a gardener robot. It protected this place even after the people went away.

Sheeta: You picked flowers for the grave. Thank you.

Pazu: Are you all alone? Are there any other robots here?

He doesn't seem to be lonely. He's got friends and birds' nests to look after!

(*Castle in the Sky*, 1986, 1:25:50 – 1:34:10)

Sheeta's ego reflects reality principle as she adjusted her behavior accordingly towards the pure believe she had and the environment she currently landed. She found a pleasure by initiating gratitude gesture to a robot that has been taking care of the castle for years. This makes her self-preservative instinct as an affirmation of the opposing view of Laputa where it confirms Muska's destructive intention from its utilization.

Despite both of them being the direct descendants of Laputa's race, Muska sees Laputa more than just a historical advance but also as an exertion of authority for his own benefit.

Sheeta: I know nothing of this! Take it if you like. Just leave us alone.

Muska: Perhaps you imagine that Laputa is some kind of treasure island. Fearsome scientific power thrust Laputa into orbit. Their dreaded empire once ruled the earth! Even you can appreciate that when such an entity roams the skies, it threatens peace. I need your cooperation. You must know how to make the stone guide us to Laputa.

Sheeta: I really don't know! Please, let me see Pazu!"

(*Castle in the Sky*, 1986, 42:02 – 43:50)

Muska's attempt in describing Laputa to Sheeta reveals his perception about the ideal usage of Laputa. It has empowered his drive to possess more advance knowledge about Laputa's true power. Unlike Sheeta, the fear factor of Laputa's power fascinates Muska and triggers his aggressive drive through his exploration and its usage. In comparison to Sheeta, she was taught to conceal and to never use the destructive spell, which was also power given to Laputa descendant, making it a taboo for her. Muska's ego, in perceiving Laputa, has been dominated by erotic-libido, which was the idea of Laputa as a treasure of power, as a direct command from its object-cathexis, which makes his object-libido, or the horror of war from the fallen era of Laputa, failed its sublimation of destructive desires.

Muska: Watch your tongue, you're in the presence of Laputa's king.

General: Are you insane?

Muska: Let's celebrate Laputa's return with a demonstration of its power. Behold Laputa's thunder!

[Laputa launches an attack that make a huge explosion in the ocean]

Muska: It's the heavenly fire that destroyed Sodom and Gamorrah. It's the Ramayana's Arrow of Indra. The world shall bow down before Laputa once more!

General: Wonderful Muska, you're a hero! A monumental achievement!

[General silently and secretly shoots Muska's holographic body]

Muska: I grow tired of your stupid face.

Sheeta: Run everyone!

[Muska instantly opens the ship's floor and eliminate everyone down to the ocean]

[Muska revives all the war robot]

Dola: It's those monsters! Look at them! Are the Flaptors okay?

Pirates: Ready to fly! Let's hurry!

Dola: Quiet. Keep your voice down!

[Everyone rushing back into the ship to depart from Laputa]

Dola: What are those two doing? I'll have to leave them behind.

Muska: I advise you not to anger me. We'll be alone here for a long time. They should've escaped!

[Muska glaring at Gollith]

Muska: You think you can fight me?

[Muska departed robots to attack Gollith]

(*Castle in the Sky*, 1986, 1:44:22 – 1:52:49)

Muska advance knowledge of the long history of Laputa makes it a lot easier for him to control Laputa as a machinery of destructions. He has made his living environment as a full

realization of his erotic-libido demanding for Laputa's destructive power for he is able to swiftly owned Laputa and claimed himself as the king of the castle by changing how it operates from awakening its destructive power. Muska's fetishization of Laputa's power has made the castle as his death instinct's object for his satisfaction through the exertion of his aggressive impulses. He has facilitated the expression of aggression through a thorough practice of its impulse by constantly discharging its sexual needs of destruction such as doing rigorous research of Laputa's destructive history and technology as well as joining military's expedition in finding it. His exertion of aggressive impulse is only possible because he mastered self-knowledge. Supposed that he is resourceful, he preserved and learned an ancient text that instructed him how to activate Laputa's destructive power.

Knowing oneself means gaining increasing insight, intellectually and affectively, in heretofore secret parts of one's psyche. Its effect is one of increased energy because energy is freed from the task of upholding repressions; thus, the more man is in touch with his inner reality, the more he is awake and free. (Fromm, 1973, 28)

Muska's erotic-libido was successful in cancelling ego's sexual sublimation because he was free of repressions task by creating his own safe environment, such as military army and governmental aid, and having the volucite crystal guiding him to Laputa together with controlling it by making a destructive force. His psyche awakening throughout his search has make Laputa deemed as destructive because it serves him the objective to achieve his ruinous aim and the other character's reaction expressing it as a total terror.

Laputa as an advance creation doesn't only shape human's psyche revolving around destructive behavior, but it also serves as a trigger for human to be a forceful and reckless being. It is a part of primary method on mental apparatus and making it as an inevitable destructive force of human life. It is considered as a concerning activity due to its constant influence of sexual instinct and the regression of ego instincts of self-preservation in obtaining the ultimate pleasure. In regard to that, this behavior takes aside the goal differences of each character but rather focusing more on the same pattern of destructive attempt making them as a dangerous being to one another or to themselves.

General: Use force! Squeeze that brat, she'll talk.
Muska: Spoken like a man in uniform. In your haste, you risk everything."
General: If we would mobilize sooner, we'd have bagged Dola too.
Muska: She managed to decipher your third-rate code.
General: What?!
Muska: My organization will handle this. Concentrate on mobilizing the troops when the time is ripe.
General: Muska! Remember, I command the search for Laputa!
Muska: Of course. But I have my orders from the government.
General: That pencil-pushing upstart!
(*Castle in the Sky*, 1986, 39:20 – 40:15)

As a highly adaptive being, human can fulfil their own needs by constructing tools or way that suits to their satisfaction. By default, human has strong sense of ownership, such as the ownership of one-self, land, and treasure, and it intertwined with their unconscious as a sexual being actively seeking for pleasure. These ownerships work as a fulfillment of their sexual instinct in achieving pleasure principle. It doesn't fully abandon the reality principle, but it temporarily tolerates the postponement of pleasure. It marks ego's state being under extreme

influence of perception, which is the preciousness of Laputa, that the character has been building through their living environment or beliefs they believe. Through massive bombing, looting, and holding person against their will, Muska and his military troops illustrate an aggressive approach in achieving object-cathexes through force and rejecting other's pain. His erotic-libido has transformed him into a spontaneously flowing and self-increasing drive that seeks to create circumstances to facilitate the expression of aggression (Fromm, 1973, 17).

Beside aggression, human tends to exercise reckless activity while ignoring the reality principle.

Pops: Engine's burning up!

Dola: Stop whining and figure something out! We're clearing the clouds!

Pazu: Sheeta, the ocean!

Dola: The dragon's Lair!

Pazu: So, this is the Dragon's Lair. Just as dad said. The wind's blowing the other way.

Dola: Look out, a wall of wind!

Pirates: Mama! It's sucking us in!

Dola: Don't give up! Be a man!

Pazu: Bridge! It's Laputa!

Dola: What is it?

Pazu: Dad saw Laputa inside the Dragon's Lair.

Dola: Don't be ridiculous! It'll tear you to pieces!

Sheeta: Pazu! Look.

[Golliath starting to be feasible from the clouds]

Pazu: Let's go for it! Dad did it. He made it back.

Dola: All right, into the Dragon's Lair!

General: Got 'em!

Military: Our ships in danger. We must withdraw.

Muska: Stay on course.

Military: What?

Muska: The light's pointing right into the cloud. Laputa's in there. Stay on course. We'll find a way in.

(*Castle in the Sky*, 1986, 1:20:59 – 1:25:48)

All those characters risk their life getting into a hazardous tornado to gamble unknowing the outcome. Despite showing distinctive views of Laputa, Sheeta, Muska, and Dola's differences don't separate one's extreme demand of erotic-ego that overshadow its own reality principle. Superego works as a mediator for ego-libido to sublimate its object-cathexes, however, in times when human actively seeking for the same thing and needs of satisfaction have valued more than their own life the sublimation failed without any support. This phenomenon often avoided through the strengthen of ego-libido and constant abandonment of sexual needs such as institutional censorships, strict limitation, or distraction.

Despite the total abandonment, human instinct can work together conjointly enabling them to have a constant relation of support. Miyazaki portrays this duality in the presence of Dola headquarters' airship and Golliath. She constructed her main airship as a living quarter as well as warship. The dichotomic instinct has constructed the pirate's living quarter as an adjustable warcraft making it a cohesive force for love and hate.

Pirates: Are they (Sheeta and Pazu) coming with us Mama?
Excellent! NO more laundry or cleaning duty! Or dish washing! Or potato peeling!
Can you make pudding?
Dola: That getup of yours won't work. Wear these
[Dola handing over her clothes to Sheeta]
Your station.
[Shows a kitchen]
You serve five meals a day. Go easy on the water.
(*Castle in the Sky*, 1986, 1:04:51 – 1:06:10)

Dola takes advantage of the instinctual diversion by equally exerting their instinctual needs into the external world. Their desire to sustain their life by creating an airship and function it as a house is an embodiment of life instinct. However, as being driven with treasure and valuable object, they expressed their sexual drive through aggressive tendencies that signifies the destructive side of the airships. These tendencies spread negative energies which eliminate the contentment and well-being of the individual affected (Friedrich, 2018, 17). Having her airship, along with the military's Golliath, filled with armed weapon and explosives provides substantial cause as an object of her aggressive approach in realizing their death instinct. In their effort to find their way to Laputa, they attacked a plane full of innocent passengers, shot people, throwing explosives, destroyed properties and railways, and made a fuss with the villagers.

Uncle Pom: Your stone is most powerful, I know that. I've been speaking to rocks all my life. A stone so powerful brings happiness, but it also often brings misery. What's more, your stone is the work of men.
(*Castle in the Sky*, 1986, 34:14 – 35:15)

By crafting more advance technology with destructive potentials, Laputa long history of extension has proven right that the glorification of their power has brought up mass destructions due to human's eagerness in fulfilling their individual needs.

4 Conclusions

Creation can be deemed as destructive through an affirmation of life instinct and human perception that actively shape their life resulting in an ever-flowing demand of destructive flow. Besides, its valuableness triggers human mental process by forcing them to be a destructive being inward or outward. In addition, the conjoint usage of life and death to its creation also supports the destructive purpose of its principle.

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