

Ecological Turn in Tones of Studio Ghibli's *on Your Mark*

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ABSTRAK

Artikel ini mengeksplorasi ide pergeseran ekologis (ecological turn) dalam penggambaran suasana (tone) pada salah satu animasi Studio Ghibli berjudul *On Your Mark* pada tahun 1995. Cerita animasi ini adalah tentang penggerebekan sebuah aliran tertentu yang didalamnya ada seorang malaikat yang ditahan. Kemudian, dua polisi menyelamatkan malaikat itu dan membebaskannya. Melalui metode kualitatif dan pendekatan eksploratif, tulisan ini menonjolkan persoalan pergeseran ekologis yang terlihat pada simbol-simbol simbiosen yang mencakup redefinisi kemajuan di era modern, perubahan aspek dari antroposen ke simbiosen, dan pergeseran humanisme yang lebih mengandalkan makhluk alam dan/atau makhluk hidup lingkungan yang ekosentris. Penggambaran suasana dalam animasi ini memang menunjukkan aspek-aspek krusial dari permasalahan ekologi, seperti peralihan dari kegelapan ke terang, tanda-tanda warna cerah, dan penyelamatan dari dominasi kekuasaan menuju kebebasan positif. Kesimpulannya, animasi ini mengandung nuansa ekologis dalam kaitannya dengan suasana yang lebih mengarah pada ekosentrisme daripada antroposentrisme.

Kata Kunci: Ekosentrisme, *On Your Mark*, Pergeseran Ekologis, Studio Ghibli, Simbiosen

ABSTRACT

*This article explores the idea of ecological turn in tones of one of animation by Studio Ghibli entitled *On Your Mark* published in 1995. The story is about a raid of a cult in which there is an angel being detained. Later, two policemen rescued the angel and set her free. Through qualitative method and explorative approach, this paper accentuates matters of ecological turn as seen in the symbols of symbiocene including redefinition of progress in modern era, changing aspect from anthropocene to symbiocene, and the shift of humanism to rely more on nature beings and/or ecocentric surroundings. The tones of this animation indeed show the crucial aspects of ecological issues, such as shift from darkness to light, the signs of bright colors, and the rescue from such dominated power to positive freedom. In conclusion, this animation contains ecological turn in its tones regarding to ambience that point out to ecocentrism than anthropocentrism.*

Keywords: Ecocentrism, Ecological Turn, *On Your Mark*, Studio Ghibli, Symbiocene

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1. INTRODUCTION

Short films, including short animations, possess certain specifications that serve to simply shape and convey meaningful messages within their scenarios. These films do not require extensive characterizations or dramatizations in order to make the situations portrayed in them significant (Bordwell, 2015; Cateridge, 2015). It is in this context that short films underline the utilization of effective and efficient time to imply powerful messages. They are a genre of literary works that cover imaginative depictions of the human condition, society, and even the world at large. Literature, as a whole, serves as a reflection and acknowledgment of society, and short films are no exception. They can be seen as reflections of the world, as a means of ethical values, and as mediums for the manifestation of diverse political ideas (Shalini & Samundeswari, 2017). Due to their short duration, short films may attract critical thinking from their audience, compelling them to actively engage with the material in order to grasp the underlying message being conveyed. Furthermore, short films are not mere works of art; they serve as indications through which matters of identity can be underscored and explored.

One of the complex short films is entitled *On Your Mark* or ジブリ実験劇場 and read as *Jiburi Jikkengekijo On Yua Maku*. This Japanese short film was made by Studio Ghibli in 1995 (Studio Ghibli, 1995). It is also a music video of Japanese rock artists, Chage and Aska. The story revolves on the matter of rescuing an angel. She was being detained by the authorities and would like to be freed by the two main characters. Indeed, the two main characters are men as representations of Chage and Aska themselves. The short film is considered an anime in which Japanese cartoons define its name. The plot of the movie is not linear at all, but contains “what if?” as their imaginations being involved in finding ways to rescue her (Studio Ghibli, 1995). This is a movie in which its shortness is mainly used to attract more interpretations from the audience. The ideas among characters, settings, plots, and all its mise-en-scene could shape such indications of how people and their surroundings interpret and be interpreted as well through identities.

Moreover, while the short film of *On Your Mark* is mostly discussed through the ethical goodness of the two main characters against the angel, there is something deeper than that. It is the idea of ecological turn that is implicitly indicated in the tones of the film. The tones indeed include matters of settings, colors, compositions, and even symbols in its intrinsic elements of literature and the strength of Studio Ghibli productions (Eaglestone, 2000). The ecological turn underlines matters of ecocriticism and biocentrism that criticize human relations with any other non-human being. By turning into ecological points, humans' participation towards greatness of nature is more emphasized and desired rather than being too egotistical to anthropocentric points (Garrard, 2014; Botar & Wünsche, 2011). That is also to expose such needs for the world to go into the symbiocene rather than stay in the anthropocene.

This article would like to expose the ecological turn in Studio Ghibli's On Your Mark. The thesis statement of this paper is that any media, including short movie, may involve matters of ecological turn in which settings are not merely backgrounds, but the essences of everything in that motion pictures. On Your Mark underlines that any modernism should always be re-examined so that it may not degrade nature. This is also to relate such shifts from anthropocentric to ecocentric and biocentric understandings including from anthropocene to symbiocene. Any human-centered thought should be changed into a nature-centered one. By stating so, humans are not caretakers of nature beings, but they are indeed totally parts of them in general and specific points. All of those are shown implicitly and explicitly in On Your Mark especially in its prolonging tones.

2. METHOD

By using qualitative method, certain concepts and written data are analyzed to answer the question in this paper. The source of data is taken from a short animation by Studio Ghibli entitled On Your Mark published in 1995. Written through description, online and offline scripts are used to explain correlations between Studio Ghibli's On Your Mark and the idea of ecological turn alongside literary concepts and cultural studies ideas. Through explorative approach, online and offline scripts are derived from books and journals to understand shown matters. The data collection technique is through closed reading, while the technique of data analysis is content analysis that includes obtaining sources, reading and sources carefully, comparing with other issues, quoting into paper, and writing down in reference lists. The research data comes from Studio Ghibli's short animation and concepts as well as contexts of ecological turn. Each of them is read then broken down into its every particular element. The ideas in the animation accentuate questionable matters to be answered as involved in ecological turn including its symbiocene and ecocentric point of view.

3. RESULT AND DISCUSSION

Intrinsic Point of Tone Ecological Turn towards Ecocentrism and Biocentrism

One main aspect in intrinsic aspects of literature is tone. It is about ambience, language, and even composition of the literature shaped and understood by the audience. It is actually in formal matter since it analyzes aspects of form and its wholeness of literature (Klarer, 2004; Shalini & Samundeswari, 2017). However, the tone could be understood as anything related to the literature that may contribute to a different feeling of understanding. It is mainly discussing language in which it could also reflect metaphors, symbols, styles, structures, and even images.

Analyzing tone indeed focuses on the text itself alongside all other elements in them. On a hand, its understanding is related to various definitions. There are theories of compositions and colors, for

example, to show how such elements may represent something in literature. Those definitions are usable yet fixed that may not give wider chance to recreate new aspects (Klarer, 2004; Shalini & Samundeswari, 2017). On the other hand, tone is about being totally flexible to interpret as it may contribute to newer understanding. It is still focusing on text, but it is also seeing other aspects such as co-text, inter-text, and even subtext as the main ideas that are as important as the main text.

It is always better to play in the tensions between those two aspects above. Definitions are needed but its flexibilities should be intact either. Therefore, analyzing tone is actually reflecting the wholeness of the text by spotlighting the interpretations by still considering the intentions of the authors (Klarer, 2004; Shalini & Samundeswari, 2017). It is because such symbols are not time-bounded, but time-flexible as it may be interpreted widely in the next time. Tone is the aesthetic point of the setting of time and place that gives nuance to certain aspects. It is signifiers that enable symbols to be understood differently, not the sign itself. It is in line with the tone that works as a sign in which its flowing could be seen in colors, compositions, and also ambience as the signifiers of them (Eaglestone, 2000; Klarer, 2004). It lies more in the matter of being ambiguous since its indeterminate condition may reflect various chances of interpretations to come to the surface.

Aspects of tone could also be used to explore themes and its continuation in literature. One main recent perspective in literature is ecocentrism and biocentrism. Both of them are similar to each other; ecocentrism focuses on ecology as the main perspective in analyzing text while biocentrism totally rejects mere objectifications against any living being, especially nature ones, by human doings (Botar & Wünsche, 2011; Garrard, 2014). Ecocentrism and biocentrism then are supported by a turn in which philosophical, language, and humanity matters are re-interpreted as the main focuses. The turn is like a total shift from the old perspective to the new one. This is a turn to always redefine the matter of modernism in which it has put aside nature beings merely as settings.

By redefining modernism, such ecological turn shapes its senses to shift from the human centered understanding to the nature centered one. It is needed so that each part of human's understanding must always take care of its surroundings including nature beings. Moreover, more than merely taking care of nature, human beings are actually parts of nature itself (Clark, 2015; Garrard, 2014). People could not stay away from their existences as part of the whole world. In its extreme aspects, ecocentrism and biocentrism remind people of the realities of environmental crises. People should focus on wider aspects than their own selves.

Moreover, ecological turn indeed works like linguistic turn. The term linguistic turn was coined by Ludwig Wittgenstein and continued by extreme point of language by Jacques Lacan later (Garrard, 2014; Smith & Riley, 2011). It speaks about how metaphysical ideas should be shifted into a more practical aspect. Any kind of knowledge should be a curb-eye view rather than an eagle-eye view. It must go down

to earth, walking with humans' problems of everyday life rather than shaping such whole theories to be accentuated further (Botar & Wünsche, 2011). In this sense, indeed language plays a big role to actualize linguistic turn. Language should be the one that draws any situation of human life rather than dictating them. It is indeed the same with ecological turn that the language of human beings must not go above any nature being but must walk with them (Clark, 2015; Smith & Riley, 2011). It is due to realities that even human beings are actually parts of nature.

There are at least three aspects of ecological turn that could shift humans' understanding from their own into nature one. The first one is redefining the matter of progress in the modern era. Any progress works like a dialectical concept in which new knowledge will come and forget the old one (Barker, 2004; Clark, 2015). Those who do not nod to any progress will be left behind. Anything must be done in the name of progress. This is the one that makes nature the victim. People should pay more attention not to the progress of themselves in technological advancements, but to the analysis of victims in which nature must suffer from what humans have done until now.

The second is the changing aspect from anthropocene to symbiocene. It is indeed the realization of a shift from anthropocentric to ecocentric or biocentric point of view (Barker, 2004; Clark, 2019; Morton, 2018). Humans must not put themselves above nature beings. Even any value should be within nature beings, not from the aspects of humans. The center should be nature, not human. Humans must build more cooperation to save nature beings rather than showing competition to destroy nature in war whatsoever (Clark, 2019; Keto & Foster, 2021; Smith & Riley, 2011). By focusing on ecocentrism, any movement of humans must not prioritize themselves, but nature at first.

The third one is that humanism is actually relying on nature beings and/or surroundings. Humans are not as a whole, but her/his value is actually derived from nature aspects. Even freedom is actually a matter of getting a wider understanding of surroundings rather than holding more power to one self (Barker, 2004; Clark, 2019). People must know that existentialism will never make any sense if there is no nature as part of the surrounding. People could not make an airplane if there is no aspiration from birds, nor could they make a dam by not imitating what the beavers have done to their homes (Botar & Wünsche, 2011; Smith & Riley, 2011). Human beings are not the ones that define themselves as modernism says. It is actually psychoanalytical in which people are fragmented as each person is shaped from different values and identities of her/his surroundings. It is also said that humans are embracing plural identities rather than having such monolithic aspects one and for all.

In addition, ecological turn could also be emphasized through literary analysis. The main idea is clear, that is to shift perspective from character and plot towards settings (Clark, 2019; Klarer, 2004). Indeed, paying more attention to signs is one important aspect to make to prioritize nature. It is also done

by analyzing tones as any kind of color and composition could contribute to the nuance of environmental factors in literary works.

Ecological Turn as Redefinition of Progress in *On Your Mark*

The essence of modernism is about progress. It works through industrialization and specification in the world of post-Fordism (Botar & Wünsche, 2011; Clark, 2019). Starting from economical aspects, the matter of progress is also reflected in the dialectic of knowledge in socio-political ideas. In advance, literary meanings are part of this progress either. In this sense, as a continuation of Enlightenment, any knowledge must always stay positive in order to be predictable, useful, and measurable. Those criteria are needed to shape such better societies that used to be involved in matters of utilitarianism (Morton, 2018; Slovic, et al, 2019, Willoquet-Maricondi, 2010).

In a sense, it is always good to shape anything for the sake of greater number as its noble purpose is to create more happiness. However, in other sense, any kind of mode will be done to reach such progress, including the use of force, abuse, and violence. Indeed, the use of those unethical ways must be stopped since those ignore the existence of otherness. The reasons to stop them also include negligence of any surrounding in which nature beings take place (Morton, 2018; Slovic, et al, 2019, Willoquet-Maricondi, 2010). The abuse and the need to redefine progress are shown in the short movie as following;



Image 1. The Raid of a Cult

The first image above underlines such a raid done to a place full of the followers. The reason for the raid is quite unknown, but it was done by the police. It is what makes this video interesting since the

scene is situated in the beginning of the film. It works as an opening that later is contrasted by an angel being found and hurt in the building by the two policemen (Studio Ghibli, 1995). This is indeed the application of violence from the police to the civilians that is justified by any evil doing done by the worshippers.

The tone of the scene is dark since it is situated in a room at the top of the building. It is interesting to see an eye in that image that represents God as a symbol of all-seeing eye. The costumes of the people are also representations of a cult in which KKK is used to wear in all-white color (Smith & Riley, 2011; Studio Ghibli, 1995). The scene's tone indicates that those are victims of progress done by the police that sometimes they do not know the accusations but are being told as the doers of such crimes.



Image 2. The Raid of the Police among Dead Bodies

The scene above is quite eerie. It is situated after the raid is finished. All people died because of the forceful violence. They are the sufferers of the bullets. The police even check them if some of them are still alive. No one lives as they are the objects of justifications of the forceful law.

The tone of that scene is focusing on the blinding light. It is where the police come from. It is not the light of the sun, but it comes from the shines of the zeppelin-like plane of the police. The light is indeed the symbol of the rightful police that could raid any place that they suspect (Smith & Riley, 2011; Studio Ghibli, 1995). The dead bodies are nothing but such trophies for them. They indeed put any life aside as long as the work is finished. The contrast between the light and the darkness indeed shows the difference between who is the one who does evil and good (Cateridge, 2015; Studio Ghibli, 1995).



Image 3. Two Policemen Found an Angel in the Raided Place

The image above shows how the two policemen found an angel lying down at the corner of the raided place. They bring a gun as a symbol that they are also part of the raiding force. Later, they become the ones who sympathize with the angel and save her (Nurdin, et al., 2024; Studio Ghibli, 1995). They found the angel among the rubbish of cans. It is not sure whether the angel is the one that the people worship or the hostage of them. What is sure is that the policemen later bring her to the other police to guard her.

The tone of the image shows the ambience of the first meeting between the two policemen and the angel. It seems that the policemen are merely privates with low rank. They even wear gas masks as a symbol that actually the raid also used such poisonous gas. That is why the angel fainted. The gas mask is also used to keep their identities secret in which later they open it to get their faces known by the angel. This is indeed such a redefinition of progress that should always give a cancer for any humanity to arise (Cateridge, 2015; Studio Ghibli, 1995). People should care for surroundings more rather than to dominate them. What the policemen do is matter of mindfulness to take care of someone who needs more sacrifice from own matters (Nurdin, et al., 2024; Pasopati, et al., 2024).



Image 4. The Rescue of The Angel Passing a Slum Area

The image is a scene where the two policemen succeeded in getting lost after the chase of the police. They lift the angel to run with her to find another car. They intend to bring her outside the dome of the place. The dome has a look of a sophisticated place lived by modern people (Cateridge, 2015; Studio Ghibli, 1995). However, it is not modern at all since the policemen and the angel pass a place full of trash that looks like a slum area.

The tone is contrasted from the former scene in which the city looks very modern but involves places for poor people (Cateridge, 2015; Studio Ghibli, 1995). It is similar to the reality of Indonesia where the glamor of the city of Jakarta actually leaves various problems of poverty. The tone would like to point to the idea of modernism that should be redefined since the progress is intact but it never totally covers all people. There must be some people who are left behind and they must be taken care of the most they are also part of the surroundings that must not be forgotten, and those should always be opposed (Keto & Foster, 2021; Nurdin, et al., 2024; Pasopati, et al., 2024).

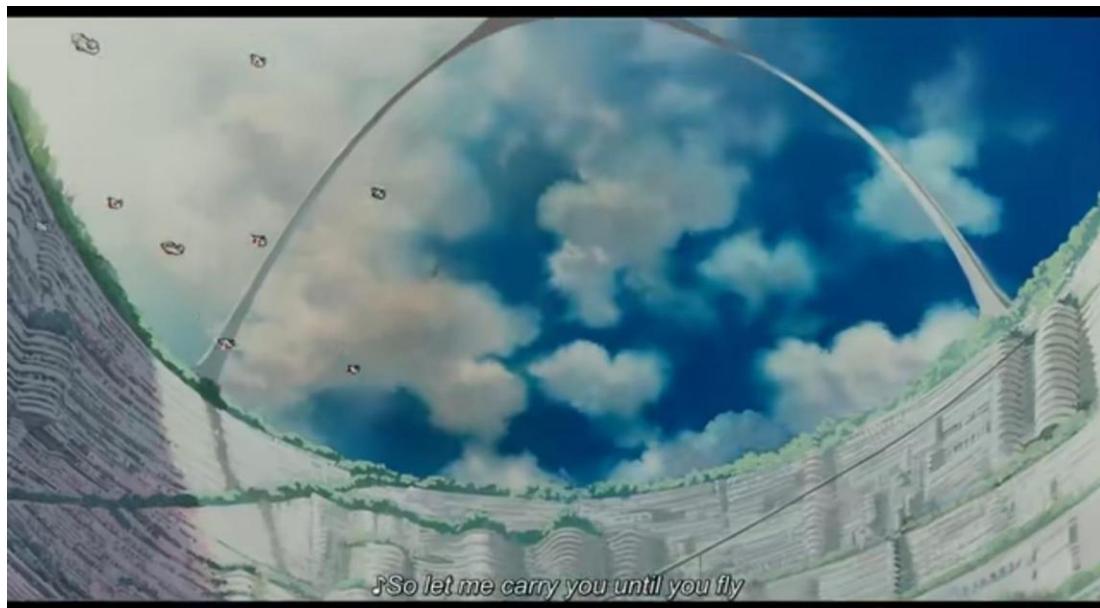


Image 5. The Contrast Between the Under and Upper Ground

The scene accentuates the purpose of the policemen and the angel to go to the surface of the underground. The underground is where people live out of any light. They are modern but they could not see the surroundings better. People at that place even do not know other aspects besides themselves.

The image above indicates the contrast tone between the under and the upper ground. The underground is out of light while the surface is full of sunshine and blue sky. It is indeed the purpose of the rescue of the angel that is to make her free at all (Cateridge, 2015; Studio Ghibli, 1995). Her wings belong to the sky. Moreover, the green color underlines the symbol of plants that only exist on the upper ground. It also emphasizes such ecocentrism in which the rescue is to bring the angel from a dark place to a greener, bluer, and lighter place where she actually belongs to (Filipova, 2021; Garrard, 2014). It is a shift from matter of progress to idea of widened freedom as well.



Image 6. The Angel with Open Wings

The scene above is shown when she is totally free. She flies away from the two policemen and says thank you to them. The image is the picture of an angel in which she is drawn without any glamor clothes. She is someone who lives as she is. Her clothes and wings are symbols of honesty and sincerity. She is the otherness that the two policemen succeeded to rescue and free (Cateridge, 2015; Studio Ghibli, 1995).

The tone of that scene is related to the existence of the angel herself. She is not part of any modernity. She is the natural point of nature itself. Her white cloth is the symbol of her purity that will never be tamed at all. Her open wings are white as symbols of goodness as well (Klarer, 2004; Studio Ghibli, 1995). The tone of the angel is how modernity should be redefined. It should be directed to the existence of surroundings where various infinite meanings exist out of any domination of definitions.

The image of 1-6 above accentuates more about how progress is not everything. If progress keeps going on, it will automatically leave many things behind. It is proved by setting that slowly being ignored in literature. By focusing on ecological turn, tone in which setting and ambience is involved could give nuances that may have different stories compared to the mainstream ones (Keto & Foster, 2021; Slovic, et al, 2019, Willoquet-Maricondi, 2010). The colors, contrasts, and compositions are not anything. They are part of cultural aspects that may only be known through identities of audience, not through definitions, but through experience of everyday life.

Ecological Turn as Prioritization of Symbiocene in *On Your Mark*

Matter of symbiocene is the shift from anthropocene in ecocentrism and biocentrism. The Anthropocene is a phase where geological aspects are dominated by human influence (Filipova, 2021; Nayar, 2009). Geology indeed is affecting socio-political aspects where humans play big roles almost in every aspect of life. Symbiocene relies more into living together between humans and nature beings. In that case, humans are not merely actors who take care of nature, but they are indeed parts of nature. It also defines that nature is always bigger than the realities of human beings. Symbiocene also emphasizes matters of symbiosis rather than domination (Filipova, 2021; Nayar, 2009). While domination tends to take advantage from otherness, symbiosis live own interest by understanding what others need as well. Symbiocene also symbolizes ideas of sacrifice and succorance in which anyone should give to surroundings and open her/himself to be dependent to otherness as well (Filipova, 2021; Nayar, 2009; Wirnoto, et al., 2023). The symbiocene is also involved in the short movie as quoted in the following analyses;



Image 7. The Two Policemen Help the Angel to Drink

The scene shows how the policemen give drink to the angel to soothe the angel. They know that the angel is weak and they need to reduce her pain. They are helping the angel as they know that she is merely the victim (Klarer, 2004; Studio Ghibli, 1995). She is even the collateral damage of the raid. She is not the target of the raid but she got hurt by them. How one of the police hugs her shows his first impression towards the angel. Later, they keep thinking of her and would like to release her from prison.

The tone of the scene above emphasizes such ambience of openness and caring. That is how human beings should be to nature. Those policemen even open their gas masks and reveal their faces to her. It is a sense to make the angel believe in their goodwill (Klarer, 2004; Studio Ghibli, 1995). The facial expression of both policemen and how both take care of the angel is matter of symbiocene. It is a symbiosis that should live the otherness, especially those who need help. That is the essence of the symbiocene that may shift the egoism of the anthropocene. Human beings must put away their anthropocentric understandings to pay more attention to surroundings.



Image 8. The Two Policemen Push the Angel to Fly

The scene above is an alternative of the two policemen's imagination if they let go of the angel when they are chased by other police. They try to push, and even force, the angel to go away. However, the result is not good since the angel could not fly by herself (Klarer, 2004; Studio Ghibli, 1995). The two policemen then continue to help her out of that dome. Later, one of them speeds up the car to give the angel more wind to fly.

The tone of the scene above underlines the two policemen's cares for her. They cheer for the angel to fly but what she really needs is real assistance rather than merely hearing the voice of "Keep going!" or "Keep fighting!". It symbolizes the symbiocene in which human beings should walk with nature beings to uplift their conditions from below, not from above (Clark, 2019; Klarer, 2004). Human beings must go down to where the nature beings exist and help them to grow more. By doing so, humans also grow more care since they also understand matters of otherness wider than their own selves.



Image 9. The Policemen Help the Angel to Fly

The scene above points how one of them holds the hand of the angel to fly along with the flowing wind. By giving the angel enough speed to fly, the angel could keep maintaining power to flap her open wings. It seems that the angel is nervous due to her weak condition to fly. However, the policemen keep holding her hand until she is ready to fly.

It is seen that the tone is the ambience of symbiocene. The policemen are showing their goodwill to help the angel to fly. It is a symbiosis in which those who have power should empower and uplift other creatures rather than dominate them further (Clark, 2019; Klarer, 2004). It is shown in the scene that the policemen use anything that they could get to make the angel free. It is not merely a matter of rescue, but it is the sacrifice of the policemen to the angel. Moreover, it is also succorance of the angel to be dependent to be helped by the policemen. Both sacrifice and succorance indeed shape such continuous symbiosis in advance (Wirnoto, et al., 2023).



Image 10. One of the Policemen Kisses the Hand of the Angel

The scene above is sweet since one of the policemen kisses the hand of the angel. Indeed, the kiss is not lust, but respect to the angel. The policeman knows that this is goodbye for him to her, but he is not sad at all. It is also a way to say thanks to her that she would open herself to be helped by them. The kiss is also showing the policemen's sincere help towards her. The tone of the kiss indeed shows ambience of caring as a result of a long way of struggle and patience in releasing the angel (Klarer, 2004; Studio Ghibli, 1995).

The kiss to the hand accentuates such symbiocene in which both parties open to and help each other. The close up on the kiss also shows the difference between the color of the skin of the policeman and the angel. It looks like they are from different races or even different worlds as the policemen live on the ground while the angel comes from the sky. However, the difference does not stop them to help each other as living beings (Clark, 2019; Klarer, 2004). This is also emphasis of symbiocene in which the difference of form between human and nature beings must not stop each other to grow and to live together.

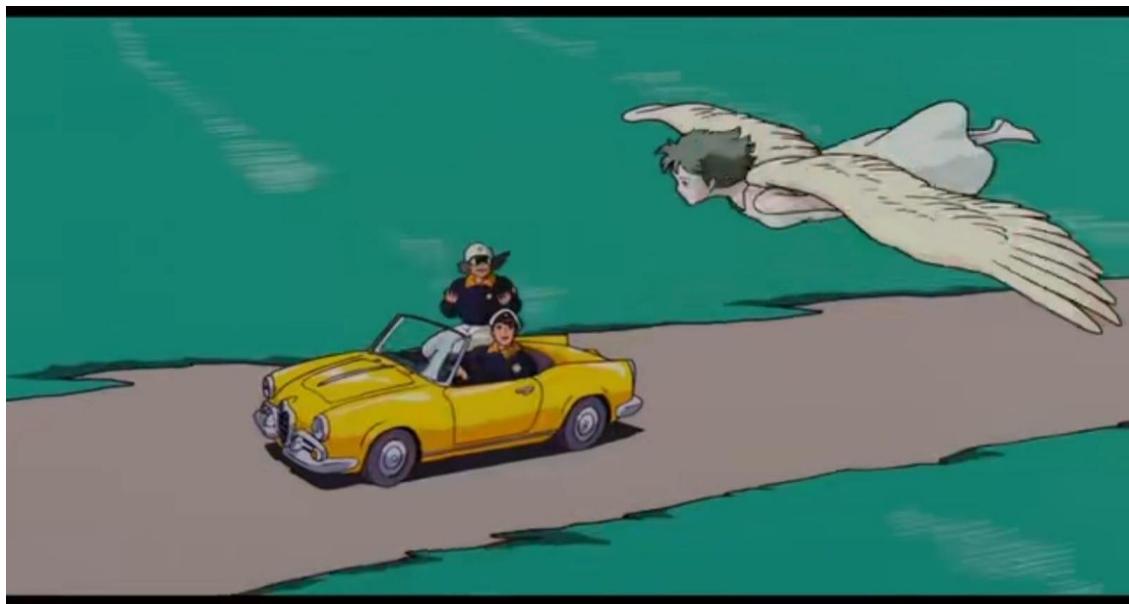


Image 11. The Two Policemen Let Go of the Angel

The above scene is when they greet each other goodbye. It could be seen from the faces of the two policemen that they keep cheering the angel to fly higher (Klarer, 2004; Studio Ghibli, 1995). The angel seems more nervous than before. She keeps struggling as she knows that the policemen have sacrificed much for her. She keeps flapping her wings with thrust from the power of the speeding car.

The quoted image above is emphasis of symbiocene that there is trust being captured in there. Both parties trust each other their whole life. No aspect would like to disappoint the other. It is such symbiosis of growing together (Clark, 2019; Klarer, 2004). The policemen help the angel to dig more freedom for the victim of the raid. The angel also pushes out her full effort to fly higher as a thankful symbol to those who have helped her before.



Image 12. The View of the Upper Ground from Above

The scene above is seen from where the angel leaves the policemen. It is taken from the sky, showing how high the angel goes after the policemen help her to fly away. This is a nice and happy ending where the policemen's effort is replied with trust from the angel to fly to freedom. This is also showing the total shift from modern but closed sphere into a total open and free realm.

The tone of the scene is indeed in contrast from the beginning of the film. In the beginning where the raid happens, it is dark as the situation is underground. On the upper ground, everything is green and looks lively. It is also the specialty and strength of Studio Ghibli in pastel colors. The Studio successfully shows the tone of symbiocene in which it is not merely about the setting but a place where human and nature beings live together (Clark, 2019; Klarer, 2004).

From the images of 7-12 above, all of them reflect a matter of symbiosis in which cooperation is more prioritized rather than competitions. That is also the essence of nature beings in which survival of the fittest is not the main reason to live, but how to grow together (Filipova, 2021; Nayar, 2009; Tinnell, 2012). It could be seen in how bees bring pollen from one to another flower to help the plants to reproduce. It may be indirectly done, but it is nature beings. Human beings must stay in symbiocene that, by exploring more consciousness, could contribute more to direct deeds to give more to nature rather than take all as trophies of progress (Filipova, 2021; Nayar, 2009).

Ecological Turn as Delimitation of Humanism in *On Your Mark*

By shifting into ecological point of view, anthropocentrism is changed into matter of surroundings in which nature beings exist. This turn also underlines the idea of freedom that actually comes from the knowledge of otherness (Rangarajan, 2019; Slovic, et al., 2019). In that case, freedom is not meant to dominate other beings. It is done to empower otherness to grow together. By doing so, freedom of own may grow together with other living beings as well. This is also a point where humanism faces its limitation as it tends to objectify otherness (Rangarajan, 2019; Slovic, et al., 2019). Humanism should shift from caring own self to sacrifice for otherness, especially surrounding nature beings. The delimitation of humanism is shown in the quotation of images from the short movie as following;



Image 13. The Sign of “Beware of Sunlight!”

The sign reads 注意阳光 or *Chuui nikkou*. It means “Beware of Sunlight!”. This is situated before the tunnel ends. The sunlight is the symbol of freedom. On the other hand, it shows that the sunlight is a symbol of knowledge in the sense of Enlightenment (Clark, 2019; Klarer, 2004). It is actually in line with the progress of modernism. However, for those who stay in the dark for so long, the knowledge could be blinding for them. Many times, they remain in the dark without trying to know the truth.

The tone of the sign is magenta. It is actually a color of compassion and harmony. Nevertheless, the sign speaks differently as if there is danger ahead. For those who always do individualistic deeds, sacrificing for otherness indeed is a danger (Clark, 2019; Klarer, 2004; Tinnell, 2012). She/he will lose something and may gain nothing. That is why the policemen and the angel keep going on since they are full of the value of being compassionate to reach for wider freedom further.



Image 14. The Sign of “No One Guarantees Your Survival!”

This is the second sign before the tunnel ends. It is read as 不保証生命 or *Fuhoshouseimei*. It means “No One Guarantees Your Survival!”. This sign symbolizes ideas that no one will guard anyone if something happens beyond the sign. Everyone is for her/himself. The survival is on everyone’s own hand. That is actually the sense of freedom in which individuals have their own limitations and restrictions on anything that she/he faces.

The tone of the sign is similar to the former, which is magenta. It may also reflect the same meaning of the color. The difference is the writing. It is reasonable why later no one chases the car after the tunnel ends (Klarer, 2004; Studio Ghibli, 1995). Even the police surrender to follow them. In a sense, it seems that the outer world is really dangerous as the police are also absent there. In other sense, the area ahead is out of modernity that is totally rural. It actually touches matters of nature in real life. There are grasses, plants, and big trees everywhere outside the dome. All of them are green, blue, and beautiful. Indeed, nature aspects may be wild, but the sense of freedom is out there (Filipova, 2021; Rangarajan, 2019; Tinnell, 2012). That is why three of them keep going on out of the tunnel.



Image 15. The Policemen and the Angel Comes Out from the Tunnel

The scene above is different from the two former ones. While the two former indicate such written signs, this one is merely about the light. However, this is the real sunlight that comes so blinding after the dark. Yet, three of them keep moving on. It is blinding since they are still in the tunnel. When they are outside, the sunlight is everywhere. It is not blinding anymore, but warming, as the essence of nature itself.

The tone of the light could be compared from the light in the first scene. The first scene shows a light from a zeppelin-like plane. It gives light to the dead bodies after the raid was finished. It is full of eerie situations. However, this light is totally different. It is seen as a subtext that the light is from the real sun, not the powered lamp (Klarer, 2004; Studio Ghibli, 1995). Later, when the three of them are outside, it gives power to living beings, not the dead ones. It gives support to the angel for the wind to blow her wings higher. There is no raid over there. The nature walks together with freedom out there.



Image 16. Another Sign of Danger When Going out from the Dome

The sign above is the third sign of danger in the short movie. This final sign is the border between comfort zone and the other world. People are told not to go forward as if there is something bad ahead. However, when the car ridden by those three people goes beyond the sign, nothing bad happens. It is only such propaganda for people to stay out of anything beyond the concept of modernity.

The tone of the scene above is interesting. The car moves forward and slowly it shows such contrast between the big sign, green grass, blue sky, and the big building on the upper ground. The sign with the symbol of hazard shows that anything unknown may be out there (Klarer, 2004; Studio Ghibli, 1995). However, it is a place where the angel lives. The green grass is where people should live. Big buildings are the symbols of otherness that are totally different from the dome underground.



Image 17. The Policemen Takes the Angel Outside to Release Her

The scene above emphasizes on the spirit of one of the policemen to show something ahead. It is the sky that he points out. He tells the angel that they will speed the car to give speed to her to fly away. The angel looks confused but she trusts them both. Another policeman looks smirking as he agrees to the plan.

The tone of the scene is in contrast form each element being shown. The first one is the car that is an Alfa Romeo. It is a sports car that is quite expensive and moves as a symbol of modernity. However, they use it to run away from modernity itself. They use the sense of humanity to go beyond it. The second is about the nuclear reactor behind. It is a symbol of power and they want to leave it behind (Fadilla, et al., 2024; Klarer, 2004; Studio Ghibli, 1995). They want to embrace more freedom by leaving out power. What the angel wants is to fly and the policemen also desire it. The two contrasting aspects indicate that the freedom is out there lies in the nature, not by having unlimited power.



Image 18. The Silhouette of the Angel Looks Like a Bird Flying

The scene above is near the end of the film. It shows the horizon of the sky, not the land. It shows the border between cloud and sky, not between land and sky. Both clouds and sky are already up above land. Those represent total freedom in which vast possibilities to go beyond is accentuated.

The contrast between light blue, dark blue, and white show how freedom is finally attained by the angel. She keeps flying away from humanity that has held her back. The cloud also seems so soft and calm, different from what people see from the ground. The silhouette of the angel is the main point here. She seems like a bird as the symbol of freedom and justice (Fadilla, et al., 2024; Studio Ghibli, 1995).

She is the light that keeps shining on the policemen. What the policemen did also brought goodness, happiness, and freedom for the angel.

Images number 13-18 above point directly to delimitation of humanism. In wider senses, all humanism points merely focus on how human is the center of the world where any other entity kneels before her/his existence. It automatically limits itself merely to humans by subjectifying them and objectifying otherness (Rangarajan, 2019; Slovic, et al., 2019). By deconstructing humanism, the reality is actually out there and wider than any expectation. Humans should study more about the darkness of the oceans as a mystery rather than making new bullets to penetrate other humans' heads. Humans must stay humans by not degrading their own self (Fadilla, et al., 2024; Rangarajan, 2019; Slovic, et al., 2019). Humans could be more humanly, and humanely either, by staying with nature beings to study more vastness rather than reducing, omitting, and even simplifying everything.

4. CONCLUSION

The tone in the short film of *On Your Mark* is not merely about rescuing an angel. It is a matter of ecological turn from anthropocentrism to biocentrism and ecocentrism. The film gives nuances of the crucial points of nature beings as reflected on matters of surroundings and otherness as well. The tones draw the ambience as more than setting, but the purpose where freedom lies. The film also emphasizes matters of redefinition of progress by embracing anything that has been left behind, prioritization of symbiocene to shift egoism of anthropocene understanding, and delimitation of humanism that gives more knowledge to unlimited freedom by growing together with other living beings.

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