

**Ultraman- Compassion, Family, and Perseverance Represented in a  
Popular Science-Fiction Television Series (1966~2009)**



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## Thesis Introduction- Ultraman, A Hero for the Ages

If you saw a hero who wore a full spandex costume fighting monsters for a living, would you consider it entertaining? Dating as far back to 1966, Ultraman is the character of a decades long sci-fi/fantasy *tokusatsu* called the Ultra-Series, a program that aired on Tokyo Broadcasting Station's *Takeda Hour* every Sunday night from 7-7:30.<sup>1</sup> Translated literally as "special filming", *tokusatsu* is a form of live-action filmography that relies heavily on its special effects in order to portray stories of science fiction, fantasy, or horror. *Ultraman* was originally a program meant to be enjoyed by the family. During the consumer boom period of the 1960s, families in Japan would place the television in the *tokonama*, a spot usually reserved for the family's most prized possessions, and would watch a popular TV program together as a single unit.<sup>2</sup> Male viewers then (and now) have tended to be fascinated by the Ultra-Series because of the entourage of monsters and aliens that appear in the program.<sup>3</sup> In collaboration with Tokyo Broadcasting Station's producer Kakoi Takeshi, *Ultraman* was the second of three Ultra-Series programs created by Tsuburaya Production's visual effects director Tsuburaya Eiji and writer Kinjo Tetsuo.<sup>4</sup>

It would be mistaken to assume that *Ultraman* is a simple gimmick aimed towards children. Throughout the years, the depiction of the characters and unique story of the Ultra-Series have been able to both entertain and educate audiences on moral values:

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<sup>1</sup> Ultraman followed after Ultra Q on TBS's Takeda Hour. August Ragone, *Eiji Tsuburaya: Master of Monsters* (California: San Francisco, 2007): 18; "Takeda", Wikipedia, last modified January 11, 2011, <http://ja.wikipedia.org/wiki/%E3%82%BF%E3%82%B1%E3%83%80%E3%82%A2%E3%83%AF%E3%83%BC>

<sup>2</sup> Schilling, Mark. *The Encyclopedia of Japanese pop culture*. (CT: Trumbull, 1997): 35-36

<sup>3</sup> "But the show's first viewers--mostly boys under the age of ten--loved the goofy grotesquery of the monsters and Ultraman's kabuki-esque heroics". Ibid 278; "Also, notes Fukui, 'the original target was adults.' Back then, TV was a medium for the entire family, which watched the tube together, so shows had to appeal to dads as well as kiddies. 'In timem the target shifted to children--but that wasn't always the case' he adds." Mark Schilling, "Ultraman... Forever," Japan Times Online, November 12, 2006, <http://search.japantimes.co.jp/cgi-bin/fl20061112x1.html>.

<sup>4</sup> Prior to *Ultraman*, Eiji Tsuburaya helped produce the Sci-fi series *Ultra Q*, a program that shared similarities with the United State's *Twilight Zone* and the *Outer Limits* in which viewers were showcased narratives revolving around paranormal activity involving monsters and extraterrestrials on earth. August Ragone *Eiji Tsuburaya: Master of Monsters*, 84, 89

Heroes demonstrate acts of compassion not only towards the people they save, but also toward the monsters that they are sworn to fight against.<sup>5</sup> The image of the family as basic unit of support is prevalent through the featuring of a Ultra Father<sup>6</sup> and a Ultra Mother<sup>7</sup>, brothers supporting each other in times of desperate need<sup>8</sup>, and men and women in society demonstrating their roles as parents.<sup>9</sup> Finally, the Ultras within the Ultra-Series have demonstrated acts of perseverance by fighting to the very last breath, never letting up even when the situation looks grim. Beyond the campy latex costumes and scale model airplanes is an example of heroism that is demonstrated not so much as a focus on special effects, but rather by the story that tells it.

I argue that the Ultra-Series is both entertaining and educational to viewers of all ages because of the themes of compassion, family, and perseverance that its characters demonstrate. To support my argument, I analyze specifically selected episodes of the Ultra-Series ranging from 1966 to 2007, recently produced movies based on the Ultra-Series, and songs released in the 1970s and 1980s that are dedicated to the characters of the Ultra-Series. I conclude that because characters within the Ultra-Series demonstrate a great number of moral lessons within their stories, the Ultra-Series inspires viewers to move forward in a world where the odds will always be pressed against them.<sup>10</sup>

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<sup>5</sup> *The Monster Graveyard (Kaijū Hakaba). Ultraman the Complete Series.* Dir. Akio Jissouji." Mill Creek Entertainment: 2009, DVD.

<sup>6</sup> *A Miracle! Ultra Father! (Kiseki! Urutora no Chichi). Ultraman Ace Vol. 7.* Dir. Kakehi Masanori." Bandai Visual: 2011, DVD.

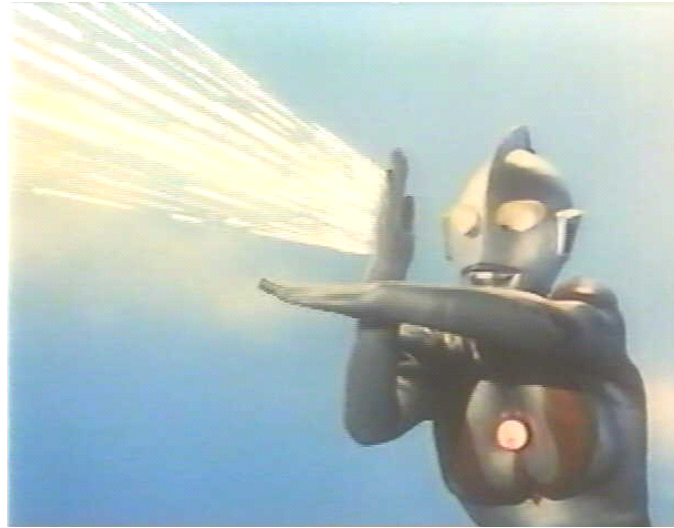
<sup>7</sup> *Ultra Mother is Like the Sun (Urutora no Haha wa Taiyo no Yō Ni). Ultraman Taro Vol. 1.* Dir. Yamagiwa Eizou. Digital Ultra Project: 2005, DVD.

<sup>8</sup> *Five Seconds Before the Great Explosion of the Land of Ultra! (Urutora Kuni Dai Bakuhatsu Go Byō Mae!). Ultraman Taro Vol. 8.* Dir. Mafune Tadashi." Digital Ultra Project: 2005, DVD

<sup>9</sup> *The Back of Father (Chichi no Senaka). Ultraman Mebius Vol. 10.* Dir. Akahoshi Masanao and Tanisaki Akira." Bandai Visual: 2007, DVD; *An Invincible Mother (Muteki no Mama). Ultraman Mebius Vol. 10.* Dir. Shukawa Minato." Bandai Visual: 2007, DVD.

<sup>10</sup> All translations within this paper from Ultra-Series movies, songs, and television series are my own.

## ***What is an Ultraman?***



1966-1967 Ultraman using the Specium Ray

Ultraman is a giant, humanoid alien who hails from the planet Nebula M78, also known as the "Land of the Light (*Hikari no Kuni*)". Ultraman is always presented wearing a red-striped, silver colored costume, a silver mask that has a mouth chiseled in, and glowing ovals for eyes. Narita Tohl, producer designer of the Ultraman television series designed Ultraman's costume so as to represent the hero of the "Space Age" by giving him silver skin suggestive of the "steel of an interstellar rocket", and red lines resembling the "patterns on the surface of the planet of Mars."<sup>11</sup> In the 1966 program, Ultraman shares the body of Shin Hayata, a member of an international organization that specializes in dealing with paranormal activities all across the earth called the Science Investigation Agency.<sup>12</sup> Whenever the situation becomes too much for the SIA to handle, Hayata uses a flashlight-like device called the Beta Capsule to transform into Ultraman, and humanity from the danger imposed by malicious monsters and invading aliens.<sup>13</sup>

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<sup>11</sup> Ragone, *Eiji Tsuburaya: Master of Monsters*, 117.

<sup>12</sup> "Ultra Operations #1 (*Urutora Sakusen Daiichi Go*)" Dir. Tsuburaya Hajime. *Ultraman the Complete Series*. Mill Creek Entertainment: 2009, DVD.

<sup>13</sup> Ragone, *Eiji Tsuburaya: Master of Monsters*, 116

Ultraman fights his opponents using a combination of wrestling and judo martial arts before finishing them off with his Specium Ray; a white, streaming ray of energy that is emitted from the edge of his left hand after crossing it into a plus sign with the right.<sup>14</sup> Ultraman also has the ability to fly at a speed of mach five, create a barrier made entirely out of light, and use clairvoyance when facing invisible enemies.<sup>15</sup> Despite this range of powers, Ultraman is not without limits. Since earth's atmosphere saps the solar energy radiated from him, Ultraman can remain on earth for about three minutes before succumbing to death.<sup>16</sup> The Color Timer, a two inch, circular device displayed on Ultraman's chest indicates his energy depletion when it changes from blue to red, and starts to beep with rapid intensity.<sup>17</sup>

Ultraman has his own family of superheroes called the "Space Garrison (*Uchuu Keibitai*)", otherwise known as the Ultra Family (*Urutora Famiri*). For every program produced within the Ultra-Series, a new Ultraman was introduced as soon as the program began airing on the Tokyo Broadcasting Station network. Members of the Space Garrison thrive on their home planet, Nebula M78, which is also considered a place of sanctuary because the light emitted from the planet is the source of an Ultra's power and life.<sup>18</sup>

When discussing the members of the Space Garrison, I employ the term, "Ultra" so as to not exclude the female characters such as Yulian, Ultrawoman Beth, and Ultra Mother of

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<sup>14</sup> Ishida Shinya describes the Specium Ray as being a combination of negative and positive energy into one streaming ray of energy. Ishida Shinya, Shinichi Uchida. *The Ultraman that We Love*. (Tokyo: Sendai, 2006): 11

<sup>15</sup> Ishida Shinya, Shinichi Uchida. *The Ultraman that We Love*, 8, 10-11; Each Ultraman in the Ultra-Series have variations of ray attacks. Ultraseven for example crosses his arms in a "L" shaped pattern in order to fire his Wide Shot at enemies. Ultraman Taro is able to use his Storium Ray by forming his hands into a "T" shape.

<sup>16</sup> "Ultra Operations #1 (*Urutora Sakusen Daiichi Go*)" Dir. Tsuburya Hajime. *Ultraman the Complete Series*. Mill Creek Entertainment: 2009, DVD.

<sup>17</sup> By giving Ultraman a three-minute time limit, Tsuburaya was able to heighten the level of excitement in the program when the hero was reaching the end of his time limit, drawing viewers in to root for the hero as he fought to the very end. Ragone, *Eiji Tsuburaya: Master of Monsters*, 117-120.

<sup>18</sup> Ultras are noted for returning to their home planet whenever their stay on earth becomes too strenuous on their bodies.

the group. Despite having originated from the same planet, Ultraman, Zoffy, Ultraseven, and Ultraman Jack of the Space Garrison were not recognized as being part of a family until 1971 when an article from Shôgakukan's study magazine for children called, "Elementary School Second Grade (*Shôgaku Ni Nen Sei*)" categorized them as being brothers.<sup>19</sup> The appearance of all Ultras within the Ultra-Series are derived from the designs of the 1966 Ultraman; i.e. silver-red colored suits and Color Timer-like devices on their bodies.<sup>20</sup> Ultras within the Ultra-Series also follow the pattern of the first Ultraman in the sense that they take on human personas either by merging with a human<sup>21</sup> or creating their own human image<sup>22</sup>. Ultras then transform into their true forms using an item or device.<sup>23</sup>

Excluding *Ultra Q*, there have been twenty-two television serials that feature an Ultra as the hero of the story: *Ultraman: A Science Fiction Fantasy* (1966), *Ultraseven* (1967), *Return of Ultraman* (1971), *Ultraman Ace* (1972), *Ultraman Taro* (1973), *Ultraman Leo* (1974), *Ultraman 80* (1980), *Ultraman Great* (1989), *Ultraman Powered* (1993), *Ultraman Tiga* (1996), *Ultraman Dyna* (1997), *Ultraman Gaia* (1998), *Ultraseven* (1988), *Ultraseven* (1999), *Ultraman Neos* (2000), *Ultraman Cosmos* (2001), *Ultraseven Evolution* (2002), *Ultraman Nexus* (2004), *Ultraman Max* (2005), *Ultraman Mebius* (2006), *Ultraseven X* (2007). Out of all of the programs within the Ultra-Series, two that seem to be the most popular are *Ultraman: A Science Fiction Fantasy*, and the

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<sup>19</sup> "Ultra Brothers (*Urutora Kyôdai*)". Wikipedia. Media Wiki. <http://ja.wikipedia.org/wiki/%E3%82%A6%E3%83%AB%E3%83%88%E3%83%A9%E5%85%84%E5%BC%9F#.E6.A6.82.E8.A6.81.E3.81.A8.E5.A4.89.E9.81.B7>

<sup>20</sup> Ultraseven and Ultraseven 21 do not wear Color Timers, but measure the amount of time and energy by the emeralds on their foreheads. When time is running out, their emeralds will begin to blink on and off.

<sup>21</sup> Ultraman, Ultraman Jack, Ultraman Ace, and Ultraman Taro are examples of Ultras that merge with their human hosts to create human personas.

<sup>22</sup> Ultraseven, Ultraman Leo, Yulian, and Ultraman Mebius are example of Ultras who create their own human image.

<sup>23</sup> With the exception of Ultraman Jack since Goh Hideki transforms without the use of items.

Ultraseven series.<sup>24</sup> *Ultraman: A Science Fiction Fantasy* was popular in 1966 because it featured a humanoid alien who fought a non-human entity every week.<sup>25</sup> Continued popularity of the Ultraseven television series was likely due to the integrity of its plot, and its hero who used his own monsters to fight off the villains of the week<sup>26</sup> Today, characters Ultraman and Ultraseven are featured as the mascots for Tsuburaya Productions' website, M-78, establishing their continued popularity despite an interval of more than forty years.<sup>27</sup>

Recent movies based on the Ultra series give homage to Ultras of the past, and at the same time reaffirm their significance to viewers of the present. Released in theaters in December 12 2009, *Mega Monster Battle: Ultra Galaxy Legends the Movie (Daikaijū Battle: Urutora Ginga Densetsu za Mūbi)* was (and is still) considered revolutionary within the context of the Ultra-Series since it replaced miniature scale models with digital composites of CGI, and demonstrated "hard-action" fight scenes directed by the stunt coordinator of Saban's Power Rangers series, Koichi Sakamoto.<sup>28</sup> In addition to the twenty five Ultras whom have appeared within the Ultra-Series during the 1966-2007 time period, the movie also featured former-Prime Minister of Japan, Jun'ichiro Koizumi performing as the voice of Ultraman King, the character who is considered the grand

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<sup>24</sup> "Tokusatsu Viewer Ratings Completion", @Wiki, accessed June 4, 2011, <http://www10.atwiki.jp/shichouseiko/pages/15.html#Ultra>.

<sup>25</sup> "The ensuing battle *royale* between Ultraman and the monster (originally played by rubber-suited stunt actor Haruo Nakajima) was the high point of the show." Mark Schilling, "Ultraman... Forever," Japan Times Online, November 12, 2006, <http://search.japantimes.co.jp/cgi-bin/fl20061112x1.html>.

<sup>26</sup> Ultra PaPa says that one of the things that made it exciting to watch Ultraseven was to see Seven use his capsule monsters, and his Eye Slugger against the enemies. "Even now, Ultraseven seems pretty popular.." Yahoo Japan, last modified on December 3 2008, [http://detail.chiebukuro.yahoo.co.jp/qa/question\\_detail/q1121121576;sj34810](http://detail.chiebukuro.yahoo.co.jp/qa/question_detail/q1121121576;sj34810) says that one of the reasons why Ultraseven is the most popular is because of the integrity presented in the writer's script. "In the Showa Ultra-Series, why is it that Ultraseven is the most popular?" Yahoo Japan, last modified on December 17 2009, [http://detail.chiebukuro.yahoo.co.jp/qa/question\\_detail/q1334207408](http://detail.chiebukuro.yahoo.co.jp/qa/question_detail/q1334207408)

<sup>27</sup> "Tsuburaya Production Official Website", last modified on March 15, 2011, <http://m-78.jp/>; For more information on Ultras within the Ultra Series, please refer to the Index of Ultras at the end of the thesis.

<sup>28</sup> "Mega Monster Battle: Ultra Galaxy Press Notes," SciFi Japan, last modified on December 8<sup>th</sup> 2009, <http://www.scifijapan.com/articles/2009/12/08/mega-monster-battle-ultra-galaxy-press-notes/>



leader of all of the inhabitants of Nebula M78.<sup>29</sup> Nor does the popularity of Ultra-Series end with just network television or the big screen. In Japan, Ultraman is seemingly as popular as Mickey Mouse, with his own "Ultraman Land" theme park in Kyushu, and an entire shopping district in the Soshigaya area of Tokyo dedicated to the selling of all things part of the Ultraman franchise.<sup>30</sup> Yet characters of the Ultra-Series are not only considered consumer products. Festivals have been established to both honor Ultraman and celebrate certain cultural events. At Tokyo Dome City for example, an Ultraman-themed New Years festival sponsored by Tsuburaya Productions was established where attendants could celebrate the New Year Ultraman-style.<sup>31</sup> Whether the viewer is in his adolescence or in his 40s, Ultraman holds a deep meaning to those who keep the hero's image fresh in their minds.



A *happi*-wearing Ultraman helps a youngster make *mochi* for New Years. Taken by the author.

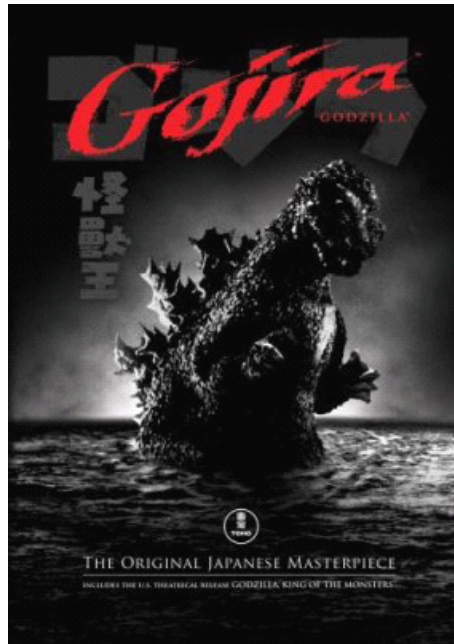
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<sup>29</sup> Ibid.

<sup>30</sup> Ragone, *Eiji Tsuburaya: Master of Monsters*, 181

<sup>31</sup> The author was fortunate enough to receive tickets to attend "It's New Years! Ultraman All Gathering (*Oshōgatsu da yo! Urutoraman Zenin Shugō*)" on 5 Jan. 2011 at the Tokyo Dome City, which was the last day that the festival would be open for viewing.

## ***Monster/Alien Terminology within Tokusatsu***



Ishiro Honda's *Gojira* is an early example of a *kaijū* in *tokusatsu*



Baltan-*Seijin* make frequent appearances within the Ultra-Series

Every week, programs within the Ultra-Series featured the same plot in which a monster or an alien would cause suffering to humanity, and the hero would transform into an Ultra to save the day. To fully understand the themes of compassion, family, and perseverance in the Ultra-Series, it is important to understand the villains of the program.

In this section, I explain the classification of monsters and aliens within the Ultra-Series.

Monsters within the Ultra-Series are called either "mysterious beasts" (*kaijū*), or "mysterious creatures" (*kaibutsu*).<sup>32</sup> An early example of the concept of *kaijū* is Ishiro Honda's *Gojira*, which featured a ferocious monster that oddly possessed the body of a dinosaur and had the ability to breathe atomic fire.<sup>33</sup> Because the term *kaijū* denotes a category of creatures appearing in *tokusatsu* that are quite different from what the English term "monsters" entails, I will employ it in the discussion that follows. *Kaijū* that bring death and destruction within the Ultra-Series appear as a singular entity, as a pair of the same species, or as a pair that are distinct from each other. Depending on the series, some *kaijū* are classified differently from others. In the *Ultraman Ace* television series for example, *kaijū* are termed as "super beasts" (*chojū*) because they are creations of two different entities into one horrendous creature.

Aliens (*uchūjin*) are given names with the term "person of planet \_\_\_\_" (*Seijin*) attached after the name of their race. For example, the Baltans, a group of humanoid, crab-like aliens that make frequent appearances within the Ultra-Series, are called *Baltan-Seijin*. Aliens within the Ultra-Series engage in combat either from the controls of their spaceships,<sup>34</sup> or they grow to giant size.<sup>35</sup> In some cases, aliens and *kaijū* appear within the same episodes of the program since aliens often use *kaijū* as tools of massive destruction. In *Ultraman Ace* for example, the Yapool, inter dimensional beings (*Iji*

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<sup>32</sup> The character *kai* in both words means "mystery" in Japanese, and is connotative as being dangerous since it stands for the unknown. An example of the *kanji* character is in the word for demon (*yokai*) in Japanese.

<sup>33</sup> Eiji Tsuburaya, the visual effects supervisor of Tsuburaya Productions from 1965-1970, was in charge of visual effects for *Gojira*. Ragone, *Eiji Tsuburaya: Master of Monsters*, 17.

<sup>34</sup> A pair of *Pedan-Seijin* operate the robot, King Joe, from the consoles of their ship. *Ultra Garrison Westward Part 1 (Urutora Keibitai Nishihe (zenpen))* and *Ultra Garrison Westward Part 2 (Urutora Keibitai Nishihe (kohen))*. *Ultraseven Vol. 4*. Dir. Mitsuta Kazuho. Bandai Visual. 2009. DVD.

<sup>35</sup> *Mephilas-Seijin* is one example of an alien within the Ultra-Series that is able to grow to the size of a giant when fighting the hero. *The Forbidden Words (Kinjirareta Kotoba)*. *Ultraman the Complete Series*. Dir. Suzuki Toshitsugu. Mill Creek Entertainment: 2009, DVD.

*Gen-jin*) that situate their headquarters in between dimensions on earth are featured as the villains for the majority of the series, and cause death and suffering to humanity by unleashing their *chojū* in populated areas of Japan. In other cases, an Ultra encounters an enemy that is both a *kaijū* and an alien. For example, Gyron, the bird creature that Ultraseven faces in Super Weapon R1 (*Cho Heiki R1 Go*) is called a "space beast" (*seiju*) since it is creature that originates from outer space.<sup>36</sup>

## **Chapter One: Compassion in Ultras**

### ***The Ultras's Compassion Towards Humans***

One of the aspects of the Ultra-Series that makes it appealing to its viewers is the devotion shown by the Ultras to the task of saving humanity from destruction, even at the cost of their own lives. As noted above, the time Ultras can spend on earth is limited: they can only remain exposed for approximately three minutes before the energy within their Color Timers gives out. Despite this limitation, the Ultras are committed to spending their time and energy in protecting humanity while battling *kaijū* and/or aliens. Forms of compassion that the Ultras display towards humans include saving human teammates from being killed<sup>37</sup>, saving people from being trampled by *kaijū*<sup>38</sup>, and rescuing people whom have been taken captive by alien invaders.<sup>39</sup> In this way, the Ultras demonstrate altruistic heroism towards humanity.

On almost all occasions, Ultras will save lives the moment they transform to engage

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<sup>36</sup> *Super Weapon R-1 (Cho Heiki R-1 Go)* Ultraseven Vol. 7. Dir. Suzuki Toshitsugu. Bandai Visual. 2009. DVD.

<sup>37</sup> *Human Specimens 5 and 6 (Ningen Hyouhon Go to Roku)*. *Ultraman: The Complete Series*. Dir. Nonagase Samaji. Mill Creek Entertainment: 2009, DVD.

<sup>38</sup> *From Japan's Children Songs, the Monster General (Nippon no Doyou kara kaijū Taisho)*. *Ultraman Taro Vol. 10*. Dir. Yamagiwa Eizou. Digital Ultra Project. 2005. DVD.

<sup>39</sup> *The Man Who Came from V3 (V3 kara Kita Otoko)*. *Ultraseven Vol. 3*. Dir. Suzuki Toshitsugu. Bandai Visual: 2009, DVD.

the enemy in combat. For example, aired on TBS November 12, 1971<sup>40</sup>, Episode 32 of *Return of Ultraman* titled *Battle under the Setting Sun (Rakujitsu no Kessen)* demonstrated such acts of heroism when Goh Hedeki/Ultraman Jack and the Monster Attack Team were sent out into the countryside in Japan to investigate the possibility of a *kaijū* thriving in a farming community. Upon discovering the sleeping body of the caterpillar *kaijū*, King Maimai, deep within a cave in an abandoned mineshaft, Goh forces the cave to collapse around him when his presence awakens the *kaijū* from its slumber. Goh is able to transform and defeat King Maimai after Taro, a delinquent child who lost his father to the *kaijū*, awakens him from unconsciousness by blowing a horn to his ear. The episode is significant because Ultraman Jack spends ten seconds of his own time limit carrying Taro out of the cave as it begins to completely collapse around them.<sup>41</sup>

*Battle Under the Setting Sun* demonstrates how an Ultra is willing to spend a few seconds of his own limited time in order to save the lives of others. Prior to growing to full size, Ultraman Jack is shown bursting through walls of granite as he sprints out of the cave with Taro tucked safely underneath his arm, and the hero's iconic trumpet orchestration of Fuyuki Tooru's "The Ultraman that Rises in the Setting Sun (*Yu Hi ni Tatsu Urutoraman*)" plays in the background.<sup>42</sup> After dropping off Taro's unconscious body before a pair of locals, Jack then is shown growing to full size outside the mine's entrance before flying off to confront King Maimai.<sup>43</sup> Despite having a time limit, Ultraman Jack is able to save lives while at the same time leave just enough time left to

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<sup>40</sup> "Return of Ultraman (*Kaettekita Urutoraman*)," Wikipedia, last modified June 2, 2011. <http://ja.wikipedia.org/wiki/%E5%B8%B0%E3%81%A3%E3%81%A6%E3%81%8D%E3%81%9F%E3%82%A6%E3%83%AB%E3%83%88%E3%83%A9%E3%83%9E%E3%83%B3>.

<sup>41</sup> *Decisive Battle Under the Setting Sun (Rakujitsu no Kessen)*. *Return of Ultraman Vol. 8*. Dir. Ooki Jun Bandai Visual: 2010, DVD.

<sup>42</sup> Fuyuki Tooru. The Return of Ultraman Music File (*Kaettekita Urutoraman Myujikku Fairu*). VAP, 1999. CD.

<sup>43</sup> *Decisive Battle Under the Setting Sun (Rakujitsu no Kessen)*. *Return of Ultraman Vol. 8*. Dir. Ooki Jun. Bandai Visual: 2010, DVD.

stop the *kaijū* from running rampant in the countryside. The episode presents Jack as a defender and saviour of humanity, and as a result viewers appreciate the valor that comes with being an Ultra.

### ***Symbol of Hope***



Mephilas-*Seijin* holding a mandarin plant from *He's Here, Mephiras-Seijin (Detta! Mephirasu-Seijin!)*

Another example of an Ultraman's act of heroism towards children has less to do with saving people from danger, and more on acting as a beacon of hope. On October 12, 1973<sup>44</sup>, in episode 27 titled *He's Here, Mephiras-Seijin (Detta! Mephirasu-Seijin!)* of *Ultraman Taro*, Higashi Kotaro/Ultraman Taro went out of his way to help Fumio, a pitcher in a middle school baseball club when the boy gets his leg injured by a man-eating mandarin plant disguised as a juice-dispensing vending machine. The vending machine is a ploy set up by the alien invader, Mephilas-*Seijin* in an attempt to cause grief to humanity in the form of an appliance that people use daily.<sup>45</sup> Higashi later finds out

<sup>44</sup> "Ultraman Taro (*Urutoraman Tarō*)," Wikipedia, last modified June 3, 2011, <http://ja.wikipedia.org/wiki/%E3%82%A6%E3%83%AB%E3%83%88%E3%83%A9%E3%83%9E%E3%83%B3%E3%82%BF%E3%83%AD%E3%82%A6>.

<sup>45</sup> In Japan, vending machines serve a variety of purposes by not only dispensing drinks of all kind, but other items such as hot meals, batteries, and even toilet paper. Garth Haslam, "Vending Machines in Japan," *Sonic.net* (blog), 2002, <http://sonic.net/~anomaly/japan/vending.htm>

that the mandarin plant had gone extinct many years ago, and unless it can be found to be made into a remedy, Fumio will neither be able to stand nor play baseball ever again. After learning that the alien invader, Mephilas-*Seijin* is using the plant as a weapon against humanity, Higashi transforms into Ultraman Taro with the intent of both defeating the alien invader, and taking the plant so as to cure those whom have been harmed by it. The episode is significant since, despite being told by a doctor that the plant had gone extinct, Higashi is determined to find it for the sake of helping Fumio recover from his debilitating injury.<sup>46</sup>

*He's Here, Mephiras-Seijin (Detta! Mephirasu-Seijin!)* demonstrates the hero as being a symbol of hope toward those under going a life changing crisis. After over hearing the doctor tell his mother and Higashi that his injury is incurable, Fumio becomes upset knowing that he will never be able to step up to the mound to play baseball ever again. Higashi speaks to a tear-ridden Fumio in an effort to reignite the boy's aspiration:

Higashi: Aren't you an ace pitcher? To pitch during a moment of crisis, isn't that what being an ace pitcher is all about? Me, your mother, the doctor, we will do everything we can to see you on your feet again. You mustn't lose hope!  
Alright?  
Fumio: But, I won't be able to-  
Higashi: You'll be able to play baseball again! I'm sure that you'll be able to do it.<sup>47</sup>

In Japan, extracurricular school clubs (*bukatsusdo*) such as baseball are considered not only as something fun for students to partake in, but also as a way of establishing one's identity. A challenging sports club helps students achieve a sense of purpose by enduring the hardships placed on them in practice, and sharing the endeavors of their

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<sup>46</sup> *He's here! Mephilas-Seijin! (Detta! Mephirasu-Seijin!). Ultraman Taro Vol. 7.* Dir. Fukasawa Seicho." Digital Ultra Project: 2005, DVD.

<sup>47</sup> Ibid

training with teammates.<sup>48</sup> As anthropologist Peter Cave puts it:

The entire experience, with its combination of intensity and relaxation, regulation and informality, seems for many very effective in enabling self-development and simultaneously bonding the individual with other group members.<sup>49</sup>

To Fumio, baseball is not simply a game; it is what defines him as a person. In finding out that he may never stand again, Fumio feels that his life as a baseball player has been robbed. Higashi however tells Fumio not give up. He alludes to Fumio's role as pitcher on the baseball field, and reminds him that the job of an ace pitcher is to withstand the hardships brought upon him in order to ensure victory for his team. In short, Higashi teaches Fumio that it is not the physical abilities that propel someone in sports; a person has to not give up in order to succeed.

Higashi/Taro is also demonstrated as showing boundless kindness in helping Fumio recover by asking his teammates in the Zariba of All Terrestrial to go out of their way to help him search for the mandarin plant. It is interesting to note the lengths that ZAT goes to finding an extinct plant by searching various parts of Asia that the plant might thrive in, and by requesting the other five ZAT branches around the world to support their search by investigating around the areas they are stationed at. In the *Ultraman Taro* series, there are six ZAT bases located on earth: Africa, Japan, America, The Arctic, Argentina, and France.<sup>50</sup> When Taro finally obtains the mandarin plant after defeating Mephilas-*Seijin* in battle, he acts as a miracle worker to Fumio by using the rays given off by the plant to

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<sup>48</sup> Peter Cave, "'Bukatsudo': The Educational Role of Japanese School Clubs," *Journal of Japanese Studies* Vol. 30, No. 2, (2004): 401-403

<sup>49</sup> Ibid.

<sup>50</sup> Wikipedia page on ZAT mentions that there are six ZAT locations on earth: Africa, Japan, America, The Arctic, Argentina, and France. ZAT, Wikipedia, last modified May 31, 2011, <http://ja.wikipedia.org/wiki/%E3%82%A6%E3%83%AB%E3%83%88%E3%83%A9%E3%83%9E%E3%83%B3%E3%82%BF%E3%83%AD%E3%82%A6#ZAT>.



heal the boy's otherwise incurable injury.<sup>51</sup> Fumio's reaction is pure joy; he hops up and down, cheering, crying, thankful to be able to continue playing baseball. Because of the benevolence that he shows towards Fumio, Ultraman Taro becomes a hero that symbolizes hope to the downtrodden, and a character that viewers can come to love.

### ***Sacrifice as a Cost of Compassion***



(Zoffy comes to take Ultraman back to Nebula M78 in *Farewell Ultraman (Saraba Urutoraman)*)

Ultras have shown compassion towards humans even if at the cost of their own lives. Episode 39 marks the final episode of the 1966 *Ultraman* television series, and is notable for the death of its hero. On April 9, 1967<sup>52</sup>, *Farewell Ultraman (Saraba Urutoraman)* featured the story of alien invaders letting loose their *kaijū* /alien hybrid, Zetton, so as to bring chaos to humanity. Its first deed: to bring down the headquarters of the Science Investigation Agency.<sup>53</sup> Hayata transforms into Ultraman in order stop Zetton in its tracks, but when the hybrid proves to be impervious to all of his attacks, he is

<sup>51</sup> *He's here! Mephilas-Seijin! (Detta! Mefirasu-Seijin!). Ultraman Taro Vol. 7.* Dir. Fukasawa Seicho." Digital Ultra Project: 2005, DVD.

<sup>52</sup> "Ultraman (*Urutoraman*)", Wikipedia, last modified on June 2, 2011, <http://ja.wikipedia.org/wiki/%E3%82%A6%E3%83%AB%E3%83%88%E3%83%A9%E3%83%9E%E3%83%B3#.E6.94.BE.E6.98.A0.E3.83.AA.E3.82.B9.E3.83.88>.

<sup>53</sup> Zetton is classified as being a hybrid alien and a dinosaur. Ishida Shinya, Shinichi Uchida. *The Ultraman that We Love*, 15. However, I fail to see in Zetton a resemblance to anything that is reptilian since the *kaijū* looks more of a cross between an alien and a beetle.

overwhelmed. Zetton kills Ultraman after absorbing the hero's Specium Ray, and uses the Ray's energy to fire back a beam powerful enough to short-circuit Ultraman's Color Timer. After the SIA is able to kill Zetton using a newly developed rocket, the body of Ultraman is visited by Zoffy, another being from Nebula M78 who comes to earth in order to take the hero back home. Prior to leaving, Ultraman asks that his life be transferred to Hayata so as to prevent his human host from dying.<sup>54</sup> Ultraman is resolute in his decision, even if it means ending his own life in the process. Ultraman states, "I have been alive for over 20 million years. The life of a human is very short. Besides, Hayata is still young. I cannot simply sacrifice his life for the sake of mine."<sup>55</sup>

Ultraman's act of placing the life of Hayata over his own life demonstrates the kindness the extraterrestrial from Nebula M78 has towards humanity. For thirty-nine episodes, Ultraman had fought all sorts of creatures in order to ensure the survival of humanity. Every injury inflicted on his body, every moment where the Color Timer on his chest was close to giving out, Ultraman continued for the sake of keeping safe the inhabitants of earth. And why take the role of the defender of earth? Why would an alien from a planet that is 300 light years away from earth have so much interest in humanity? Because he is fortunate for being able to outlive the earth's inhabitants. As Ultraman mentions, the life of a human is short compared to that of his own kind. While the Ultras from Nebula M78 may be able to live on for eons without dying, humans are not so fortunate since they pass away in less than a century. As such, the underlying message of Ultraman giving his own life for the sake of Hayata's is that humans, whether children or

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<sup>54</sup> Back in the first episode of the series, Ultraman merges with Hayata in order to save the young man's life after colliding into his fighter jet. If Ultraman were to allow Zoffy to completely separate himself from Hayata, the human host would die as a result of the separation.

<sup>55</sup> *Farewell Ultraman (Saraba Urutoraman). Ultraman the Complete Series.* Dir. Tsuburaya Hajime." Mill Creek Entertainment: 2009, DVD.

adults, should live out their lives to the fullest while they are still young. Because to Ultraman, the life of a human is just as short as the three minute time limit he has when exposed on earth.



Ultraman being defeated at the hands of Zetton

The final episode of Ultraman was significant not only for showing the fall of Ultraman, but also for the national reaction it provoked in Japan. Individuals on the web have recently commented the amount of shock they felt when re-watching Ultraman, a hero established for being stronger than the *kaijū* he fights, fall before the might of Zetton.<sup>56</sup> At the same time, bloggers have commented the sense of awe they felt from watching Zetton defeat Ultraman since Zetton is considered one of the few *kaijū* to ever defeat an Ultraman within the Ultra-Series, next to the four hybrid *kaijū* Tyrant and the vampire bird Birdon from *Ultraman Taro*.<sup>57</sup> Research also specifically mentions that after watching the final episode of Ultraman, reports came in that thousands of children

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<sup>56</sup> Pulog1 comments in his blog. Zetton, *Kaijū* Blog, last modified March 08, 2011, excite, <http://pulong1.exblog.jp/55264/>

<sup>57</sup> Pulong1 comments "To be able to defeat Zoffy ~ Ace, wasn't Tyrant incredible?". "Red Comet" writes, "Zetton is the strongest Ultra *kaijū* there is!!! Tyrant, Birdon, or Grand King are nothing but trifles..." Ibid

across Japan were seen crying as they looked up to the night sky.<sup>58</sup> The impact of the final episode of Ultraman on children across Japan demonstrates how much the character was loved by those who watched him during the 1960s.<sup>59</sup>

### ***Departing Words as Acts of Compassion***

In some cases within the Ultra-Series, Ultras leave behind words of wisdom to humanity before departing for their home in the stars. An Ultra's final words are given so as to ensure that humanity will be able to stay safe during the hero's absence on earth, while at the same time have something for them to remember the hero by. An example of such an act is what occurred on March 31, 1972<sup>60</sup>, during the final episode of *Return of Ultraman*. In episode 51 titled *The Five Ultra Pledges (Urutora Itsutsu no Chikai)*, Goh Hideki/Ultraman Jack leaves earth to help his comrades on Nebula M78 fight a battle against an unknown enemy. Prior to leaving, Goh leaves behind a list of five pledges for Jiro, a boy who he associates with throughout the television series, to pass on to others once he grows up and joins the Monster Attack Team:

- 1) I will not go to school on an empty stomach (*Harapeko mama gakko ikanukoto*).
- 2) I will air out the bedding when the weather is nice (*tenki no ii hi ni futon wo hosukoto*)
- 3) I will be careful of cars when walking by the side of the road. (*michi wo*

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<sup>58</sup> Furuya Satoshi, the suit actor of Ultraman mentions in his autobiography that in 1967, while he was signing autographs for his role as Amagi in *Ultraseven*, mothers would comment to him, "When Ultraman was forced to return back to space, my children opened the window, and looked up at the sky while crying." Furuya, Satoshi. *The Man Who Became Ultraman*. (Tokyo: Sendai. 2009) 184; 路地裏の特撮乞食さん for the Ultraman Vol. 10 DVD on Amazon.co.jp comments that he was one of the thousands of children who ran to the windowsill to look up at the sky after watching the final episode of Ultraman on television in 1966. Customer Review (*kasutoma ribyū*), Amazon.co.jp, last modified February 25, 2009, [http://www.amazon.co.jp/product-reviews/B001G0QKHK/ref=cm\\_cr\\_dp\\_all\\_helpful?ie=UTF8&showViewpoints=1&ortBy=bySubmissionDateDescending](http://www.amazon.co.jp/product-reviews/B001G0QKHK/ref=cm_cr_dp_all_helpful?ie=UTF8&showViewpoints=1&sortBy=bySubmissionDateDescending)

<sup>59</sup> "I'm thankful to have done Ultraman. I'm thankful for becoming a hero of children. That is what I believed from the bottom of my heart." Furuya, *The Man Who Became Ultraman*, 184

<sup>60</sup> "Return of Ultraman (*Kaettekita Urutoraman*)," Wikipedia, last modified June 2, 2011. <http://ja.wikipedia.org/wiki/%E5%B8%B0%E3%81%A3%E3%81%A6%E3%81%8D%E3%81%9F%E3%82%A6%E3%83%AB%E3%83%88%E3%83%A9%E3%83%9E%E3%83%B3>.

*aruku toki ni wa kuruma ni ki wo tsukerukoto)*

4) I will not depend on others. (*tannin no chikara wo tayori ni shinaikoto*)

5) I will run around and play barefoot on the ground. (*chi no ue de hadashi de hashiri mawatte asobukoto*).<sup>61</sup>

The Five Ultra Pledges seem to be directed mostly towards the welfare of children within society. Pledges #1 and #5 imply that the subject is a child at work since they include the words "school" (*gakkō*) and "play" (*asobu*) in the sentences. Pledge #3 especially seems geared towards children since it implies that the subject is a child who is walking alongside the road without the careful supervision of an adult. Pledges #2 and #4 however seem to be directed towards humanity since they can be applied to people living within Japanese society. Pledge #2 implies to good house keeping in Japan since it becomes so hot during the summer, and people usually dry their clothes by hanging them on clothes lines outside of their homes.<sup>62</sup> Pledge #4 teaches individuals to be a team player, and to not become a burden to others by being over-dependent of them.<sup>63</sup> In having Jiro pass on the Five Ultra Pledges to others, Ultraman Jack is able to act as guidance for the survival of humanity by teaching how to work safely and respectfully within suburban societies.

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<sup>61</sup> *The Five Ultra Pledges (Urutora Itsutsu no Chikai). Return of Ultraman Vol. 13.* Dir. Matsubayashi Shue." Bandai Visual: 2010, DVD.

<sup>62</sup> An American family posted a blog on how after settling into their new home in downtown Yokosuka, Japan they realized how hanging laundry outside the house was much more efficient since using the dryer shrank clothing, and raised the temperature of the house to about 10 degrees, <http://japanyears.blogspot.com/2007/07/hanging-clothes-out.html>

<sup>63</sup> In the context of Japanese culture, "to depend" is different from its meaning in the US. In Japan, "To depend" corresponds more to the concept of *amai*, which implies individuals whom expects others to do something for them while expecting nothing in return. An example of the usage of *amai* is in the word for "spoiled brat" *amaienbo*. While there may be nothing wrong with depending on members of the family, it becomes problematic to others in society when individuals expect everyone to do everything for them. Wierzbica, Anne. "Japanese Key Words and Core Values," *Language in Society* 20, no. 3 (1991):344.



Hokuto Seiji/Ultraman Ace is forced to kill Simon-*Seijin*

A similar act of the hero leaving words of wisdom for others occurred on March 30 1973<sup>64</sup>, in the final episode of *Ultraman Ace*. In episode 52 titled *Tomorrow's Ace is You (Ashita no Ēsu wa Kimi da!)*, Hokuto Seiji/Ultraman Ace is forced to reveal his true form to all of humanity when he is forced to kill an enemy disguised as the seemingly harmless alien, Simon-*Seijin*. At the first half of the episode, Hokuto convinces a group of children from killing Simon-*Seijin* by telling them that Ultras befriend rather than bully those that are weaker than them. Later, during an attack by the Yapool's final creation, Simon-*Seijin* communicates to Hokuto via telepathy to reveal that it is he who is the one controlling the *chojū*. Hokuto's decision to kill Simon-Sejin results in losing his credibility with the children since he has no evidence other than his ability as an alien, as an Ultra to communicate telepathically. In an effort to gain back the trust of those that love him, Hokuto decides that his fight with the Yapool's final *chojū* will be his last on earth, and transforms before the children's eyes. After defeating the *chojū*, Ace leaves behind a set

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<sup>64</sup> "Ultraman Ace (*Urutoraman Ēsu*)," Wikipedia, last modified on June 1, 2011, <http://ja.wikipedia.org/wiki/%E3%82%A6%E3%83%AB%E3%83%88%E3%83%A9%E3%83%9E%E3%83%B3%E3%82%A8%E3%83%BC%E3%82%B9#.E6.94.BE.E6.98.A0.E3.83.AA.E3.82.B9.E3.83.88>.

wishes for humanity to remember him by before leaving for home:

Never extinguish your kindness (*Yasashisa wo ushiwanai de kure*).  
Be considerate to others weaker than you, and help each other (*Yowaimono wo itawari tagai ni tasukeai*).  
Regardless of where they are from, treat others as they are your friends. (*Doko no kuni no hito tomo ni narō to suru kimochi wo ushiwanai de kure*)  
Even if they betray you over a hundred times (*Tatoe sono kimochi ga nanbyakkukai uragirareyō tomo*).  
That is my final wish (*Sore ga watashi no saigo no negai da*).<sup>65</sup>

Ace's words of wisdom seems to be more directed towards a broad range of people since he does not use words associated with children. "Never extinguish your kindness", is a call for individuals to treat others with respect. "Be considerate to others weaker than you" implies that individuals not bully others who are weaker either in terms of strength or status in society. Finally, "Regardless where they are from, treat others like they are your friend" implies a call for people to be open-minded towards those whom are considered outsiders in their world. By relaying his teachings of benevolence towards others, Ultraman Ace is able to ensure humanity's survival by encouraging them to put aside their differences in order to work together as a singular, productive unit.

### **Compassion Towards Kaijū**

Ultras have demonstrated compassion even towards the *kaijū* they encounter. *Kaijū* that are slain are done so on the account that they have committed an act of chaos towards civilization such as the smashing of homes<sup>66</sup>, or setting houses ablaze<sup>67</sup>. *Kaijū* that have

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<sup>65</sup> *Tomorrow's Ace is You! (Ashita no Ēsu wa Kimi da!)*. *Ultraman Ace Vol. 13*. Dir. Kakehi Masanori." Bandai Visual: 2011, DVD.

<sup>66</sup> *In between a Devil and an Angel (Akuma to Tenshi no aida ni...)*. *Return of Ultraman Vol. 8*. Dir. Yamagiwa Eizou." Bandai Visual: 2010, DVD.

<sup>67</sup> *My Home is Earth (Kokkyō wa Chikyū)*. *Ultraman the Complete Series*. Dir. Akio Jissouji." Mill Creek Entertainment: 2009, DVD.

taken lives are considered particularly unforgivable, and are thus killed on the spot.<sup>68</sup>

There comes a case however, when a *kaijū* is discovered to be a threat to neither humanity nor civilization. When this occurs, an Ultra will attempt to resolve the problem by using methods that are non-lethal to the *kaijū*. Non-lethal methods include helping the *kaijū* find a safer habitat to thrive in<sup>69</sup>, restoring them back to full health<sup>70</sup>, and simply letting them fly off into the sky.<sup>71</sup> The hero's display of pacifism towards the *kaijū* of the program reflects the period in which the story was produced. 1960s and 1970s Japan saw examples of massive citizen demonstrations as a response to events such as Prime Minister Kishi's signing of the revised Military Treaty with the United States from May-June in 1960<sup>72</sup> and the Japanese government's cooperation in the Vietnam War from 1965-1973.<sup>73</sup> Demonstrators of the protests were by left-wing activists who believed that peace in Japan could only be achieved by "complete neutrality and pacifism in foreign affairs"<sup>74</sup> and argued that having the nation involved in U.S. Military operations would make them vulnerable to attack by Communist countries.<sup>75</sup>

The earliest example of both the Ultra of the program, and the people that specialize

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<sup>68</sup> *The Violent Monster Region (Kaijū Muhō Chitai). Ultraman the Complete Series.* Dir. Tsuburaya Hajime." Mill Creek Entertainment: 2009, DVD.

<sup>69</sup> "Parent Star and Child Star is the Number One Star (Oya hoshi, Kohoshi, Ichiban Hoshi)" *Ultraman Taro Vol. 1.* Dir. Yamagiwa Eizou." Digital Ultra Project: 2005, DVD.

<sup>70</sup> *The Fury of Taking the Child of a Kaijū (Kodomo Tsure Kaijū no Okori). Ultraman Taro Vol. 6.* Dir. Kakehi Masanori and Yamagiwa Eizou." Digital Ultra Project: 2005, DVD.

<sup>71</sup> *"Dark Monster Spat Out the Stars! (Ankoku Kaijū Hoshi wo Hake!). Return of Ultraman Vol. 6.* Dir. Yamagiwa Eizou." Bandai Visual: 2010, DVD

<sup>72</sup> Jan 25 1960 article from TIME magazine notes that over 27,000 demonstrators fought police and protested in response to Kishi's signing of the revised US-Japan Security Treaty. "JAPAN: Bonus to Be Wisely Spent", TIME, January 25 1960, <http://www.time.com/time/magazine/article/0,9171,939094-1,00.html>

<sup>73</sup> "Toward the end of the 1960s two groups, Peace for Viet-Nam! and Citizens Union (Be-hei-ren) led by Makoto Oda and the Committee of Anti-War Youth (Hansen Seinen linkai) acted as spearheads of activity for various other groups. On October 10, 1969 Be-hei-ren was able to mobilize some 32,000 new left wind students for national unified movement against the war" Shimbori, Michiya. "Japanese Student Activism in the 1970s," *Higher Education* 9, no. 2 (1980):141

<sup>74</sup> Contemporary Japan: A Teaching Workbook, Columbia University, East Asian Curriculum Project, <http://afe.easia.columbia.edu/japan/japanworkbook/fpdefense/artnine.htm#treaty>

<sup>75</sup> Those protesting against Kishi feared that signing the treaty would mean "attracting the lightning" of the Communist countries since Japan would be forced to participate in U.S. Military operations in the Pacific. "JAPAN: Bonus to Be Wisely Spent", TIME, January 25 1960, <http://www.time.com/time/magazine/article/0,9171,939094-1,00.html>



in dealing with *kaijū* showing sympathy is what occurred on March 19, 1967<sup>76</sup> in episode 35 of *Ultraman* titled *The Monster Graveyard (Kaijū Hakaba)*. In this episode, the Science Investigation Agency learn that every time a *kaijū* is slain, its spirit is exiled to a part of space known as the Ultra Zone, where it remains for all eternity. Feeling regretful for the *kaijū* that they helped kill, the SIA decide to hold a *kaijū kuyo*, a Buddhist memorial service for the dead *kaijū* in an effort to put their spirits to rest. Later, the heroes encounter Seabozu, a bipedal *kaijū* made out of dinosaur bones that falls to earth after latching itself to a space-bound rocket. After verifying that the *kaijū* only wants to return back to the Ultra Zone, the SIA and Ultraman are compelled to help by shooting it into space through the use of another rocket. It is interesting to note the tone of seriousness that is given to the funeral itself: A pair of Buddhist monks chanting before an altar dedicated to the fallen *kaijū*, Hayata/Ultraman and the other men of the SIA praying intently in their standard uniforms before portraits of the slain *kaijū*, Fuji weeping in a black kimono.<sup>77</sup> Watching the SIA participate in a memorial service dedicated towards slain *kaijū* seems rather ironic since it is their duty as the heroes of the program to protect humanity from *kaijū*. If this action were to be put into an American context, it would be similar to characters Martin Brody and Matt Hooper deciding to say a prayer to the ferocious shark of *Jaws* after blowing it to bits at the end of the movie. Thankfully, author of the book "Godzilla On My Mind", William Tsutsui is able to clear up any misconceptions of monsters in Japanese film.

Taking research from the 1954 *Gojira*, the original Godzilla film, Tsutsui tells readers

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<sup>76</sup> "Ultraman (*Urutoraman*)", Wikipedia, last modified on June 2, 2011, <http://ja.wikipedia.org/wiki/%E3%82%A6%E3%83%AB%E3%83%88%E3%83%A9%E3%83%9E%E3%83%B3#.E6.94.BE.E6.98.A0.E3.83.AA.E3.82.B9.E3.83.88>.

<sup>77</sup> *The Monster Graveyard (Kaijū Hakaba). Ultraman the Complete Series*. Dir. Akio Jissouji" Mill Creek Entertainment: 2009, DVD.

that despite the fact that Godzilla is shown taking lives and leveling cities, audiences are compelled to sympathize with the monster since it is created from mankind's greatest error.<sup>78</sup> Lieutenant Ogata actor Takarada Akira is among the many who sympathize with the monster since he was noted to have overcome with emotion when watching the monster's end during the movie's premiere in theaters.<sup>79</sup> Tsutsui's citation of Gojira director Ishiro Honda sheds further light as to why viewers sympathize with the monster:

Monsters are tragic beings... They are not evil by choice; they're born too tall, too strong, too heavy. That is their tragedy. They do not attack humanity intentionally, but because of their size they cause damage and suffering. Therefore, man defends himself against them. After several stories of this type, the public finds sympathy for the monster; in reality, they *favor* the monsters<sup>80</sup>



Seabozu only wants to go home

Seabozu fits Honda's description of the tragic monster since it is humanity's insensitivity towards the environment that lead to its appearance in Tokyo. Viewers are

<sup>78</sup> "Godzilla is the son of the atomic bomb," Tsutsui cites a quote taken by Gojira Producer Tanaka Tomoyuki, "He is a nightmare created out of the darkness of the human soul. He is the sacred beast of the apocalypse. Tsutsui, William. *Godzilla on My Mind*. (NY: Palgrave Macmillan, 2004): 87; The story for Gojira was based on an incident that occurred on March 1 1954, when the entire crew of the Lucky Dragon Number Five fishing vessel were found to have contracted radiation poisoning due to their boat having strayed too close to a hydrogen bomb testing site initiated by the United States in the central Pacific. Millions of Japanese were outraged with the incident, seeing it as the US's second nuclear attack on Japan since the Hiroshima bombing in 1945. Ibid, 18-19.

<sup>79</sup> "Godzilla was killed by the oxygen destroyer," Tsutsui quotes Takarada, "But Godzilla himself wasn't evil and he didn't have to be destroyed...He was a warning to mankind. I was angry at mankind and felt sympathy for Godzilla, even if he did destroy Tokyo" Tsutsui, *Godzilla on My Mind*, 87-88.

<sup>80</sup> Ibid, 87

encouraged to feel sad towards Seabozu because the *kaijū* is shown suffering from many hardships throughout the episode. Prior to returning to the Ultra Zone, Seabozu is shot at by the SIA's fighter jets, beaten into unconsciousness by Ultraman, and falls to earth 20,000 feet from the sky after Ultraman is forced to drop it mid-flight. In addition, a gloomy musical arrangement of Kunio Miyauchi's "Monster Graveyard (*Kaijū Hakaba*)" plays in the background as Seabozu is shown repeatedly crying while looking up towards the sky.<sup>81</sup> Viewers are compelled to feel relieved when the monster is finally able to get back into space after Ultraman forces it to ride the SIA's newly constructed rocket.<sup>82</sup>

The episode also teaches that violence is not always the answer to solving problems. When Ultraman appears to fight Seabozu, he does so with the intention of knocking the *kaijū* unconscious in order to carry its carcass back up into space. However, because he spends a great amount of time fighting, Ultraman does not have enough time or energy left to carry Seabozu completely out of earth's atmosphere: instead, he is forced to drop the *kaijū* in mid-flight. Ultraman's fight with Seabozu implies to the viewer that there is something unnatural about the entire scene: the fight is filmed in freeze frames with nothing other than an eerie shriek running in the background each time one image shifts to the next. Because Ultraman is unable to complete his heroic task of carrying Seabozu out into space, the act implies the futility in using brute strength to solve the problem in the first place. Having realized this futility, Ultraman later stops himself from flooring the *kaijū* after transforming for a second time. Despite the fact that he has to give Seabozu a few whacks in the head to get it to comply, Ultraman is able to respond to the sympathy of the viewers by solving the problem without having to resort to killing the *kaijū* in the

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<sup>81</sup> Kunio Miyauchi. Ultraman Music File (*Urutoraman Myujikku Fairu*). Vap, 1999. CD.

<sup>82</sup> *The Monster Graveyard (Kaijū Hakaba)*. *Ultraman the Complete Series*. Dir. Akio Jissouji" Mill Creek Entertainment: 2009, DVD.

end.<sup>83</sup>

Ultraman's compassion to Seabozu is thanks to the writer and director of the episode, Jissouji Akio. Jissouji is a man notable in Tsuburaya Productions for writing six episodes in the 1966 Ultraman series where the heroes spent a majority of time using methods that were non-lethal to *kaijū*. In his chapter of *The Ultraman We Love*, television researcher Ishida Shinya writes that Jissoji had a philosophy where both humans and *kaijū* could be protected by the hero. Citing from the TV documentary/drama *The Men Who Made Ultraman*, Ishida states that the Jissouji's philosophy was most apparent when he begs the directors of *Ultraman* to reconsider their decision to kill off Seabozu in the script: "Seabozu didn't come to earth to attack it. He came here because he lost his way while heading towards the Monster Graveyard."<sup>84</sup> Ishida goes on to comment that Jissouji's philosophy was strikingly apparent again thirty-five years later in 2001's *Ultraman Cosmos* because the hero made it his priority into protecting both humanity and *kaijū*.<sup>85</sup> Thanks to Jissouji's creativity, Ultraman, as well as the other members of the Ultra Family can be viewed upon as symbols of peace since they practice open-mindedness in regards to the *kaijū* that do not pose threats to the earth's inhabitants.

### **Kaijū as a Consequence of Suburban Development**

Although it may be natural to feel relieved when the hero is able to defeat a *kaijū* that lays waste to a city, it should be noted that the occurrence of *kaijū* is not always spontaneous within the Ultra-Series. *Kaijū* attacks usually occur when humans have interfered with them or harmed their natural habitats. For example, Gomora rampages in

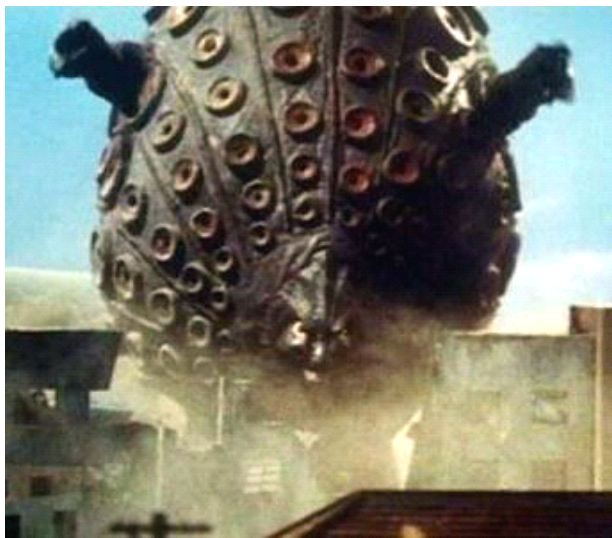
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<sup>83</sup> Ibid

<sup>84</sup> Ishida Shinya, Shinichi Uchida. *The Ultraman that We Love* 283

<sup>85</sup> Ibid

Osaka after scientists attempt to move him to a museum for study.<sup>86</sup> Gesura washes upon Tokyo Harbor in search of the supplies of cacao beans that were taken from its homeland in Brazil.<sup>87</sup> Gubira goes on the rampage after it is awakened from sleep by the construction of an underwater facility.<sup>88</sup> As a result, the monsters' attacks on civilization can be viewed as acts of retaliation due to humanity's insensitivity towards their environments.



Takkon from *Return of Ultraman*



Zazan from *Return of Ultraman*

The origins of *kaijū* appearances in *Ultraman* and other Ultra-Series also reflect predominant issues that Japan was facing at the time of broadcast. According to Mark Schilling, director Akio Jissoji was said to have followed the example of Honda's *Gojira* by portraying his monsters as "symbols of nature".<sup>89</sup> During the 1960s, Japan's environment was under siege by the overwhelming effect of industrial pollution such as

<sup>86</sup> *The Prince of Monsters Part 1 (Kaijū Denka (zenpen)). Ultraman the Complete Series.* Dir. Tsuburaya Hajime." Mill Creek Entertainment: 2009, DVD.

<sup>87</sup> *The Coast Guard Command (Engan Keibi Meirei).* Ultraman. *Ultraman the Complete Series.* Dir. Nonagase Kimaji." Mill Creek Entertainment: 2009, DVD.

<sup>88</sup> *The Undersea Science Center (Kaitei Kagaku Kichi).* Ultraman the Complete Series. Dir. Iijima Toshihiro." Mill Creek Entertainment: 2009, DVD.

<sup>89</sup> Schilling, Mark. *The Encyclopedia of Japanese pop culture.* (CT: Trumbull, 1997): 278

the discovery of long-term cadmium poisoning in Toyama Prefecture in 1961<sup>90</sup>, and the occurrence of Minamata disease in Niigata Prefecture in 1965.<sup>91</sup> The overarching theme of environmental pollution as the source of destruction becomes more prevalent in later programs of the Ultra-Series. According to Kobayashi Tamotsu, in the first episode of *Return of Ultraman* that premiered on April 2 1971<sup>92</sup>, main writer Uehara Sakakawa designed monsters Takkon and Zazan based on Japan's air pollution problems, and the oil shock that was occurring at the time. Takkon is a mutated octopus that feeds off of oil, and Zazan is a deformed pile of seaweeds born from contaminated sludge.<sup>93</sup> In displaying *kaijū* as being the being the physical representations of humanity's harm on the environment, the Ultra-Series is able to demonstrate to viewers the devastation that environmental pollution brings upon humanity when left untreated.

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<sup>90</sup> Mckean, Margaret. *Environmental Protest and Citizen Politics in Japan*. (California: University of California Press, 1981): 46

<sup>91</sup> Ui, Jun. *Industrial pollution in Japan*. (United Nations University Press, 1992):115

<sup>92</sup> "Return of Ultraman (*Kaettekita Urutoraman*)," Wikipedia, last modified June 2, 2011.

<http://ja.wikipedia.org/wiki/%E5%B8%B0%E3%81%A3%E3%81%A6%E3%81%8D%E3%81%9F%E3%82%A6%E3%83%AB%E3%83%88%E3%83%A9%E3%83%9E%E3%83%B3>.

<sup>93</sup> Ishida Shinya, Shinichi Uchida. *The Ultraman that We Love*, 84

## Compassion towards "Benevolent *Kaijū* "



Lolan references *Tsuru Ongaeshi* from *Otoogi Banashi*

*Kaijū* that act kindly toward humans are rewarded with kindness from an Ultra. For example, on November 1, 1974<sup>94</sup>, in episode 30 titled *The Kaijū's Gratitude (Kaijū no Ongaeshi)* of *Ultraman Leo*, Otori Gen/Ultraman Leo helped Lolan, a *kaijū* with the wings and legs of a crane, from being killed by the saber-wielding alien, Magma-*Seijin*, because of the amount of tenderness she displayed towards a boy named Kenji, his father, and the other children she encountered. After Kenji and his father pulls out a thorn stuck in her foot, Lolan appears the next day at the father's bike shop in the form of a human in order to help run the shop. Lolan's stay however causes unintentional grief upon others when Magma-*Seijin* begins to attack the children that Lolan met at her job.<sup>95</sup> The episode makes an allusion to *Tsuru Ongaeshi*, the Japanese folktale about a crane that shows her

<sup>94</sup> "Ultraman Leo (*Urutoraman Reo*)," Wikipedia, last modified on June 3, 2011, <http://ja.wikipedia.org/wiki/%E3%82%A6%E3%83%AB%E3%83%88%E3%83%A9%E3%83%9E%E3%83%B3%E3%83%AC%E3%82%AA#.E6.94.BE.E6.98.A0.E3.83.AA.E3.82.B9.E3.83.88>.

<sup>95</sup> *The Kaijū s Gratitude (Kaijū no Ongaeshi)*. *Ultraman Leo Vol.8*. Dir. Kakehi Masanori." Digital Ultra Project: 2006, DVD.

gratitude to a young farmer's kindness by appearing before him in the form of a beautiful woman. The crane makes the young man happy by encouraging him to sell beautiful pieces of cloth made from her feathers.<sup>96</sup> Similarly, Kenji and his father help Lolan remove a needle from her foot. Lolan then appears before the father as a young woman, and she makes exotic pinwheels out of the feathers of her wings.<sup>97</sup> Lolan demonstrates to viewers one of the rare instances within the Ultra-Series where a *kaijū* is considered an ally of peace.

Lolan proves to be different from the usual batch of *kaijū* within the Ultra-Series through the acts of benevolence she performs towards the humans. Lolan demonstrates this by offering to help Kenji's father in her human form and by giving the children of the neighborhood something colorful to play with. In addition, Lolan shows acts of valor by agreeing to lure out Magma-*Seijin* for the sake of the people who took care of her, and endures a savage beating by the alien before Leo is able to arrive. It is also interesting to note that when Gen addresses Lolan in her human guise, he does so as if she is his equal.<sup>98</sup> As a result of her altruism towards others, Lolan becomes a *kaijū* which both Leo and the viewers can sympathize, but, as I note, this is because of the context of the television program.

Other episodes of Ultraman have made references Japanese folktales that would have been familiar to Japanese television audiences. Episode 26 on October 4, 1974<sup>99</sup> of Ultraman Leo titled *Ultraman King Vs The Magician (Urutoraman Kingu tai Mahotsukai)*

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<sup>96</sup> *Tsuru no Onegaeshi*, Japan Folklore: All About Japanese Folktales (blog), accessed June 3, 2011, <http://japanfolklore.blogspot.com/2008/08/tsuru-no-ongaeshi.html>

<sup>97</sup> *The Kaijū 's Gratitude (Kaijū no Ongaeshi)*. *Ultraman Leo Vol.8*. Dir. Kakehi Masanori." Digital Ultra Project: 2006, DVD.

<sup>98</sup> *The Kaijū 's Gratitude (Kaijū no Ongaeshi)*. *Ultraman Leo Vol.8*. Dir. Kakehi Masanori." Digital Ultra Project: 2006, DVD.

<sup>99</sup> "Ultraman Leo (*Urutoraman Reo*)," Wikipedia, last modified on June 3, 2011, <http://ja.wikipedia.org/wiki/%E3%82%A6%E3%83%AB%E3%83%88%E3%83%A9%E3%83%9E%E3%83%B3%E3%83%AC%E3%82%AA#.E6.94.BE.E6.98.A0.E3.83.AA.E3.82.B9.E3.83.88>.



for example made references to the Japanese folktale *Issun Boushi*. *Issun Boshi* is a tale similar to the story of Tom Thumb in which a couple's one-inch son travels down a river to become the servant of the lord of the city.<sup>100</sup> After being shrunk down to the size of an ant by the episode's villain, Ultraman Leo is shown navigating down a river in a cup while the song for *Issun boushi* plays in the background.<sup>101</sup> Even prior to Ultraman Leo references to the *otogi banashi* were made through the display of *kaijū* in the Ultra-Series. On October 13, 1972<sup>102</sup>, episode 28 of Ultraman Ace titled *Good-Bye Yuuko, Daughter of the Moon (Saraba Yuuko yo Tsuki no Musume)* referenced both *Tsuki no usagi* by featuring a rabbit kaijū said to have originated from the moon, and *Kaguya hime* when Minami Yuuko, Hokuto's partner for transforming into Ace, is revealed to be from the moon and announces that she must soon return to it.<sup>103</sup> *Tsuki no usagi* tells the story of a rabbit that offers itself as food to a weary traveller by tossing its body into a blazing fire, and is rewarded a place on the moon when the traveller reveals himself to be a living deity.<sup>104</sup> *Kaguya hime* chronicles the story of Princess Kaguya during her duration on earth, and concludes when beings from the moon come to take her back to her home in the nightly sky.<sup>105</sup> In making these numerous references to Japanese fairy tales within the series, Ultraman is able to educate while entertaining the viewers of the program by applying the concepts of characters from *otogi banashi* to the context of *kaijū* and aliens within the series.

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<sup>100</sup> Folk Legends Issun-Boshi, Kids Web Japan, <http://web-japan.org/kidsweb/folk/issun/issun01.html>

<sup>101</sup> *Ultraman King Vs The Magician (Urutoraman Kingu tai Mahotsukai)*. *Ultraman Leo Vol.7*. Dir. Ooki Jun." Digital Ultra Project: 2006, DVD.

<sup>102</sup> "Ultraman Ace (*Urutoraman Ēsu*)," Wikipedia, last modified on June 1, 2011, <http://ja.wikipedia.org/wiki/%E3%82%A6%E3%83%AB%E3%83%88%E3%83%A9%E3%83%9E%E3%83%B3%E3%82%A8%E3%83%BC%E3%82%B9#.E6.94.BE.E6.98.A0.E3.83.AA.E3.82.B9.E3.83.88>.

<sup>103</sup> The Rabbit in the Moon, JapanNippon.com, <http://www.japanippon.com/fairytales/rabbitinthemoon.htm>

<sup>104</sup> Ibid

<sup>105</sup> Folk Legends Kaguya Hime, Kids Web Japan, <http://web-japan.org/kidsweb/folk/kaguya/kaguya05.html>

## ***Chaiyo Production's Hypocrisy of the Ultraman Legacy***

It is the element of compassion within the Ultra-Series that differentiates the Ultraman produced by Tsuburaya Productions to that of Thailand's Chaiyo Production. In 1974, Tsuburaya and Chaiyo collaborated with each other to produce the movie *Six Ultra Brothers versus The Monster Army (Urutora Roku Kyōdai tai Kaijū Gundan)*. In the film, the brothers Ultraman, Ultraseven, Ultraman Jack, Ultraman Ace, Ultraman Taro, and Zoffy, along with Chaiyo Production's original character, Hanuman, faced five *kaijū*. Hanuman, the main protagonist, is based on the Monkey God of Hindu mythology,<sup>106</sup> and is created when a boy named Paju is killed by a group of bandits after attempting to take back the head of a statue of the Buddha that they stole from the local shrine.<sup>107</sup> After Ultra Mother revives Kochan in the form of Hanuman, the deity delivers divine justice to the bandits by killing them as a giant.<sup>108</sup> Unlike Ultraman, Hanuman proves to be a different kind of hero since he is demonstrated as an avenger of justice. Unless paranormal beings are involved, Ultras within the Ultra Series never lift a finger towards criminals of society nor do they demonstrate themselves as enforcers of the law.

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<sup>106</sup> "Lord Hanuman About the Simian God of the Hindus", About.com, last modified on 2011, <http://hinduism.about.com/od/lordhanuman/a/hanuman.htm>

<sup>107</sup> From Six Ultra Brothers Vs the Monster Army 01, Hanuman Revived!, Youtube.com, last modified on January 30, 2010, <http://www.youtube.com/watch?v=1EJfsQX9TaA>

<sup>108</sup> "From Six Ultra Brothers Vs the Monster Army 02, Hanuman exterminates the Robbers", Youtube, last modified on January 24, 2010, <http://www.youtube.com/watch?v=y2QedxQZUY0&feature=related>



One *kaijū* gets its fleshed ripped off by Hanuman and Ultraman

The movie also featured the six Ultra Brothers fighting together with Hanuman. The fight scene between the heroes and *kaijū* is more of a typical mobbing than a battle of good versus evil. Outnumbering the *kaijū* seven to five, the heroes are shown ganging up on them in order to administer justice. What is even more peculiar is the amount of torture that the heroes subject the *kaijū* through in the movie: one *kaijū* gets its flesh torn off from its arms by both Ultraman and Hanuman, and another *kaijū* is submitted to a group beat down by all of the heroes after attempting to kill them with its telekinesis.<sup>109</sup> Despite the inconsistencies of characters, it is possible to view this mobbing as a correspondence to the legend of Hanuman. At the climax of the Hindu epic, *the Ramayana*, Hanuman leads an army of simians against the ten headed blue demon, Ravana in an effort to Lord Rama's daughter.<sup>110</sup> However, the film is too unconvincing in terms of alluding to the legend because the *kaijū* in the film are significantly weaker than the heroes who attack them.<sup>111</sup>

<sup>109</sup> From Six Ultra Brothers Vs. the Monster Army 04, Hanuman's bullying of the *kaijū*, Youtube.com, last modified on January 24 2010, <http://www.youtube.com/watch?v=aQhHK1DCQZY&feature=related>;

<sup>110</sup> Rama on Hanuman Fighting Ravana, an album painting on paper, The British Museum, [http://www.britishmuseum.org/explore/highlights/highlight\\_objects/asia/r/rama\\_on\\_hanuman\\_fighting\\_ravan.aspx](http://www.britishmuseum.org/explore/highlights/highlight_objects/asia/r/rama_on_hanuman_fighting_ravan.aspx)

<sup>111</sup> Ravana is portrayed in the legend as being a barbaric demon that wields swords in all ten of its arms. Ibid.

Film audiences have responded negatively to the plot and characters. Commenters on Youtube have labeled fight scenes of the film as an example of an unjust beating, stating that the heroes' method of killing was both grotesque and shocking.<sup>112</sup> One individual even remarked that Hanuman's beating of Gomora with a metal bat resembled that of a "gangster" (*chimpira*) rather than a hero.<sup>113</sup> Given that the six Ultra Brothers are champions of compassion and justice, their participation in this act of cruelty is quite disturbing to watch. Although the film may have Isao Sasaki singing the song "Our Ultraman" (*Bokura no Urutoraman*) as a part of the opening theme, there is really nothing "Ultraman" about this film. As such, Chaiyo Production's movie shatters not only Ultraman's image, but also the image of what heroism truly is.

Ultraman, despite having the power to blow monsters and aliens into space dust, is admired for the sense of compassion he and the rest of his family shows towards others. They are altruistic in their intentions of helping humanity, and are respectful to all forms of life by showing mercy to those who do not cause destruction to civilizations. In the lyrics of "Legends of the Stars" (*Hoshi no Densetsu*), the Ultra Brothers are described as being *Ai no Senshi*, which can be translated into either "warriors of compassion" or "warriors of affection".<sup>114</sup> The descriptions fit based on the amount of compassion that the Ultra Family have shown towards living beings. In this demonstration of compassion towards others, Ultraman can be viewed upon as not just as a giant hero that fights monsters, but also as a physical representation of peace and devotion working together.

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<sup>112</sup> tokiFUNK comments on the scene where Hanuman and Ultraman rip off a kaijū's flesh as being "nasty" (*ugestsunai*), and mecool writes "It's like culture shock." Comments for From Six Ultra Brothers Vs. the Monster Army 04, Hanuman's bullying of the *kaijū*, Youtube.com, last modified on May 27, 2011, [http://www.youtube.com/all\\_comments?v=aQhHK1DCQZY](http://www.youtube.com/all_comments?v=aQhHK1DCQZY)

<sup>113</sup> Rizott007 says among his comments "How is it that Hanuman is not a metal bat-wielding gangster in this film?! This film is a disgrace to Ultraman." Ibid.

<sup>114</sup> Ultraman Story~Legends of the Stars~ (*Urutoraman Monogatari~Hoshi no Densetsu~*), Youtube.com, August 01, 2009, <http://www.youtube.com/watch?v=TbfToGG2coM>

This theme is furthered by the depiction of Ultraman as being part of a cohesive family.

## CHAPTER TWO: THE THEME OF FAMILY



Layout of Ultra Family in a magazine

The second element that makes the Ultra-Series appealing to viewers is its emphasis on families supporting each other in times of need. Throughout the Ultra-Series, Ultraman and/or the other members of the Ultra Family make special guest appearances to help relatives whom are overwhelmed in battle. Assistance by the Ultra Family includes fighting together in battle<sup>115</sup> and giving an Ultra a special item that will turn the odds against the enemy.<sup>116</sup> Assistance is also given in the form of an Ultra carrying a fallen member of their family back to Nebula M78 to be healed and fighting in the member's place while he is still incapacitated.<sup>117</sup> Because of their strong bonds of support,

<sup>115</sup> *The End of the 6 Ultra Brothers (Urutora Roku Kyōdai no Saigo no Hi)!. Ultraman Taro Vol. 9.* Dir. Mafune Tadashi." Digital Ultra Project: 2005, DVD.

<sup>116</sup> *Ultraseven has Arrived! (Urutorasebun Sanjō!). Return of Ultraman Vol. 5.* Dir. Kaji Noboru. Bandai Visual: 2010, DVD.

<sup>117</sup> *Zoffy Died! Taro Also Died! (Zoffi ga Shinda! Tarō mo Shinda!). Ultraman Taro Vol. 5.* Dir. Fukasawa Seicho."

the Ultra Family can be viewed as a metaphor for the family as the basic provider of care in Japanese society.

### ***Dedication to Young Members of the Family***



Ace and his brothers are lured to the planet Golgotha as part of a ploy by the Yapool

Members of the Ultra Family show responsibility for relatives who are still young and underdeveloped. An example of such is on June 30, 1972<sup>118</sup>, episode 13 of *Ultraman Ace* titled *Death Penalty for the 5 Ultra Brothers (Shikei! Urutora go Kyōdai)*. In this episode, Ace, Ultraman, Ultraseven, Ultraman Jack, and Zoffy are lured to a planet in another galaxy as part of a trap set by their adversaries, the Yapool. When the Ultra Brothers are situated, the Yapool spring their trap by dropping the planet's temperature to below freezing level, knowing that the change in temperature will make the Ultras susceptible to the cold. After learning that the Yapool have unleashed another of their *chojū* in suburban Tokyo, Ultraman, Ultraseven, Ultraman Jack, and Zoffy decide to sacrifice their lives by giving Ace their remaining solar energy. This would ensure their

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Digital Ultra Project: 2005, DVD.

<sup>118</sup> "Ultraman Ace (*Urutoraman Ēsu*)," Wikipedia, last modified on June 1, 2011, <http://ja.wikipedia.org/wiki/%E3%82%A6%E3%83%AB%E3%83%88%E3%83%A9%E3%83%9E%E3%83%B3%E3%82%A8%E3%83%BC%E3%82%B9#.E6.94.BE.E6.98.A0.E3.83.AA.E3.82.B9.E3.83.88>.

youngest brother's safe return to Earth's solar system.<sup>119</sup> This act of sacrificing one's life for the survival of the young is significant because it teaches to viewers the importance of looking after family members who are weaker than they are.

Emphasis is particularly placed on the Ultra Brothers' sacrifice when Ultraman slaps Ace across the face for refusing to take his brothers' energy and scolds him, "Listen Ace! As it remains, this is where the Ultra Brothers will die. But for you, you are far too young to know death. Live Ace! Only you are capable of fulfilling our endeavors for us!"<sup>120</sup> A heartfelt musical arrangement of Fuyuki Tooru's "Fight! Ultraman Ace" (*Tatakae! Urutoraman Ēsu*)<sup>121</sup> plays during the Ultra Brothers' transfer of energy to Ace. This prompts viewers to feel a mixture of sadness and admiration towards Ultraman and the others in their decision to sacrifice their own lives for Ace's survival. Among the group, Ace is considered the youngest since he was only "born" on network television twelve episodes ago.<sup>122</sup> Like any young member in a family, Ace has much work to do in his life before he can be considered the same as the rest of his brothers. There is still the matter of the Yapool to contend with, and the other alien races that come to Earth with the intent of world domination. As such, the Ultra Brothers' sacrifice to ensure Ace's survival enlightens television audiences that by helping the younger siblings survive, families can continue to exist and help other members of their community.

### ***"Everyone, Together!"***

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<sup>119</sup> *Death Penalty for the 5 Ultra Brothers (Shikei! Urutora 5 Kyōdai!)* Dir. Yoshino Yasuo." Bandai Visual: 2011, DVD.

<sup>120</sup> Ibid

<sup>121</sup> Fuyuki Tooru. Ultraman Ace Music File (*Urutoraman Ēsu Myūjikkū Fairū*). CD.

<sup>122</sup> *Shine! 5th Ultra Brother! (Kagakyake! Urutora Go Kyōdai!)*. *Ultraman Ace Vol. 1*. Dir. Kakehi Masanori and Mitsuta Kazuho." Bandai Visual: 2010, DVD.



The Six Ultra Brothers coming together to fight Temperer-*Seijin*

The Ultra-Series also teaches viewers the significance of having members of the family support each other as a team rather than as individuals. Episode 33 titled *Five Seconds before the Great Explosion of the Land of Ultra (Urutora Kuni Dai Bakuhatsu Go Byo Mae)* on November 16, 1973 and episode 34's *The End of the Six Ultra Brothers (Urutora Roku Kyōdai Saigo no Hi)* on November 23, 1973 of *Ultraman Taro* demonstrated the ambiguity that is teamwork when Ultraman Taro and his brothers had to work together in order to confront the almighty crab-like invader, Temperer-*Seijin*.<sup>123</sup> In episode 33, the Ultra Brothers force Taro to fight Temperer-*Seijin* on his own in so as to get him to make up the times he had relied on them in the past. Although Taro is able to defeat the invader by the episode's climax<sup>124</sup>, the victory causes him to become arrogant. After learning that Temperer-*Seijin* may still be alive in the following episode, Taro is convinced that he can still take on the tyrant on his own, and tells his brothers to go home

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<sup>123</sup> "Ultraman Taro (*Urutoraman Tarō*)," Wikipedia, last modified June 3, 2011, <http://ja.wikipedia.org/wiki/%E3%82%A6%E3%83%AB%E3%83%88%E3%83%A9%E3%83%9E%E3%83%B3%E3%82%BF%E3%83%AD%E3%82%A6>.

<sup>124</sup> *Five Seconds Before the Great Explosion of the Land of Ultra! (Urutora Kuni Dai Bakuhatsu Go Byo Mae!)*. *Ultraman Taro Vol. 8*. Dir. Mafune Tadashi." Digital Ultra Project: 2005, DVD



without worrying about him: "After all, didn't I take down Temperer-*Seijin* all by myself?"<sup>125</sup>

Prior to this episode, Taro had relied on his family multiple times in order to uphold his duty of protecting the Earth and its inhabitants: Ultraseven helped Taro move a family of gargantuan turtles to outer space.<sup>126</sup> Zoffy risked his life in battle fighting a *kaijū* on earth while Taro was healing from injuries on Nebula M78.<sup>127</sup> Taro's brothers even gave him their planet's most sacred weapon, the Ultra-Bell, in order to prevent the earth from literally falling to darkness.<sup>128</sup> Readers will recall the fifth pledge of the Five Ultra Pledges: "I will not depend on others" and that it is taught because of the belief that depending on others leads individuals to become "spoiled brats" *amaenbo* within society. Thus, by having Taro fight Temperer-*Seijin* on his own, the Ultra Brothers hope to wean Taro away from over-depending on them and to help him mature in the process. However, this plan proves ineffective, for Taro still shows some immaturity in boasting that since he was the one that took down Temperer-*Seijin*, and by ignoring the fact that his brothers' encouraged him to take down the tyrant in the first place. As such, by basically saying, "I took down the most powerful alien in the galaxy all by myself, so I don't need you anymore", Taro unknowingly insults his brothers for all the times that they went out of their ways to help him.

The need to work together as a group is emphasized in many ways throughout these episodes. After announcing that he will handle Temperer-*Seijin* on his own, Taro's

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<sup>125</sup> "The End of the 6 Ultra Brothers! (Urutora Roku Kyōdai no Saigo no Hi). *Ultraman Taro Vol. 9*. Dir. Mafune Tadashi." Digital Ultra Project: 2005, DVD.

<sup>126</sup> "Parent Star and Child Star is the Number One Star (Oya hoshi, Kohoshi, Ichiban Hoshi). *Ultraman Taro Vol. 1*. Dir. Yamagiwa Eizou." Digital Ultra Project: 2005, DVD.

<sup>127</sup> "Zoffy Died! Taro Also Died! (Zoffi ga shinda! Taro mo shinda!). *Ultraman Taro Vol. 5*. Dir. Fukasawa Seicho." Digital Ultra Project: 2005, DVD.

<sup>128</sup> "Burn up! Six Ultra Brothers (Moero! Urutora Roku Kyōdai!). *Ultraman Taro Vol. 6*. Dir. Kakehi Masanori and Yamagiwa Eizou." Digital Ultra Project: 2005, DVD.

brothers remind him about the values that comes to working as a team by alluding to players in sports. Moroboshi Dan/ Ultraseven shares this dialogue with Taro: "Taro, in sports, what is the most important for thing for a team? Each person's training, magnificent techniques, the spirit to not lose, and will power. That is important of course. However, isn't the most important thing within the team is its teamwork?"<sup>129</sup>

In the context of Japanese culture, individualism is often viewed with disapproval because those who think outside of the group put it at risk for disintegration.<sup>130</sup> Ultraseven's dialogue, followed with Taro's foolish attempt to take on Temperer-*Seijin* on his own demonstrates to viewers the importance team work and harmony in solving problems that are too big for one person to handle alone. This need to work together reaches its apex when Taro and his brother engage Temperer-*Seijin* in the final battle. The song "Six Ultra Brothers," which plays in the background, further emphasizes themes of family togetherness and cooperation. The first verse is as follows:

Until peace comes to the universe (*Uchuu ni heiwa ga kuru made wa*),  
the Six Ultra Brothers must combine their powers(*Chikara to awaserun da roku kyoudai*).  
Taro, let's go! Everyone, together! (*Tarou ikuzo! Minna soroi!*)  
Now's the time to save the earth! (*Imada chikyuu wo tsuku toki da zo!*)  
Forward! Forward! Forward! (*Susume! Susume! Susume!*)  
Protect! Protect! Protect! (*Mamore! Mamore! Mamore!*)  
We are the Six Ultra Brothers! (*Warera Urutora Roku Kyōdai!*)<sup>131</sup>

The song instills excitement in listeners because it tells of the Six Ultra Brothers coming together in order to save the universe from danger. "Until peace comes to the universe" emphasizes that only by working together can peace be achieved. By singing "Taro, let's go!", "Everyone together!", and "We are the Six Ultra Brothers!" in forte, the

<sup>129</sup> *The End of the 6 Ultra Brothers! (Urutora Roku Kyōdai no Saigo no Hi). Ultraman Taro Vol. 9.* Dir. Mafune Tadashi." Digital Ultra Project: 2005, DVD.

<sup>130</sup> Values and Beliefs, U.S. Library of Congress, <http://countrystudies.us/japan/58.htm>

<sup>131</sup> Song of the Six Ultra Brothers with Subtitles (*Urutora Roku Kyōdai no Uta Jimaku hairi*), Youtube.com, last modified on April 11, 2011, <http://www.youtube.com/watch?v=ySROjBYkV8g>

song is able to place emphasize that only through teamwork can the Ultras prevail.

Finally, by repeating the words "forward" and "protect", the song is able to emphasize the Ultras' duty to save the universe from destruction. In showing these examples of the Six Ultra Brothers working together as a team, the Ultra-Series is able to encourage viewers at home to work together with their own families as a group rather than as individuals.

### ***The Support of Siblings***



Astra arrives to help his injured brother fight Hangler

The Ultra-Series has also demonstrated the value of siblings supporting each other in times of hardship. On February 21, 1975<sup>132</sup>, in episode 46 titled *Fight Leo Brothers! The End of the Living UFOS! (Tatakau Reo Kyōdai! Enban Seibutsu no Saigo!)* of *Ultraman Leo* for example, the bonds between Junji and his older brother Junpei are tested when Hangler, an UFO anchorite beast brings suffering upon the brothers by wrecking Junpei's company-owned truck. Despite having seen the *kaijū*, no one except for Otori Gen/Ultraman Leo comes to believe the brothers' story. Instead, people assume that Junpei had crashed the car due reckless driving. As a result of society's lack of trust, the brothers face constant ridicule: Junpei loses his job at the construction site, and Junji is jeered by his

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<sup>132</sup> "Ultraman Leo (*Urutoraman Reo*)," Wikipedia, last modified on June 3, 2011, <http://ja.wikipedia.org/wiki/%E3%82%A6%E3%83%AB%E3%83%88%E3%83%A9%E3%83%9E%E3%83%B3%E3%83%AC%E3%82%AA#.E6.94.BE.E6.98.A0.E3.83.AA.E3.82.B9.E3.83.88>.

peers for being the little brother of both a liar and a menace. Notably, Astra, Leo's younger brother, makes his final appearance in this episode. Yet Astra's final appearance is overshadowed by the hardships that Junpei displays in the episode.

In dealing with Hangler, Junpei risks his life by not only pushing his little brother out of the truck before it gets swallowed, but also by driving a gas tank into the monster's jaws during its later attack in Tokyo. Adding insult to the injury, Junpei is accused of being a reckless driver, and is fired from his job. By the time he drives the gas tank into the monster's jaws, Junpei is very much a broken man in both a literal and a figurative sense. Junpei's little brother, Junji is bullied by his peers due to both his flimsiness and for his reliance on his older brother. This bullying gets worse after Junpei is branded as a liar by the manager of the construction company<sup>133</sup>

Junji and Junpei's hardships, as well as the relationship that Leo and Astra display towards each other in battle, emphasize the theme of siblings supporting each other in times of crisis. This message is achieved after Hangler is defeated and Astra lets his older brother lean on him after his arm is injured in battle. Correspondingly, Junpei is shown walking away with Junji held protectively beneath him. He turns around and sees the Leo Brothers doing the same. Junpei smiles, "They look exactly like us!". At this, Leo and Astra look over and nod before flying away.<sup>134</sup> Through the story's narrative and characters, *Ultraman Leo* is able to teach viewers that siblings should support each other as family in a time of crisis.

## ***The Parents of Ultras***

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<sup>133</sup> *Fight Leo Brothers! The End of the Living UFOS! (Tatakau Reo Kyōdai! Enban seibutsu no Saigo!). Ultraman Leo Vol.12.* Dir. Tojou Shohei." Digital Ultra Project: 2006, DVD.

<sup>134</sup> *Ibid.*



Ultra Father



Ultra Mother

Another example of family support in the Ultra-Series is the demonstration of parents. Analogous to a real family, Ultraman and his brothers have a mother and a father that appear to help them whenever they become overwhelmed by the enemy. It is important to remember that the Ultra-Series is an entertainment television program primarily for children. It also needed to appeal to their parents, who were a primary consumer market. The program aired at a time when families watched television together, different from today when many people, especially of the younger generation, view programs alone online. Many children's programs of the 1960s and 1970s took the Japanese suburban nuclear family as a model. This is also true of the cartoon *Doraemon*, which started airing on Asahi Television in November 1979.<sup>135</sup>

Ultra Father and Ultra Mother have different abilities, which reflect gender norms of 1960s Japan. In the 1960s, the middle-class Japanese family was envisioned to be led by a father, who worked as a salaryman, and mother, who was the primary caretaker of the children. Ultra Father, who has a large set of viking horns, leads his kin in the Space

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<sup>135</sup> "Doraemon," Wikipedia, last modified on May 30, 2011, <http://en.wikipedia.org/wiki/Doraemon>.

Garrison as their Supreme Commander.<sup>136</sup> Ultra Father has also demonstrated his abilities as Supreme Commander by being able to turn the tides of battle by merely flashing a light into the enemy's eyes.<sup>137</sup> Ultra Mother, who has a set of short angelic wings on the sides of her head, and acts as a nurse for the family. She heals wounds and<sup>138</sup> and helps those who have fallen in battle.<sup>139</sup> The different duties of the Ultra Parents are reflected in the program song "Legend of the Stars (*Hoshi no Densetsu*)," which differentiates the father as being "brave", "heroic", and "gallant", and the mother as being "vital", "loving", and "graceful".<sup>140</sup>

Ultra Father demonstrates acts of valor by sacrificing his life to save the life of his kin. On October 6, 1972<sup>141</sup>, Ultra Father made his first appearance in episode 27 titled *A Miracle! Ultra Father! (Kiseiki! Urutora no Chichi)* of *Ultraman Ace*. Ultra Father arrives on earth after the aardvark-looking alien invader, Hippotto-*Seijin*, turns his sons into bronze statues. Upon arrival however, Ultra Father is quickly overtaken by the invader due to having spent a majority of his energy traveling through the stars. As time runs out, Ultra Father rips out the Color Timer off his chest, and passes it on as energy to Ace. Ultra Father then dies the moment Ace reawakens to defeat Hippotto-*Seijin* in battle. Ace then is able to restore his brothers to full health by the episode's climax, but the victory is bittersweet since it came at the cost of their father's life. As the case in other episodes, the song reiterates the emotions and themes of the episode. Fuyuki Tooru's

<sup>136</sup> *Day of Destiny (Unmei no Deai) Ultraman Mebius Vol. 1. Dir. Sano Tomoki. Bandai Visual: 2006, DVD.*

<sup>137</sup> *A Miracle! Ultra Father! (Kiseiki! Urutora no Chichi). Ultraman Ace Vol. 7. Dir. Kakehi Masanori." Bandai Visual: 2011, DVD.*

<sup>138</sup> *Ultra Mother Will Always Be With You (Urutora no Haha wa itsumademo). Ultraman Taro Vol. 1. Dir. Yamagiwa Eizou. Digital Ultra Project: 2005, DVD.*

<sup>139</sup> *Ultra Mother's Miracle of Love! (Urutora no Haha Ai no Kiseiki!). Ultraman Taro Vol. 5. Dir. Fukasawa Seicho." Digital Ultra Project: 2005, DVD.*

<sup>140</sup> *Ultraman Story~Legends of the Stars~ (Urutoraman Monogatari ~Hoshi no Densetsu~), Youtube.com, August 01, 2009, <http://www.youtube.com/watch?v=TbfToGG2coM>*

<sup>141</sup> "Ultraman Ace (Urutoraman Ēsu)," Wikipedia, last modified on June 1, 2011, <http://ja.wikipedia.org/wiki/%E3%82%A6%E3%83%AB%E3%83%88%E3%83%A9%E3%83%9E%E3%83%B3%E3%82%A8%E3%83%BC%E3%82%B9#.E6.94.BE.E6.98.A0.E3.83.AA.E3.82.B9.E3.83.88>.

"Ultraman-Sorrowful (*Urutoraman-hisou*)<sup>142</sup> is played as the Ultra Brothers are shown gathering over their Ultra Father's dead body, and Ace gets down on his knees to mourn the loss of their parent. The narrator's dialogue contributes to the level of sadness in the scene, as the Ultra Brothers begin to make preparations to carry their Ultra-Father out in funeral fashion. "Ultra Father has died." the narrator states, "For the sake of saving his five sons he has died. Good-bye, Ultra Father. You shall become a star within the night sky!"<sup>143</sup> This must have had a sad impact on the Japanese television audience. However, Ultra Father did not stay dead for long as he would be mysteriously revived for the Ultraman Ace Christmas Special in December 22, 1972.<sup>144</sup>

Ultra-Mother made her first appearance on April 6, 1973<sup>145</sup> in the first episode of Ultraman Taro. In the beginning of the episode, Ultra-Mother appears in guise of a human woman helping children to walk safely across the street. After being brought to an injured Higashi Kotaro, the woman is shown kissing Higashi's injured arm before wrapping it in a white cloth. Higashi comments that the woman looks very much like his recently-deceased mother, and she replies that Higashi looks very much like her son. After Ultraman Taro has merged with Higashi, the woman is revealed to be Ultra Mother by the episode's end. Prior to the end of the episode, Higashi places the white cloth the woman gave him earlier in front of his vision of the sun, and an image of the woman followed by the outline of Ultra Mother appears in the sun's center: The woman then

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<sup>142</sup> Fuyuki Tooru. The Return of Ultraman Music File (*Kaettekita Urutoraman Myujikku Fairu*). 1999. CD. This is not a typo; the BGM is directly from Return of Ultraman.

<sup>143</sup> *A Miracle! Ultra Father! (Kiseki! Urutora no Chichi)*. *Ultraman Ace Vol. 7*. Dir. Kakehi Masanori." Bandai Visual: 2011, DVD.

<sup>144</sup> "Ultraman Ace (*Urutoraman Ēsu*)," Wikipedia, last modified on June 1, 2011, <http://ja.wikipedia.org/wiki/%E3%82%A6%E3%83%AB%E3%83%88%E3%83%A9%E3%83%9E%E3%83%B3%E3%82%A8%E3%83%BC%E3%82%B9#.E6.94.BE.E6.98.A0.E3.83.AA.E3.82.B9.E3.83.88>.

<sup>145</sup> "Ultraman Taro (*Urutoraman Tarō*)," Wikipedia, last modified June 3, 2011, <http://ja.wikipedia.org/wiki/%E3%82%A6%E3%83%AB%E3%83%88%E3%83%A9%E3%83%9E%E3%83%B3%E3%82%BF%E3%83%AD%E3%82%A6>.

advises, “Kotaro, from now on you will be on your own. Please do not miss me. When you look upon the sun's shining light, be sure to remember me, alright?”<sup>146</sup>

Ultra-Mother epitomizes maternal warmth and tenderness, perhaps shown in this episode with her displayed as part of the sun. Ultra Mother's tenderness is symbolized when she not only tends to Higashi's wounds in this episode, but when she also heals her son's injuries in episode 3's *Ultra Mother Will Always Be With You (Urutora no Haha wa Itsumademo)* on April 20, 1973<sup>147</sup>, and when she revives her son back to life after he had been savagely beaten by Birdon, in episode 19 titled *Ultra Mother's Miracle of Love (Urutora no Haha Ai no Kiseki!)* on August 10 1973.<sup>148</sup> Ultra Mother's demonstration of caring for her kin is similar to that of Ultra Father's in that it instills in viewers the sense of devotion for parents. The difference, however, is that, while Ultra Father's emphasis is on a warrior's determination in battle, Ultra Mother is more of that of warmth and benevolence.

The roles of Ultra Father and Ultra Mother refer to, and even perhaps parody, the gender-distinct roles of men and women of the middle-class family in the Japanese mass media. During the 1960s, Japanese marketers created an image of the middle class family by using the suburban family of postwar America as a model for gender-specified tasks between the husband and wife. The difference however, is that while American advertising focused on the image of "togetherness" as associating to a family's happiness,

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<sup>146</sup> *Ultra Mother is Like the Sun (Urutora no Haha wa Taiyō no yō ni)*. *Ultraman Taro Vol. 1*. Dir. Yamagiwa Eizou. Digital Ultra Project: 2005, DVD.

<sup>147</sup> *Ultra Mother Will Always Be With You (Urutora no Haha wa itsumademo)*. *Ultraman Taro Vol. 1*. Dir. Yamagiwa Eizou. Digital Ultra Project: 2005, DVD; "*Urutoraman Tarō*," Wikipedia, last modified June 3, 2011, <http://ja.wikipedia.org/wiki/%E3%82%A6%E3%83%AB%E3%83%88%E3%83%A9%E3%83%9E%E3%83%B3%E3%82%BF%E3%83%AD%E3%82%A6>.

<sup>148</sup> *Ultra Mother's Miracle of Love! (Urutora no Haha Ai no Kiseki!)*. *Ultraman Taro Vol. 5*. Dir. Fukasawa Seicho." Digital Ultra Project: 2005, DVD; "*Urutoraman Tarō*," Wikipedia, last modified June 3, 2011, <http://ja.wikipedia.org/wiki/%E3%82%A6%E3%83%AB%E3%83%88%E3%83%A9%E3%83%9E%E3%83%B3%E3%82%BF%E3%83%AD%E3%82%A6>.



advertising in Japan asserted that happiness in a middle class family could only be achieved when the husband and wife had fulfilled their gender-specified roles in the family.<sup>149</sup> The husband was portrayed as the "earner" of the family by being committed to his job at work, while the wife was portrayed as the "professional housewife" by cooking and cleaning for the family, and by being available to instruct her children in their studies.<sup>150</sup> While the corporate employee husbands in the Japanese media may have reflected the working expectations for employees in reality<sup>151</sup>, not all women worked as housewives in Japan. For example, in Japan of 1965, women over the age of fifteen were calculated as having a 50.6% labour participation rate; only 30.1% less than their male counterparts.<sup>152</sup> Nevertheless, the roles of Ultra Father and Ultra Mother follow the roles of parents in the middle class family as envisioned through the Japanese media. Ultra Father fulfils his role of the middle class father by sacrificing time and energy to ensure the survival of his kin. Ultra Mother follows the role of the mother in the media by tending to the welfare of her children.

While the distinctions between the characters may be no different to the gender stereotyping normally seen in American animated programs<sup>153</sup>, the attributes of Ultra Father and Ultra Mother as parents are important factors to understanding Ultraman and the rest of his siblings. Although the parents do not appear as often as their kin throughout the Ultra-Series, their presence is noted through the demonstration of the Ultras as they uphold their duty to prevent the galaxy from falling into chaos. Ultra Father contributes to

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<sup>149</sup> White, Merry Issacs. *Perfectly Japanese*. Calironia: University of California Press, 2002): 188.

<sup>150</sup> Ibid 76, 188.

<sup>151</sup> It was inexcusable for a corporate employee to take time off to be with his family. White, Ibid 79.

<sup>152</sup> Source: Data from "Population 15 Years Old and Over by Labour Force Status and Sex - Labour Force Survey (1948--2005)," *The Statistics Bureau and the Director-General for Policy Planning of Japan*, <http://www.stat.go.jp/english/data/chouki/19.htm>.

<sup>153</sup> Baker, Kaysee and Raney, Arthur A. "Equally Super?: Gender-Role Stereotyping of Superheroes in Children's Animated Programs", *Mass Communication and Society* 10, no 1 (2007): 26-27

the valor of an Ultra, the iron-will that keeps the warrior fighting even if it means at the cost of his or her life. Ultra Mother contributes to an Ultra's compassion, a trait that every Ultraman shows in regards to other sentient beings in the galaxy. Because of Ultra Father and Ultra Mother, Ultraman and the rest of his siblings can be come to be considered the living products of two desirable attributes within a person. That is, when you put elements of valor and compassion together, you essentially get an Ultraman.

### **The Kaijū Parents**



*Kaijū* parents Seamons and Seagoraths from *Return of Ultraman*

The Ultra-Series displays the parents of the *kaijū* as well as those of the heroes. The *kaijū* parents also reflect notions of the 1960s family and gender stereotypes of men as warriors and women as protectors. *Kaijū* mothers spend the majority of their time to caring for the welfare of their unborn child or their offspring, while *kaijū* fathers are shown off to the side protecting their mates from harm. Harm inflicted upon the mother and her offspring usually prompts the father to retaliate violently against the perpetrators. One of the earliest examples such an incident is what occurred on June 25, 1971<sup>154</sup>, in episode 13 titled *Terror of the Tsunami Kaijū, Tokyo in Big Trouble (Tsunami Kaijū no*

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<sup>154</sup> "Return of Ultraman (*Kaettekita Urutoraman*)," Wikipedia, last modified June 2, 2011. <http://ja.wikipedia.org/wiki/%E5%B8%B0%E3%81%A3%E3%81%A6%E3%81%8D%E3%81%9F%E3%82%A6%E3%83%AB%E3%83%88%E3%83%A9%E3%83%9E%E3%83%B3>.

*Kyofû Tokyo no Dai Pinchi*) and on July 2, 1971<sup>155</sup> in the following episode titled *The Two Daikaijû's Terrible Tornado in Tokyo (Ni Dai Kaijû no Kyofu Tokyo Tatsumaki)* of *Return of Ultraman*.

In episode 13 of *Return of Ultraman*, Hideki Goh/Ultraman Jack and the Monster Attack Team struggle to protect Tokyo Bay when the quadrapedal sea monster, Seamons washes ashore. The heroes learn that any form of attack inflicted upon Seamons causes her mate, the bipedal Seagorath, to retaliate by summoning a 100 meter tall tsunami crashing into the mainland in episode 13<sup>156</sup>, and then a level 5 tornado in the following episode.<sup>157</sup> After learning that Seamons is in the early stages of her pregnancy, the MAT crew pleads with the Japanese Defense Force (*Jieitai*) to hold off any further assault upon the mother so as to not incur further wrath from the father.<sup>158</sup>

Despite being *kaijû*, the way that Seamons and Seagorath tend to their unborn child mimics the roles of parents in contemporary Japanese society. Seagorath is able to sense whenever Seamons is in danger even when he is miles away from her at sea.<sup>159</sup> In a figurative sense, Seamons is like the working father of a human family for being able to support his wife and unborn child while being miles away from them. Similar to the image of the mother of the 1960s and 1970s, Seamons concentrates on the unborn child's welfare by feeding herself plenty of nutrients, and calling for the father's aid whenever

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<sup>155</sup> *The Two Daikaijû 's Terrible Tornado in Tokyo (Ni Dai Kaijû no Kyofu Tokyo Tatsumaki)*. *Return of Ultraman Vol. 3*. Dir. Tomita Yoshiharu." Bandai Visual: 2010, DVD; "Return of Ultraman (*Kaettekita Urutoraman*)," Wikipedia, last modified June 2, 2011.

<http://ja.wikipedia.org/wiki/%E5%B8%B0%E3%81%A3%E3%81%A6%E3%81%8D%E3%81%9F%E3%82%A6%E3%83%AB%E3%83%88%E3%83%A9%E3%83%9E%E3%83%B3>.

<sup>156</sup> "*Terror of the Tsunami Kaijû , Tokyo in Big Trouble (Tsunami Kaijû no Kyofu Tokyo no Dai Pinchi)*" *Return of Ultraman Vol. 3*. Dir. Tomita Yoshiharu." Bandai Visual: 2010, DVD.

<sup>157</sup> *The Two Daikaijû 's Terrible Tornado in Tokyo (Ni Dai Kaijû no Kyofu Tokyo Tatsumaki)*. *Return of Ultraman Vol. 3*. Dir. Tomita Yoshiharu." Bandai Visual: 2010, DVD; "Return of Ultraman (*Kaettekita Urutoraman*)," Wikipedia, last modified June 2, 2011.

<sup>158</sup> "*Terror of the Tsunami Kaijû , Tokyo in Big Trouble (Tsunami Kaijû no Kyofu Tokyo no dai Pinchi)*" *Return of Ultraman Vol. 3*. Dir. Tomita Yoshiharu." Bandai Visual: 2010, DVD.

<sup>159</sup> *Ibid*

she senses danger.<sup>160</sup> Seagorath and Seamons' ability to generate a tornado when in close proximity to each other is symbolic since it represents the inner strength that middle-class parents demonstrate by cooperating with each other in order to ensure the child's safety. As a result, the two-part episode enlightens the viewer by demonstrating that when the child's welfare is at stake, parents, whether human or *kaijû*, will do whatever they can to ensure the child's safety in the end.



Queen Tortoise dies before seeing her new born hatchling in *Ultraman Taro*

Another example of *kaijû* parents in the Ultra-Series is what occurred on April 27, 1973 in *Giant Sea Turtle Kaijû s Attack Tokyo! (Daikai Kame Kaijû Tokyo wo Oso!)* and its conclusion on May 4, 1973 *Parent Star and Child Star is the Number One Star (Oya Hoshi, Kohoshi, Ichiban Hoshi)* of *Ultraman Taro*. *Giant Sea Turtle Kaijû s Attack Tokyo! (Daikai Kame Kaijû Tokyo wo Oso!)* begins when poachers from Japan decide to capture Queen Tortoise and her eggs with the intention of selling them on the black market.<sup>161</sup> Although the mother and father are able to get their revenge on the poachers, as well as retrieve their eggs in the following episode, an attack led by the *Jieitai* prompts the parents to bring destruction to humanity when all but one of their eggs gets blown away

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<sup>160</sup> *Ibid*

<sup>161</sup> "Giant Sea Turtle Kaijû s Attack Tokyo! (Daikai Kame Kaijû Tokyo wo Osou!). *Ultraman Taro Vol. 1*. Dir. Yamagiwa Eizou." Digital Ultra Project: 2005, DVD.

in the assault.<sup>162</sup> Queen Tortoise's example demonstrates to viewers the emphasis that the Ultra-Series has in directing sympathy towards the *kaijū* of the program, and the amount of devotion a parent makes in the protection of her child.

Throughout this two-part episode, Queen Tortoise suffers immensely physically; she is shot at by the *Jieitai* and Higashi/Taro's teammates in the Zariba of All Terrestrial. She also suffers mentally, for she is forced to watch all but one of her eggs blown to pieces by the *Jieitai's* artillery. In the climax of the episodes, Taro is forced to kill Queen Tortoise to prevent her from laying waste to Tokyo, and the mother's final egg hatches the second that she dies. Taro prays with one hand held in front of him before the mother's dead body as Kawaguchi Makoto's heart-felt "Lamentation (*aiseki*)"<sup>163</sup> plays and Shiratori Kenichi, Taro's number one fan throughout the program, yells out repeatedly, "You idiot! Why did you kill Queen Tortoise?!"<sup>164</sup> The scene is a real tragedy since the mother only responded to the amount of danger the poachers and the *Jieitai* posed in destroying her eggs. Consequently, Taro becomes a harbinger of the genocide for he killed a mother the moment when her child is born and needs her the most. If anything else, the episode demonstrates the lengths that a mother will go through in order to see her child live in the end.

It is also important to note the level of involvement the father has in the caring for the eggs. Similar to Seagorath and Seamons in *Return of Ultraman*, King Tortoise and Queen Tortoise function like a human family. Prior to Queen Tortoise's capture, King Tortoise is shown out at sea while watching his mate care for the eggs on land. It is not

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<sup>162</sup> *Parent Star and Child Star is the Number One Star (Oya Hoshi, Kohoshi, Ichiban Hoshi) Ultraman Taro Vol. 1.* Dir. Yamagiwa Eizou." Digital Ultra Project: 2005, DVD.

<sup>163</sup> Kawaguchi Makoto. Ultraman Taro Music File (*Urutoraman Tarō Myujikku Fairu*). CD.

<sup>164</sup> *Parent Star and Child Star is the Number One Star (Oya hoshi, Kohoshi, Ichiban Hoshi). Ultraman Taro Vol. 1.* Dir. Yamagiwa Eizou." Digital Ultra Project: 2005, DVD

until the mother has been attacked that the father decides to step in to help raise the child.<sup>165</sup> In both cases of Seamons and Queen Tortoise, the mothers seem to be more closely involved in the caring of their offspring than the fathers are. Why such a notion is established in the Ultra Series may be due to certain beliefs pertaining to the roles of parents in caring for the young. Anthropologist, Merry White, author of the book, "Perfectly Japanese" explains the idea of "one-ness" among certain families in Japan:

More men than women see "one-ness" as valuable in child rearing, and among men, those who participate in child rearing tasks the least value it the most. Togetherness, as imagined by fathers, is not a physical or geographical engagement. They feel close, even merged, without proximity, whereas for mothers, the standards of closeness to children appear to be high and to relate to the *skinship* of physical closeness.<sup>166</sup>

Following the mother's death, King Tortoise lets the child ride on his back while attacking Taro from the sky. In doing so, the father switches roles as the child's caretaker by not only keeping the child within close proximity to him, but also by ensuring that the child does not lose its sense of closeness towards its parent.

### ***Human Parents in the Ultra Series***

Human parents in the Ultra-Series are usually shown in roles as supporting characters of the program such the Miyama family that looks after Gen and Tooru in the final 11 episodes of *Ultraman Leo*<sup>167</sup>, and Shiratori Kiyoshi, the father of Kenichi who lets Higashi Kotaro live with them in the *Ultraman Taro* television series.<sup>168</sup> In some cases of the Ultra-Series, parents have been shown placed in unsupportive roles to the heroes such as the egotistic father of a bully that taunts Gen's friends for not having parents in

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<sup>165</sup> *Ibid*

<sup>166</sup> White, *Perfectly Japanese*, 111

<sup>167</sup> *MAC Annihilated! The UFO is a Living Being! (MAC Zenmetsu! Enban wa Seibutsu!). Ultraman Leo Vol.11.* Dir. Fukasawa Seicho." Digital Ultra Project: 2006, DVD

<sup>168</sup> *Ultra Mother is Like the Sun (Urutora no Haha wa Taiyō no yō ni). Ultraman Taro Vol. 1.* Dir. Yamagiwa Eizou. Digital Ultra Project: 2005, DVD.

*Ultraman Leo*<sup>169</sup>, or Teppei's overprotective mother who forbids him to work in Guards for UtilitY Station (GUYS) out of fear for his safety in *Ultraman Mebius*.<sup>170</sup> When the Ultra-Series features parents as being central to the story's plot however, the program is able to enlighten viewers to the hardships, as well as determination that parents show when caring for their children in suburban society. 2006-2007 of Ultraman Mebius features such narratives with an episode dedicated to fathers, and an episode dedicated to mothers.

On December 23, 2006<sup>171</sup> in episode 37 titled *The Back of Father (Chichi no Senaka)*, Hibino Mirai/ Ultraman Mebius encountered an adolescent by the name of Kouki while shopping at a festival dedicated to Ultra Father nearby GUYS headquarters. Kouki is angry at his father for breaking his promise to come with him to this year's festival, which had not been the first time he had done it to him. Thinking that his father wants nothing to do with him, Kouki calls his father a liar, and is disheartened when he ends up having to come to the festival by himself once again. However, Kouki soon learns that that there are other things that a father must do in order to support the child, even if it means breaking a few promises in the process.<sup>172</sup> The underlying message of this episode is that a father cares for his child, and will do whatever he can to ensure his child's safety.

The message of a father's care towards his young is emphasized when during an attack by the totem pole *kaijū*, Jashuran, Kouki's father leaves work in order to find him.

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<sup>169</sup> *The Shooting Star From Hell! (Jigoku Kita Nagare Boshi!)*. *Ultraman Leo Vol. 12*. Dir. Toyama Tooru." Digital Ultra Project: 2006, DVD.

<sup>170</sup> *One Path (Hitotsu no Michi)*. *Ultraman Mebius Vol. 4*. Dir. Muraishi Hirochika." Bandai Visual: 2006, DVD.

<sup>171</sup> "Ultraman Mebius (*Urutoraman Mebiusu*)," Wikipedia, last modified on June 2, 2011, <http://ja.wikipedia.org/wiki/%E3%82%A6%E3%83%AB%E3%83%88%E3%83%A9%E3%83%9E%E3%83%B3%E3%83%A1%E3%83%93%E3%82%A6%E3%82%B9#.E6.94.BE.E6.98.A0.E3.83.AA.E3.82.B9.E3.83.88>

<sup>172</sup> *The Back of Father (Chichi no Senaka)*. *Ultraman Mebius Vol. 10*. Dir. Akahoshi Masanao and Tanisaki Akira." Bandai Visual: 2007, DVD.

Upon finding him, the father finds that Kouki had been injured due to a fall he took during Jashuran's attack. The father offers to help by letting Kouki ride his back so as to not put any pressure on the injury. The shot of a smiling Kouki jumping onto his father's back in slow motion while a rousing electric guitar arrangement plays in the background, following with a flashback of Kouki watching his father work late into the night shows how much the father does care. This perhaps resonates with child television viewers, who might be used to their own fathers working late: It teaches them to understand that their fathers want to spend time with them, but cannot because of their long working hours. The emphasis of the father's care is also transmitted to the viewers by displaying the correspondence between Kouki's father coming to save Kouki, and Ultra Father arriving on earth to save Mebius from Jashuran. The following conversation is shared between Kouki and his father as they watch Mebius being assaulted by Jashuran:

Kouki: My father came. So I know that Ultra Father will definitely come!

Father: Ultra Father?

Kouki: That's right, Dad. Ultra-Father will come, right?

Father: Yeah, I'm sure Ultra Father will come. You know, when I was a kid, I saw the real Ultra Father.

Kouki: You've told me that a bunch of times!

Father: I have?<sup>173</sup>

This conversation, along with the heightening sense of drama when Jashuran is about to deliver the final blow contributes to Ultra Father's grandeur appearance when he appears on earth wearing a long, red mantle that is striking enough to make DC's Joe Shuster proud.<sup>174</sup> In demonstrating Kouki's father and Ultra Father roles as parents towards their children, the Ultra Series is able to teach viewers the valor that comes with being a parent in suburban and urban middle-class Japan. However, as the *Ultraman*

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<sup>173</sup> *The Back of Father (Chichi no Senaka). Ultraman Mebius Vol. 10.* Dir. Akahoshi Masanao and Tanisaki Akira." Bandai Visual: 2007, DVD.

<sup>174</sup> *Ibid*



*Mebius* series demonstrates, valor of a parent is shown not only from fathers, but mothers as well. This was made evident on January 13 2007 in Episode 39 of *Ultraman Mebius* titled *An Invincible Mother (Muteki no Mama)*.



Kouki's dad comes to his aid during Jashuran's attack on the town

*An Invincible Mother (Muteki no Mama)* features the story of a mother who fights to keep herself alive for the sake of her family's welfare.<sup>175</sup> The episode begins when Hinode Sayuri, a mother of five children, and a cafeteria lady at GUYS headquarters loses her life after saving an adolescent from getting hit by a truck. Sayuri is not dead for long as she is revived back to life when an alien decides to merge with her to use her body as part of its plans to conquer the world.<sup>176</sup> Perhaps even more than Ultra Mother of the Ultras, Hinode Sayuri becomes the Ultra-Series's dedication towards mothers in society through her devotion as a mother in the story.

Even before she receives super powers in the end, Sayuri seems rather extraordinary as herself throughout the entire episode. Not only does Sayuri outdoes herself as a mother by cooking and cleaning for her family just minutes before heading off to work, but she

<sup>175</sup> "Ultraman Mebius (*Urutoraman Mebiusu*)," Wikipedia, last modified on June 2, 2011, <http://ja.wikipedia.org/wiki/%E3%82%A6%E3%83%AB%E3%83%88%E3%83%A9%E3%83%9E%E3%83%B3%E3%83%A1%E3%83%93%E3%82%A6%E3%82%B9#.E6.94.BE.E6.98.A0.E3.83.AA.E3.82.B9.E3.83.88>

<sup>176</sup> *An Invincible Mother (Muteki no Mama)*. *Ultraman Mebius Vol. 10*. Dir. Shukawa Minato." Bandai Visual: 2007, DVD.

also cooks nutritious meals for Mirai and the GUYS crew. She overwhelms the alien invaders in hand-to-hand combat after gaining control over her body, and she saves an adolescent twice before the episode ends. The highlight of the episode is when the alien struggles against Sayuri's will, and she is shown in the background shouting out the names of each of her children in order to help regain what is left of her humanity. In short, Hinode Sayuri exemplifies the example of the invincible mother (*muteki no mama*) in the world of the Ultraman.<sup>177</sup> This is also a commentary on how the many tasks that Japanese mothers had to do. It is notable that Sayumi works outside the home, while being the primary caretaker of her children. This shows that not all Japanese women were housewives.



Hinode Sayuri, *Muteki no Mama* of *Ultraman Mebius*

Just as amazing as Sayuri's characteristics as a mother is the fact that she is able to live in a small, one bedroom house with five kids and one husband. In the beginning of the episode, the children and the father are all shown sleeping together in the same room while Sayuri is off in the kitchen fixing them their breakfast.<sup>178</sup> The quantity of family

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<sup>177</sup> Ibid

<sup>178</sup> Ibid

members in regards to the size of the house seems rather extraordinary since the average number of members per households was said to be about 2.55 in 2005.<sup>179</sup> In fact, some have said that one of the reasons why families are producing less children is due to economic factors, that is it is much easier financially to raise one child rather than the desired 2.64 that the Ministry of Health and Welfare have recommended.<sup>180</sup> This means that in context to the realities of families in Japanese, Sayuri having five children in this program alludes to the fantasy that is the world of Ultraman, while at the same time defines her role as the *Muteki no Mama* of the episode. Thus is why Hinode Sayuri can be considered "extraordinary" to the viewers.

As observed, family becomes a prevalent theme throughout the Ultra-Series. Through the demonstration of the Ultra Family, *kaijū*, and the men and women on the program, the Ultra-Series is able to enlighten viewers of the amount of devotion members of a family have towards each other. Parents are given particular emphasis in the Ultra-Series for the amount of commitment they demonstrate to the caring of their young. In demonstrating cooperation among brothers, the Ultra-Series is able to emphasize the importance of having members of the family work together as a single-unit when confronting a crisis. Younger siblings are given special emphasis in the group because they are growing and maturing. Because such notions of the family are demonstrated within the story, the Ultra-Series becomes a program that the entire family can sit down and enjoy together.

## **CHAPTER THREE: PERSEVERENCE OF THE ULTRAS**

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<sup>179</sup> "Chapter 2 Population", *The Statistics Bureau and the Director-General for Policy Planning of Japan*, [http://www.stat.go.jp/english/data/handbook/c02cont.htm#cha2\\_5](http://www.stat.go.jp/english/data/handbook/c02cont.htm#cha2_5)

<sup>180</sup> White, *Perfectly Japanese* 151

The Ultras of the Space Garrison are admired for their abilities to persevere in such a short duration of time. Three minutes is all Ultras have before the energy within his Color Timer gives out on them. As such, Ultras face death either at the hands of the enemies they fight, or by the length of time that they spend in battle. As noted in the section on compassion, Ultras risks their lives to save others because they are privileged for being everlasting, and so as to have the earth's inhabitants live while still young. In this section, two particular examples within the Ultra-Series are examined in order to discuss exactly how an Ultra demonstrates acts of perseverance.

***Fighting until Death, Ultraman's example of Ganbaru***



Ultraman after getting hit by Zetton's counter attack beam the second time

Ultras have demonstrated to persevere for humanity even after death. An example of such an act can be found in the final episode of Ultraman when Zetton has to shoot Ultraman twice in the chest in order to kill him. Ultraman however does not fall to the ground the moment he is hit; after Zetton delivers the second and final shot to him, Ultraman stands for a total of twenty-five seconds above the ground before falling over

dead.<sup>181</sup> What this demonstrates to viewers is that although Ultraman had been killed in battle, he was able to uphold his duty of persevering for the sake of humanity by staying above the ground for as long as possible. Ultraman's demonstration to persevere is a physical representation of *ganbaru* in Japanese culture.

*Ganbaru* can be translated either as to "do one's best" or to "complete to the bitter end", and is used to describe an individual who struggles to perform a certain task. The struggle that an individual endures can be both mentally and physically exhausting. One example of *ganbaru* is the effort that middle school students put into studying to pass their high school entrance exams.<sup>182</sup> Another example of *ganbaru* is amount of effort a pitcher on a baseball field must show in order to complete his task to the very end.<sup>183</sup> Ultraman accomplishes the act of *ganbaru* by doing his best to not accept defeat at the hands of Zetton, and completing his task as earth's champion by fighting to the very end of his life. Ultraman's death also implies popular cultural notions of heroes in Japan, especially the ones who fought to the very end of their lives. Among the which is Musashibo Benkei from the *Chronicles of Yoshitsune (Gikeki)*.

*Chronicles of Yoshitsune (Gikeki)* is a telling of the life and tragedy of its hero, Minamoto Yoshitsune and his retainer the priest Benkei, and has become the inspiration for various No puppets and Kabuki plays<sup>184</sup>. In the story, Benkei is portrayed as the loyal retainer Yoshitsune by being the figure who jumps head first into battle. The highlight of

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<sup>181</sup> *Farewell Ultraman (Saraba Urutoraman). Ultraman the Complete Series*. Dir. Tsuburaya Hajime." Mill Creek Entertainment: 2009, DVD.

<sup>182</sup> "To enter Group 61, I will work hard for it as a life-or-death aim. I will do my best during the exams. Please help me" Kangmin Zeng, "Prayer, Luck, and Spiritual Strength: The Desecularization of Entrance Examination Systems in East Asia," *Comparative Education Review Vol. 40, no 3*, (1996): 269.

<sup>183</sup> "The pitcher is facing a 'pinch', a tight spot that can develop into a Sisyphean-like 'mountain' (*oki na yama*) if things get worse. Then he is expected to 'endure' (*gaman*) the situation, to 'compete to the bitter end' (*ganbaru*) and be 'staunch' (*shikkari shite moraitai*)." Brian Moeran, "Individual, Group and Seishin: Japan's Internal Cultural Debate," *Man, New Series Vol. 19, No. 2* (1984):257

<sup>184</sup> Morris, Ivan. *The Nobility of Failure: Tragic Heroes in the History of Japan*. (Holt, Rinehart, and Winston of Canada, 1975): 69.

Benkei's loyalty towards Yoshitsune is in the end of the tale when he holds off hordes of enemies in order for his lord to die the noble death in *harakiri*. Benkei is recorded as dying while standing up, and it isn't until the enemies have charged onto him that they realize that he has already died.<sup>185</sup> Ultraman's duty to humanity is similar to that of Benkei's duty to Yoshitsune since both characters place the people they have sworn to protect as being a higher priority than their own lives. Because of this devotion he has towards those he wishes to protect, Ultraman can be admired by viewers just as people admire the heroes of legend who sacrificed their lives to uphold their duties to the very end.

### ***Fighting to Come Back Home Alive***

Some Ultras persevere in battle simply for the sake of coming back alive. This is true of the *Ultraman Mebius* television series in the two-part episode *Day of Departure (Wakare no Hi)* on October 21, 2006 and its conclusion *The Flame of Promise (Honō no Yakusoku)* on October 28, 2006.<sup>186</sup> *Day of Departure* begins when Mirai/ Mebius is notified to return home to Nebula M78 when Imperizer, a robot capable of rapid regeneration, is detected slowly approaching the Earth. Despite the fact Ultraman Taro is sent to deal with the robot, Mirai is resolute in fighting to protect the earth and its inhabitants, and decides that the upcoming fight will be his last.<sup>187</sup> However, after revealing himself to be Mebius in the concluding episode, Mirai is able to use his teammates' words of encouragement to motivate him enough to prevail in his fight with

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<sup>185</sup> Ibid, 99

<sup>186</sup> "Ultraman Mebius (*Urutoraman Mebiusu*)," Wikipedia, last modified on June 2, 2011, <http://ja.wikipedia.org/wiki/%E3%82%A6%E3%83%AB%E3%83%88%E3%83%A9%E3%83%9E%E3%83%B3%E3%83%A1%E3%83%93%E3%82%A6%E3%82%B9#.E6.94.BE.E6.98.A0.E3.83.AA.E3.82.B9.E3.83.88>

<sup>187</sup> "Day of Parting (*Wakare no Hi*)" *Ultraman Mebius Vol. 8*. Dir. Suzuki Kenji." Bandai Visual: 2007, DVD.

the robot.<sup>188</sup>

Before fighting Imperizer, Mirai gives each of his friends in GUYS hand-made charms as both a gift of gratitude, and as a way of having something for them to remember him by after he is gone. However, upon visiting his friends, Mirai unwittingly makes a promise to see each of them realize their goals and dreams in the future: to witness George's comeback as Japan's number one soccer player, to witness Marina enter herself as a motor cycle racer in the upcoming World Grand Prix, to witness Teppei's achievement of becoming a doctor, to help Konomi with her job teaching the children at her preschool<sup>189</sup>, and finally to Ryuu when promising to come back alive in the fight against Imperizer.<sup>190</sup> The promises Mirai/Mebius makes to his friends is emphasized when he blocks one of Imperizer's attacks from hitting his friends, sacrificing himself in the process. The following dialogue is expressed by the GUYS crew when Mebius lies before them, and the glow has faded from his eyes:

George: Not yet! It's not over yet! You're going to watch my comeback aren't you?!

Marina: That's right! I'm going to enter the World Grand Prix! So you have to come and watch!

Teppei: And I... I will absolutely become an excellent doctor! No, when this fight is over, I'll even look at your injuries!

Konomi: Everyone at the preschool is waiting... Stand up! Mirai!

Ryuu: Didn't you promise that you'd come back alive?! Are you fine with just breaking a promise to your comrades?! Mirai!!!<sup>191</sup>

As mentioned in my section on *ganbaru* and Ultraman, characters persevering to the point of death are deemed heroic because they are fighting until the very end of their lives in order to uphold their sworn duty. However, this also makes the characters who persevere as heroes of tragedy since they must sacrifice their lives for the sake of others.

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<sup>188</sup> "Flame of Promise (*Honō no Yakusoku*)" Dir. Suzuki Kenji." Bandai Visual: 2007, DVD.

<sup>189</sup> *Day of Parting (Wakare no Hi)*. *Ultraman Mebius Vol. 8*. Dir. Suzuki Kenji." Bandai Visual: 2007, DVD.

<sup>190</sup> *Flame of Promise (Honō no Yakusoku)*. Dir. Suzuki Kenji." Bandai Visual: 2007, DVD.

<sup>191</sup> *Ibid*

While it may be considered valiant for those who sacrifice their lives in the line of duty, it becomes forgotten to the amount of sorrow that is brought upon those that care for them. In this display of being motivated by his friends in order to continue fighting, Mebius demonstrates to viewers that persevering in battle does not only mean fighting until the very end, but also as a means of surviving the battle so as to come back alive to see the smiles on the faces of those that care for you.

## CONCLUSION



*Tokusatsu* section in book store- from author



*Uchuusen tokusatsu* magazine- from author

Today, fandom for the Ultra-Series continues in many forms. These fandoms apply not just for children. For example, toys such as the Ultra Act, a collection of figures of Ultra-Series characters designed to pose as they were televised, are considered collectors' items in hobby stores in Japan.<sup>192</sup> *Tokusatsu* has given birth to a new book genre, as bookstores now carry fan books relating to *tokusatsu* TV serials and movies, biographies

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<sup>192</sup> Tamashi Feature Akihabara Exhibition 2011- Ultra Act, Godzilla, and Others, GundamModelKits.com, last modified on February 11, 2011, <http://www.gundammodelkits.com/tamashii-feature-akihabara-exhibition-2011-ultra-act-godzilla-and-others.html>



on creators and staff of *tokusatsu*, and magazines such as *Uchûsen* that updates its readers on the latest news in tokusatsu media.<sup>193</sup> What this indicates is that despite it being targeted towards children, adults have much of an interest in such *tokusatsu* as their children do.

As I have shown, there is good reason for Ultraman's enduring popularity. Through the program's demonstration of characters, the moral values of compassion, family, cooperation, and perseverance are taught, while still keeping the entertainment that comes to telling stories about heroes versus monsters. However, Ultraman is admired not only because he is a character that combines perseverance and compassion when fighting monsters but also because he serves as an inspiration to move forward against the odds pressed against individuals in the world. As such, viewers watching the hero persevere in battle have feelings of admiration for the hero's bravery. For example, in superhero stage shows based on the Ultra-Series, children are encouraged to support the heroes by loudly cheering "Hang in there!" (*gambare*) and "Don't give up!" (*akimeruna*).<sup>194</sup>

To viewers, Ultraman symbolizes the hopes and dreams that all humanity share in wanting to move forward in the world. The Ultra-Series may be a program that talks about aliens and monsters, but it accomplishes drama and excitement in creating characters who have the odds constantly placed against them. Thus, Ultraman is able to teach his viewers that no matter who or what you are in the world, there will always be obstacles standing in your way to accomplishing what you dream of doing. And as such, individuals must meet these obstacles head on if they are to ever have a chance of surviving in the world we live in today.

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<sup>193</sup> See Pictures

<sup>194</sup> As author witnessed from Ultraman New Years Festival at Tokyo Dome City, January 5<sup>th</sup> 2011.



## **Index of Ultraman (1966~2009)**

1. *Ultraman: A Special Effects Fantasy* (17 September 1966 ~ 9 April 1967)
  - a) Ultra Warrior featured: Ultraman.
    - i. Human Persona: Shin Hayata
  - b) Organization: Science Investigation Agency.
  - c) Zoffy's first appearance (Final Episode)
2. *Ultraseven* (1 October 1967 ~ 8 September 1968)
  - a) Ultra Warrior featured: Ultraseven.
  - b) Human Persona: Moroboshi Dan.
  - c) Organization: Ultra Garrison (*Urutora Keibitai*)
3. *Return of Ultraman* (2 April 1971 ~ 31 March 1972)
  - a) Ultra Warrior featured: Ultraman Jack.
    - i. Human Persona: Goh Hideki.
  - b) Organization: Monster Attack Team (MAT).
  - c) Guest starred Ultraman and Ultraseven on one or two occasions.
4. *Ultraman Ace* (7 April 1972 ~ 30 March 1973)
  - a) Ultra Warrior featured: Ultraman Ace.
    - i. Human Persona(s): Both Hokuto Seiji and Minami Yuuko (until episode 28).
  - b) Organization: Terrible Monster Attacking Crew (TAC)
  - c) Notable for guest starring Ultraman, Ultraseven, Ultraman Jack, Zoffy.
  - d) First Appearance of Ultra Father
5. *Ultraman Taro* (6 April 1973 ~ 5 April 1974)
  - a) Ultra Warrior featured: Ultraman Taro.

- i. Human Persona: Higashi Kotaro.
  - b) Organization Zariba or All Terrestrial (ZAT).
  - c) Notable for guest starring Ultraman, Ultraseven, Ultraman Jack, Ultraman Ace, and Zoffy.
  - d) First Apperance of Ultra Mother.
- 6. *Ultraman Leo* (12 April 1974 ~28 March 1975)
  - a) Ultra Warrior featured: Ultraman Leo.
    - i. Human Persona: Otori Gen.
  - b) Organization: Monster Attacking Crew (MAC).
  - c) Notable for Ultraseven/ Moroboshi Dan act as Gen/Leo's mentor for the majority of the series.
  - d) Also guest starred Ultraman, Ultraseven, Ultraman Jack, Ultraman Ace, Zoffy in one episode.
  - e) First Appearance of Astra.
  - f) First Apperance of Ultraman King.
- 7. *Ultraman 80* (2 April 1980 ~ 25 March 1981)
  - a) Ultra Warrior featured: Ultraman 80
    - i. Human persona: Yamato Takeshi.
  - b) Organization: Unity Government Members (UGM)
  - c) Guest starred Ultraseven (in the form of a boy's anger towards a group of bikers) and Ultra Father.
  - d) First Appearance of Yulian.
- 8. *Ultraman Great*, otherwise known as *ULTRAMAN TOWARDS THE FUTURE* (8 July

1995 ~ 30 September 1995 on Tokyo Broadcasting Station)

- a) Ultra Warrior featured: Ultraman Great
  - i. Human persona: Jack Shindo.
- b) Organization: Universal Multipurpose Agency (UMA).
- c) First Ultraman program to be produced outside of Japan.
- d) Produced in Australia.

9. *Ultraman Powered*, otherwise known as *ULTRAMAN: THE ULTIMATE HERO* (8 April 1995 ~ 1 July 1995 TBS)

- a) Ultra Warrior featured: Ultraman Powered.
  - i. Human persona: Ken'ichi Kai.
- b) Organization: Worldwide Investigation Network Response (WINR).
- c) Second Ultraman program to be produced outside of Japan.
- d) Produced in America.

10. *Ultraman Tiga* (7 September 1996 ~ 30 August 1997 TBS)

- a) Ultraman featured: Ultraman Tiga
  - i. Human persona: Madoka Daigo
- b) Organization: Global Unlimited Task Squad (GUTS).
- c) Dubbed into English and aired in America 14 September 2002 ~ 4 January 2003.  
Cancelled halfway through the season.

11. *Ultraman Dyna* (1 September 1997 ~ 29 September 1998)

- a) Ultra Warrior featured: Ultraman Dyna
  - i. Human persona: Shin Asuka.
- b) Organization: Super GUTS.

- c) Direct sequel to Ultraman Tiga series.
12. *Ultraman Gaia* (5 September 1998 ~ 28 August 1999)
- a) Ultra Warriors featured: Ultraman Gaia.
    - i. Human persona: Takayama Gamu
  - b) Organization: e**X**panded **I**nterceptive **G**uardians (XIG)
  - c) First appearance of rival Ultraman, Ultraman Agul.
13. *Ultraman Cosmos* (7 July 2001 ~ 28 September 2002)
- a) Ultraman featured: Ultraman Cosmos
    - i. Human persona: Haruno Musashi.
  - b) Organization: Elite Young Expert Squadron (EYES)
  - c) First Appearance of Ultraman Justice
14. *Ultraman Neos* (Original Video Series) (22 November 2000 ~ 5 May 2001)
- a) Ultraman featured: Ultraman Neos
    - i. Human persona: Kagura Genki.
  - b) Organization: High-tech Earth Alert and Rescue Team (HEART)
  - c) First Appearance of Ultraseven 21.
15. *Ultraman Mebius* (8 April 2006 ~ 31 March 2007)
- a) Ultraman featured: Ultraman Mebius
    - i. Human persona: Hibino Mirai
  - b) Organization: Guards for UtilitY Station (GUYS)
  - c) Notable for the guest appearance of Showa Ultras: Ultraman, Ultraseven, Ultraman Jack, Ultraman Ace, Zoffy, Ultraman Taro, Ultraman Leo, Astra (final episode only) Ultraman 80, Yulian (in flashback only), Ultra Father, Ultra

Mother.

- d) First Appearance of Ultraman Hikari.
- e) Considered the 40<sup>th</sup> Anniversary production of the Ultra-Series since 1966.

16. *Daikaijû Battle: Ultra Galaxy Legends the Movie* (12 December 2009)

- a) Ultras featured: Ultraman Mebius, Ultraman, Ultraseven, Ultraman Jack, Ultraman Ace, Zoffy, Ultraman Taro, Ultraman Leo, Astra, Ultraman 80, Yulian, Ultraman Great, Ultraman Powered, Ultraman Scott, Ultrawoman Beth, Ultraman Chuck, Ultraboy, Ultraman Hikari, Ultra Father, Ultra Mother, Ultraman King.
- b) First Appearance of Ultraman Belial, the first evil Ultraman.
- c) First Appearance of Ultraman Zero, the son of Ultraseven.

Guest stars Rei, a halfblooded Raybrad-*Seijin* who is able to control *kaijû*

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