



## **Nausicaä of the Valley of the Wind, Vol. 7**

*Hayao Miyazaki (Scriptwriter/Illustrator) , Matt Thorn (Translator) , Kaori Inoue (Translator) , Joe Yamazaki (Translator) , Walden Wong (Touch-up Artsist/Letterer) , Izumi Evers (Designer)*

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Hayao Miyazaki was a budding filmmaker in 1982 when he agreed to collaborate on a project with the popular Japanese anime magazine Animage. This was Nausicaa, which would make Miyazaki's reputation as much as his 11 films and TV shows. Set in the far future, Nausicaa visualizes an Earth radically changed by ecological disaster. Strange human kingdoms survive at the edge of the Sea of Corruption, a poisonous fungal forest. Nausicaa, a gentle young princess, has a telepathic bond with the giant mutated insects of this dystopia. Her task is to negotiate peace between kingdoms battling over the last of the world's precious natural resources. Nausicaa took Miyazaki 12 years to create, in part because he worked with few or no assistants, doing both the writing and drawing using a meticulously detailed style that critics have compared to the work of the French artist Moebius.

## **Nausicaä of the Valley of the Wind, Vol. 7 Details**

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## From Reader Review Nausicaä of the Valley of the Wind, Vol. 7 for online ebook

### Delphine says

Chaque tome est meilleur que le précédent! Quelle aventure, riche et profonde, définitivement l'une des meilleures BD que j'aie lues! À lire absolument.

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### Sesana says

This review will be for the series as a whole. I have, of course, watched the movie version of Nausicaa. Which made the first volume and half of the second fairly familiar territory for me.

But once you get past the halfway point of the second volume, and into the ground the movie didn't cover, the story grows exponentially. More characters, and a much, much bigger story. A lot of the questions that I'd had about the setting after watching the movie are answered in a satisfying way in later volumes.

I also greatly appreciate Miyazaki's restraint in not assigning good and evil roles. Characters are flawed, and do terrible things. But I don't recall a single character that is entirely, unredeemingly evil. This is not the easy way to tell a story, and it speaks to the message that Nausicaa left me with, that flawed though humans are, there is still hope.

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### Kana (AlexVramby) says

WARNING CONTAINS SPOILERS

Nausicaä van de vallei van de wind was voor mij een van de beste boeken die ik ooit heb gelezen. In het begin had ik verwacht dat het hetzelfde ging zijn als de film en dat ik het dus niet zou moeten lezen voor mijn boekbespreking. Toen ik toch besloot om na te kijken of het wel hetzelfde was en het eerste boek uit had was ik aangenaam verrast.

ik had het mij nooit kunnen inbeelden dat deze boekenreeks zo leuk zou zijn.

De boekenreeks bestaat uit 7 boeken van zeker 200 pagina's, daardoor had ik gedacht dat ik er heel lang over ging doen maar tot mijn verbazing had ik alles in 2 dagen uit.

Dat komt omdat het enorm spannend is en tien keer beter als de film die studio ghibli had gemaakt in 2006. Ze hebben heel heel veel weggelaten in de film wat ik wel snap want de film bestaat uit de eerste 2 boeken en dat duur in de film al 2 uur

In de boeken zie je bijvoorbeeld dat de slechte niet de slechte zijn maar eigenlijk de goeden (dat klinkt misschien cliché maar ik had het echt niet zien aankomen. Het boek heeft ook hele mooie illustraties en het strafst van al is dat ze allemaal met de hand zijn getekend.

Het enige wat ik miste in het boek wat wel in de film was waren de soundtracks, die waren ook heel mooi. Ik raad dit boek zeker aan voor mensen die de vorige meesterwerken van hayao myazaki al goed vonden want dit is misschien niet zijn bekendste meesterwerk maar wel een van zijn beste meesterwerken.

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### **Eva says**

Hayao Miyazaki's art is wonderful. I have long loved Nausicaa the movie and really enjoyed the books. They are way more complicated than the movie, but I liked getting to know Nausicaa better. Any hardcore Studio Ghibli fan should read this series.

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### **Michael says**

via NYPL - the confusion ends. Humanity chooses to live with uncertainty. I'd rate the whole thing 3.5 stars.

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### **Victoria Haf says**

Este review es de los 7 volúmenes del manga. Tengo que volver a ver la película porque hace varios años que la vi pero el manga es mucho más complejo y largo, cada página tiene muchos paneles y texto y aunque a veces me cuesta agarrarle el ritmo a comics tan llenos, este es Miyazaki y es un trabajo que le tomó 12 años. Diría que es su trabajo más filosófico, trata sobre el horror de la guerra, la condición humana, la naturaleza y el significado de la contaminación y la corrupción. Como siempre, los personajes son complejos, no hay maldad absoluta sino errores, ignorancia y desconexión.

A diferencia de la película, sentí que en cada volumen el significado del bosque y los insectos iba cambiando. Poco a poco, a través de los ojos de Nausicaä, vamos entendiendo más y las cosas se van volviendo más complejas, la carga más pesada. Lo único que puedo decir es que me hubiera gustado otro volumen, en donde los personajes que quedan son felices, después de tantos volúmenes de guerra y tragedia. Lo que me gusta mucho de Miyazaki es que a diferencia de otras ficciones que me gustan desde hace mucho, revisitarlo es ver detalles nuevos, ya por ejemplo tuve que "dejar ir" la mayoría de las historias de disney por simplonas; y esta historia de Nausicaä me recordó muchas cosas que he leído sobre árboles, hongos, bioremediación y la comunicación del bosque.

Las historias de Miyazaki me las voy a traer cerca toda la vida, me alegra haber encontrado los volúmenes de esta historia porque vale mucho la pena.

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### **Dominique says**

This story as a whole is so beautiful and amazing. I love the movie and some part of me wished that the love interest remained the same as the movie. This is a story that I just want to reread over and over.

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## Pathikrit Basu says

This review is for the entire 7 vol. series

I wish I wasn't restricted to giving just 5 stars to this cruelly ignored masterpiece.

Seldom have I been so hooked to a book and enraptured by its power, epic storytelling with a strong human touch. **Not since Brave New World and Heart of Darkness (books that are considered among the best of the 20th century) have I pondered so much on the ending and the philosophical questions raised by it.** It is naive and almost degrading to classify this as just another "*stereotyped*" manga series; it's epic storyline and broad based exploration of the human condition means it shouldn't be circumscribed by such restrictive literary classifications as "*I of the best manga/graphic novels*".

Well, before I start raving about this series again, let me just say that this labor of love took 12 years to complete by 1 of the greatest animators of all time - Hayao Miyazaki (unfairly called "*The Disney of the East*" which actually doesn't do him justice) who is known more for his films. The reason he took 12 years is partly because he kept writing this book in his spare time as a labor of love while continuing to work on his many film projects. Yet, this novel would surely be his magnum opus. The epic story-line is set in a dystopian post-apocalyptic future 2000 years after the Industrial Revolution and 1000 years after the "*7 days of fire*", a cataclysm brought on by excessive industrialization (a symbolic rendition of World War 3) that destroyed industrial civilization. Although part of the human race survived, having regressed to a technologically inferior society (kind of reminiscent of Einstein's famous line "*If the 3rd world war is fought with nuclear weapons, the 4th will be fought with bows and arrows*"), the Earth has become heavily polluted and covered by the "*Sea of Corruption*", a toxic forest of fungal plants which is steadily encroaching on the remaining open land. Humanity clings to survival in the polluted lands beyond the forest, periodically engaging in bouts of fighting for the scarce resources that remain. Amidst this background, is presented Nausicaa, princess of a small kingdom and a larger-than-life character who is a lover of nature and humanity. While her kingdom has learnt to co-exist with nature, they remain subservient to the war-hungry Torumekian empire, and she finds herself in the cross fire in the war between Torumekia and the Dorok kingdom as she is forced to go to war.

While the film version was done in 1984, it encompassed only the 1st 2 volumes, after which Miyazaki wrote for another 10 years and expanded on the story – and we can see the difference of those years. The manga allowed for a depth of plot and character unattainable in the cinematic medium, and Miyazaki uses it to its fullest potential. While the film covered just 20% of the story and retained the strong environmental theme, a recurring feature in many of Miyazaki's films; that's where the comparison ends. Now, (1) add a complex story of epic proportions in the scale of the Lord of the Rings. (2) Add the human touch and the strong emotional connect with not just the protagonist but the other characters, none of whom are in black and white, instead all of them have been fleshed out in endless shades of grey. (3) Also add an epic portrayal of the horror and the ugly side of war as good as any in literary medium, and the unintentional folly of man that drives it. (4) Add the surreal touch in the 6th vol. (5) **But finally, what makes this work of speculative fiction rise above other great high fantasies is the final vol. which makes the reader ask questions on morality, and the meaning of human existence through the lens of nihilism and fatalism vis-à-vis existentialism** (no, I am not just dishing out fanciful jargon here). I will not say further at the risk of disclosing some major spoilers.

As one progresses beyond towards the 2nd half of the series, the change in the tone of the story is quite evident - what started as a large scale adventure story with an environmental theme, begins to take on a much darker, sometimes almost cynical tone as we move deep into the war in the Dorok empire against the Torumekians (the Dorok kingdom where most of the story takes place is totally ignored in the film). The story moves through a gruesome portrayal of self inflicted misery in war and shows how the cycle of destruction that triggered the 7 days of fire is about to be initiated again, as the Doroks try to manipulate the violent side of nature using the remnants of the advanced technologies of the past for their own means to win the war, which backfire with disastrous consequences. While in the film Nausicaa brings the peoples of 2 warring kingdoms together in what is a simplistic ideal "*Deus ex machina*" ending, in the book she must go through the waste of war and gradually lose her innocence as her attempts to save lives at every opportunity comes to naught, and is often made to question her love of life. Also in her quest for a peaceful co-existence between nature and humanity, she goes deep into the heart of the Sea of Corruption, only to uncover the shocking secret behind it and the truth of all humanity that survived the 7 days of fire. In the end, the fateful decision that she takes for humanity will itself pose many questions as to the morality behind it, the idea of existence and the dangerous consequences of a futile idea of achieving Utopia (as she says "*suffering and tragedy will not disappear in a 'purified' world, they are an intrinsic part of humanity*"); in the end we see her image as a far cry from the idealist that she was at the beginning.

In fact, the shift in the story's tone and Nausicaa's character is often attributed to the fact that Miyazaki took 12 years to finish his work, during which time his own philosophies and beliefs undertook a change, and were influenced by contemporary events like the civil war in Yugoslavia, the fall of the Soviet Union, etc. While in that period, he continued to make more optimistic films like *My Neighbour Totoro*, *Kiki's Delivery Service*, *Porco Rosso*, he has often hinted that while the films were his route to retaining a more optimistic view on life, he needed to work on Nausicaa as a safety valve to express his changing views on humanity and society. It is often said that *Princess Mononoke*, one of Miyazaki's best films, is more true to the manga's themes as it retains much of the darkness, complexity of characters and moral ambiguity lacking in Nausicaa the film. But, even then, I would say *Princess Mononoke* didn't go so far as to explore the philosophical dilemmas encountered in the manga, nor does it have the scope for an epic story to dazzle the reader as this.

On the technical aspect, the artwork of this book is quite different from traditional manga, in fact it's meticulously detailed style has been compared to the work of the French artist Moebius. Miyazaki decided to use a black and white grainy style of sketching in contrast to his lush vivid use of colors in his films; probably this only accentuates the dark brooding atmosphere of the manga. Although lacking color, the panels are rich in artistry, as no space his left unused. Also, there are a large number of panels per page and sometimes copious use of text, as the story moves at a rapid pace unlike typical serialized manga/graphic novels, where the events are stretched out over many pages and many large panels are used to depict action sequences. Also, for those who want to read the whole series, do yourself a favor and go for the seven-volume format ("*Editors Choice*" edition) titled *Nausicaä of the Valley of the Wind* rather than the cut four volume format titled, *Nausicaä of the Valley of Wind: Perfect Collection* (a not so perfect collection).

Really, it is my dream that one day a films series will be made on this work (just like my futile dream of seeing the *Silmarillion* being adapted into film), or maybe a TV Series whose length can do it justice. I really wish it is done, because if it can be pulled off while maintaining the essence of the manga, it will be 1 of the greatest production of any kind. I wait for that day.

For more on Miyazaki's views, fans of the book can have a go through detailed interviews with the author such as -

<http://www.comicbox.co.jp/e-nau/e-nau...>

<http://www.nausicaa.net/miyazaki/inte...>

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## **Babs says**

Wow. A traumatic and weighty ending with some dark, grisly scenes.

The tragedy of war builds to a destructive peak and some familiar faces fall prey to the chaos. \*sniffle\*

Nausicaä makes some shocking discoveries, can she maintain her composure?

Utterly amazing series.

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## **L. McCoy says**

A very disappointing end to what would be a pretty good series...

What's it about?

I honestly couldn't tell you which is the main problem I'm gonna get into later.

Pros:

The art is very well done! Great job there!

There's some pretty good action scenes throughout.

Some of the WTF parts of the book that are actually done well. Sometimes WTF parts of a book are just convoluted bulls\*\*\* which there is a bit of but some parts are well done WTF moments!

Cons:

The story is convoluted. Don't get me wrong, I think I sorta understood the story and I have read some books that are a lot more unclear than this but could I attempt explaining it? No. Am I entirely sure what happened? No and I usually understand stories fairly well, even weird ones. Was I for a lot of the book thinking things like how the hell did we get here? Yep. That's a problem.

The characters... I no longer gave a s\*\*\* about them while reading this volume. A lot of them are very bland and/or I got some of them mixed up.

The ending is very disappointing and not really an ending... really, it even said that there's more to the story but this is where they quit telling it. Not to mention it sorta tries to tell you what happens to Nausicaa and says it could have been 2 different things. Call me boring if you want but I like my stories to have an ending in the final volume.

Overall:

I want to give this a better review but can't bring myself to. At first I absolutely loved this series now... not really. The art and action were fantastic throughout but now the story feels convoluted, I don't really care about the characters and the ending isn't really a good one, so it fails to be a good finale though it's not a horrible one either. If you were thinking about trying this series I wouldn't recommend not doing so but if you weren't going to I don't think I'd recommend this series to anyone.

## **Molly says**

Great ending. I actually bought Vol.7 years before the rest of the series; found it in a local bookstore, and learned a few days later they are unable to order the rest because it was out of print ( I tend to do stupid things when in a bookstore, like buying the second or last book in a series and then asking about book one). It was a long wait, but in the end totally worth it.

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## **Kogiopsis says**

I need six stars for this volume.

No, I need sixty.

I can't even begin to react to this. The story, the incredible and wonderful characters, the world and its mind-blowing history... to describe and evaluate them is beyond my capabilities.

What I will say is this: This series was finished long after the movie we all know and love was released. And while said film was the start of something wonderful (Studio Ghibli, to a large extent), I wish the manga had been finished first.

If the film followed the manga to the letter, it would be an epic to rival Lord Of The Rings.

And I cannot say that lightly.

But I will explain why I say it. One, length; a proper Nausicaa film would be at minimum double the length of the original, and likely closer to triple or even quadruple. It would probably be broken up into several volumes, and that would be fine because this story is worth it. Two, scope; though their focuses and messages are different, both Nausicaa and LOTR are about really, truly, saving **the world**. Three, power; in this respect, at least for me, Miyazaki surpasses Tolkein.

I have this mental image of a world in which Nausicaa is as long as it deserves to be on film. There would be day-long gatherings to watch Miyazaki movies, culminating appropriately enough in Nausicaa. Groups of fans would sit in awe for hours, so enraptured that their popcorn would go cold and the butter on it congeal. Drinks would sit abandoned until they went flat- or until someone punching the air in jubilation missed the air and knocked them over. Still, no one would dare pause the movie. And afterwards, when night had fallen (as surely it must), they would all sit back and close their eyes and rest in amazed stupor.

The philosophical discussion that would arise when everyone had reconfigured their brains would be lengthy, and morning light would find this imaginary group still hard at it, arguing about morality and war and environmentalism and peace and nurturing and history and truth and faith and love. And more than that.

I wish Mr. Miyazaki would make that movie.

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## **Clare D' Lune says**

I love the movie of this series. I liked the first graphic book of this series. I thought that he had a great story going. And then it started to drag. It got reeeeally long, and I kinda got sick of it. I thought the writer concentrated on unimportant things a lot as the book went on. Less about Nausicaa and more about everyone else. Thats all fine and good, but then again, the story IS supposed to be about her. And no offence, but about

half way into it, I got the feeling that the author was a hard core environmentalist. Thats alright, but really...!! Nausicaa seemed to care more about the insects than ANYTHING or ANYONE else! It got kind of old and tiresome after a while. I mean, I liked her character okay, but she was pretty predictable. Like she was the perfect person, always jumping into the burning building and leaving legions of people with their mouths open in awe, drooling in her wake. Thats cool maybe once or twice in a story, but it was a constant thing in this series. And I HATED the very end! I really liked Asbel, and I thought he and Nausicaa should have ended up together. I kept waiting for them to find each other in the books, to get connected again, but they didn't until the VERRRY end, and then the writer implied that she ended up with the other blond boy that showed up just at the ending. I didn't like that at all. And how the writer's last say was that there were many differing theories about what happened to Naussica afterward bugged me. I would have preferred a set ending, but maybe thats just me.

Alright, enough about the bad parts! Some good parts: Beautiful art work, very well done! I love pictures, so this of course was great, having such well drawn scenes. The story plot, though very 'green' induced, was a work of art. This whole future, this different world, was very well made. It was a very complex cycle, with the forest and the insects, dying and living, causing death, and saving lives. All to rid the earth of the pollutions in it. It made the book realistic, and more enjoyable. The new creatures were interesting and creative. I liked the whole 'poisonous air' idea, and how the plants, via contaminated soil, caused it. Gave the book an edge, that extreme danger. And of course, I LOVED Nausicaas glider! It was awesome, I totally want one! >.<

Well thats about all I have to say. I liked the books, but they got kind of old after a while. I was surprised to find that the movie of this series only covers the first installment of the books, but thats alright. It was a complex enough plot by that time to support a movie. You should check out these books if you have time, a love for animi, and have a mind that doesn't implode when approached with a multi-plot story. :) Definitely watch the movie! And on a completely different note, you should also check out Howls Moving Castle. Its and AWESOME movie!! Hayao Miyazaki always does a marvelous job!

I'll be surprised if anyone makes it all the way down here. :D leave a note if you actually managed to get through all this pointless rambling! haha Thanks, Clare.

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### **Tufi says**

I keep tapping but it only lets me have five stars

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### **Kristina says**

Though it has similar plot to The Odyssey, it doesn't end exactly the same way. Something to consider when writing a story with similar themes, it would do well to remember where you want to end up when you're finished. Beautiful!

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## **Edward Rathke says**

After 1,000 pages of this, I can say that it's really quite brilliant. It's easy to see how it influenced things like Final Fantasy and a host of other things. It's actually the first manga I've ever read, and I sort of have a hard time believing anything will be much better.

If you've only seen the film, it's worth reading this. The film is sort of a condensed version of the first two volumes, that consolidates a lot and skips a lot of the coolest things, I think. It's a great adventure story and surprisingly graphic. Miyazaki's known for children's stories, but this deals with some pretty big themes that aren't really for children. It reminds me more of Princess Mononoke than any of his other films, with its focus on war and destruction.

Despite the annihilation of much of the world that happens in these pages, it's quite hopeful, and is sort of an optimistic existentialism, in that regard. It's about reclaiming agency and so on.

But, yeah, could probably say more, but this is good for now. I highly recommend it.

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## **Kurtis Burkhardt says**

OverRated Manga series??

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## **Jonathan Cook says**

My second book of 2018 was actually seven books (this review is for all seven volumes): the seven volumes that make up Hayao Miyazaki's Nausicaa of the Valley of the Wind. So depending on how you count them, I'm either way ahead of schedule or slightly behind.

Miyazaki is my favorite active filmmaker (tied with the Coen brothers), but this is my first time reading any of his manga work. This is by far his largest and most ambitious work in the medium, an effort that took him more than twelve years to complete.

The film version of Nausicaa is generally considered to be the beginning of Studio Ghibli as we think of it, and is a fine film in its own right. But it really only covers the events that take place in the first two volumes of the manga, and greatly simplifies even those.

The manga feels like Miyazaki reaching his artistic maturity. All of the main thematic preoccupations and favorite imagery are present (so many flying contraptions, living heads rolling around, etc.). It is both the clearest and most nuanced presentation of Miyazaki's environmentalist themes. Sharply critical of nationalism and militarism. It is philosophically dense, clearly and powerfully informed by Miyazaki's thinking on animism, Buddhism, nihilism and existentialism.

Quibbles: Miyazaki clearly learns a lot about the medium over the course of the books. His gorgeously rendered pencil backgrounds in the first few volumes often obscure the main characters and make it hard to follow what's going on (it doesn't help that a lot of characters look very much alike). Even in later volumes, he'll occasionally shift scenes in the middle of a page or do a time jump without any sort of narration or

establishing panel, and parsing out what exactly is happening in some of the more frenetic action sequences can be difficult. The dialogue is sometimes stiff and exposition-heavy (which could be translation issues).

That said, it's clearly a masterpiece, and essential for all Miyazaki fans, which should be just about everyone. My rating is Top-Notch.

I have a lot more to talk about, though, so from here on out:

SPOILERS

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One of my favorite things about Miyazaki is that (usually) there aren't really any villains, or at least there isn't anyone that's pure evil. No-one in whose death we would rejoice. There were several times while reading this book where I thought that wasn't true of this story, particularly with respect to Miralupa and the Dorok Emperor, the Vai Emperor and the Vai Emperor's three sons. And for one of those sons and the Dorok Emperor, there is not really any redeeming quality or moment of understanding, but mostly because they don't get a chance to interact with Nausicaa.

Nausicaa, you see, is the vector in a kind of empathy contagion. Everyone she comes into contact with that we had previously seen as a kind of villain becomes more understandable, relatable, sometimes even admirable. This happens again and again: starting from the beginning with the Ohmu and continuing with Kushana, Kurotawa, Asbel, the Holy One, Charuka, Miralupa, the worm handlers, the god warrior and the Vai Emperor. And while the book makes it clear that these people are changing because of their interactions with Nausicaa (particularly with regard to Kurotawa and Charuka who occasionally find themselves bewildered at the kind, noble, or brave actions they are taking), it is also revealing good things about them that we just didn't realize. My favorite example of this is at the end with the Vai Emperor, who up until then has been characterized as basically a hateful monster who doesn't even care for his own family, driven only by a thirst for conquest. He enters the crypt of Shuwa to gain the secrets of the old world and basically just starts shooting everything he doesn't understand. Then Nausicaa comes in and interacts with the Master of the Crypt. The Emperor barely has the context to even understand what the discussion is about, but when Nausicaa rejects the Master's plan for humanity, he becomes downright dashing. Immediately he's into Nausicaa's play, all "to hell with the old gods!", and he gives his life to protect her. Brave, iconoclastic, gallant. Those qualities were there all along, we just viewed them as monstrous because they were also the cause of senseless atrocities.

And boy are there some senseless atrocities in this book. For a post-apocalyptic world that already has far fewer people, a huge number of people die. Not just soldiers, but children and animals, too. Nausicaa loses both her Artax (Kai) and her Hedwig (Teto), y'all, and when Teto died it messed me up. That's what gives the lack of villains in the story its weight, that even without true evil unthinkably awful things happen. And despite the empathy we grant them, it doesn't forgive the people who caused it. There's a great moment with the Vai Emperor's two sons where they're like "So you sympathise with us Nausicaa? You see how we had to do all these terrible things just to survive in the world we were born into?" And Nausicaa smiles sadly at them, because she does understand but she's thinking about all the people who died because of their cowardice and jockeying for position.

This use of Nausicaa as patient zero in an outbreak of goodness is not unique to this story. It's a kind of mini-

genre, one of my favorite mini-genres. Miyazaki has other examples (Spirited Away is a more complicated one), but my favorite is Wall-e. Wall-e infects everyone he meets with his curiosity and sense of wonder, and in every case that progresses to their learning kindness and responsibility. It's also key to the story that both Wall-e and Nausicaa are pursuing their own goals and just affect others like this incidentally. These are not manic pixie dream girls/robots. I bring this up not only because it's one of my favorite kind of stories, but also because I can't think of a snappy name for it and I'm hoping someone else has one.

Other things I want to talk about but I'm getting too tired to type in anything but outline follow. If anyone wants to talk about them, I'd love to discuss them more, btw, especially if you've read Nausicaa:

-Charuka, who is probably the most fascinating character in the book to me.

-Doubling in the story, the way multiple characters fulfill similar roles at different times and are compared and contrasted by it (Nausicaa and Kushana, Nausicaa and Tepa, Nausicaa and Chikiku, the Holy One and Charuka, Miralupa and his brother, Kurotawa and Mito, Ohmu and Ohma, and many many more).

-The way the book constantly erodes the distinction between natural and man-made (which is genuinely one of the most bullshit distinctions that everyone believes in).

-The really complex philosophy in the book. In the heart of the Ohmu, Nausicaa has trouble with a kind of Buddhist conception of the universe that embraces the cycles of suffering and the distinction between it and nihilism. She ultimately rejects both but keeps a respect for suffering. She is also tempted by and rejects both Panglossian nonsense and the ascetic life (she emphatically does not just tend to the garden). Her goals are constantly shifting as she enters a new situation and decides what the best thing she can do in this situation is. And she's willing to make painful, pragmatic choices when necessary. The place she lands is kind of existentialist, informed by animism, I guess. But I find her decision in the crypt difficult to make sense of. The Master's philosophy is a kind of "ends justifies the means" thing on a vast time scale. She chooses a world that incorporates their horrific "means" but destroys the possibility of their utopian "ends." This is possibly related to the relationship the book has with death and how it affects and makes sense of the choices humans make. The Master of the Crypt (and the being in the garden before it) have cheated death and as a result are granted less sympathy by Nausicaa (and here I offer the caveat to my "no villains" argument, the Master is arguably treated as a true villain).

-The fantastical biology stuff, which is all great.

-Something something nukes, something something cynical politics.

-Gender and sexism, like whoa, I'd almost forgot how much there is to talk about this book's feminism. Start with the two most important and inspirational leaders being Nausicaa and Kushana. Also how much of what makes them so incredibly inspirational is their being indomitable in the face of extreme vulnerability, a characteristic that is intimately tied to their femininity, in ways both thought-provoking and problematic. (Oh, man, so much could be said about Nausicaa as the worm-handler's god- "She's just like our daughters! SHE'S JUST LIKE US!")

-Also, the importance of the idea of parent and child; Nausicaa as Ohma's mother. This book, like a lot of Miyazaki's work, is filled with good mentors/parents (Yupa and Jihl for Nausicaa, the Holy One for Ketcha, etc) and bad ones (the Vai Emporer, Nausicaa's mom, arguably Nausicaa for Ohma).

Okay, Imma stop there. Go read some other books.

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### **Concertina says**

En fin, leí los 7 pero solo pondré dos, porque mangako!

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### **Zach Schmidt says**

Nausicaa of the Valley of the Wind started off as a curious journey years ago. Oddly it was from my mother picking up the VHS at a garage sale, then myself getting rid of it in my teens, and then coming back to have an interest in it in my twenties.

The story is one that will be relevant for at least the next fifty years or so. At least until we start to really understand that we will have to make some serious changes as our world deteriorated due to human cause. as the cover had explained, it's a cautionary tale for the reader and our culture.

I really wanted to give the last installment a five out of five but couldn't because the ending seemed rushed to me. Upon getting the graphic novel, I did notice the book was larger than the other edition prior to it, but coming to the end of the story, it all seemed so rushed to me. My guess is that the author was put on some timeline and couldn't finish it and cut it shorter than intended. Or maybe I'm just wrong with this thought.

Overall, I would recommend this series to anyone. It has a strong female character, it sends a strong message about the environment, and it's just plain fun to read. Oh, and the artwork is excellent.

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