

## Chapter Five: Conclusion

### (from “The Godzilla Allegory: A Representation of World Events Produced by the Creative Filmmaking Techniques of Toho Studios)

In this conclusion I am returning to my original questions:

1. How and why does Godzilla’s character shift through the following stages:  
metaphorical nuclear bomb (1954), an allegory of nuclear weapons during the Cold War tensions between the USA and USSR (1984), and an aggressive geological force combined with nuclear disaster (2016)
2. What effect does America have throughout the years on the *Godzilla* films?

It is evident that an allegorical arc has formed which shows how Godzilla’s character has shifted and metamorphosed in relation to international politics and its consequences, geological events, and potentially climate change.

After 1954, Godzilla has shifted in allegorical meaning representing the nuclear dawn of the 1950s, the pollution problem of the 1970s, and the height of the Cold War in the 1980s. More recently, he is a representation of the Fukushima disaster and in addition warns the world of a potentially more catastrophic outcome to this situation. While Godzilla has not been an explicit allegory of the environmental discourse or climate change in the previous films, the role of Godzilla in *Shin Godzilla* hints at these issues in relation to the Anthropocene. Godzilla now represents not just the tsunami but the manifestation of the consequences of many actions by civilisation’s advancements in nuclear exploitation. It is likely that he will futuristically represent the negative and unbalanced effects progress has upon the global

environment: the disaster of global warming. “‘Climate change is something that Godzilla has yet to get his big scaly arms around,’ says Tsutsui.” (Baker & Lennard Goehner, 2019, p. 89)