- 1800 words including reference list
- 7-10 references
  - One is from class reading
  - One is from other academic paper
  - Others games referenced
- Oral analysis
  - 26-168 on Tuesday

"I think one way of thinking of a personal read is asking yourself **how your text differs from other critics writing about the same game**. It's about making the text feels inherently unique because, while it's about the same game, it's clear that it only could've been written by you.

I see what you're saying about the Persona paper. I still feel that Harper does a good job of creating and dissecting categories that make his reading surface as clear, but not trivial. There are definitely aspects of colonialism as well as exploration/exploitation in Pikmin 2, and they're both interesting, but as you allude to, it should be possible to go deeper than just describing either theme with examples. **What does it really mean that these themes are used in a Japanese space exploration video game. Does it matter, and in that case why?**"

- Avoid hyperlinks
- lift analysis to higher level in conclusion
- Include things about identity / other backgrounds of experience?
- Japanese colonialism (see below)
- Add pictures in there

Playthrough – see paper notes. Probably not enough time to finish up last playthrough (haha or current playthrough)

Scholarly Notes
- Ai no Uta
  - "Unexpectedly, the song actually outsold the game it has advertised, even beating *Pikmin's* sales figures shortly after its release as a single."
  - A side: "We'll fight, be silent, and follow you, But we won't ask you to love us."
  - B side: "And I didn't say that I loved you"
  - I think this is kinda selling it short and oversimplifying it.
    - There's definitely something weird going on with the ship constantly being weirdly snippy about the Pikmin and "beasts"
- Huh, there are actually regional differences for the treasure.
- Oops, spoilers about the game - that Louie actually ate all the carrots (but that was obvious)
- Pikmin Extinction is rough
- Google Scholar doesn't turn up too much:
- Katrin Becker
  - dspace.ucalgary.ca/bitstream/1880/46706/1/Games_Learning_2005.pdf

- - - "How modern games support various learning styles"
    - "Modern games tend to be very complex […] Although we may not appreciate *what* the players are learning, game designers have been very successful at teaching all kinds of individuals how to play their games
    - Different forms of learning supported = visual, audio, etc.
    - Same model of assessment, hint, etc.
    - Personality test to categorize people
    - Just talking about the collaboration social part for Pikmin 2
  - https://books.google.com/books?hl=en&lr=&id=As2tPOKVh8MC&oi=fnd&pg=PA357&dq=%22pikmin+2%22&ots=ss4ujhsB9p&sig=Qp8y5-4wo-IXQGtFMG6feiuuBb8#v=onepage&q=%22pikmin%202%22&f=false
    - Enjoy games when sense of fairness, difficulty in achieving goal and feeling reward / punishment
    - Pretty much same paper as above
  - dspace.ucalgary.ca/bitstream/1880/46710/2/On_the_pedagogy_2006.pdf
    - Pikmin eventually give you hint about where to lok if aimlessly wander around? Maybe in original Pikmin but not necessarily in Pikmin 2
    - Hm, something about the procedurally generated dungeons helping you go and investigate?
- Tether / accretion - http://gac.sagepub.com/content/7/6/419.full.pdf
  - Idea about "conscious fantasy"
  - "Minecraft isn't a game; it's a genre"
  - Tether and accretions binding games together like Terraria and Minecraft
    - Tether = feeling safe vs. feeling exposed
    - Accretions = turning weak body to stronger one by collecting resources
    - ooh I see how Pikmin 2 comes in
      - Why the Burrowing Snagret in Valley of Repose is so terrifying – blurring line of "acceptable risk" vs. not
    - RPGs take this interplay a lot
  - "Fantasy is the means by which the game transcends its dividedness as an object of representation and simulation. It is also the mode of the player in play."
  - Narratology and Ludology debate
    - Stories across media = transmedia
    - Merge cinema and videogames
    - "My own paper is partly an intervention on this trend toward putting "sotry" in the production and study of video games"
      - "Most narration is extraneous and can often impede or even undermine the fantasy
    - Dat Half-real doe
      - "play as a rapid oscillation between the two poles of fiction and underlying geometry"
  - Tether fantasy – stretch out in search and then reel back in
    - "There is a pleasure in extending and contracting the self across space"

- "the expansionist colonial drive to discover, conquer and control the unexplored world"
  - binaries of "known and unknown / safe and unsafe"
  - exploring from the safety and constraints fo home
- Either testing elasticity of the tether, center around domestic hub or look out to world from protected viewpoint
- Chibi Robo and literal power plug tether
- Plot sometimes drives people away from staying in one place for long, but games that encourage tether fantasy give reason to
- Minecraft and Terraria – home as comfort and customize – free from hostilities
- What if unstable home space?
  - "home, in fact, cannot be understood except in terms of journey"
  - RPGs rewarding player with new accretions to continue tether outward
  - "drive to explore trumping the finality of a destination"
- Accretions fantasy
  - Positive change – whether material or physical
    - Alternatively "feeling of confidence out of which a tether fantasy can confidently begin"
  - childhood games finding treasure in "these valueless vials of waste and odd-ends of adult occupations"
    - hiding treasure of empowerment and also lash against adult structure
  - games appeal to this with serendipitous drops and XP
- Identification with player avatar is challenged
  - Claim accretion games tie identification with "decorator crab" who adds things on to shelf
    - ex. Link and his secret power with things that come in
      - Empty inventory screens into collection quest
  - Alternatively, have like Samus where your treasure is your body – armor system
    - Megaman – body image literally changes
  - RPG menu screen – taking time away from diegetic space and into numerical world
    - "These trips are often the most exciting and rewarding part of the accretions game"
    - although reduce the cinematicness, games seem to embrace this menu screen
  - Power ove space – where Pikmin comes in
    - Tower defense – spread over land from original safe space
    - "It is difficult to see a tether fantasy in RTS games. What might be the tentative expansion of a home-base initially […] eventually

gives way to a steamroller accretions project that can never again contemplate its own smallness"

- o Pikmin 2 succeeds in this a lot by forcing yout o be small
- o Oh hahaha they just mention Pikmin 2
- o "it is difficult to say whether players dive into dangerous subterranean caverns in search of treasure or simply for the pleasure of being exposed and stretche to the limit. That the game requires spelunking could be enough to justify the anxious, opening phase of the tether fantasy – but the promise of a powerful new accretion sweetens the deal. Perhaps the giant creature guarding the upgrade at the "final floor" of each cave somehow expresses both fantasies simultaneously."
  - New accretions as reward for overcoming tethers
- o Tether and accretion goes back a long time ago
- o This is a good paper
- Advergaming: keic.mica-apps.net:1026/greenstone/collect/disserta/index/assoc/HASH013e/90f66a27.dir/doc.pdf
  - o Different types: static, dynamic, online presence, incidental advertisement (just for realism)
    - "Pikmin series where real-life products serve as treasures to be collected. This is not done to advertise the prduct so much as to provide a humorous environment that is coherent with our own reality"
  - o Above the line, below the line, through the line
    - Above = try to advertise brand by reworking old games
    - Below = actual making new games
    - Through the line = go to url within the game to visit webpage with below the game advertisements
      - "In games like Pikmin 2, the player is given a cryptic message with an accompanying URL designed to pique the curiosity of the player"
      - ????
    - Oh man, think about the goddang Neopets games
  - o Doing genre / demographic analysis?
  - o …methodology and stuff is really dicey – book summary?
  - o Ok, actual content = look at brand use of Enter the Matrix, SSX3 and Super Monkey Ball 2
    - Not focusing on explicitly advergaming like America's Army or banner ads
    - Instrumental = simulate use through avatar
    - Diegetic = billboards in simulated world
    - Archetypal = regular game features have brand name (ex. save points or power-ups)
  - o Super Monkey Ball

- - - Bonus bananas intentionally emblazoned with Dole
    - Like Pacman dots, these things didn't have to be branded because they're really just abstract signifiers
      - Forcing branded world?
    - "dole did not pay for the logos to appear in the American relseae, but Sega chose to include them"
    - "attachment of brands to archetypal game elements works until it reaches a certain saturation point and the game becomes unbearable"
      - Subtlety – cheetos example was "too aware"
  - SSX3
    - Expectation that branding would motivate to go and buy (ex. Tony Hawk merch)
    - However, in this game, have fake brands and billboards with merch – affect relationship with brand?
    - Sports games more tolerant of ads because "real"
  - Enter the Matrix
    - Powerade machine that echoes when Powerade was advertising like Matrix
      - Chicken and egg scenario
    - Also have branded Samsung and sunglasses, but also have mockery of billboards (ex. Watch TV and Steak!)
    - Does it still count as ad if it's Easter Egg?
      - Privileged advertising?
      - Like hidden credits in a game
  - Still getting brand associations even if not real – the main idea is that brands are important and customer is privileged
- Multiplayer; http://dspace.mit.edu/handle/1721.1/98650#files-area
  - "Future of Tabletop Games"
  - Ctrl-f Pikmin = talking about split screen and interaction that way with shared screen
  - Hidden information games – trying to control look or direction
- Collection: http://d-scholarship.pitt.edu/9835/
  - Older view of collectors as anti-social hoarders obsessed with "past or the minutiae of inanimate objects" now replaced with "active manipulatof or information in the present moment"
    - See this shift as go from one media to the other
      - Film (anti social male) -> animated film (collection rejected in favor of change and transformation) -> games (digital collection = progress in game)
      - all of these are reflection of the media that they live in
      - also cool because ownership being challenged by digital media world
  - This is a really cool paper which I unfortunately do not have time to read all 225 pages of

- Discussion of misconception of collector as deviant and history of collecting
- Suuuuuper interesting
- "The player is asked to be a collector by the very structure of the games" and collections = progress
  - "collecting frequently substitutes for the act of killing as the primary goal"
  - Collecting = power and control over game environment
- Oh huh, ""Foreign video game" is not a conceptual category for most gamers in the way that "foreign film" is"
  - Leads to Japanese ideas about collecting, even if not explicitly tagged by American players as such
- Games showing, like in real life, that collecting can be fun (unlike the obsessive / job feel it is in other media)
  - Leisure activity
- Tension between completion and expansion
  - desire to continue playing
  - Master once and next challenge is like collect and keep collecting
  - better to appreciate achievement when in a digital collection form
- Objects as focus
  - DAT OBJECT INVENTORY FROM THAT CONSALVO PAPER DOE
- While Pikmin has finite amount, MMORPG required to constantly have new content produced -> starting to have real world impact on econonmy
  - Also the fan cultures around video games
- "some critics mistakenly assume that what the games promote is simply consumer materialism"
  - "If you have the right items, you can save the world"
  - On surface, Pikmin 2 does in fact seem like consumer drive, but once you pay off the company debt (halfway point in game), then you can't buy anything, just actually tasked to go save Louie instead
    - None of the money is for you
    - Continue to collect money, but it's meaningless
      - Hmm, I still had drive to collect all treasure though even though meaningless
- OH DUDE REFERENCING THAT ANDRE BAZIN ESSAY ABOUT CAMERA AND EYE AAAAAAAUGH IT ALL COMES TOGETHER
  - bringing out that Aarseth too and doing the whole "no but actually what is game studies"
- Effects of Japan
  - Fans intentionally seeking out Japanese media texts
    - "Pop cosmopolitan" – Jenkins
      - Trying to distinguish from parents?
    - Fan translations
  - Localizations (although not done at first)

- - - "No other audiovisual creation aims at adapting itself to the customer as much as video games"
    - "Transcreation" = creating something new with flexibility from original
    - "When the origin of a text is not recognized, cultural concepts become internalized or naturalized rather than being valued for their exoticism"
  - Still can be misinterpreted
    - Weirdness of Katamari makes more sense with the strange hodgepodge can get in Japanese arcade
  - Video game invites player to be collector so less important = who is collector, but rather = how is collection done
    - Zork and introducing inventory
    - Final Fantasy – inventory = visual display of mastery of a particular game (even after story is over)
      - Have flexibility to succeed with any inventory, so want to collect all
      - Take whatever find in world b/c don't know what's important
    - Katamari = "procedural parody of the whole idea of collecting objects"
      - "Make one's own meanings from what you collect"
      - Extremely detailed on objects can collect – order onto chaos
  - Fan = nt only collecting items, but also collecting knowledge and history about game and objects outside games (the lore)
  - OK TIME FOR PIKMIN 2 ANALYSIS
    - 201 treasures sorted into 25 thematic sets
      - look used / discarded and vaguely post-apocalyptic
      - Advertising hype and personal reflection from Olimar
        - 2 different kinds of values giving meaning to objects
        - "What is valuable and what is worthless do not match up ot lived experience"
    - Oh right the analysis was super short
  - "a way of measuring progress in a game that does not require progress"
  - collection is less glamorous than main quest in games, but give players power ove r game itself
    - May not have control in normal life (boss-employee, paren-child), but can claim mastery once collected all items
      - Backloggery?
- Procedural level design: https://cardinalvirtual.wordpress.com/tag/pikmin-2/
  - Randomly generated levels used to be because of limited memory but now they are cheap replayability
  - "While the second game looses some atmosphere and immersion because of an over reliance on these caves (a discussion for another time), this area is where the game uses randomly generated content well."
    - Turns into a dungeon crawler

- o Adding uncertainty in surviving in thick of nature
- http://www.depauw.edu/humanimalia/issue%2012/attebery.html
  - o Modifying avatar – biology and animals
    - ▪ biopower of animal-like digital creatures who are simultaneously resources and companions for the human player and her avatar.
  - o "Pikmin emphasizes the way human affection for animals. even under biopolitical relationships, can challenge the ease with which we can exploit a resource that we have bonded to"
    - ▪ "define animals both as economic resources and as companions"
  - o Big thing about animal – human relationships and whether digital animals are cheapening it vs. say "Critter Cam"
    - ▪ Could turn into animal in games, but nah, this is about coexisting and biopolitical relationship
  - o Connection between biology and information??
    - ▪ Argue similar situation of encoding / reencoding occurs in Pikmin and Pokemon
  - o "how tempting it is for the powerful to reduce their pets (plants, animals, and humans) to simulacra of lifeless objects and mechanical toys — to the sort of frozen perfection that only the inanimate can attain"
    - ▪ mmm, stronger connection to the collection / exploitation argument earlier
    - ▪ "these games allow the player to interact with animal-like creatures under biopolitical apparatuses that place economic exploitation alongside companionship"
      - • Force to reexamine real life relationship with animals
  - o First up is Pokemon
    - ▪ Economic systems surrounding the game
      - • "reconcile the potential agency of the child consumers of Pokémon cards, games, and merchandise with the status of Nintendo as a corporate superpower"
      - • Interact with as cultural force rather than game itself
    - ▪ Oh man, the pro-animal movement in Pokemon Black and White
      - • "This presentation of animal rights activists as either naïve dupes or hypocrites turns what could be a nuanced self-critique into a very reactionary attempt to justify some of the more troubling elements of the Pokémon series."
      - • Why PETA brought it up
  - o Pikmin
    - ▪ "there are deliberate similarities between Pokémon and Pikmin both in their names and in their affective cuteness"
    - ▪ "he has stated that he hopes that games can allow players to have the disorienting experience of encountering unfamiliar and alien animal Others, comparing the act of playing an immersive game to a childhood memory of reaching into a stream and feeling a fish brush against his hands"

- "these nuanced representations of biopolitical relationships between species are deliberately rendered as much more darkly whimsical and disturbing"
- Shifting camera and "Pikmin are dying somewhere" – disorienting
  - Huh, camera angles
  - Also the inherent darkness (and subsequent upgrade) in Pikmin 2 of the caves
  - "requiring the player to adjust her strategy as she is coshaped by her Pikmin companions."
- Pikmin research mostly focus on how pedagogically can help teach skills problem solving rather than capitalist / exploitative interpretations
  - "feel like active agents" instead of "consumers"
  - "he does not spend time analyzing how the gameplay affects what is being learned, namely a system in which animal labor and life is controllable and expendable. Considering how the Pikmin are rendered within the game as a specifically animal-like labor force"
  - Commoditization vs. companionship at same time
- Biopolitics - "Foucault describes the sovereign's involvement in managing populations as economic-political resources as "the power to 'make' live and 'let' die""
  - Even for things like animal husbandry and breeding, still have co-shaped relationships of empathy and caring
    - Ambiguous whether "is the type of animal training that coshapes the player and her digital animals through mutual respect and communication or whether it is merely an abusive exercise of power over an animal for human economic gain"
    - to outside, training dogs might seem cruel, but it's mutual respect (ex. dog has to listen to human)
      - However, can you really call that by having inherent hierarchy between "unequals"?
  - In-game, manage birthrate and helath of populations
    - Ex. adult pikmin via flowering, breeding different kinds
      - The "rarity" of the white and purple making them too good to use?
      - Also genetically change via candypop buds
      - "The variously colored Pikmin populations, like the increasingly numerous varieties of Pokémon, serve partly as a merchandising feature of the game"
  - In Pokemon, argue the closeness of growing together not in the game
    - Confined in Pokeballs
    - Oh hmm, the Poke Amie feature possibly trying to go against this criticism? That's a really interesting read
      - The caring and comfort that help perform better

- ECONOMICS OF WINNING POKEMON BATTLES -> GET MONEY
    - aaaaaaaaugh I never thought about this
- "Olimar's commentary on the items that the Pikmin are recovering for him frequently subverts the game's requirement for the player to act as a capitalist entrepreneur."
    - This subversion of the game's own capitalist premise is often reflected in children's experience of playing the game, as players "often ignore the game objective of gathering parts for the spaceship; rather, they explore the planet, hanging out and fooling around"
        - Huh, kinda interesting because omnipresent countdown would make me think otherwise
- Pikmin also distinct in how treat animal deaths
    - Have to always carefully manage in real world because can easily become disastrous (disease)
    - "the distinction between an "acceptable" number of losses and a population disaster"
        - Definitely playing a lot faster and loser in this game
    - Pokemon doesn't have this – bowdlerize with "faint" and no ill consequences (although do have that tameness factor for evolving)
    - "the game doesn't overlook the idea that these Pikmin deaths can be individual tragic events."
        - Watch the video as eaten (although can skip)
    - Journal entries of sadness (although always from managerial / leader perspective)
- "Olimar is constantly reminded of his own surplus of responsibility toward the Pikmin"
    - So, it's interesting that these musings are not really there in the second game
    - Instead, only have perspective THROUGH THE TREASURE OR THE ENEMIES
        - OHHHHHHHHH
        - I'm not even sure Pikmin 3 has journals?
- "Pikmin constantly reminds the player of the environmental consequences of indiscriminately exploiting biopower by placing the player in a post-apocalyptic world recovering from a series of species extinction events that finally included human populations."
    - huh – got the nuclear fallout thing from the Geiger counter in game 1, but interesting though
    - Have the bathroom remnants I can talk about and say that humans are gone
- "dueling indexes of animals as a scientific phenomenon and animals as food"

- o "The post-apocalyptic setting of Pikmin allows this game to both defamiliarize everyday objects like pennies or batteries, for which Olimar makes up names and uses in the absence of any other information, while emphasizing the impermanence of the value these human commodities."
  - ▪ But yet, turns back into revalue again?
- http://www.telegraph.co.uk/culture/film/film-news/11201171/nintendo-super-mario-pikmin-tokyo-film-festival-mandarin-oriental-tokyo-sega-mario-kart-zelda-wii-oculus-rift.html
  - o Origin story = watching ants in line
  - o "When we think about video games, we always have the idea of a start and a goal, and it's like a race between individual players: who can make it and who won't" "And I thought, 'Why does it have to be a competition? Why can't everyone just move together in the same direction, carrying things as a team? Who made these rules in the first place, anyway?'"
    - ▪ "The answer, of course, is Miyamoto"
  - o "In Pikmin, the characters die but they're reborn, or new life appears in their place," he says, "and this is how nature is. I thought trying to teach children that there's always an end to a life but a new beginning will follow shortly was worthwhile."
    - ▪ Hmm, so it's not tragic of death because it enables new growth
    - ▪ Riches for Olimar?
  - o ""I have never thought of games as a means of storytelling," he says through a translator, "so while many people have approached me in the past and said 'why don't you make a movie?', I had never been interested.""
    - ▪ "Miyamoto doesn't see himself as a storyteller, and worries that the video game business is now so hung up on providing film-like experiences, with grand themes and complex storylines, that the essence of play is being lost."
    - ▪ "In films, he explains, the director and the creator are one and the same person, dictating what happens, carving out the story's arc. But in games, he believes the director should be the player – his job as a designer is simply to equip them with the toys to direct. As a creative philosophy it's pretty much the opposite of auteurism – though ironically, it's one that has made him the best-known games designer on the planet."These younger game creators, they want to be recognised," he sighs. "They want to tell stories that will touch people's hearts. And while I understand that desire, the trend worries me. It should be the experience, that is touching. What I strive for is to make the person playing the game the director. All I do is help them feel that, by playing, they're creating something that only they could create."While talking to Miyamoto, you realise he's as much a discoverer as a designer. Like Newton or Einstein, he has found something fascinating out in the world – in his case, fun – and then dove in between its cogs and springs, working out the rules that govern it.When I ask him if he thinks the games industry can learn anything from cinema, he seems mildly horrified at the thought."When you play a game, one moment

you're just controlling it and then suddenly you feel you're in its world," he says. "And that's something you cannot experience through film or literature. It's a completely unique experience.""

- Teachers using game design principles: http://www.joci.ecu.edu/index.php/JoCI/article/view/226/pdf
  - Game mechanics = what the designer put in. Game dynamics = how these mechanics mesh together
  - "good games have to incorporate good learning principles in viture of which they get themselves learned"
    - Talking about the perserverance from like Minecraft or WoW
  - Focus in literature is how players can learn from games, not on educators
  - Talking about techniques of how game does well
    - Narrative context, explicit interconnectedness, well-ordered problems, choice and control, and customization / co-design
  - Pikmin only show up because of gradual learning curve :/
- http://www.performancexpress.org/wp-content/uploads/2011/11/Video-Game%96Based-Learning.pdf
  - "Serious games" and how to leverage this for eLearning
  - Same lambasting that educational games tend to only be more drills
    - "eLearning devolved into quick-to-sell IT-only content libraries, bland Web course designs, and unfocused, minimally tailored portal solution"
    - Oh man, "low-hanging fruit of LMS"
  - Same argument of games needing to have complex learning inside to teach players how to play
    - Paper is trying to understand how things work and what systems are in there
    - Doing comparative study of "serious games" – interview CEOs, devs, reviews and try to get sense
  - Pikmin only in here once:
    - "Games are fundamentally about doing"
    - Building levels for things to explore – why the time is also so long too
- http://con.sagepub.com/content/11/1/48.full.pdf
  - Looking at video game fandom in the form of FAQs and see how communities develop
    - Communicate and also problematize pleasures of gameplay
  - Games as solitary and isolating force
    - "Where the real world is complex… game life is apparently simple with achievable victory states"
  - Instead we should frame video games as socializing activity
  - Fan culture around things
    - Fan fic
    - Interactive fiction adventures
  - Purity of canon and development
    - Fandom love to theorize and the ambiguity

- - - "Keen not only to expose inconsistencies and thereby signal their intimate knowledge of the games, but also to explain and remedy them, fan producers go to considerable lengths. This appears in part motivated by a desire to imprint themselves upon the canon thereby becoming closer to the object of their fandom, but is also clearly directed by a desire to validate the vision of the Sonic Team"
        - "restore perfection into canon"
  - Fan art – reinterpretation
    - Ex. Pickard and use Patrick Stewart's Shakespeare background
    - Again demonstrating intertextuality and knowledge
      - Both in-game and out of game materials
    - Also those MIDI versions and recreate / remix
  - Walkthroughs – intense amount of detail and secret areas
    - INCREDIBLY detailed and have competition and collaboration
    - Debate about whether cheating or not
    - "Even if have walkthrough of Pikmin or Sunshine stage, still likely can't beat it"
    - Also enable new challenges built on top of it
      - Ex. Pikmin 9 day challenge on top of the game
  - Rest of paper talking about glitches and sequence breaking – not terribly relevant

White Man's Burden
- https://en.wikipedia.org/wiki/The_White_Man's_Burden
  - "At face value it appears to be a rhetorical command to white men to colonize and rule other nations for the benefit of those people"
  - "justifying imperialism as a noble enterprise"
  - What is the White Man's burden?
    - " To seek another's profit, And work another's gain."
    - "Your new-caught, sullen peoples, Half-devil and half-chil"
  - But possibly alternate reading:
    - "Comes now, to search your manhood, through all the thankless yearsCold, edged with dear-bought wisdom, The judgment of your peers!"
  - One reading: whites are obligated to help people out economically until they are civilized
  - Philanthropic reading: Empire exists not just for white people, but to help others
    - "in order that primitive peoples, incapable of self-government, could, with British guidance, eventually become civilized"
  - "other parts of the poem suggest that it is not just the native people who are held in captivity, but also the "functionaries of empire", who are caught in colonial service and may die while helping other races less fortunate than themselves"

- ▪ "America has gone and stuck a pickaxe into the foundations of a rotten house and she is morally bound to build the house over again from the foundations or have it fall about her ears"
- http://thediplomat.com/2015/08/the-100-days-that-ended-the-white-mans-burden-in-asia/
  - o "during Japan's conquest of Malaya, Singapore, the Dutch East Indies, and the Philippines. Within 100 days, the Imperial Japanese Army had humiliated the "white man," who hitherto was seen as invincible."
  - o Oh wow, going from Pearl Harbor onwards
    - ▪ Basically just blitzkrieg the F out of the South Pacific
  - o "the British high command was suffering from strategic delusions amplified by a vehement belief in their own racial superiority"
  - o "buried the idea of the "White Man's Burden" and his racial superiority over the inhabitants of other parts of the world for good."
- http://ocw.mit.edu/ans7870/21f/21f.027/civilization_and_barbarism/cb_essay02.html
  - o "When applied to people and cultures, the "survival of the fittest" doctrine gave wealthy, technologically-advanced countries not only the right to dominate "backward" nations, but an imperative and duty to bring them into the modern world"
    - ▪ Can also do something in there with "evolution happening much more rapidly" on the planet
  - o More focusing on the relationship between Britain and America via political cartoons
  - o "The poem acknowledged the thanklessness of a task rewarded with "The blame of those ye better, The hate of those ye guard—" and sentimentalized the "savage wars of peace" as self-sacrificial crusades undertaken for the greater good"
    - ▪ McKinley's speech - Putting trade as an afterthought for the grand goal of civilizing
- Heh, Google imaging "Pikmin white man's burden" gives http://quasimanga.deviantart.com/art/Otaku-Contemporary-Ep-14-71369538 but not much scholarly articles except for the Atenberry one
  - o Should probably bring that one up for alternative readings
- …whee white supremacists:
  - o https://www.stormfront.org/forum/t947738/ - encouraging separation of races for each their own
  - o https://www.stormfront.org/forum/t1039873-2/?postcount=12#post12089350 – happy that there are messages in there
  - o Seems like a pretty naïve reading though

Japanese Soft Power
- https://en.wikipedia.org/wiki/Cultural_imperialism
  - o Less relevant because we don't have any sense of what the Pikmin culture is
  - o Also this article is pretty theoretical

- o "how its dominating stratum is attracted, pressured, forced, and sometimes bribed into shaping social institutions to correspond to, or even promote, the values and structures of the dominating centre of the system"
  - ▪ Could argue that instead, this is what the soft power is doing?
  - ▪ "vicariously establish a set of foreign norms, values, and expectations which, in varying degrees, may alter the domestic cultures and socialization processes"
  - ▪ oh yeah, lol, they do mention soft power
  - o "science developed in India in ways that reflected colonial priorities, tending to benefit Europeans at the expense of Indians, while remaining dependent on and subservient to scientific authorities in the colonial metropolis."
- http://foreignpolicy.com/2009/11/11/japans-gross-national-cool/
  - o Japanese cool – expanding idea of what's trendy
  - o Not spreading American cultural values of capitalism / individualism, but instead sharing entertainment and mass culture
  - o "Japan was postmodern before postmodernism was trendy, fusing elements of other national cultures into one almost-coherent whole"
  - o Intentionally not putting Japan in there?
    - ▪ Hello Kitty pop chic
    - ▪ "Hello Kitty is Western, so she will sell in Japan. She is Japanese, so she will sell in the West."
  - o Appearing perhaps because of weak economy – more innovation needs to happen b/c traditional venues are gone
    - ▪ One-child families -> special child feeling and indulge
  - o "balancing a flexible, absorptive, crowd-pleasing, shared culture with a more private, domestic one but also in taking advantage of that balance to build an increasingly powerful global commercial force. In other words, Japan's growing cultural presence has created a mighty engine of national cool."
  - o "National cool is a kind of "soft power" — a term Harvard dean Joseph S. Nye Jr. coined more than a decade ago to explain the nontraditional ways a country can influence another country's wants, or its public's values."
  - o "with the cultural reach of a superpower already in place, it's hard to imagine that Japan will be content to remain so much medium and so little message."
- https://en.wikipedia.org/wiki/Soft_power
  - o noncoercive – definitely doesn't use force
  - o "you can attract and co-opt them to want what you want" rather than force or payment
  - o "In the 21st century, culture is power.— South Korean president Park Geun-hye"
- https://en.wikipedia.org/wiki/Cool_Japan
  - o Basically summary of the Foreign Policy article
- http://www.economist.com/blogs/banyan/2014/06/japans-soft-power
  - o "The main spur for the government is envy at South Korea's outsize popular influence. Japan's global cool factor had been recognised long before PSY's "Gang-

nam Style" ever hit nightclub turntables and Korean soap operas conquered the rest of Asia."
  - o "the government seems to be confused about what it thinks is cool"
- http://www.studentpulse.com/articles/253/exploring-japanese-popular-culture-as-a-soft-power-resource
  - o "Japanese popular culture does not provide Japan with soft power; the quantitative attraction to Japanese cultural export is not translated into active support for the Japanese state. The essay determines this conversion is hindered by the scars of militarism and the lack of moral and ethical value projection."
  - o "soft power is synonymous with co-optive power, the attraction to one's ideas"
  - o "Japanese cultural export has engendered an attraction toward a benign image of the Japanese state. Japan's role as the disseminator of video and computer games, fashion trends, anime, manga and cuisine has, Kelts states, transformed Japan into a "visual arbiter of cool."11 This representation stimulates a yearning for Japan."
  - o "In East Asia, where Japanese cultural product is consumed more eagerly than in the West, Japan's imperial ambitions and wartime conduct continue to create animosity with its nearest neighbor"
  - o "For Japan state to be preponderant in soft power, it must seek to enshrine values in its soft power resources as a method to overcome its imperialist past. Thus, Japanese popular culture has generated an attraction to its cultural exports and a benign image of 'cool' Japan. However, there is a failure to convert this attraction to support for the Japanese state."
  - o "Japan has not overcome impressions of its imperialist past and fails to project the moral and ethical values which underpin its society"
- http://www.nippon.com/en/in-depth/a03902/
  - o "I am grateful that the lure of popular anime or manga draws many into courses in Japanese and on Japan itself."
  - o "And it is in the discussion of soft power—when global popularity of cultural forms is supposedly translated into diplomatic advantage—that the current analyses of anime and manga are culturally fascinating but intellectually problematic."
  - o ""soft power" is a term that few political scientists take seriously, and that none has managed to measure or evaluate in any serious sense. It is simply taken as an article of faith"
  - o "President George W. Bush found it difficult to persuade most publics of the need for the Iraq War. Most countries' participation in the war instead seemed motivated by "hard power":"
  - o "there has been no movement whatsoever among the American public or American politicians to warm to efforts by conservative politicians and writers in Japan to persuade them to question widely acknowledged accounts of wartime atrocities,"
  - o "The conceptual popularity of soft power therefore suggests that the international system is one in which legitimacy matters, as much for more powerful as for less powerful nations"
  - o "soft power seemed to be nearly the equivalent of an infant's favorite stuffed toy: emotional support for insecure observers in both countries, reminding them that

they still had some global legitimacy that their erstwhile rivals supposedly lacked"

- o "it would be foolish to assume that a love for K-pop will translate into support for Seoul's diplomacy or that being a fan of the NBA will make one a proponent of American drone strikes in Yemen."

Japanese colonialism
- Oh right duh: https://en.wikipedia.org/wiki/Japanese_colonial_empire
- OOOOMG MY FAMILY EXPERIENCES
  - o STILL BITTER
  - o THAT SOFT POWER THOUGH OF CUTENESS
    - My personal experience of like "Japan is really cool" and then getting sat down by my dad and explaining his rough time in Japanese standards of education, rape of Nanking which my grandfather narrowly missed and side story of woman with bullet in her skull that had been there for so long that patina formed
    - "And you wonder why people are bitter and now you think Japan is so cool"
- OOOOOOOOOOOHHHHHHHHH
- https://en.wikipedia.org/wiki/Empire_of_Japan
  - o Unsurprisingly mostly history
  - o Meiji – going from insular to accepting Western values and then seizing control
  - o "Japan entered World War I in 1914, seizing the opportunity of Germany's distraction with the European War to expand its sphere of influence in China and the Pacific."
  - o blah blah history
  - o expansion in the Late Showa period
  - o WWII
- https://www.quora.com/What-are-the-reasons-Japan-doesnt-apologize-to-China-and-Korea
  - o "To which of course the Chinese would say that Japan's apology is not really an apology or at least a sincere one because of several reasons"
  - o Clearly very up for debate – remorse vs. apology, comfort women, rape of Nanking, reparations, etc.
  - o "We don't want to stop asking for apologies, and the Japanese government will never stop beating around the bush (and visiting the Yasukuni Shrine)."
  - o Suuuuuper loaded
- https://en.wikipedia.org/wiki/List_of_war_apology_statements_issued_by_Japan
  - o Huge list and people are picking at wording
  - o Yakusuni shrine – "The shrine now lists the names, origins, birthdates, and places of death of 2,466,532 men, women and children, including 1,068 war criminals; 14 of whom are considered A-Class, leading to controversies"
- https://en.wikipedia.org/wiki/Anti-Japanese_sentiment_in_China

- According to a 2014 BBC World Service Poll, Chinese people alike hold the largest anti-Japanese sentiment in the world, with 90% of Chinese people viewing Japan's influence negatively,
- "the fact that the shrine openly states that the purpose of Japanese military involvement in Asia was to bring prosperity and liberation to Asians"
- Hmm, film industry and things are all part of this, trying to cultivate the enegative sentiment
    - "Today, surveys have shown that anti-Japanese sentiment in China is higher among the current generation than among the Chinese who lived through the occupation of the Second Sino-Japanese War."
- https://en.wikipedia.org/wiki/Anti-Chinese_sentiment_in_Japan
    - "Many Japanese believe that China is using the issue of the countries' checkered history, such as the Japanese history textbook controversies and official visits to the Yasukuni Shrine, both as a diplomatic card and to make Japan a scapegoat in domestic politics"
- I mean whole Japan bashing in US: https://en.wikipedia.org/wiki/Anti-Japanese_sentiment_in_the_United_States#Since_World_War_II
    - Mostly from economic fear though
    - https://en.wikipedia.org/wiki/Japanophile
        - "There has since been considerable interest in Japanese popular culture across much of the Western world, particularly the anime and manga fandom, contributing to the further development of a Japanophile perspective in American teens in particular."
- https://en.wikipedia.org/wiki/Japanese_history_textbook_controversies
    - Nothing terribly interesting in here, just usual revising history
    - "According to a 2014 BBC World Service Poll, Chinese people alike hold the largest anti-Japanese sentiment in the world, with 90% of Chinese people viewing Japan's influence negatively, and only 5% expressing a positive view."
- https://en.wikipedia.org/wiki/Japanese_war_crimes
    - All of these are actually pretty terrible
    - Like literally massacres, comparison to Nazis, comfort women, etc. etc.
        - https://en.wikipedia.org/wiki/Comfort_women
            - This article totally has pretty legit apologies and reparations
        - Ugh whee: https://en.wikipedia.org/wiki/Nanking_Massacre
    - "On the battlefield, we never really considered the Chinese humans. When you're winning, the losers look really miserable. We concluded that the Yamato race [i.e., Japanese] was superior"
    - "McDilda, who knew nothing about the atomic bomb nor the Manhattan Project, "confessed" under torture that the U.S. had 100 atomic bombs and that Tokyo and Kyoto were the next targets"
    - They did pay war reparations though
    - "hey also take the view that many Chinese civilian casualties resulted from the scorched earth tactics of the Chinese nationalists"
    - It's not like other people are better

- https://en.wikipedia.org/wiki/Karayuki-san
- https://en.wikipedia.org/wiki/Wartime_sexual_violence
- https://en.wikipedia.org/wiki/Human_rights_in_China
  - Mostly based on lack of civil liberties, freedom of speech against government, and treatment of minorities

Hmm, on second thought, perhaps not actually Japanese imperialism. Perhaps have something to say about Japanese work culture as well?

Japanese Work Culture
- https://en.wikipedia.org/wiki/Japanese_work_environment
  - basically same thing as the salary man thing
  - Just that it's hard – larger companies have benefits, but others don't
- https://en.wikipedia.org/wiki/Japanese_management_culture
  - Eh, not terribly interesting, mostly business terms
- https://en.wikipedia.org/wiki/Salaryman
  - "Japan's society prepares its people to work primarily for the good of the whole society rather than just the individual himself, and the salaryman is a part of that"
  - "value work over all else"
  - Expectation of going in right after high school
  - "Finally in 2014, after 30 years of activism, Japan's parliament (Japanese Diet) finally passed a law "promoting countermeasures against karōshi."
- https://en.wikipedia.org/wiki/Office_lady
  - No room for advancement
  - Expectation of marriage afterwards
  - women expected to be supporter of men

Chuggaaconroy?
- https://www.youtube.com/watch?v=paCimchP3Io

TV Tropes / Alternate Character Readings
http://tvtropes.org/pmwiki/pmwiki.php/YMMV/Pikmin
- Louie intentionally stayed on planet
- Olimar deserted Louie and didn't tell him how to do things for fear of being slowed down
  - Especially since Olimar on top of other things
- "Is Olimar justified in his taking over as the leader of some of the native creatures of planet? Is he a bastard for what amounts to alien enslavement, and his actions sometimes leading Pikmin to be killed? Or is he a savior to the Pikmin considering they were practically extinct in the first game, and in every game after that they're on the verge of extinction again because they just can't survive without a leader to organize them?"
- "the idea of a linear game on a timer is too much for exploratory players. On the other hand, the second game treats the Pikmin as much more expendable and the original foreign atmosphere is somewhat lost."

- "Whether or not caves should come back. Some want them to come back because they added length to the game in comparison to the games without them[note] being on the short side, and provide a difficult challenge that makes every lost Pikmin that more devastating. Others don't want them to come back, and would rather have the developers focus on more engaging, expansive, and interesting overworlds, since cave levels could get dull and repetitive after a while, in addition to bordering on Fake Difficulty at times."
- "After having to help Olimar look for treasure just to buy Olimar's old ship back, the ship they used to get to the planet gets wrecked. Even though they're stranded on the planet without a ship, Olimar continues to look for treasure despite how pointless it is, forcing Louie to look after himself"
  - More from Pikmin 3
- "The Hocotate ship isn't exactly popular with most people who have played Pikmin 2, mostly because it often chimes in about info the player would likely have already figure out at that point, and the cutscenes often activate at inconvenient times, and a few second into the cut scenes, the enemies can still attack and kill your Pikmin, while you have no control! The fact that his reactions are often really overblown over stuff that would be mundane to the player don't help, either."
- "Though the President is a greedy bastard (the first thing he does when bringing up the debt being selling Olimar's ship to pay off the company debt while refusing to sell his own ship), if you take too long to raise up enough money, he starts giving you status updates on how he's had to go on the lam to hide from the All Devouring Black Hole Loan Sharks and is now living under a bridge. Keep dawdling, and the loan sharks find him and threaten to bury him in a swamp if the debt is not repaid. His messages afterwards consist of him fearfully begging Olimar to work faster. It's kind of hard not to feel sorry for him at that point."

http://tvtropes.org/pmwiki/pmwiki.php/NightmareFuel/Pikmin
- "The Sunset. Thinking about hordes of already dangerous enemies is unnerving enough, but if you left any Pikmin behind, you can see them as you fly away, desperately trying to flee the beasts but failing ever so miserably...It gets better. These predators start showing up even if there's no Pikmin left behind. They're not being super persistent, either; **they've been conditioned to associate a rocket and/or Onions departing with an easy food source**. By desperately rushing to safety, left behind Pikmin put themselves right into the food bowl."
- "Olimar actually mentions this in a journal entry wondering why the Pikmin never bothered to attack him."
- "The Candypop Buds in both games are somewhat disturbing. You throw Pikmin into them, and they are mutated into the colour of the Bud. The Pikmin make their death cries as they are thrown into the damn things!The ship notes they seemed to be antsy to get into it. If that makes things worse or not is another matter.It does. It's a scarily effective way of reproduction. The Pikmin, urging to get in at the mere sight of, mindlessly hurl themselves in, and are then KILLED and replaced with an exact replica... minus the color"

- "White Pikmin are poisonous. Olimar can take advantage of this by throwing them into the mouth of an enemy — the Pikmin, who adoringly and obediently follow him like children or pets."
- "More horrifying, the only way to stop these creatures for good is to take them back to an Onion. Whatever it is that Onions do to turn dead enemies into Pikmin, these enemies are STILL ALIVE when it happens.If you are in a dungeon when fighting a Gatling Groink or Spotty Bulbear, you need to take them to the ship instead. It's never explained how the ship deals with this, so one can only imagine what it would need to do to keep them from getting up."
- "Once the debt is repaid in 2, Louie gets left behind on an alien world filled with hostile critters. A world whose air he can't even breathe, and he doesn't even have a ship to take refuge in. He's found at the lowest level of a dungeon, riding an enormous armed monster. Once retrieved, Louie is one of the treasures, labeled King of Bugs. Unlike most items, he moves, but just to rock back and forth."
- "The bulbmin. First, you kill their mother right in front of them. Next — hmm, you're a little low on Pikmin — you use your whistle to make them do whatever you want. And guess what? Most of the enemies they will fight are other Bulborbs. THEIR OWN FAMILY. Finally, after everything you put them through, you leave them behind to die, since they can't leave the dungeon you find them in.Not to mention, the Bulbmin (technically Pikmin) are willing to eat other Pikmin and Bulbmin...Chuggaaconroy actually lampshades this — "Olimar, you're a dick!"That's not even getting into their nature. Those who haven't seen them may be thinking they are some oddly colored Pikmin. No. They are bulborbs with Pikmin sprouts. Those sprouts come from Pikmin who have become parasitic and buried into the beasts. Not only that, but young ones are as aimless as Pikmin, adults are like bulborbs. That implies that the Pikmin control them when they are young, but as they grow, their brain matures normally while still being controlled, effectively suppressing childhood and forcing them to grow up by taking orders, and very confusing to tell if the parasite is in control the whole time or if they slowly give up control of the higher brain functions of mature bodies."

http://tvtropes.org/pmwiki/pmwiki.php/Headscratchers/Pikmin
- "I have concerns about Louie's grandma/auntie. Did she mistreat Louie or something? It's said that she always made Louie play outside with bugs when he was little, making me assume she didn't actually spend time with him herself. There's also the fact that she always made Louie finish everything on his plate, even if he was too full, making him the Big Eater he is today. Eventually all you get is letters from Louie's grandma/auntie sending preserved bug foods. Not preserved bugs. Bug food. Did she even feed him real food she made him finish eating?"
- "Since it's pretty much confirmed Pikmin and Pikmin 2 take place on Earth, it makes me wonder about the creatures. What the hell happened?! There's snakes with bird heads, caterpillars that spit rocks, strange Bulborb creatures classified as Grub-Dogs, creatures that resemble loaves of bread, freaky spiders, a strange fish like creature with a gun, the goddamn Waterwraith, and above all, Pikmin! How did these creatures come to be...? I know evolution would seemingly be a logical answer, but it doesn't seem to be the thing for most of these creatures..."

- "What really raises the question is the "first" ending when you only pay off the debt and do not get all the treasures: the ship returns to Hocotate, goes back to the planet, but the Purples and Whites are still inside the ship. Does this mean that for both endings, Olimar brought two types of Pikmin to his homeworld twice?"
- "Why is Olimar so willing to return to the Pikmin homeworld in Pikmin 2? He went through all of the first game horrified by the deaths he was causing by being there. Sure, he kept at it for the sake of survival, but it doesn't make much sense for him to actively go back there and cause even more death, all for the sake of his company. Surely an experienced space pilot of Olimar's resolve and intelligence could find another job? And even if he is so determined to keep Hocotate Freight afloat, why doesn't he show any signs of sadness or regret over what he continues to do to the planet's creatures in any of Pikmin 2?Olimar might have actually wanted to help President. Remember the black hole loan sharks?"
  - Life or death matter now just off screen with the President OR Louie
- Candypop buds producing more Pikmin

http://tvtropes.org/pmwiki/pmwiki.php/FanFicRecs/Pikmin
- "This is doubled by the fact that as a White Pikmin, our hero can be used at any time as a panic button due to his ability to poison enemies if they eat him."

http://tvtropes.org/pmwiki/pmwiki.php/Fridge/Pikmin
- If the Pikmin are really capable of all the things that they do, don't you think that they would have taken over the entire planet by now? Why aren't they the dominant species? Who got them to do what they do in the first place? If you try to judge Olimar, it would look like he was abusing and sending Pikmin to die for his own survival. But then think about what they became. When you first find Pikmin, they were underground. This is because they are the prey of EVERYTHING, and without the ability to fight back, they had almost gone extinct (which is why there is only ONE Pikmin in every Onion). But then Olimar came along and changed everything. He showed them that through numbers and hard work, they could accomplish anything. That is why in the ending, they are seen fighting off the Bulborb. They finally learned HOW to beat them.Fridge Horror: Olimar helps the Pikmin to reach the top of the food chain? Hooray! The natural order has been completely screwed up. Imagine the devastation to the environment if prey suddenly became predators in real life.
  - Most of the tactics that Olimar uses involve throwing the Pikmin. Without him around, they would have to use inferior tactics, like swarming. Swarming is effective on some enemies, especially in large enough numbers, but is nearly suicidal against other enemies. This could explain why in Pikmin 2, the Onions are found with five Pikmin. It's more than the one that each of them were found with in the first game, but it's not the potentially hundred or more that you left them with.
- "It also makes you wonder why the enemies will attack the captains, but only actually EAT the Pikmin. Then you remember the concept of the guys. The captains are humanoid and the Pikmin are plants. All the predators are herbivores."

- "Why do the Pikmin follow the captains? If one looks closely at the Pikmin closer to them, they're looking at the light from the antenna. The Pikmin are like cats that want to follow a laser pointer!I always figured that they saw the glowing antenna as a sign that Olimar was some sort of 'Master Pikmin,' and after the first game they certainly trust glowing antennae."
- "In Ai no Uta, the Pikmin say that they love Olimar. Since we think of love as something between two people who have known each other for a long time, we might call this puppy love. But from a biological perspective, the feeling of love exists to facilitate reproduction (family, friends, and homosexuality notwithstanding). Now, think about how the Pikmin reproduce: not by pairing off with the opposite gender (they seem to be genderless), but by foraging for food to bring back to the Onion. Therefore it makes sense that they would feel love not for a mate, but for a leader who can optimize their foraging strategies. Suddenly it makes sense why the Pikmin are willing to die for Olimar: he doesn't need to earn their trust if they just instinctually love whoever plucks them from the ground.The Fridge Logic with this Fridge Brilliance is, how would such an instinct evolve without hundreds of space captains crashing all the time? Perhaps, as some have suggested, there exists a type of leader Pikmin that we haven't seen yet (Fridge Horror: maybe they're extinct), or maybe we can pin it on Olimar's observation that changes (i.e. evolution) on PNF-404 happen extremely rapidly."
- "   May creep into Fridge Horror, especially after the implications of the final boss of the second game: just how Hocotatian is [Louie] anymore...?"
- "There's an Easter egg where you can nap and the Pikmin will try to give you to the Onion, but you just end up knocking into it and falling harmlessly back down. In the bad ending of the first game, Olimar dies and is taken to the onion, where he is turned into a Pikmin. So what's stopping him from being converted during the Easter egg? It can't be because he's still alive, because the Pikmin can convert Spotty Bulbears, Ravenous Whiskerpillars, and Gatling Groinks, all of which are still alive when they are converted."
- ""' In the first game, the fact that if all your Pikmin die, then they become extinct strongly suggests that the Single Red, Yellow, and Blue Pikmin you find are the last, in not a few of the last of their kind.Made worse if it happens inagame, since the extinction of a Pikmin color in-game will cause the onion to sprout a new seed the next day. The Pikmin actually WERE extinct until Olimar reactivated the onions."
- "   Given the state of the Pikmin prior to the first game, that is to say, extinct, it's safe to say that they're no worse off for the intervention of the captains, and were no more self-reliant before than they are now."
- "The only remnants of civilization left are items from early 2000 or so, like batteries, globes and pieces from Nintendo controllers. Which means that whatever caused the humans to go extinct happened *very recently* today." "This Fridge Horror is "fixed" in Pikmin 3 as the planet's redesigned so that it resembles a possible future version of Earth, as well as making a lot of the remaining human technology look like they are either heavily deteriorated or heavily rusted."
- Man-at-Legs: "Wouldn't that mean that some messed up human scientists were combining insects with robots? And with the intent of mass producing them for mini armies? The fact that the Man-At-Legs is found deep underground may imply it is the

living proof of humans realizing their mistakes. Only, you and the Pikmin come along, and reawaken it's senses...”

http://tvtropes.org/pmwiki/pmwiki.php/TearJerker/Pikmin
- “The Pikmin are doing this all because they care so much about Olimar and want to help him. So badly that they'll put themselves into danger, fully knowing that some of them will die, just to help Olimar. And they want nothing in return, not even Olimar's love. And they even strive to try harder. The Pikmin are the most selfless creatures ever, and they don't even ask for recognition.”
- Pikmin without Olimar: https://www.youtube.com/watch?v=Kfq2wTa5Dl0
  - “Think Olimar gaining control of the Pikmin ruined their lives?”

Oh huh, the “evil” version of Pikmin:
http://tvtropes.org/pmwiki/pmwiki.php/VideoGame/Overlord

http://tvtropes.org/pmwiki/pmwiki.php/Characters/Pikmin
- “The talking ship with a big ego who is only interested in two things: paying the debt back in full and the President's welfare. Olimar and Louie are seen as lazy bags in his horn.”
- “Happiness in Slavery: Seems to be type 3 with parts of type 1. They do all the heavy lifting with no direct reward, sure, but they do get the nice indirect reward of greatly propogating and preserving their species. And, as hinted at the end of the first game, they have retained some of their survival skills even after Olimar has left. They also seem to act entirely out of their own volition, too, so technically it isn't slavery.This is the message that comes across in "Ai no Uta" which is about the Pikmin musing that everyday they will be torn to pieces but will follow you till the end.”
- “Dumbass No More: The Pikmin are noticeably smarter in the animated shorts.”
- “Besides getting the most additional abilities out of the main three Pikmin in 3, while you only find four Reds at the start of the game and Blue Pikmin had seemingly gone extinct again, you find a colony of thirty of these guys at the start of the game, implying that out of the primary three they're the ones who adapted most to surviving without a leader.”

http://tvtropes.org/pmwiki/pmwiki.php/VideoGame/Pikmin?from=Main.Pikmin
- “Pikmin 2, while having the All-Devouring Black Hole Loan Sharks, is much more laid back and lax about taking your time, and being in constant contact with Olimar/Louie/Prez's family and friends negates a lot of the alien feel of the first game.”
- Deadpan Snarker: The Hocotate Ship's AI. Some of the Olimar's treasure hoard journal entries even talk about trying to shut it up or at least convince it to lighten up.
- “suddenly all Hocotatiens are treasure hunting obsessed vegetarians”
- “Jerkass: The Hocotate Ship. It forcibly ejects people from the cabin, whines about storing specimens, lies about treasures (both to Olimar and potential customers), is cowardly about entering one of the dungeons, and constantly chastises Olimar.Jerk with a Heart of Gold: The ship urges the captains to rest now and then and whenever Louie is found after being lost, asks after his life signs, and seems concerned about his safety.”

- "Concerning Captain Olimar's perpetual struggle to balance out his long hours spent on the job, alongside spending time with his family. Also, as noted above, the song Ai No Uta outsold the first game, since it appealed to salarymen"

http://tvtropes.org/pmwiki/pmwiki.php/WMG/Pikmin
- "If left unchecked in an environment with no natural predators, Pikmin could easily deplete an area of it's natural resources before the day is done."
- "In fact, the above is the exact reason why everything seems so focused on killing the Pikmin specifically on the planet."
- THE SUITS MAKE THE CAPTAINS LOOK LIKE PIKMIN
- "The Hocotate Freight Ship lacks its Gold Plating from repaying the President's debt from the All Devouring Loan Sharks when it crashes in Pikmin 3. In addition to this, Olimar states in his "At the Oak" video log that this is his THIRD visit to PNF-404. if traveling the Wistful Wild and rescuing Louie were indeed canon, then this would have been Olimar's FOUTRTH visit to PNF-404."
  - WOAH ADD EVEN MORE EVIDENCE THAT REALLY ONLY FOR COLLECTION FANTASY??
  - explains weirdness about divide in game
- "This is why the Pikmin are also too dumb to live. They are not especially smart but they will not actually run into instant death situations willingly if left to their own devices. But the drive to please the star person causes them to follow him into water, knowing they cannot swim, to neither fight nor run away when being devoured by predators without the star person's command."
- "Pikmin was specifically designed to train people for workplace management."
- "The next Pikmin game will involve colonization.Considering all the resources on the Pikmin planet that the Hocotatians will collect, I can imagine that a future trip will bring a colony to the planet." – heheheheh
- "Pikmin are not slaves to Olimar, it's a trade-off.This may just be a personal Alternate Character Interpretation, but at the good end of Pikmin 1, it shows the Pikmin using the skills Olimar has taught them to survive. Despite the way some people interpret Ai no Uta, the Pikmin follow Olimar because each time he teaches them better survival skills (Cooperation, Strength in Numbers), the line in the song about "You don't have to love us" is them absolving Olimar of any casualties along them way because he has helped them get stronger. Now, whether or not one day Olimar will... outlive his usefulness remains to be seen."
- "The Pikmin operate on a Hive Mind with the Onions as their central "brain".The reason the Pikmin are willing to fight and die for Olimar despite having done virtually nothing for them is because the Onions are using him as the Pikmin's leader; the Pikmin pick this up as they are shot out as seeds. The 100-Pikmin headcount limit is so the Onions aren't overwhelmed with having to control too many of them at once. The Pikmin's...head-extension-thing with a plant on the end acts as a sort of antennae for receiving commands from the Onion; "higher ranked" plants let the Pikmin receive commands more quickly and therefore be able to act on them faster (which is why flower Pikmin are able to run so much faster than leaf or bud Pikmin)."

- "The Pikmin are a hive mind and the Onion is the "queen"The Onions are the only individuals, the only things that are sentient, and the Pikmin are just limbs they control. The Onions all royally screw up and almost die, but they sense Olimar's leadership skills and let him use their Pikmin for his own needs while learning from his actions on how to effectively use the Pikmin to survive and thrive. It still hurts the Onion when one of its Pikmin dies, but Olimar never actually caused any deaths and the Onions are better off for it anyway."

So many spoilers ☹
I also want to play Pikmin 1 and Pikmin 3 now…