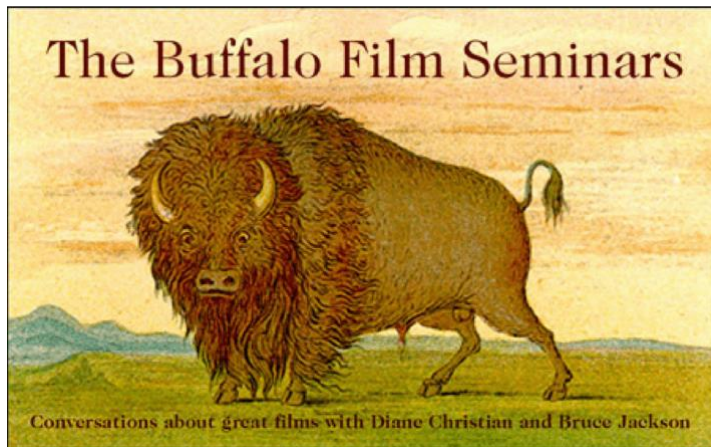


November 15, 2022 (XLV:12)

Hiyao Miyazaki: **THE WIND RISES** (2013, 126 min)

URL for Introduction Vimeo: <https://vimeo.com/770281640>

URL for 7:00 Tuesday discussion zoom: <https://vimeo.com/748377120>



Director: Hayao Miyazaki

Writing: Hayao Miyazaki

Producers: Toshio Suzuki, Naoya Fujimaki (associate producer), Ryoischi Fukuyama (associate producer), Seiji Okuda (associate producer), Kôji Hoshino (executive producer), Nobuo Kawakami (producer trainee), Geoffery Wexler (English version), Robyn Klein (co-producer, English version), and Frank Marshall (executive producer, English version)

Music: Joe Hisaishi

Cinematography: Atsushi Okui

Film editing: Takeshi Seyama

Art direction: Yôji Takeshige

Sound department: Howard Karp (dialogue editor), Koji Kasamatsu (sound engineer), Eriko Kimura (ADR director), Scott Levine, Michael Miller, Cheryl Nardi, Renee Russo, Brad Semenoff, Matthew Wood

Animation department: Hiroyuki Aoyama, Masaaki Endou, Taichi Furumata, Shôgo Furuya, Makiko Futaki, Hideki Hamazu, Shunsuke Hirota, Takeshi Honda, Kazuki Hoshino, Fumie Imai, Takeshi Imamura, Yoshimi Itazu, Megumi Kagawa, Katsuya Kondô, Tsutomu Kurita, Kitarô Kôsaka, Hiroko Minowa

The Wind Rises was nominated for Best Animated Feature Film of the Year at the 2014 Academy Awards. It won Best Animation Film and Best Music Score (Joe Hisaishi) at the 2014 Awards of the Japanese Academy.



CAST (English dub cast in parentheses)

Hideaki Anno...Jirô Horikoshi(Joseph Gordon-Levitt)

Honjô... Hidetoshi Nishijima (John Krasinski)

Miori Takimoto...Naoko Satomi (Emily Blunt)

Masahiko Nishimura...Masahiko Nishimura (Martin Short)

Castrop...Stephen Alpert (Werner Herzog)

Giovanni Battista Caproni...Mansai Nomura (Stanley Tucci)

Hattori...Jun Kunimura (Mandy Patinkin)

Kayo Horikoshi...Mirai Shida (Mae Whitman)

Kurokawa's wife...Shinobu Ohtake (Jennifer Grey)

Satomi...Morio Kazama (William H. Macy)

Jirô's mother...Keiko Takeshita (Edie Mirman)

HAYAO MIYAZAKI (b. January 5, 1941, in Tokyo, Japan) grew up surrounded by planes. His father was the director of Miyazaki Airplane, a manufacturing company that built parts for Zero fighter planes. The family business instilled in Miyazaki a love of flying that became apparent in virtually all of his work, perhaps most central in tonight's film. After having completed studies in economics at Gakushūin University, Tokyo in 1963, Miyazaki took a position as an entry-level animator at Tōei Animation, Asia's largest producer of animation. While at Tōei, he met fellow animators Takahata Isao and Ōta Akemi. The former became a lifelong friend, collaborator, and business partner, and the latter, after a one-year courtship, became his wife. Miyazaki moved through the ranks at Tōei, working on such projects as the television series *Ōkami shōnen Ken* (*Wolf Boy Ken*) and Takahata's feature directorial debut, *Taiyō no ōji: Horusu no daibōken* (1968; *Little Norse Prince*). After leaving Tōei in 1971, Miyazaki, accompanied by Takahata, continued to work for various studios throughout the 1970s. His individual style became more apparent in *Kaze no tani no Naushika* (*Nausicaä of the Valley of the Wind*), a monthly manga (Japanese cartoon) strip he wrote for *Animage* magazine. The story followed Naushika, a princess and reluctant warrior, on her journey through an ecologically ravaged world. Its success inspired a film of the same name released in 1984 and encouraged Miyazaki and Takahata to undertake a more permanent partnership arrangement. Together they launched Studio Ghibli in 1985. The following year, Miyazaki's *Tenkū no shiro Rapyuta* (*Castle in the Sky*) was released in Japan, and *Nausicaä* was released in the US as *Warriors of the Wind* (1986). Although the original film's impressive aerial sequences remained intact, confusing edits and poor dubbing rendered *Warriors of the Wind* virtually unwatchable. More than a decade would pass before Miyazaki would consider another Western release. Walt Disney Studios eventually agreed to these terms and have been steadily releasing his films ever since, including a new English language version of *Nausicaä*



that restores the lost footage and plays at its proper length. Miyazaki has stated he is very pleased and impressed with Disney's handling and dubbing of his films. All of Miyazaki's films enjoyed critical and box office successes. In particular, *Princess Mononoke* (1997) received the Japanese equivalent of the Academy Award for Best Film and was the highest-grossing domestic film in Japan's history at the time of its release. Miyazaki's films are known for their painterly quality and attention to detail. The director allows no more than 10% of footage in his films to be computer generated. Originally thinking that tonight's

film would be his swan song, the director allowed cameras to capture the making of *The Wind Rises*. In the resulting documentary, titled *The Kingdom of Dreams and Madness*, a voice from behind the camera asks Miyazaki if he's worried about what will happen to the studio he built once he retires. The 73-year-old replies with a smile: "The

future is clear. It's going to fall apart." He emits one of the enigmatic chuckles with which he generously uses to punctuate his speech. "It's inevitable." A year later in 2014, his studio closed for good after 29 years. Then, out of nowhere in August 2017, Studio Ghibli re-opened its doors and announced that Miyazaki would come out of retirement. In 2018, he released his first CGI short film, *Boro the Caterpillar*. He has announced another feature film, *How Do You Live?*, inspired by the 1937 Yoshino Genzaburo novel of the same name. It is currently scheduled for a 2026 release.

JOE HISAISHI (b. Fujisawa Mamoru on December 6, 1950 in Nagano, Japan) has won the Japanese equivalent of the Academy Award for Best Music seven times. Beginning with violin at the age of five, Hisaishi attended the Kunitachi College of Music in 1969 to major in music composition. He enjoyed his first success in 1974 when he composed music for a small animation called *Gyatoruzu*. This and other early works were created under his given name. During this period, he composed for Sasuga no Sarutobi (*Academy*

of *Ninja*) and *Futari Taka* (*A Full Throttle*). In the 1970s, Japanese popular music, electronic music, and new-age music flourished; those genres, as well as the work of cutting-edge electronic art pop group Yellow Magic Orchestra (popularly “YMO”), influenced Hisaishi’s compositions. He developed his music from minimalist ideas and expanded toward orchestral work. Around 1975, Hisaishi presented his first public performance, spreading his name around his community. His first album, *MKWAJU*, was released in 1981, with *Information* being released a year later. As his works were becoming well known, Hisaishi formulated an alias inspired by Quincy Jones. Re-transcribed in Japanese, “Quincy Jones” became “Joe Hisaishi.” (“Quincy,” pronounced “Kuishi” in Japanese, can be written using the same kanji in “Hisaishi”; “Joe” comes from “Jones.”) In 1983, with his new name, Hisaishi was recommended by a record company to create an album for *Nausicaä/Warriors of the Wind* (1986). Hisaishi and Miyazaki became great friends, working together on many future projects. This big break led to Hisaishi’s overwhelming success as a composer of film scores. As Hisaishi strengthened his reputation, his compositions (including eight theatrical films and one OAV) would proceed to become some of the very hallmarks of early anime in the 1980s and 1990s. Hisaishi also composed for such TV hits as *Sasuga no Sarutobi*, *Two Down Full Base* (both 1982), *Sasrygar* (1983), *Futari Taka* (1984) and *Honō no Alpen Rose* (1985). He also scored the sci-fi adventure *Mospeada* (1983), which was later reworked (without his music) into the third segment of Carl Macek's compilation, *Robotech*. Other films he scored included *My Neighbor Totoro* (1988), *Kiki's Delivery Service* (1989), and *Porco Rosso* (1992). In 1997 he received the 48th Newcomer Award from the Ministry of Education being recognized as an influential figure in the Japanese film industry. In August 2008 he



arranged, performed in, and conducted a concert featuring the World Dream Symphony Orchestra, playing piano for the occasion of his having worked for 25 years with Hayao Miyazaki. This concert featured over 1200 musicians and sold out the world-famous Budokan. He has continued to work on numerous soundtrack projects and is slated to provide the music for Miyazaki’s upcoming *How Do You Live?* (2026).

ATSUSHI OKUI (b. in 1963 in Shimane Prefecture, Japan) is a director of photography for animation who began his career in 1981 at the Asahi Production studio as a host. He worked on several of the Gundam franchise projects, as well as the film *Akira* by Katsuhiro Ōtomo (1988). In 1992, he

collaborated with Studio Ghibli on *Porco Rosso* and officially joined the studio in 1993. He has held the position of Director of Photography on almost all of Miyazaki’s subsequent films, including *Princess Mononoke* (1997), *Spirited Away: The Journey of Chihiro* (2001), *Howl’s Moving Castle* (2004), *Ponyo* (2008) and *The Wind Rises* (2013).

MAKIKO FUTAKI (June 19, 1958 in Japan — d. May 13, 2016, age 57, in Japan) worked on nearly every major Studio Ghibli animation project and is undoubtedly one of Japan’s most accomplished animators. Futaki first made a name for herself at the Private Animation Festival with cine-calligraphy films. She first started working with Ghibli in 1981 and wound up collaborating with them for three decades, becoming an instrumental part of the studio until she died. Futaki worked with Miyazaki on all of his feature films and some of the studio’s best-loved works, from *Princess Mononoke* to *My Neighbor Totoro*. She also helped animate *Akira*, the 1988 feature adaptation of Katsuhiro Otomo's cyberpunk manga. Her final film credit was Hiromasa Yonebayashi's critically acclaimed *When Marnie Was There* (2014).

HIDEAKI ANNO (b. May 22, 1960 in Ube, Yamaguchi, Japan) has had many job descriptions in his more than three decades as an animator, but he is best known as the creator of the enduringly popular *Evangelion* sci-fi franchise. Anno first dabbled in live-action film with an 8mm film camera he got when he was 17. His first motion pictures consisted mostly of *Kamen Rider* and *Ultraman* shorts he made with friends. When Anno was 20, he entered the film department at Osaka College of Art. It was here he met Hiroyuki Yamaga; the two would later go on to create one of the most innovative anime studio of Japan, Studio Gainax. In 1984, Miyazaki's production of *Nausicaä of the Valley of the Wind* was running short on animators. The film's production studio posted a recruitment ad in the famous Japanese animation magazine *Animage*. Anno read the ad and headed down to the studio, where he met with Miyazaki and showed him some of his drawings. Impressed with Anno's work, Miyazaki hired him to draw some of the most complicated scenes near the end of the movie. While animating *Nausicaä*, Anno's desk was so littered with manga and reference materials that Miyazaki wondered aloud how Anno would be able to clean up after the film was completed. Anno continued to work as a key-animator for anime shorts and Nintendo animation sequences before embarking on his passion project *Shin Seiki Evangelion* (*Neon Genesis Evangelion*), a 26-part series broadcast from 1995 to 1996 on TV Tokyo. The franchise was so successful that it has since produced eight feature films, as well as manga, games, and even a theme park attraction. From being a cult phenomenon with a small, if dedicated, fan base, *Evangelion* has become a success not only in Japan, but with fans around the world. According to the *Japan Times*: Anno himself became a hero and role model for legions of *Evangelion* "otaku" (obsessed fans), although he has not always pleased them—the last two introspective, hard-to-parse episodes of the TV series drew loud complaints and even death threats. The first two *Evangelion* films, which recapped the story of the TV



series and added a new, less opaque ending, were made in part to address those complaints.

Hayao Miyazaki (Wikipedia) (宮崎 駿 *Miyazaki Hayao*², born January 5, 1941) is a Japanese film director, producer, screenwriter, animator, author, and [manga artist](#). Through a career that has spanned five decades, Miyazaki has attained international acclaim as a masterful storyteller and as a maker of [anime](#) feature films and, along with [Isao Takahata](#), co-founded [Studio Ghibli](#), a film and animation studio. The success of Miyazaki's films has invited comparisons with American animator [Walt Disney](#), and American directors [Steven Spielberg](#) and [Orson Welles](#).

Born in [Bunkyo, Tokyo](#), Miyazaki began his animation career in 1963, when he joined [Toei Animation](#). From there, Miyazaki worked as an [in-between artist](#) for *Gulliver's Travels Beyond the Moon*, where he pitched ideas that eventually became the movie's ending. He continued to work in various roles in the animation industry until he directed his first feature film, *Lupin III: The Castle of Cagliostro*, released in 1979. After the success of his next film, *Nausicaä of the Valley of the Wind* (1984), he co-founded Studio Ghibli, where he continued to produce many feature films. While Miyazaki's films have long enjoyed both commercial and critical success in Japan, he remained largely unknown to the West until [Miramax Films](#) released *Princess Mononoke* (1997). *Princess Mononoke* was briefly the highest-grossing film in Japan until it was eclipsed by another 1997 film, *Titanic*, and it became the first animated film to win Picture of the Year at the [Japanese Academy Awards](#). Miyazaki's next film, *Spirited Away* (2001), topped *Titanic*'s sales at the Japanese box office, won Picture of the Year at the Japanese Academy Awards, and was the first anime film to win an [American Academy Award](#).

Miyazaki's films often contain recurrent themes, like humanity's relationship with [nature](#) and technology, and the difficulty of maintaining a [pacifist](#) ethic. The protagonists of his films are often strong,

independent girls or young women. While two of his films, [The Castle of Cagliostro](#) and [Castle in the Sky](#), involve traditional [villains](#), his other films like [Nausicaä](#) and *Princess Mononoke* present morally ambiguous antagonists with redeeming qualities. He co-wrote films [The Secret World of Arrietty](#), released in July 2010 in Japan and February 2012 in the United States; and [From Up on Poppy Hill](#) released in July 2011 in Japan and March 2013 in the United States. Miyazaki's newest film [The Wind Rises](#) was released on July 20, 2013 and screened internationally in February 2014. The film would go on to earn him his third American Academy Award nomination and first [Golden Globe Award](#) nomination. Miyazaki announced on September 1, 2013 that *The Wind Rises* would be his final feature-length movie. **[But see note on Miyazaki above: there is a new film likely to be released in 2026.]** In November 2014, Miyazaki was awarded an [Honorary Academy Award](#) for his impact on animation and cinema. He is the second Japanese to win this award, after [Akira Kurosawa](#) in 1990. In 2002, American [film critic Roger Ebert](#) suggested that Miyazaki may be the best animation filmmaker in history, praising the depth and artistry of his films.

Miyazaki was born in the town of Akebono-cho in [Bunkyo](#), Tokyo, the second of four sons born to [Katsuji Miyazaki](#). His father was director of [Miyazaki Airplane](#), which made rudders for [A6M Zero](#) fighter planes during [World War II](#). During the war, when Miyazaki was only three years old, the family evacuated to [Utsunomiya](#) and later to [Kanuma](#) in [Tochigi Prefecture](#) where the Miyazaki Airplane factory was located. Miyazaki has said that his family was affluent and could live comfortably during the war because of his father and uncle's profitable work in the war industry but he has also noted that experiencing the night time firebombing raids on Utsunomiya, as a 4-and-a-half year old, in July 1945, left a lasting impression on him. During his May 22, 1988 lecture at the film festival in Nagoya he retold the account of his family's hasty retreat from the burning town, without providing a ride to other people in need of

transportation, and he recalled how the fires had coloured the night sky as he looked back towards the city after they had fled to a safer distance.... Miyazaki aspired to become a manga author from an early age. He read the illustrated stories in boys' magazines and acknowledges the influences of creative artists of the medium, such as Tetsuji Fukushima (福島鉄次²), Soji Yamakawa and [Osamu Tezuka](#). It was as a result of Tezuka's influence that Miyazaki would later destroy much of his early work, believing it was "bad form" to copy Tezuka's style because it was hindering his own development as an artist.



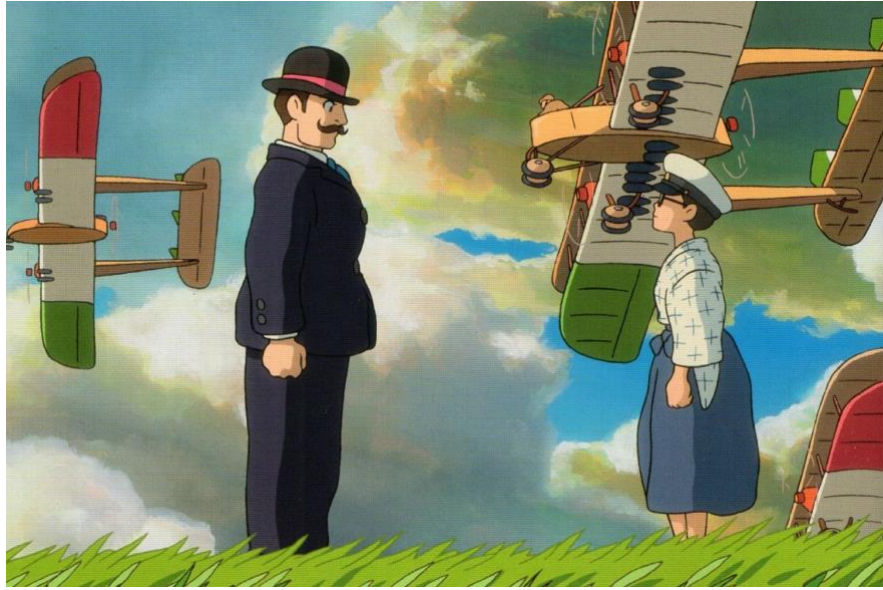
After graduating from Omiya Junior High, Miyazaki attended Toyotama High School. During his third year, Miyazaki's interest in animation was sparked by [The Tale of the White Serpent](#). He "fell in love" with the movie's heroine and it left a strong impression on him. As Helen McCarthy

put it; "He realized the folly of trying to succeed as manga writer by echoing what was fashionable, and decided to follow his true feelings in his work even if that might seem foolish." His interest really began by the time he began to attend high school. He was determined to become some type of artist. His interests were mainly in anime and manga when the two were beginning to arise at the time. To become an animator, with an independent style, Miyazaki had to learn to draw the human figure. After graduating from Toyotama, Miyazaki attended [Gakushuin University](#) and was a member of the university's "[Children's Literature](#) research club", the "closest thing to a [comics](#) club in those days". Miyazaki graduated from Gakushuin in 1963 with degrees in [political science](#) and [economics](#).

In April 1963, Miyazaki got a job at [Toei Animation](#), working as an [in-between artist](#) on the theatrical feature anime [Watchdog Bow Wow](#) and the TV anime *Wolf Boy Ken*. He was a leader in a labor dispute soon after his arrival, becoming chief secretary of Toei's labor union in 1964. He first gained recognition while working as an in-between artist on the Toei production [Gulliver's Travels Beyond the Moon](#) in 1965. He found the original ending to the script unsatisfactory and

pitched his own idea, which became the ending used in the finished film.

In 1968 Miyazaki played an important role as chief animator, concept artist, and scene designer on [Hols: Prince of the Sun](#), a landmark animated film. Through the collaborative process adopted for the project he was able to contribute his ideas and work closely with his mentor, [Animation Director Yasuo Ōtsuka](#), whose innovative approach to animation had a profound impact on Miyazaki's work. The film was directed by [Isao Takahata](#), with whom he continued to collaborate for the remainder of his career. In Kimio Yabuki's [Puss in Boots](#) (1969), Miyazaki again provided key animation as well as designs, storyboards and story ideas for key scenes in the film, including the climactic chase scene. He also illustrated the manga, as a promotional [Tie-in](#),



for this production of *Puss in Boots*. Toei Animation produced two more sequels with the 'Puss in Boots' from this film, during the 1970s, and the character would ultimately become the studio's mascot, but Miyazaki wasn't involved with any of the sequels. Shortly thereafter, Miyazaki proposed scenes in the screenplay for [Flying Phantom Ship](#), in which military tanks would roll into downtown Tokyo and cause mass hysteria, and was hired to storyboard and animate those scenes. In 1971, Miyazaki played a decisive role in developing structure, characters and designs for [Hiroshi Ikeda's](#) adaptation of [Animal Treasure Island](#) and the adaptation of [Ali Baba and the Forty Thieves](#) by Hiroshi Shidara. Miyazaki also helped in the storyboarding and key animating of pivotal scenes in both films and made a promotional manga for *Animal Treasure Island*.

Miyazaki left Toei for [A Pro](#) in August 1971, where he co-directed 14 episodes of the first [Lupin III](#) series with Isao Takahata. That year the two also began pre-production on a [Pippi Longstocking](#) series and

drew extensive story boards for it. However, after traveling to [Sweden](#) to conduct research for the film and meet the original author, [Astrid Lindgren](#), permission was refused to complete the project, and it was canceled as a result. In 1972 and 1973 Miyazaki conceived, wrote, designed and animated two [Panda! Go, Panda!](#) shorts which were directed by Takahata.

After their move to [Zuiyo Eizo](#), in 1974, he worked as an animator on the [World Masterpiece Theater](#) with Takahata, which included their adaptation of the first part of [Johanna Spyri's](#) [Heidi](#) novel into the animated television series [Heidi, Girl of the Alps](#). The company continued as Nippon Animation in 1975. Miyazaki also directed the television series [Future Boy Conan](#) (1978), an adaptation of the children's novel [The Incredible Tide](#) by [Alexander Key](#). The main antagonist is the leader of the [city-state](#) of Industria who attempts to revive lost

technology. The series also elaborates on the characters and events in the book, and is an early example of characterizations which recur throughout Miyazaki's later work: a girl who is in touch with nature, a warrior woman who appears menacing but is not an antagonist, and a boy who seems destined for the girl. The series also featured imaginative aircraft designs.

Miyazaki left [Nippon Animation](#) in 1979 in the middle of the production of [Anne of Green Gables](#) and moved to the [TMS Entertainment](#) subsidiary Telecom Animation Film to direct his first feature anime film [The Castle of Cagliostro](#) (1979), a Lupin III adventure film. In 1981, a delegation of TMS animators, including Miyazaki, visited the [Disney animation studio](#) in the United States where they presented a clip from *The Castle of Cagliostro*. That clip deeply moved and strongly influenced a young Disney animator named [John Lasseter](#), who would become one of Miyazaki's biggest fans, and after becoming a successful director at [Pixar](#) would use his own influence to expand awareness of Miyazaki's work

among American audiences. During the early 1980s, Miyazaki also directed six episodes of [*Sherlock Hound*](#), an Italian-Japanese co-production between TMS Entertainment and the television station [RAI](#), which retold [Sherlock Holmes](#) tales using [anthropomorphic](#) animals. These episodes were first broadcast on TV in 1984–85. In Japan a short film based on the first two episodes had a theatrical release in March 1994.

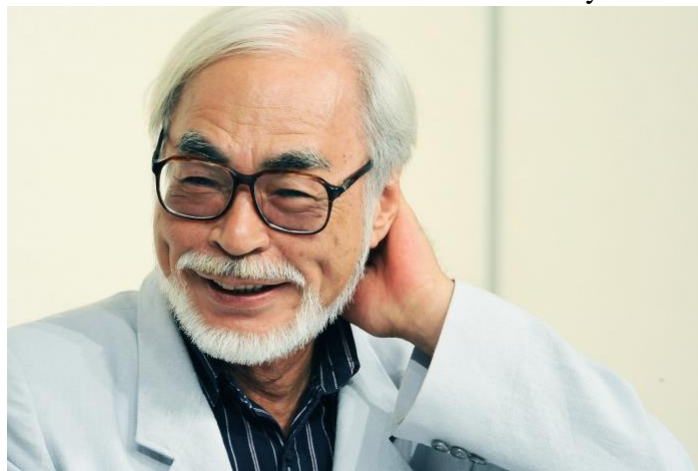
Miyazaki's next film, [*Nausicaä of the Valley of the Wind*](#), released on March 11, 1984, is an adaption of his manga series of the [same title](#). A science fiction adventure in which he introduces many of the recurring themes he would go on to explore throughout his career: a concern with [ecology](#), human interaction with and impact on, the environment; a fascination with aircraft and flight; pacifism, including an anti-military streak; feminism; morally ambiguous characterizations, especially among villains; and love. Starring the voices of [Sumi Shimamoto](#), [Yōji Matsuda](#), [Iemasa Kayumi](#), [Gorō Naya](#) and [Yoshiko Sakakibara](#), this was the first film both written and directed by Miyazaki. The film and the manga have common roots in ideas Miyazaki mulled over in the early 1980s. Serialization of the manga began in the February 1982 issue of [Tokuma Shoten's](#) [Animage](#) magazine. The plot of the film corresponds roughly with the first 16 chapters of the manga. Miyazaki continued expanding the story over an additional decade after the release of the film. The successful cooperation on the creation of the manga and the film laid the foundation for other collaborative projects.

In April 1984 the Nibariki office was started, in part, to manage copyrights. In June 1985, Miyazaki, Takahata and Tokuma Shoten chairman Yasuyoshi Tokuma founded the animation production company [Studio Ghibli](#) with funding from Tokuma Shoten. His first film with Ghibli, [*Laputa: Castle in the Sky*](#) (1986) recounts the adventure of two orphans seeking a magical castle-island that floats in the sky; [*My Neighbor Totoro*](#) (*Tonari no Totoro*, 1988) tells of the adventure of two girls and their interaction with forest spirits; and [*Kiki's*](#)

[*Delivery Service*](#) (1989), adapted from the 1985 novel of the same name by [Eiko Kadono](#), tells the story of a small-town girl who leaves home to begin life as a [witch](#) in a big city. Miyazaki's fascination with flight is evident throughout these films, ranging from the [ornithopters](#) flown by pirates in *Castle in the Sky*, to the Totoro and the Cat Bus soaring through the air, and Kiki flying her broom.

In 1992, Miyazaki directed [*Porco Rosso*](#), an adventure film set in the "[Adriatic](#)" during the 1920s. The film was a notable departure for Miyazaki, in that the main character was an adult man, an [anti-fascist](#) aviator transformed into an [anthropomorphic](#) pig. The film is about a titular bounty hunter, voiced by Shūichirō Moriyama, and an American soldier of fortune, voiced by [Akio Ōtsuka](#). The film explores the tension between selfishness and duty. *Porco Rosso* was released on July 19, 1992. That August, Studio Ghibli set up its headquarters in [Koganei](#), [Tokyo](#).

In 1995, Miyazaki began work on [*Princess Mononoke*](#). Starring the voices of [Yuriko Ishida](#), [Yōji Matsuda](#), [Akihiro Miwa](#) and [Yūko Tanaka](#), the story is about a struggle between the animal spirits inhabiting the forest and the humans exploiting the forest for industry, culminating in an uneasy co-existence and boundary transcending relationships between the main characters. In *Mononoke* he revisits the ecological and political themes and continues his cinematic exploration of the transience of existence he began in *Nausicaä of the Valley of the Wind*. Both films have their roots in ideas and artwork he created in the late 1970s and early 1980s but Helen McCarthy notes that



Miyazaki's vision has developed, "from the utopian visions of *Nausicaä of the Valley of the Wind* to the mature and kindly humanism of *Princess Mononoke*.". The film was released on July 19, 1997 and was both a financial and critical success; it won the [Japan Academy Prize](#) for Best Picture.

Yvonne Tasker notes,

"*Princess Mononoke* marked a turning point in Miyazaki's career not merely because it broke Japanese box office records, but also because it, arguably, marked the emergence (through a distribution deal with Disney) into the global

animation markets". Miyazaki went into semi-retirement after directing *Princess Mononoke*. In working on the film, Miyazaki redrew 80,000 of the film's frames himself. He also stated at one point that "Princess Mononoke" would be his last film. Tokuma Shoten merged with Studio Ghibli that June.

During this period of semi-retirement, Miyazaki spent time with the daughters of a friend. One of these friends would become his inspiration for Miyazaki's next film which would also become his biggest commercial success to date, *Spirited Away*. The film stars the voices of [Rumi Hiiragi](#), [Mari Natsuki](#) and [Miyu Irino](#), and is the story of a girl, forced to survive in a bizarre spirit world, who works in a bathhouse for spirits after her parents are turned into pigs by the sorceress who owns it. The film was released on July 2001 and grossed ¥30.4 billion (approximately \$300 million) at the box office. Critically acclaimed, the film was considered one of the best films of the 2000s. It won a [Japan Academy Prize](#), a Golden Bear award at the 2002 [Berlin International Film Festival](#), and an [Academy Award for Best Animated Feature](#). In his book, *Otaku*, [Hiroki Azuma](#) observed: "Between 2001 and 2007, *Otaku* forms and markets quite rapidly won social recognition in Japan.", and cites Miyazaki's win at the *Academy Awards* for *Spirited Away* among his examples. In July 2004, Miyazaki completed production on *Howl's Moving Castle*, based on [Diana Wynne Jones'](#) 1986 [fantasy novel of the same name](#). Miyazaki came out of retirement following the sudden departure of [Mamoru Hosoda](#), the film's original director. The film premiered at the 2004 [Venice International Film Festival](#) and was later released on November 24, 2004, again to positive reviews. It won the Golden Osella award for animation technology, and received an Oscar nomination for Best Animated Feature.

In 2005, Miyazaki received a lifetime achievement award at the [Venice Film Festival](#). On February 10, 2005, Studio

Ghibli announced that it was ending its relationship with Tokuma Shoten. The studio moved its headquarters to Koganei, Tokyo, and acquired the copyrights of Miyazaki's works and business rights from Tokuma Shoten.

In 2006, Miyazaki's son [Gorō Miyazaki](#) completed his first film, *Tales from Earthsea*, starring the voices of Jun'ichi Okada and [Bunta Sugawara](#) and based on several stories by [Ursula K. Le Guin](#). Hayao Miyazaki had long aspired to make an anime of this work and had repeatedly asked for permission from the author, [Ursula K. Le Guin](#). However, he had been refused every time. Instead, Miyazaki produced *Nausicaä of the Valley of the Wind* and *Shuna no Tabi*, (*The Journey of Shuna*) as substitutes (some of the ideas from *Shuna no Tabi* were diverted to this movie). When Le Guin finally requested that Miyazaki produce an anime adaptation of her work, he refused, because he had lost the desire to do so. Le Guin remembers this differently: "In August 2005, Mr Toshio Suzuki of Studio Ghibli came with Mr Hayao Miyazaki to talk with me and my son (who controls the trust which owns the Earthsea copyrights). We had a pleasant visit in my house. It was explained to us that Mr Hayao wished to retire from film making, and that the family and the studio wanted Mr Hayao's son Goro, who had never made a film at all, to make this one. We were very disappointed, and also anxious, but we were given the impression, indeed assured, that the project would be always subject to Mr Hayao's approval. With this understanding, we made the agreement." Throughout the film's production, Gorō and his father were not speaking to each other, due to a dispute over whether

or not Gorō was ready to direct. It was originally to be produced by Miyazaki, but he declined as he was already in the middle of producing *Howl's Moving Castle*. Ghibli decided to make Gorō,



who had yet to head any animated films, the producer instead. *Tales from Earthsea* was released on July 29, 2006, to mixed reviews.

In 2006, [Nausicaa.net](#) reported Hayao Miyazaki's plans to direct another film, rumored to be set in [Kobe](#). Among areas Miyazaki's team visited during pre-production were an old café run by an elderly couple, and the view of a city from high in the mountains. The exact location of these places was censored from Studio Ghibli's production diaries. The studio also announced that Miyazaki had begun creating storyboards for the film and that they were being produced in [watercolor](#) because the film would have an "unusual visual style." Studio Ghibli said the production time would be about 20 months, with release slated for Summer 2008.

In 2007, the film's title was publicly announced as *Gake no ue no Ponyo*, which was eventually retitled *Ponyo* for its international releases. The film stars the voices of Yuria Nara, Hiroki Doi, [Tomoko Yamaguchi](#), [Kazushige Nagashima](#), [George Tokoro](#) and [Yūki Amami](#). Toshio Suzuki noted that "70 to 80% of the film takes place at sea. It will be a director's challenge on how they will express the sea and its waves with freehand drawing." *Ponyo* was released on July 19, 2008, to positive reviews and the film grossed \$202 million worldwide.

Miyazaki later co-wrote the screenplay for Studio Ghibli's next film, *The Secret World of Arrietty*, based on [Mary Norton](#)'s 1952 novel *The Borrowers*. The film was the directorial debut of [Hiromasa Yonebayashi](#), a Ghibli animator. Starring the voices of [Mirai Shida](#), [Ryūnosuke Kamiki](#), [Tomokazu Miura](#), [Keiko Takeshita](#), [Shinobu Otake](#) and [Kirin Kiki](#), the film focuses on a small family known as the Borrowers who must avoid detection when discovered by humans. The film was released on July 17, 2010, again to positive reviews, and grossed \$145 million worldwide. In 2011, Miyazaki co-wrote *From Up on Poppy Hill*, based on the 1980 [manga of the same name](#) written by Tetsurō Sayama and illustrated by Chizuru Takahashi. The film stars the voices of [Masami Nagasawa](#), Junichi Okada, [Shunsuke Kazama](#) and [Teruyuki Kagawa](#). Set in Yokohama, the film's story focuses on Umi Matsuzaki, a high school student who is forced to fend for herself when her

sailor father goes missing from the seaside town. The film was released on July 16, 2011, once again to positive reviews.

On December 13, 2012, Studio Ghibli announced that Miyazaki worked on his next film, *The Wind Rises*, based on his manga of the same name, with plans to simultaneously release it with *The Tale of the Princess Kaguya*. The film stars the voices of [Hideaki Anno](#), Hidetoshi Nishijima, [Masahiko Nishimura](#) and [Miori Takimoto](#). *The Wind Rises* tells the story of Jiro Horikoshi, designer of the [Mitsubishi A6M Zero](#) fighter aircraft which served in [World War II](#). The film was released on July 20, 2013 and was released in North America on February 21, 2014 by [Touchstone Pictures](#).

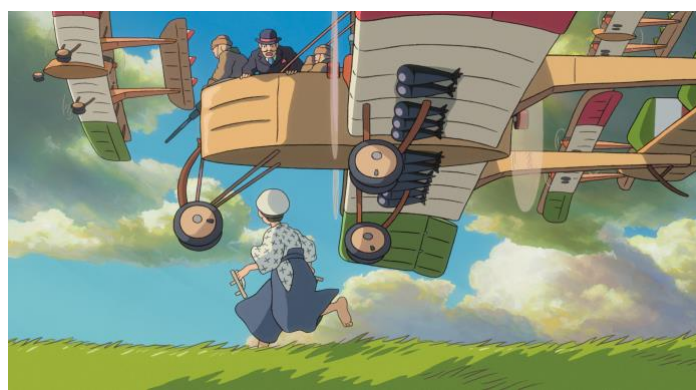
On September 1, 2013, numerous Japanese television networks, including [NHK](#), reported on the announcement, at the Venice Film Festival, by Ghibli President Koji Hoshino, that Miyazaki was retiring from creating feature-length animated films. Miyazaki confirmed his retirement during a press conference, in Tokyo, on September 6, 2013.

Despite Miyazaki's retirement, it was reported that he is developing a short film, *Boro the Caterpillar*, which will be screened exclusively at the [Studio Ghibli Museum](#) in [Mitaka, Tokyo](#) in 2018.

Miyazaki never abandoned his childhood dream of becoming a manga artist. His professional career in this medium begins in 1969 with the publication of his manga interpretation of *Puss in Boots*. Serialized in 12 chapters in the Sunday edition of [Tokyo Shimbun](#), from January to March 1969. Printed in colour and created for promotional purposes in conjunction with his work on Yabuki's animated film.

That same year [pseudonymous](#) serialization started of Miyazaki's original manga *People of the Desert*. Created in the style of illustrated stories he read, in boys' magazines and [Tankōbon](#) volumes, while growing up, such as Soji Yamakawa's *Shōnen ōja* (少年王者 *shōnen ōja*²) and in particular Tetsuji Fukushima's *Evil Lord of the Desert* (沙漠の魔王

*Sabaku no maō*²). Miyazaki's *Desert People* is a continuation of that tradition and a precursor for his own creations *Nausicaä of the Valley of the Wind* and *The Journey of Shuna*. In *People*



of the Desert [expository](#) text is presented separately from the monochrome artwork with additional text balloons inside the panels for dialogue. 26 chapters were serialized in *Boys and Girls Newspaper* (少年少女新聞 *Shōnen shōjo shinbun*²) between September 12, 1969 (Issue 28) and March 15, 1970 (issue 53). Published under the pseudonym Akitsu Saburō (秋津三朗²). His manga interpretation of *Animal Treasure Island*, made in conjunction with Ikeda's animated film, was serialized in the Sunday edition of Tokyo Shimbun from January to March 1971. (13 chapters, in colour).

His major work in the manga format is [Nausicaä of the Valley of the Wind](#), created intermittently from 1981 through 1994. In Japan it was first serialized in Tokuma Shoten's monthly magazine *Animage* and has been collected, after slight modification, in seven [tankōbon](#) volumes, spanning 1060 pages. *Nausicaä* has been translated and released outside Japan and has sold millions of copies worldwide. On March 11, 1984 the anime film of the same title was released. The characters and settings of manga and film have their common roots in the Image Boards Miyazaki created to visualise his ideas in the late 1970s and early 1980s. The anime is an amalgamation of the first sixteen chapters of the manga. In the manga Miyazaki explores the themes at greater length and in greater depth with a greater host of characters and a more expansive universe which he continued to expand over an additional decade after the release of the film. *Nausicaä* panels were printed monochrome in sepia toned ink.

Other works include *The Journey of Shuna*, released, in 1983, and [Hikōtei Jidai](#), first serialized in *Model Graphix* in 1989. Both were created in watercolour. The latter was the basis of *Porco Rosso*. [Hayao Miyazaki's Daydream Data Notes](#) contains short manga, essays and samples from Miyazaki's sketchbooks, bundled in book form in 1992. *Shuna*, in 1987, and selections from *Daydream Data Notes*, in 1995, were dramatised for radio broadcast.

In October 2006, *A Trip to Tynemouth* was published in Japan. The book contains a translated collection of three of the young adult short stories

written by [Robert Westall](#), who grew up in [World War II](#) England. The most famous story, first published in a collection called [Break of Dark](#), is titled *Blackham's Wimpy*, the name of a [Vickers Wellington Bomber](#) featured in the story. The nickname comes from the character J. Wellington Wimpy from the [Popeye](#) comics and cartoons (The Wellington was named for [Arthur Wellesley, 1st Duke of Wellington](#), victor over [Napoleon](#)). Miyazaki worked as editor, provided the cover illustrations and created short manga for addition in the book. Miyazaki based his manga and illustrations on Westall's short stories, including parts about *Blackham's Bomber*, and added fictional elements of his own. Depicting a narrator, as an anthropomorphised pig, who has an imaginary meeting with Westall, depicted as a terrier, on a trip to Tynemouth. Westall's short stories themselves are translated into Japanese but are otherwise left unchanged for this publication.

In early 2009, Miyazaki began writing a new manga called *Kaze Tachinu* (風立ちぬ *The Wind Rises*), telling the story of [Mitsubishi A6M Zero](#) fighter designer [Jiro Horikoshi](#). The manga was first published in two issues of the *Model Graphix* magazine, published on February 25 and March 25, 2009. Miyazaki ultimately required 9 chapters to finish the manga. The last chapter was published in the January 2010 issue of the magazine.

Following his announced retirement, it was revealed during an [NHK](#) TV broadcast that Miyazaki was serializing a currently untitled samurai manga while charging the magazine no fee for his artwork....

For the release of his 2013 film [The Wind Rises](#), Miyazaki and other Studio Ghibli staff members renewed criticism of [Prime Minister Shinzō Abe's](#) policies, and the proposed Constitutional amendment to [Article 96](#), a clause that stipulates procedures needed for revisions, which would allow Abe to revise [Article 9](#) of the [Constitution of Japan](#), which outlaws

war as a means to settle international disputes. After the release of the film he received approval as well as negative criticism online for his anti-war message. Some online critics have labeled his film, as well as his expressed opinions, as "Anti-Japanese" and have called Miyazaki a



"traitor". This is due to the film's subject, a young man who designs planes during World War II. Among the planes used in the film is the [Mitsubishi A5M](#), a predecessor of the [Mitsubishi A6M Zero](#). Since he was young, Miyazaki has had a fascination with planes, in part, due to his father's line of work on A6M Zero fighter planes during the Second World War. This fascination is made obvious by the recurring use of planes in his films; from *Nausicaä of the Valley of the Wind* to *Porco Rosso* and beyond. This film, however, is Miyazaki's first to be inspired by a historical figure. Despite the unexpected backlash from political viewers, *The Wind Rises* had the biggest opening of the year in Japan, taking in 960 million yen, or \$9.78 million.

Miyazaki has expressed his opinion on politics several times in the past, including a disapproval in the discussion of the revision of the Japanese constitution, and Abe's denial of Japanese World War II crimes. Part of the controversy over *The Wind Rises* stems from his statement that proper compensation should be given to [comfort women](#). While some were critical of his remarks, they were welcomed by others. This is not his only instance of controversy. In 2003, Miyazaki won an [Oscar](#) for his film *Spirited Away* but did not attend the [75th Academy Awards](#) in [Hollywood, Los Angeles](#) in protest of the United States' involvement in the [Iraq War](#), later stating that "I didn't want to visit a country that was bombing Iraq." He did not publicly express this opinion at the request of his producer until 2009, when he lifted his boycott and attended the [San Diego Comic Con International](#) as a favor to his friend John Lasseter.

Miyazaki also expressed his opinion about [the terrorist attack](#) at the offices of the French [satirical magazine Charlie Hebdo](#) and gave his opinion about the magazine's decision to publish the content cited as the trigger for the incident. He said, "I think it's a mistake to caricature the figures venerated by another culture. You shouldn't do it." He asserts, "Instead of doing something like that, you should first make caricatures of your own country's politicians."

In a 2014 interview, Miyazaki criticized the current state of anime, saying

that the industry was catering too much to [otaku](#) and producing an excess of [lolicon](#)-themed shows (anime centered around female children and teenagers, often with sexual undertones). He also argued that most current anime had shallow, one-dimensional characters, saying that "Great anime and manga are produced by observing real people in action. That is not the case today because the industry is full of otaku."

Miyazaki stated several times over the years that he wanted to retire, but on September 7, 2013, stated that he was "quite serious" this time. Having turned 72 the previous January, he felt that after 50 years, he'd been in the industry long enough and it was time to hand the reins over to younger men. He also added that "At my age, I can't work long hours like I used to." However, he plans on pursuing new goals, such as working on the Studio [Ghibli Museum](#), on which he commented "I might even become an exhibit myself". Studio Ghibli producer Toshio Suzuki revealed that Miyazaki will continue to illustrate manga and is currently working on a serialized samurai series. Fellow animator Isao Takahata has publicly stated that he believes Miyazaki's retirement to be non-permanent. "...I think there is a decent chance that may change. I think so, since I've known him a long time. Don't be at all surprised if that happens." During a [New Year's Eve](#) radio show, broadcast on [Tokyo FM](#), on December 31, 2013, Toshio Suzuki speculated that Miyazaki might revoke his latest retirement (apparently his sixth to date)....

Miyazaki's works are characterized by the recurrence of progressive themes, such as [environmentalism](#), [pacifism](#), [feminism](#), and the absence of villains. His films are also frequently concerned with childhood transition and a marked preoccupation with [flight](#).

Miyazaki's narratives are notable for not pitting a hero against an unsympathetic antagonist. In *Spirited Away*, Miyazaki states "the heroine thrown into a place where the good and bad dwell together. [...] She

manages not because she has destroyed the 'evil', but because she has acquired the ability to survive." Even though Miyazaki sometimes feels [pessimistic](#) about the world, he prefers to



show children a positive world view instead, and rejects simplistic stereotypes of good and evil.

Miyazaki's films often emphasize environmentalism and the Earth's fragility. In an interview with [The New Yorker](#), [Margaret Talbot](#) stated that Miyazaki believes much of modern culture is "thin and shallow and fake", and he "not entirely jokingly" looked forward to "a time when Tokyo is submerged by the ocean and the NTV tower becomes an island, when the human population plummets and there are no more high-rises." Growing up in the [Shōwa period](#) was an unhappy time for him because "nature – the mountains and rivers – was being destroyed in the name of economic progress." Miyazaki is critical of [capitalism](#), [globalization](#), and their impacts on modern life. Commenting on the 1954 [Animal Farm animated film](#), he has said that "exploitation is not only found in communism, capitalism is a system just like that. I believe a company is common property of the people that work there. But that is a [socialistic](#) idea." Nonetheless, he suggests that adults should not "impose their vision of the world on children."

Nausicaä, *Princess Mononoke* and *Howl's Moving Castle* feature anti-war themes. In 2003, when *Spirited Away* won the Academy Award for Best Animated Feature, Miyazaki did not attend the awards show personally. He later explained that it was because he "didn't want to visit a country that was [bombing Iraq](#)".

Miyazaki has been called a [feminist](#) by Studio Ghibli President Toshio Suzuki, in reference to his attitude to female workers. This is evident in the all-female factories of [Porco Rosso](#) and [Princess Mononoke](#), as well as the matriarchal bath-house of [Spirited Away](#). Many of Miyazaki's films are populated by strong female protagonists that go against gender roles common in Japanese animation and fiction.

Princess Mononoke was Miyazaki's first film to use computer graphics. In this sequence, the demon snakes are computer-generated and composited onto Ashitaka, who is hand-drawn.



Miyazaki takes a leading role when creating his films, frequently serving as both writer and director. He personally reviewed every frame used in his early films, though due to health concerns over the high workload he now delegates some of the workload to other Ghibli members. In a 1999 interview, Miyazaki said, "at this age, I cannot do the work I used to. If my staff can relieve me and I can concentrate on directing, there are still a number of movies I'd like to make."

Miyazaki uses very human-like movements in his animation. In addition, much of the art is done using water colors.

In contrast to American animation, the script and storyboards are created together, and animation begins before the story is finished and while storyboards are developing.

Miyazaki has used [traditional animation](#) throughout the animation process, though [computer-generated imagery](#) was employed starting with *Princess Mononoke* to give "a little boost of elegance". In an interview with the [Financial Times](#), Miyazaki said "it's very important for me to retain the right ratio between working by hand and computer. I have learnt that balance now, how to use both and still be able to call my films 2D." [Digital paint](#) was also used for the first time in parts of *Princess Mononoke* in order to meet release deadlines. It was used as standard for subsequent films. However, in his 2008 film [Ponyo](#), Miyazaki went back to traditional hand-drawn animation for everything, saying "hand drawing on paper is the fundamental of animation." Studio Ghibli's computer animation department was dissolved before production on *Ponyo* was started, and Miyazaki has decided to keep to hand drawn animation.

A number of Western authors have influenced

Miyazaki's work, including [Ursula K. Le Guin](#), [Lewis Carroll](#), [Edward Blishen](#) and [Diana Wynne Jones](#).

Miyazaki confided to Le Guin that *Earthsea* had been a great influence on all his works, and that he kept her books at his bedside. Miyazaki and French writer and illustrator [Jean Giraud](#) (a.k.a. Moebius) have influenced each other and had become friends as a result of

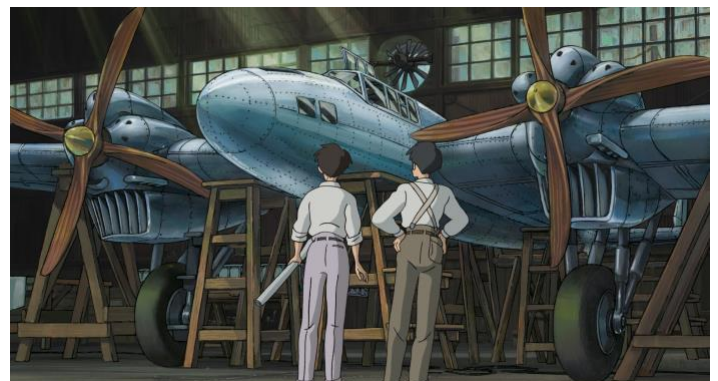
their mutual admiration. [Monnaie de Paris](#) held an exhibition of their work titled *Miyazaki et Moebius: Deux Artistes Dont Les Dessins Prennent Vie* (Two Artists's Drawings Taking on a Life of Their Own) from December 2004 to April 2005. Both artists attended the opening of the exhibition. Moebius named his daughter Nausicaa after Miyazaki's heroine. Miyazaki has been deeply influenced by another French writer, [Antoine de Saint-Exupéry](#). He illustrated the Japanese covers of Saint-Exupéry's [Night Flight](#) (*Vol de nuit*) and [Wind, Sand and Stars](#) (*Terre des Hommes*), and wrote an afterword for *Wind, Sand and Stars*.

In an interview broadcast on [BBC Choice](#) on 2002-06-10, Miyazaki cited the British authors [Eleanor Farjeon](#), [Rosemary Sutcliff](#), and [Philippa Pearce](#) as influences. The filmmaker has also publicly expressed fondness for [Roald Dahl](#)'s stories about pilots and airplanes; the image in *Porco Rosso* of a cloud of dead pilots was inspired by Dahl's *They Shall Not Grow Old*. As in Miyazaki's films, these authors create self-contained worlds in which [allegory](#) is often used, and characters have complex, and often ambiguous, motivations. Other Miyazaki works, such as *My Neighbor Totoro*, *Princess Mononoke*, and *Spirited Away*, incorporate elements of Japanese history and [mythology](#).

Miyazaki has said he was inspired to become an animator by [The Tale of the White Serpent](#), considered the first modern anime, in 1958. He has also said that [The Snow Queen](#), a Soviet animated film, was one of his earliest inspirations, and that it motivated him to stay in animation production. We can see its influence on 'The Little Norse Prince'. The villain, 'Forest King' is like 'Snow Queen', design wise and character wise. [Yuriy Norshteyn](#), a Russian animator, is Miyazaki's friend and praised by him as "a great artist." Norshteyn's [Hedgehog in the Fog](#) is cited as one of Miyazaki's favourite animated films. Miyazaki has long been a fan of the [Aardman Studios](#) animation. In May 2006, [David Sproston](#) and [Peter Lord](#), founders of Aardman Studios, visited the [Ghibli Museum](#) exhibit dedicated to their works, where they also met Miyazaki...

Miyazaki has also been influenced by [Akira Kurosawa](#). Kurosawa was successful in bringing the Western World's attention to Japanese cinematography with his 1950 film [Rashomon](#), [Seven Samurai](#) in 1954, and [Yojimbo](#) in 1961. Another influence was [Osamu](#)

[Tezuka](#), a pioneer in new manga styles and techniques. Miyazaki said of [Princess Mononoke](#), 'I wish Osamu Tezuka could have watched it'. Tezuka and Miyazaki had a somewhat uneasy relationship. Miyazaki acknowledges his influence, like the influence of an older brother or predecessor, but the influence may not have been seen as an entirely beneficial one. As noted by Helen McCarthy, Miyazaki wrote an essay, after Tezuka's passing in 1989, in which he reflected on the influence Tezuka had on his own career in particular and the development of Anime in Japan in general. Miyazaki acknowledges that Tezuka was among the creative artists who inspired him to become a manga author but he writes that he initially reacted indignantly and that he felt humiliated when it was pointed out to him that his style as a draughtsman resembled that of Tezuka. Once he realised that the observation about the resemblance was accurate, he destroyed his sketches and decided to return to the study of basic drawing skills in order to start over. He notes that he does not share the advice that young manga artists should imitate the work of their predecessors when starting out. In his essay he also writes that he became increasingly critical of Tezuka's role in the development of anime in Japan and he criticised, particularly other animators, for the reverential treatment, to the point of worship, given Tezuka. In Miyazaki's world view, influence is supposed to drive the medium forward and although Miyazaki markets his own name brand well, he is nevertheless also critical of the godlike status bestowed on him. He has indicated that he sees such praise as stifling instead of encouraging the exploration of creativity and the development of a personal style in younger artists.



Roger Ebert: "Drawing on 'Spirited' World (September 19, 2002)"

"I love his films. I study his films. I watch his films when I'm looking for inspiration."

So says [John Lasseter](#), director of "[Toy Story](#)" and "[A Bug's Life](#)," about [Hayao Miyazaki](#). Other animators agree that the quiet man from Japan with the mop of gray hair may be the best animation filmmaker in history. His films are so good they force you to rethink how you approach animation.

Lasseter is one of the most successful animators in Hollywood. That he would take time to personally shepherd Miyazaki's "[Spirited Away](#)" into a release by [Walt Disney](#) is a tribute to the older craftsman. The movie opens on Friday. Lasseter, who directed the English-language soundtrack for the film, joined Miyazaki at the recent Toronto film festival.

"The very first screening of 'Spirited Away' outside of Japan was at the Pixar animation studios," he said, "and I was stunned at how amazing this film was. North America hasn't had a chance to discover Miyazaki's films. In the animated community he's a hero, like he is to me."

Miyazaki and his partner at Studio Ghibli, Isao Takahata ("[Grave of the Fireflies](#)"), have created work of astonishing depth and artistry; his "[Princess Mononoke](#)" was one of the best films of 1999.

"Spirited Away," which won the Berlin Film Festival, has passed "[Titanic](#)" at the Japanese box office and is the first film in history to gross \$200 million before even opening in North America.

The new film, which may be his best, tells the story of an 10-year-old girl and her parents who wander into a tunnel in the woods and find what looks like an amusement park. It turns, for the girl, into a "[Alice in Wonderland](#)"-type adventure, populated by a sorceress, ghosts, spirits, two-eyed dust balls, a helpful young boy, a boiler-room man with eight limbs, and a fearsome river creature whose body has sopped up decades of pollution.

When I went to talk with Miyazaki, who is 62, I reminded him that in 1999 he said he was going to retire. Now here was another film. "I wanted to retire," he said, "but life isn't that easy. I wanted to make a movie especially for the daughters of my friends. I opened all the drawers in my head they were all empty. So I realized I had to make a movie just for 10 year olds, and 'Spirited Away' is my answer."

Revealing. Many directors pitch their movies at 10-year-olds and then claim they are for the "whole family." Miyazaki makes a film that adults found fascinating at the Berlin, Telluride and Toronto festivals, and claims it is for 10-year-olds.

Speaking through a translator, he said Lasseter "turned into a human bulldozer" to assure the American release: "Without him I don't think we'd be sitting here."

Miyazaki, who is suspicious of computers, personally draws thousands of frames by hand. "We take [handmade] cell animation and digitize it in order to enrich the visual look, but everything starts with the human hand drawing. And the color standard is dictated by the background. We don't make up a color on the computer. Without creating those rigid standards we'll just be caught up in the whirlpool of computerization."

He grinned. "It was an absolute order from the commander." He is the commander.

He defines hand drawing as "2-D" and computer animation as "3-D." "What we call 2-D is what we draw on paper to create movement and space on a piece of paper. The 3-D is when you create that space inside a computer. I don't think the Japanese creative mind is very suited for 3-D."

I told Miyazaki I love the "gratuitous motion" in his films; instead of every movement being dictated by the story, sometimes people will just sit for a moment, or they will sigh, or look in a running stream, or do something extra, not to advance the story but only to give the sense of time and place and who they are.

"We have a word for that in Japanese," he said. "It's called *ma*. Emptiness. It's there intentionally."

Is that like the "pillow words" that separate phrases in Japanese poetry?

"I don't think it's like the pillow word." He clapped his hands three or four times. "The time in between my clapping is *ma*. If you just have non-stop action with no breathing space at all, it's just busyness. But if you take a moment, then the tension building in the film can grow into a wider dimension. If you just have constant tension at 80 degrees all the time you just get numb."

Which helps explain why Miyazaki's films are more absorbing and involving than the frantic cheerful action in a lot of American animation. I asked him to explain that a little more.

"The people who make the movies are scared of silence, so they want to paper and plaster it over," he said. "They're worried that the audience will get bored. They might go up and get some popcorn. But just because it's 80 percent intense all the time doesn't

mean the kids are going to bless you with their concentration. What really matters is the underlying emotions—that you never let go of those. What my friends and I have been trying to do since the 1970's is to try and quiet things down a little bit; don't just bombard them with noise and distraction. And to follow the path of children's emotions and feelings as we make a film. If you stay true to joy and astonishment and empathy you don't have to have violence and you don't have to have action. They'll follow you. This is our principle."

He has been amused, he said, to see a lot of animation in live-action movies like "[Spider-Man](#)."

"In a way now, live action is becoming part of that whole soup called animation. Animation has become a word that encompasses so much, and my animation is just a little tiny dot over in the corner. It's plenty for me."

It's plenty for me, too.



Gabe Johnson: "The Wind Rises" (New York Times, November 8, 2013)

The Japanese animator [Hayao Miyazaki](#) has long had an aerial fixation, setting one movie after another in the realms of fanciful flight, from "[Nausicaa of the Valley of the Wind](#)" to "[Kiki's Delivery Service](#)" to the underrated "[Porco Rosso](#)" (about a World War I flying ace who turns into a pig man). Mr. Miyazaki remains enchanted with the idea of being airborne, which animation freely lends itself to, having sent little girls, castles and even swine into flight. "[The Wind Rises](#)," his newest film, tells the fictionalized story of Jiro Horikoshi, a gifted aeronautic engineer who is historically notable — or infamous — for designing deadly warplanes used by Japan in [World War II](#). Mr. Miyazaki's lyrical chronicle of the inventor's creative process and his

poignant romance reminds us that staying aloft is a fraught endeavor. Yet even in this [film](#) about an absorbed artist of the floating world, premonitions of the calamitous events to come cannot be entirely absent.

Jiro is a natural and unpretentious solver of engineering challenges of all kinds. He notices the promising possibilities that a fish bone suggests for an airplane wing, and with his trusty slide rule he makes a splint for the injured caretaker of a girl named Nahoko, a fellow train passenger, after the caretaker is hurt in Japan's devastating [1923 earthquake](#). The depiction of the disaster is typical of Miyazaki's virtuosic technique: the earth erupts with rippling, ramshackle motion, rising up and snapping like a rug as the artfully organic sound design summons groans and burps.

The plot of "The Wind Rises" is episodic, following Jiro from one project to another, portraying the creative process through sudden sequences suggesting his dream life. Though his days might be spent at a drafting table overseen by a benevolent troll of a boss, his inspirations come in lucid visions and plays of form. The air



pioneer Gianni Caproni, his mustachioed mentor, supplies a spirited, wise perspective during Jiro's stops and starts on his projects.

The film's heart lies in Jiro's innovative career and in his touching bond with Nahoko. They cross paths again at a mountain resort that she visits as a tuberculosis sufferer in the company of her father (who, in an offhand detail, seems to share Jiro's loping gait). Mindful of her illness, Jiro and Nahoko marry quickly, and their relationship is shaped by their dwindling time together. After a coughing fit, hers is basically the only blood we see, perhaps notable in a movie about warplanes.

Between the earthquake and Jiro's sometimes apocalyptic dreams, the film's fanciful sequences seem to tap into Japan's troubled unconscious, as if anticipating the cataclysms to come. That history has brought criticism in Japan, where some have cast the film as antipatriotic, and has led to a certain caution in its United States marketing because of how sympathetically it treats the creator of a machine used in the attack on Pearl Harbor and in kamikaze missions.

Yet just as with Isao Takahata's ["Grave of the Fireflies,"](#) about two children surviving amid the terrors of World War II, it would be hard to argue that the subject of Mr. Miyazaki's film was cavalierly seized upon. It is a considered choice, as Mr. Miyazaki is mindful that the inventor's process is not necessarily focused on moral implications.

Mr. Miyazaki, 72, has stated with more finality than in past declarations that "The Wind Rises" is his last film. And like Shakespeare's ["Tempest,"](#) it feels partly like a concluding reflection on creation and destruction. Its sonic quietude and mostly subdued palette, unusual for a striking colorist like Mr. Miyazaki, are almost unnerving. But Jiro's world is not immune to upheaval, and Mr. Miyazaki does interrupt this idyllic view with the inflamed red of a fire at a university and of Nahoko's blood.

Yet Jiro's head is ultimately in his work and the preciously cocooned love of his wife, not the world at large. And just as we know that Jiro and Nahoko's bliss has an end, so too are we aware that the bubble in which he toils will not last forever. But Mr. Miyazaki renders Jiro's life and dreams with lyrical elegance and aching poignancy. At one point, Caproni advises Jiro that artists have 10 years of peak creativity. Yet "The Wind Rises," with its complex diminuendo, underlines Mr. Miyazaki's much longer, richly creative odyssey.

[From Wikipedia entry on Jiro Horikoshi:](#)

Despite Mitsubishi's close ties to the Japanese military establishment and his direct participation in the nation's buildup towards the Second World War, Horikoshi was strongly opposed to what he regarded as a futile war. Excerpts from his personal diary

during the final year of the war were published in 1956 and made his position clear:

When we awoke on the morning of December 8, 1941, we found ourselves — without any foreknowledge — to be embroiled in war... Since then, the majority of us who had truly understood the awesome industrial strength of the United States never really believed that Japan would win this war. We were convinced that surely our government had in mind some diplomatic measures which would bring the conflict to a halt before the situation became catastrophic for Japan. But now, bereft of any strong government move to seek a diplomatic way out, we are being driven to doom. Japan is being destroyed. I cannot do [anything] other but to blame the military hierarchy and the blind politicians in power for dragging Japan into this hellish cauldron of defeat.

Earthquake

On 7 December 1944, [a powerful earthquake](#) in the Tokai region forced Mitsubishi to halt aircraft production at its plant in [Ohimachi, Nagoya](#). An air raid made by [B-29s](#) on the Mitsubishi Engine Works in [Daiko-cho](#), Nagoya a week later caused extensive damage to the works and a severe setback in production. Horikoshi, who had been at a conference in [Tokyo](#) with Imperial Navy officers to discuss the new *Reppu* fighter, returned to Nagoya on the 17th, in time to experience another air raid on the Mitsubishi factories the next day. As a result of the air raid, the company evacuated its machinery and engineers to the suburbs of eastern Nagoya. Horikoshi and the Engineering Department were rehoused in a school building which had been requisitioned.

Illness

Exhausted and overworked, Horikoshi fell ill with [pleurisy](#) on 25 December and remained bedridden through early April. During this time, he recorded in detail the horrors of the increasing air raids on Tokyo and Nagoya, including [the devastating Operation Meetinghouse Tokyo incendiary raid of 9–10 March](#). A massive [air raid on Nagoya](#) the following night, with B-29s hurling "tens of thousands of incendiary bombs,"



destroyed most of the largely wooden city. On 12 March, Horikoshi sent most of his family, including his elderly mother, children and brother-in-law, to his home village near [Takasaki](#) to be safe from the bombings, though his wife remained with him in Nagoya.

Though greatly weakened by his long illness, Horikoshi returned to work at Mitsubishi in May. He was assigned to the company's No. 1 Works, located at [Matsumoto](#) in [Nagano Prefecture](#). While on the train to Matsumoto, he witnessed the true scale of the war's impact on Nagoya:

For the first time, I really saw the effects of the incendiary raids on Nagoya. The city is a wasteland, charred and unspeakably desolate. My former factory is a ghostly, steel-ribbed wreck, shattered by bombs and torn apart by the dispersal crews. It is hard to believe that all this is true. I knew that soon I would be well. Strangely, though, I had little desire to return to work. The impression of the shattered city and the wrecked factories will not leave me.

Still very weak, Horikoshi was sent home to rest after only a week back at work. He returned to his hometown, where he rejoined his family and rested through the month of July. In his diary, he recorded how they could still hear distant explosions as the Allies bombed nearby Takasaki and Maebashi. During the war's final months, Horikoshi recorded Japan's descent into chaos and exhaustion. Though he returned to work at the Matsumoto plant on 22 July, as Matsumoto had been spared from air raids, he found the workforce demoralised and operations in chaos as a result of the emergency evacuations which had scattered employees and workshops around the country. Most of the remaining Mitsubishi employees abandoned all efforts to work by early August and prepared for Japan's defeat and surrender, which came on 15 August, six days after the [atomic bombing of Nagasaki](#).

THE FALL 2022 BUFFALO FILM SEMINARS XLV:

- August 30 William Wellman *Wings* 1927
- Sept 6 Jean Renoir *Rules of the Game* 1939
- Sept 13 Michael Curtiz *Casablanca* 1942
- Sept 20 Nicholas Ray, *In a Lonely Place* 1950
- Sept 27 Luis Buñuel *Viridiana* 1961
- Oct 4 Orson Welles *Chimes at Midnight* 1966
- Oct 11 Mel Brooks *Young Frankenstein* 1974
- Oct 18 Arthur Penn *Night Moves* 1975
- Oct 25 Sydney Pollack *Tootsie* 1982
- Nov 1 Akira Kurosawa *Ran* 1985
- Nov 8 Martin Scorsese *Goodfellas* 1990
- Nov 15 Hiayo Miyazaki *The Wind Rises* 2013
- Nov 22 Ava Duvernay *Selma* 2014
- Nov 29 Pedro Almodóvar *Parallel Mothers* 2021
- Dec 6 Ang Lee *Crouching Tiger, Hidden Dragon* 2000

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