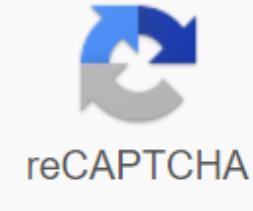




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Once upon a time, books served as a de facto refuge for a physically weak child. For the animation legend, Heaao Miyazaki, above, they offered to escape the grim realities of post-World War II Japan. Many of the 50 favorites he chose for the 2010 exhibition honoring publisher Ivana Shoten in the Books boy series are time-tested Western classics. Singles and Orphans- The Little Prince, the Secret Garden-figure is prominent, as are the talking animals (Wind in willows, Winnie the Pooh, Dr. Dolittle's Travels). And while it may be a widespread publishing belief that boys won't read stories about girls, young Miyazaki didn't seem to have that kind of bias, rating Heidi and Laura Ingalls Wilder next to Tom Sawyer and The Treasure Island Pirates. Some of the titles that made the cut were the ones he could only have encountered as grown up, including 1967 from the mixed files of Ms. Basil E. Frankweiler and when Marnie was there, the latter eventually serving as a source of material for the studio Ghibli film, like Miyazaki's top pick, Mary Norton's Borrowers. We invite you to take a walk through Miyazaki's favorite children's books. Readers, how much have you read? Heaao Miyazaki's Top 50 Children's Book Related Content: The Essence of Heaao Miyazaki Films: A Short Documentary about humanity at the heart of his animation Byao Miyazaki tells video game makers what he thinks about his characters made with artificial intelligence: I'm totally disgusted. It's an insult to life itself To create your own miniature sets from Theaio Miyazaki's favorite movies: My Neighbor Totoro, Kiki Delivery Service - More Ayaun Holliday is the author, illustrator, theater director and chief primatologist of East Village Inky magazine. In June this year, she will appear on stage in New York as one of the clowns in Paul David Young's Faust 3. Follow her @AyunHalliday. Japanese animator, film director, and mangaka Hayao Miyazaki宮崎 駿Miyazaki in 2012Born (1941-01-05) 5 January 1941 (age 79)Bunkyo, Tokyo, JapanNationalityJapaneseOther namesAkitsu Saburō (秋津 三朗)Teruki Tsutomu (照樹 務)Alma materGakushuin UniversityOccupation Animator filmmaker screenwriter author manga artist Years active1963–presentEmployerToei Animation (1963–1971)A-Pro (1971–1973)Zuiyō Eizō (1973–1975)Nippon Animation (1975–1979)Tokyo Movie Shinsha (1979–1982)Topcraft (1982–1985)Studio Ghibli (1985–present)Spouse(s)Akemi Ōta (m. 1965) ChildrenGorō MiyazakiKeisuke MiyazakiParent(s)Katsuji Miyazaki (father)RelativesDaisuke Tsutsumi (nephew-in-law) Part of a series onAnime and manga Anime History Industry Voice acting Companies Original video animation Original net animation Fansub Fandub Lists Longest series Longest franchises Manga History Publishers International market D'jinshi Alternative to Gequiga Yonkoma Iconography Scanlation Lists bestsellers Long series Demographic Group Children of Sionen Sjojo Seijo Josey Genres Cooking Erotic Bara Yaoy Yuri Harem Isekai Magic Girl Mehajer Sport Other Mitsuru People Adatio Akatsuka George Akiyama Hideaki Hido Hido Hoshino Rioiti Ikegami Kunihiko Ikuhara Ken Ishikawa Shotaro Ishinomori Ikki Kadziwara Kaziarara Kaziarara Kaziarara Kajihara Yoji Shiaji Shiaji Shigai Mizuki Hideko Mizuno Shinji Mizushima Daijima Daijiro Morao Tadahō Nagaaha Go Nagai Shinji Nagashima Daisuke Nishio Eiichiro Oda Kyoko Okazaki Mamoru Osintaro Takao Saito Saito Sasagawai Sato Sanpei Shia Sugii Isao Takahata Ezuka Tezuka Akira Toriyama 24 Band Tatsuo Yoshida Tsutomu Nihei Fandom Conventions Clubs Cosplay Anime clip Otaku Yaa fandom General Glossary Ecchi Hentai Lolicon Mo Anime influenced by animation 2.5D musical anime and manga portalve Hayao Miyazaki (宮崎 駿 Miyazaki Heaao, mijaˈzaki hajaˈo; Born January 5, 1941) is a Japanese animator, director, producer, screenwriter, writer and manga artist. A co-founder of Ghibli Studios, a film and animation studio, he gained international acclaim as a masterful storyteller and as the creator of animated feature films, and is widely regarded as one of the most experienced filmmakers in the history of animation. Born in the Bunkyo Parish in Tokyo, Miyazaki was interested in manga and animation from an early age, and joined Toei Animation in 1963. In his early years at Toei Animation, he worked as an artist and later collaborated with director Isao Takahata. Notable films to which Miyazaki contributed to Toei include Doggie March and Gulliver's Journey Beyond the Moon. He provided a key animation to other films in Toei, such as Cat in Boots and Animal Treasure Island, before moving on to A-Pro in 1971, where he co-directed Lupin's Third Part I with Takahata. After moving to Kuyo Isa (later known as Nippon Animation) miyazaki in 1973, Miyazaki worked as an animator at the World Masterpiece Theater and directed the television series Future Boy Conan. He joined Telecom Animation Film/Tokyo Movie Shinsha in 1979 to produce his first feature films, Cagliostro Castle in 1979 and Nausika from the Valley of the Wind in 1984, as well as the television series Sherlock Hound. Miyazaki co-founded Ghibli Studios in 1985. He made numerous films with Ghibli, including Castle in the Sky (1986), My Neighbor Totoro (1988), Kiki Delivery Service (1989), and Porco Rosso (1992). The films were met with critical and commercial success in Japan. Miyazaki's film Princess Mononoke became the first The film ever to win the Japanese Film Academy Award for Picture of the Year, and briefly became the highest-grossing film in Japan since its release in 1997; Its spread in the Western world has greatly increased the popularity and influence of Ghibli outside Japan. His 2001 film Spirited Away became the highest-grossing film in Japanese history, winning an Academy Award for Best Animated Feature Film at the 75th Academy Awards and is often one of the greatest films of the 2000s. Miyazaki's later films, Moving Castle Howe (2004), Ponyo (2008) and Rising Wind (2013), were also critical and commercially successful. After the release of the film Rise of the Wind Miyazaki announced the completion of work on feature films, although in 2016 he returned to work on a new feature film. Miyazaki's works are characterized by the repetition of such topics as the connection of humanity with nature and technology, the capacity of natural and traditional lifestyles, the importance of art and craftsmanship, and the difficulty of maintaining pacifist ethics in a cruel world. The main characters of his films often become strong girls or young women, and in some of his films there are morally ambiguous antagonists with redemptive qualities. Miyazaki's work was praised and rewarded; In November 2012, he was awarded the title of Cultural Merit Man for outstanding cultural contribution, and in November 2014 he received the Academy Award for his influence on animation and film. Miyazaki has often been cited as an inspiration to numerous animators, directors and writers. The early life of Gayao Miyazaki was born on January 5, 1941, in Akebono-cho, in Bunkyo, Tokyo, the second of four sons. His father, Katsuji Miyazaki (about 1915 - March 18, 1993), was the director of miyazaki aircraft, which produced steering wheel for fighter jets during World War II. The business allowed his family to remain wealthy at an early age in Miyazaki. In 1944, when Miyazaki was three years old, his family evacuated to Utsuniya. After the bombing of Utsunomiya in July 1945, Miyazaki's family evacuated to Kanuma. The explosion left a lasting impression on Miyazaki, who was four years old at the time. From 1947 to 1955, Miyazaki's mother suffered from spinal tuberculosis; she spent the first few years in hospital before being taken out of the house. Miyazaki's mother was a strict, intellectual woman who regularly questioned socially accepted norms. She died in July 1983 at the age of 71. Miyazaki began working at the school in 1947 at utsunomy Elementary School, completing the first or third grades. After his family returned to Suginami-ku, Miyazaki completed the fourth grade of the primary school of Smia and the fifth grade of Eifuku Elementary School. After graduating from Eifuku, he attended the high school of zmia. He aspired to become artist, but found that he could not draw people; instead, he only drew planes, tanks and battleships for several years. Miyazaki was influenced by several manga artists, such as Tetsuji Fukushima, Soji Yamakawa and Osamu Tezuka. Miyazaki destroyed most of his early works, believing that it was a bad shape to copy Tezuki's style, as it hindered his own development as an artist. After graduating from high school, Vimia Miyazaki attended Toyotama High School. In his third year of life, Miyazaki's interest in animation was sparked by Panda and Magic Serpent (1958). He fell in love with the heroine of the film, and it left him a strong impression. After graduating from Toyotam Miyazaki entered the University of Gakushuin and was a member of the Research Club of Children's Literature closest to the comics club. In his spare time, Miyazaki inspired his high school art teacher and painted in his studio, where they drank and talked about politics, life, all sorts of things. Miyazaki graduated from Gakusyun in 1963 with a degree in political science and economics. Miyazaki's career first worked with Isao Takahata in 1964, spawning a lifelong collaboration and friendship. In 1963, Miyazaki worked for Toei Animation. He worked as a co-artist on the theatrical feature of the anime Doggie March and the television anime Wolf Boy Ken (both 1963). He also worked on Gulliver's Journeys Beyond the Moon (1964). Shortly after his arrival, he was the leader in the labor dispute, and in 1964 became the chief secretary of the Trade Union of Toei. Later Miyazaki worked as the main animator, concept artist and set designer in the film The Great Adventure of the Mountain, Prince of the Sun (1968). Throughout the production of the film, Miyazaki worked closely with his mentor Yasuo Otsuka, whose approach to animation had a profound impact on Miyazaki's work. Directed by Isao Takahata, with whom Miyazaki continued to collaborate for the rest of his career, the film was praised and considered a key work in the evolution of animation. Under the pseudonym Akitsu Sabura (秋津 三朗), Miyazaki wrote and illustrated the manga The People of the Desert, published in 26 parts between September 1969 and March 1970 in the



Boys and Girls Newspaper (少年少女新聞, *Shonen Sejo Shinbun*). He was influenced by such illustrated stories as Fukushima's The Evil Lord of the Desert (沙漠魔王 Sabaku no Mao). Miyazaki also provided a key animation for The Wonderful World of Cats (1969), directed by Kinio Yabuki. He created the 12-part manga as a promotional link for the film; The series ran in the Sunday edition of Tokyo Shimbun from January to March 1969. Miyazaki later proposed scenes in the screenplay for the film The Flying Ghost Ship (1969), in Military tanks will cause mass hysteria in downtown Tokyo, and have been hired to storyboard and revive the scene. In 1971, he developed structure, characters and designs for Hiroshi Ikeda's adaptation of Animal Treasure Island; he created a 13-part manga adaptation printed in Tokyo Shimbun from January to March 1971. Miyazaki also provided key animations for Ali Baba and the Magpie Of Thieves. Miyazaki left Toei Animation in August 1971 and was hired by A-Pro, where he directed or co-directed 23 episodes of Part I's Lupin, often using the pseudonym Teruki Tsutomu (照樹 徳). They also began pre-producing a series based on Astrid Lindgren's books Pippi Longstocking, projected extensive storyboards; The series was canceled after Miyazaki and Takahata met with Lindgren and permission to complete the project was denied. In 1972 and 1973 Miyazaki wrote, designed and dressed two pandas! Go, Panda! shorts, directed by Takahata. After moving from A-Pro to Kuyo Eidze in June 1973, Miyazaki and Takahata worked on the World Masterpiece Theater, which featured their animated series Heidi, The Girl of the Alps, an adaptation of Heidi Johanna Spiri. In July 1975, Cuyo Aizo continued his work as Nippon Animation. Miyazaki also directed the television series Future Boy Conan (1978), an adaptation of Alexander Ki's The Incredible Tide. Miyazaki's breakthrough films led Nippon Animation in 1979, during the production of Anna of Green Gables; He provided stage design and organization of the first fifteen episodes. He moved to Telecom Animation Film, a subsidiary of TMS Entertainment, to shoot his first feature-length anime film, Kallistoor Castle (1979), the film Lupin III. In his role in the Telecom Miyazaki helped train the second wave of employees. Miyazaki directed six episodes of Sherlock Hound in 1981, until problems with Sir Arthur Conan Doyle's estate led to a halt in production; Miyazaki was busy with other projects by the time the issues were resolved and the rest of the episodes were directed by Kiosuke Mikuria. They were broadcast from November 1984 to May 1985. Miyazaki also wrote the graphic novel The Journey of Shun, inspired by the Tibetan folk tale The Prince Who Became a Dog. The novel was published by Tokuma Shoten in June 1983 and dramatized for radio broadcasting in 1987. Notes on The Daydream date by Rayao Miyazaki were also published irregularly from November 1984 to October 1994 in the journal Model Graphix; A selection of short stories was shown on the radio in 1995. After the release of Kaisoro Castle, Miyazaki began working on his ideas for the animated film adaptation of Richard Corben's comic book Rouff and filed this idea with Yutake Fujioka in TMS. In November 1980, a proposal was made to acquire the rights to the film. Around the same time Miyazaki also approached a series of magazine articles edited by Animage. In subsequent conversations, he showed his albums and discussed the main contours of the animated projects envisaged with editors Toshio Suzuki and Osamu Kameyama, who saw the potential for cooperation on their development in animation. Two projects were proposed: the castle of demons of the warring states (戦国魔城, Sengoku ma-jo), to be installed during the Sengoku period; and an adaptation of Corben Rouff. Both were rejected because the company was unwilling to finance anime projects not based on the existing manga, and the rights to adapt Rouf could not be secured. It was agreed that Miyazaki could begin developing his sketches and ideas into a manga for the magazine with the caveat that it would never be made into a movie. The manga entitled Nausika by Wind Valley was published from February 1982 to March 1994. The story, reprinted in the volumes of the tank, covers seven volumes totaling 1,060 pages. Miyazaki drew the episodes mostly in pencil, and it was printed in monochrome ink. Miyazaki left Telecom Animation Film in November 1982. Miyazaki opened his own studio in 1984 under the name Nibariki. After the success of Nausica from the Valley of the Wind, Yasuyoshi Tokuma, founder of Tokuma Shoten, encouraged Miyazaki to work on the film adaptation. Miyazaki initially refused, but agreed on the condition that he could lead. Miyazaki's imagination was caused by the mercury poisoning of Minamata Bay and the way nature reacted and thrived in a poisoned environment, using it to create a polluted film world. Miyazaki and Takahata chose a secondary Studio Topcraft to revive the film, as they believed that his artistic talent could bring the sophisticated atmosphere of manga to the film. Pre-production began on 31 May 1983; Miyazaki ran into difficulties in creating the script, with only sixteen chapters of the manga to work on. Takahata recruited experimental and minimalist musician Joe Hisaisi to compose the film's score. Nausica from the Valley of the Wind was released on March 11, 1984. It has raised 1.48 billion pounds at the box office, and made a further 742 million pounds in income distribution. He is often seen as a key work by Miyazaki, cementing his reputation as an animator. He was praised for his portrayal of women, especially the main character, Nausica. Some critics have called the Nausica Valley of the Wind an anti-vuzo and feminist theme; Miyazaki claims otherwise, saying he only wants to entertain. The successful collaboration to create the manga and film laid the groundwork for other collaborative projects. In April 1984, Miyazaki opened his own office in the Suginami parish, calling it Nibariki. Studio Ghibli-euro Films (1985-1996) In June 1985, Miyazaki, Takahata, Tokuma and Suzuki founded the animation production company Studio Ghibli with funding from Tokuma Shoten. Ghibli's first film, Laputa: Castle in the Sky (1986), hired the same Nausica film crew. Miyazaki's projects for the film were inspired by Greek architecture and European urban patterns. Part of the architecture in the film was also inspired by the Welsh mining town; Miyazaki witnessed the miners' strike during his first visit to Wales in 1984 and admired the miners' dedication to their work and community. Laputa was released on August 2, 1986. It was the highest-grossing animated film of the year in Japan. Miyazaki's next film, My Neighbor Totoro, was released with Takahat's Firefly Grave in April 1988 to secure Ghibli's financial position. The simultaneous production was chaotic for the artists as they switched between projects. My neighbor Totoro shows the theme of the relationship between the environment and humanity - a contrast with Nausica, which emphasizes the negative impact of technology on nature. Despite the fact that the film received critical acclaim, it was commercially unsuccessful at the box office. However, merchandising was successful and the film was labeled as a cult classic. In 1987, Ghibli acquired the rights to create a film adaptation of Eiko Kadono's novel Kiki Delivery Service. Miyazaki's work on My Neighbor Totoro prevented him from directing the adaptation; Sunao Katabuti was chosen as a director, while Nobuyuki Isiki was hired as a screenwriter. Miyazaki's dissatisfaction with Ishika's first project led him to make changes to the project, eventually taking on the role of director. Cadono was dissatisfied with the differences between the book and the script. Miyazaki and Suzuki visited Cadeno and invited her to the studio; it allowed the project to continue. The film was originally intended as a 60-minute special film, but was expanded into a feature film after Miyazaki completed the storyboarding and script. Kiki Delivery Service premiered on July 29, 1989. It earned 2.15 billion pounds at the box office, and was the highest-grossing film in Japan in 1989. From March to May 1989, Miyazaki's manga Hiketei Jidai was published in the journal Model Graphix. Miyazaki began production of a 45-minute film for Japan Airlines based on the manga; Suzuki eventually extended the film into a feature film, called Porco Rosso, as expectations grew. In connection with the end of production on Only Yesterday (1991) Miyazaki independently supervised the production of Porco Rosso. The outbreak of the Yugoslav wars in 1991 affected Miyazaki, evoking a darker tone; [83] the film was later called stupid because its mature tones were unsuitable for children. The film featured anti-war themes, to which Miyazaki later returned. The airline remained a major investor in the film, bringing its original premiere as an in-flight film, until its theatrical release on July 18, 1992. The film was critical and commercially successful, remaining the highest-grossing animated film in Japan for several years. In August 1992, Ghibli established its headquarters in Koganei, Tokyo. In November 1992, two television commercials directed by Miyazaki were broadcast by Nippon Television Network (NTV): Sora Iro no Thane, a 90-second video based on the illustrated story of Sora Iro noTane Rieko Nakagawa and Yuriko Omura, and was commissioned to celebrate the fortieth anniversary of NTV; And Nandaru, shown as one 15-second and four 5-second commercials, focused on the uncertain creature that eventually became NTV's mascot. Miyazaki designed storyboards and wrote the screenplay for The Heart (1995), directed by Yoshifumi Kondo. Miyazaki began working on the original storyboards for Princess Mononoke in August 1994, based on preliminary thoughts and sketches from the late 1970s. Miyazaki accepted a request to create a music video on Your Mark for a song of the same name Chage and Aska. In the production of the video Miyazaki experimented with computer animation in addition to traditional animation, a technique he soon revised for Princess Mononoke. On Your Brand premiered shortly before The Whisper of the Heart. Despite the video's popularity, Suzuki said it was not given 100 percent attention. Miyazaki used 3D rendering in Princess Mononoke (1997) to create wriggling demonic flesh and composite them into hand-drawn characters. About five minutes of the film uses similar methods. In May 1995, Miyazaki took a group of artists and animators to the ancient forests of Yakushima and the Shirakami Sanchi Mountains, photographing and sketching. The landscapes in the film were inspired by Yakusima. In Princess Mononoka Miyazaki once again visited the environmental and political themes of the Nausikas of the Wind Valley. Miyazaki directed 144,000 people in the film, about 80,000 of which were key animations. Princess Mononoke was released with an estimated budget of 2.35 billion pounds (approximately \$23.5 million), making it the most expensive film by Ghibli at the time. About fifteen minutes of the film uses computer animation: about five minutes uses techniques such as 3D rendering, digital composition and display of textures; the remaining ten minutes uses ink and paint. While The intention was to digitally draw 5,000 frames of the film, the time constraints doubled that. After the premiere on July 12, 1997, Princess Mononoke received critical acclaim, becoming the first animated film to win the Japanese Film Academy Award for Film of the Year. The film was also commercially successful, earning a total of 14 billion pounds (\$148 million), and became the highest-grossing film in Japan in a matter of months. Miramax Films acquired the rights to distribute the film in North America; It was the first production of Studio Ghibli, which received a significant theatrical rental in the United States. Although it was largely unsuccessful at the box office, with box office of about \$3 million, it was seen as the introduction of Studio Ghibli into global markets. Miyazaki claimed that Princess Mononoke would be his last film. Tokuma Shoten teamed up with Ghibli in June 1997. Miyazaki's next film was conceived while on vacation in a mountain hut with his family and five young girls who were family friends. Miyazaki realized that he did not create a film for ten-year-old girls, and intended to do it. He read the magazines of the manga sojo, such as Nakayoshi and Ribon, for inspiration, but felt that they only offer themes on crushes and romance, which is not what the girls held dear in their hearts. He decided to make a film about a female heroine they could watch. Production of the film, titled Spirited Away, began in 2000 with a budget of 1.9 billion pounds (\$15 million). As with Princess Mononoke, the staff experimented with computer animation, but kept the technology at the level to improve the story rather than steal the show. Spirited Away deals with symbols of human greed, 111 and a liminal journey through the realm of spirits. The film was released on July 20, 2001; it has received critical acclaim and is considered one of the greatest films of the 2000s. The film was also commercially successful, earning 30.4 billion pounds (\$289.1 million) at the box office. It is the highest-grossing film in Japan. In September 2001, Ghibli announced Howl's Moving Castle production based on the novel by Diane Wynne Jones. Mamoru Hosoda of Toei Animation was originally chosen to direct the film, but disagreements between Hosoda and Studio Ghibli led to the abandonment of the project. Six months later, Ghibli revived the project. Miyazaki was inspired to direct the film after reading Jones's novel, and was struck by the image of the castle moving through the countryside: Roman does not explain how the castle moved, which led to Miyazaki's plans. He went to Colmar and Riqueville in Alsace, France, to study architecture and surroundings to customize the film. Additional inspiration came from the concepts of future technologies in the work of Albert Robida, as well as the illusion art of 19th century Europe. The film was shot digitally, but the characters and backgrounds were hand-drawn before digitization. It was released on 20 November 2004 and has received widespread critical acclaim. The film won the Osefl Award for Technical Excellence at the 61st Venice International Film Festival and was nominated for an Academy Award for Best Animated Film. In Japan, the film grossed a record \$14.5 million in its first week of release. It remains one of the highest-grossing films in Japan, with a worldwide box office of more than 19.3 billion pounds. Miyazaki received the Golden Lion Award for Lifetime Achievement at the 62nd Venice International Film Festival in 2005. In March 2005, Ghibli split from Tokuma Shoten. In the 1980s, Miyazaki contacted Ursula K. Le Guin, expressing interest in creating an adaptation of her Earthsea novels; unaware of Miyazaki's work, Le Guin refused. After watching My Neighbor Totoro a few years later, Le Guin expressed approval of the concept of adaptation. She met Suzuki in August 2005, who wanted Miyazaki's son Goro to make a film because Miyazaki wanted to retire. Frustrated that Miyazaki did not direct, but under the impression that he would control the work of his son, Le Guin approved the production of the film. Miyazaki later publicly opposed and criticized Gore's appointment as director. After watching the film, Miyazaki wrote a message for his son: It was done honestly, so it was good. Miyazaki designed the covers for several manga novels in 2006, including Journey to Tynemouth; he also worked as an editor and created a short manga for the book. Miyazaki's next film, Ponyo, began production in May 2006. It was originally inspired by Hans Christian Andersen's The Little Mermaid, although it began to take its own form as production continued. Miyazaki sought the film to celebrate the innocence and joie de vivre of the children's universe. He intended to use only traditional animation, and was closely associated with the work of art. He preferred to draw the sea and wave himself as he liked to experiment. Pino has 170,000 frames - a record for Miyazaki. The seaside village of the film was inspired by Tomonoura, a town in setnaikay National Park, where Miyazaki stayed in 2005. The main character, Suseke, is based on Gore. After its release on July 19, 2008, Pigno received critical acclaim for receiving animation of the year at the 32nd Japan Academy Awards. The film also enjoyed commercial success, earning 10 billion pounds (\$93.2 million) in its first month and 15.5 million pounds, by the end of 2008, putting it among the highest-grossing films in Japan. Final films (2009-2013) Miyazaki at Comic-Con 2009 in San Diego. In early 2009, Miyazaki began writing a manga series called Kaze Tachinu (風立ちぬ, The Wind Rises), telling the story of Mitsubishi A6M fighter designer Goro Horikoshi. The manga was first published in two issues in Model Graphix, published on February 25 and March 25, 2009. Miyazaki later co-wrote the screenplay for Arietti (2010) and From Up on Poppy Hill, directed by Hiromas Ionomayashi and Goro Miyazaki, respectively. Miyazaki wanted his next film to be a sequel to Ponyo, but Suzuki convinced him to adapt Kaze Tachin to the film. In November 2012, Studio Ghibli announced the production of The Wind Rises, based on Kaze Tachinu, which will be released along with Takahata's The Tale of Princess Kaguy. Miyazaki was inspired by The Wind Rises after reading a quote from Horikoshi: All I wanted to do was do something beautiful. Several scenes in The Wind Rises were inspired by Tatsuo Hori's novel The 風立ちぬ, in which Hori wrote about his life experiences with his fiancée before she died of tuberculosis. The name of the main character, Naoko Satomi, was borrowed from Hori's novel Naoko (菜穂子). The Wind Rises continues to reflect Miyazaki's pacifist stance, continuing the themes of his early work, despite the fact that condemnation of the war was not the film's intention. The film premiered on July 20, 2013 and received critical acclaim; it was named Animation of the Year at the 37th Japan Academy Awards and was nominated for an Academy Award for Best Animated Film. It was also commercially successful, grossing 11.6 billion pounds (\$110 million) at the Japanese box office, becoming the highest-grossing film in Japan in 2013. Focus on short films and manga (2013-present) In September 2013 Miyazaki announced that he was withdrawing from the production of feature films because of his age, but would like to continue working on screenings at the Ghibli Studio Museum. Miyazaki was awarded the Academy's Honorary Award at the Governors' Award in November 2014. He developed Boro the Caterpillar, a computer-animated short film that was first discussed during pre-production for Princess Mononoke. In July 2017, it was shown exclusively at the Ghibli Studio Museum. He is also working on an unnamed samurai manga. In August 2016, Miyazaki proposed a new feature film, How Do You Live? He hoped to complete the film by 2019; Suzuki forecasts production in 2020-2021. In January 2019, it was reported that Vincent Maraval, a frequent employee of Miyazaki, had tweeted that it may have plans for another movie in the works. In February 2019, the NHK network aired a four-part documentary titled 10 Years with Heaao Miyazaki, documenting the production of his films in his private studio. In 2019, Miyazaki approved the musical adaptation of Nausika from the Valley of the Wind, as it was performed by the Kabuki troupe. Main article: List of works by Heaao Miyazaki if you don't spend time watching real people, you can't do it because you've never seen it. Some people spend their lives interested only in themselves. Almost all Japanese animation is made with almost no reason taken from the observation of real people... It is made by people who can't look at other people. And that's why the industry is full of otaku! said in a January 2014 television interview, Miyazaki often criticized the current state of the anime industry, saying that animators are unrealistic in creating people. He stated that the anime is produced by people who can't stand looking at other people... That's why the industry is full of otaku!. He has also frequently criticized otaku, including gun otaku and zero fanatics, declaring it a fetish and refusing to identify himself as such. In 2013, several Studio Ghibli employees, including Miyazaki, criticized Japanese Prime Minister Shinzo Abe's policies and proposed constitutional amendment that would allow Abe to revise a provision prohibiting war as a means of resolving international disputes. Miyazaki felt that Abe wanted to leave his name in history as a great man who revised the Constitution and its interpretation, describing it as despicable. Miyazaki expressed his disapproval of Abe's denial of Japan's military aggression, saying that Japan must make it clear that they have caused great damage to China and express deep remorse on this issue. He also believes the country's government should offer a proper apology to Korean comfort women who serviced the Japanese army during World War II, suggesting that the Senkaku Islands should be divided in half or controlled by both Japan and China. After the release of The Wind Rises in 2013, some online critics called Miyazaki a traitor and an anti-Japanese, describing the film as too left-wing. Miyazaki refused to attend the 75th Academy Awards in Hollywood, Los Angeles, in 2003 to protest the United States' involvement in the Iraq war, later saying he did not want to visit the country that bombed Iraq. He did not publicly express this opinion at the request of his producer until 2009, when he canceled his boycott and took part in the San Diego Comic Con International as a favor to his friend John Lasseter. Miyazaki also expressed his opinion on the terrorist attack in French satirical magazine Charlie Charlie criticizing the magazine's decision to publish the content cited as a catalyst for the incident. In November 2016, Miyazaki stated that he believed that many of those who voted for Brexit and Trump had suffered from rising unemployment because of companies building cars in Mexico because of low wages and selling them in the United States. He didn't think Donald Trump would be elected president, calling it a terrible thing, and said Trump's political opponent Hillary Clinton was also terrible. The themes of Miyazaki's work are characterized by the repetition of topics such as ecology, pacifism, feminism, love and family. His narrations are also notable for not pitting the hero against an unsympathetic antagonist. In Miyazaki's films, the ecology and fragility of the Earth are often emphasized. Margaret Talbot said Miyazaki does not like modern technology and believes that much of modern culture is thin, petty and false; he expects time with no more high-rise buildings. Miyazaki was disillusioned when he grew up during The Seva from 1955 to 1965 because nature, mountains and rivers, was destroyed in the name of economic progress. Peter Schellhaze of The Imaginative Conservative determined that several antagonists of Miyazaki's films are trying to dominate nature in pursuit of political domination and are ultimately destructive to both nature and human civilization. Miyazaki is critical of capitalism, globalization and its impact on modern life. He believes that the company is the common property of the people who work there. Ram Prakash Divedi defined the values of Mahatma Gandhi in Miyazaki's films. There are anti-war themes in several Miyazaki films. Daisuke Akimoto of Animation Studies classified Porco Rosso as anti-war propaganda; He felt that the main character, Porco, was turning into a pig partly because of his extreme dislike of militarism. Akimoto also claims that Rise of the Wind reflects Miyazaki's anti-war pacifism, even though the film does not attempt to condemn the war. Shellhaz also identifies Princess Mononoke as a pacifist film thanks to the main character, Ashitake; instead of joining the campaign of revenge for humanity as its ethnic history will lead it to this, Ashitaka seeks peace. David Loy and Linda Goodhyu argue that both Nausika of the Valley of the Wind and Princess Mononoke depict not traditional evil, but Buddhist roots of evil: greed, evil and delusion; according to Buddhism, the roots of evil must be transformed into generosity, loving kindness, and wisdom to overcome suffering, and both Nausika and Ashitaka achieve this. When Miyazaki's film characters are forced to engage in violence, this is shown as a difficult task; In Howe Castle, Howe is forced to fight in an inevitable battle to protect those he loves, and this almost destroys him, although he is ultimately saved by Sophie's love and bravery. Suzuki described Miyazaki as a feminist because of his attitude towards female workers. He described his female characters as bold, self-sufficient girls who don't think twice about fighting for what they believe with all their hearts, saying that they need a friend or a supporter, but never a savior and that any woman is as capable of being a hero as any man. Nausica from the Valley of the Wind has been praised for the positive portrayal of women, particularly the main character Nausik. Shellhas said that female characters in Miyazaki's films are not objectified or sexy, and have complex and individual characteristics that are absent from Hollywood productions. I also identified the element of adulthood for the heroines in Miyazaki's films, as each of them reveals individual personality and strengths. Gabrielle Bello of The Atlantic wrote that in her films Miyazaki shows a deep understanding of the complexities of what it means to be a woman. Specifically, Bello quotes Nausik from the Valley of the Wind, praising the film's complex gender expectations as well as the strong and independent nature of Nausica. Bello also noted that San Princess Mononock is a conflict between self-awareness and expression. Miyazaki is concerned about the sense of wonder among young people who want to preserve themes of love and family in their films. (ad) Michael Toscano, curator, found that Miyazaki fears that Japanese children are being faded from a culture of over-consumption, over-protection, utilitarian education, careerism, techno-industrialism and secularism that swallows Japan's native animism. Shellhaze wrote that some of Miyazaki's works have themes of love and romance, but felt that the emphasis was on how lonely and vulnerable people are integrated into the relationships of mutual support and responsibility that usually benefit everyone around them. He also found that many of the main characters in Miyazaki's films represent an idealized image of the family, while others are dysfunctional. No, no, no, no, no, he felt that no biological family in The Way Moving Castle (made up of Howe, Sophie, Markle, The Witch of Waste, and Heen) gives a message of hope: that those driven out by society can find a healthy place to belong. The process of creating and influencing Miyazaki takes off traditional scripts in his productions, instead developing the film's narrative when he designs storyboards. We never know where the story will go, but we just keep working on the film as it evolves, he said. In each of his films, Miyazaki used traditional Methods, drawing each frame by hand; Computer images have been used in several of his later films, ranging from Princess Mononoke to enrich the visual look, although it ensures that each film can maintain the right balance between working by hand and computer... and still be able to call my movies 2D. He oversees every frame of his films. Miyazaki cited several Japanese artists as his influences, including Sanpei Shirato, Osamu Tezuka, Eiji Yamakawa and Isao Takahata. A number of Western authors have also influenced his work, including Frederic Back, (184) Lewis Carroll (186) Rald Dahl, Jean Giraud, Paul Grimaud (190) (Ursula K. Le Guin) and Yuri Norstein, as well as the animation studio Amanard Animations (particularly the work of Nick Park). (193) I don't see specific works that influenced Miyazaki include Animal Farm (1945), The Snow queen (1957), and King and Mockingbird (1980). When animating young children, Miyazaki often draws inspiration from her friends' children, as well as memories of his own childhood. Miyazaki has often been cited as an inspiration to numerous animators, directors and writers around the world, including Guillermo del Toro, Peter Docter, Glen Keane, John Lasseter, James Cameron, Steven Spielberg, Wes Anderson, Mamoru Hosoda, Makoto Sinkay, Henry Selick, Travis Knight, Dean DeBlois, Jennifer Lee, 208 and Nick Park. Keane said Miyazaki has had a huge influence on Walt Disney Animation Studios and has been part of our heritage since Rescuers Down Under (1990). Artists from Pixar and Aardman Studios signed a tribute that says, You're our inspiration, Miyazaki-san! he was also named an inspiration for video game designers including Shigeru Miyamoto and Hironobu Sakaguchi, as well as Avatar: The Last Airbender, and the video game Ori and the Blind Forest (2015). Miyazaki married animator Akimi Outu in October 1965. The couple have two sons: Gore, born in January 1967, and Keisuke, born in April 1969. Miyazaki's dedication to his work damaged his relationship with Goro, as he was often absent. Goro watched his father's work, trying to understand him, as they rarely spoke. During the production of Tales of Earthsea in 2006, Goro said his father gets zero marks as a father, but complete scores as an animated film director. Yes, yes. Miyazaki's niece, Mei Okuyama, who was the mastermind behind Mei's character in My Neighbor Totoro, is married to animator Daisuke Tsutsumi. Awards and Nominations Main Article: List of awards received by Ayaoy Miyazaki Miyazaki, received the Ufiji Nobure Award at the Mainichi Film Award for Kalliostro Castle (1979), Valley of the Wind (1984), Laputa: Castle in the Sky (1986), 218 and My Neighbor Totoro (1988), 217 and Mainichi Award for Best Animated Film for the film K Delivery Service (1989), Porco Rosso (1992), Princess Mononoke (1997), Spirit on the Side (220) and Whale Hunting (both - 2001). Spirited Away also won an Academy Award for Best Animated Feature Film, while Moving Castle (2004) and The Wind Rises (2013) received nominations. In November 2012, the Japanese government appointed him Man of Cultural Merit for outstanding cultural contribution. His other awards include eight Tokyo Anime Awards, 222,223 eight Kinema Junpo Awards, five Annie Awards, 219 and 227, and three Grand Prix anime awards and the Venice Film Festival. Notes and b Princess Mononoke were eclipsed as the highest-grossing film in Japan by Titanic, released a few months later. Miyazaki brothers: Arata (born July 1939), Yutaka (born January 1944) and Shirou. Miyazaki later in life confessed that he felt guilty because his family profited from the war and their subsequent risk lifestyle. Miyazaki founded Captain Dola's character from Laput: A Castle in the Sky by his mother, mentioning that my mother had four boys, but none of us dared to confront her. McCarthy (1999) states, He realized the stupidity of trying to succeed as a manga writer, echoing what was fashionable, and decided to follow his true feelings in his work, even if it might seem silly. Cavallaro (2006) states that Nausica is an unprecedented achievement in the world of Japanese animation - and one to which any modern Miyazaki fan should remain grateful, given that it was on the basis of his performance that the studio Ghibli was founded. B Napier (1998) says, Nausika. May's Mly, Psychic Girl elements have elements of selfless sexuality, but combines them with an active and determined personality to create a surprisingly powerful yet fundamentally feminine heroine. Citing Miyazaki, McCarthy (1999) states, I do not make films with the intention of presenting to mankind any messages. My main goal in the film is to make the audience move away from it happy . Producer Toshio Suzuki said: The process of making these films in one studio was just chaos. The philosophy of the studio was not to sacrifice quality to be strictly supported, so the task seemed almost impossible. At the same time, no one in the studio wanted to hide the chance to make both of these films. b Akimoto (2014) states: Porco Rosso (1992) can be classified as anti-war propaganda ... the film conveys an important memory of the war, inter-war and post-Cold War peace. Miyazaki was surprised by porco Rosso's success because he thought it was too peculiar for a general audience of old-time kids. Porco Rosso became the highest-grossing animated film in Japan according to Princess Mononoke Miyazaki in 1997. Cavallaro (2006) states: Kondo's relationship with Miyazaki and Takahata dates back to their days together in A-Pro ... He would also have been Miyazaki's most likely successor if he had not tragically died in 1998 at the age of 47, falling victim to an aneurysm. McCarthy (1999) states: From the utopian idealism of Nausik from the Valley of the Wind, Miyazaki's vision has evolved to embrace the mature and kind humanism of Princess Mononoke. Tasker (2011) states: Princess Mononoke marked a turning point in Miyazaki's career not only because she broke Japanese box office records, but also because she may have marked the emergence (through a distribution deal with Disney) in the global animation markets. As for the letter written by Studio Ghibli, in which to paraphrase Miyazaki, Gold (2016) states: Tihiro's parents, turning into pigs, symbolize how some people become greedy... There were people who turned into pigs during the Japanese bubble economy of the 1980s, and these people still didn't realize that they had become pigs. The protagonist Chihiro stands outside social boundaries in a supernatural setting. The use of the word kamikakusi (literally hidden by the gods) in the Japanese name reinforces this symbol. Raider (2005) states: Kamikakusi is the verdict of social death in this world, and to return to this world from Kamikakusi meant a social resurrection. Citing producer Toshio Suzuki, Cavallaro (2015) states: Miyazaki is said to instinctively appeal to artists who then painted illusion art in Europe... They painted a lot of paintings, imagining what the 20th century would look like. They were illusions and were never realized at all. Miyazaki acknowledges in these images his unique ability to evoke a world in which science exists, as well as magic, because they are an illusion. Foundas (2013) states: The wind rises continues the strong pacifist themes of the earlier Nausik and Princess Mononoke, admiring the human appetite for destruction and the speed at which new technologies become weapons. Abe's party has proposed an amendment to Article 96 of Japan's Constitution, a provision that provides for procedures needed for revision. Ultimately, this would allow Abe to revise Article 9 of the Constitution, which prohibits war as a means of resolving international disputes. Miyazaki said: This does not mean that I am against constitutional reform... I am stunned by the lack of knowledge among the government and party leaders on historical facts. People who don't think enough shouldn't interfere with the constitution. Miyazaki said: I think a caricature of figures revered by a different culture is a mistake. You don't have to do that... Instead of doing something like that, you have to make caricatures of your country's politicians. As for Spirited Away, Miyazaki (2002) states, The heroine is thrown into a place where the good and the bad live together. [...] It succeeds not because it has destroyed evil but because it has acquired the ability to survive. In Cappello (2005), Talbot states, Miyazaki said, not quite jokingly, that he was looking forward to the time when Tokyo would be flooded by the ocean and the NTV tower would become an island when the population was falling and the high-rises were gone. Shellhaze (2014) states: Most of the few true villains in Mr. Miyazaki's films are exploiters: the Tolmekians in Nausikas who want to revive an incredibly destructive giant warrior; Dark Prince Mask in Laput: A castle in the sky that hopes to use the power of a flying city for world domination; or Madame Suliman in Moving Castle Howe, a sorcerer who tries to take control of all the magicians on earth and turn them into monsters of war. Akimoto (2014) states: Porco has become a pig because he hates the following three factors: man (selfishness), state (nationalism) and war (militarism). In The Birth of Gibli's Studio (2005), Suzuki declares, Miyazaki is a feminist. He is also convinced that in order to succeed, companies must enable their employees to succeed. This attitude can be seen in Princess Mononoke: all the characters working on iron works - women. Then there's Porco Rosso: Porco's plane is completely rebuilt by women. Shellhaze (2014) states: Miyazaki's female characters are not objectified or overly sexy. They are as complex and independent as his male characters, or even more so. Male and female characters are so unique personalities, with specific quirks and even inconsistencies as real people. They are also recognizably masculine and feminine, but are not forced to exist within narrowly defined gender roles. Sexuality is not as important as personality and relationships. If it's feminism, Hollywood needs much, much more of it. Shellhaze (2014) states: Princess Nausica, already a leader, successfully overcomes the extreme political and environmental crisis to save her people and become queen. Kiki's tale is clearly framed as a rite of passage, in which a young witch in training establishes herself in an unfamiliar city, experiencing the joys and trials of human interdependence. In Spirited Away, Chihiro must work hard and overcome difficulties to atone for her Parents. The heroine of Howe Sophie is already an old soul, but the curse of a jealous witch sends her on an unexpected journey in which she and Choi both learn to bear the burden of love and responsibility. Umi, the heroine of Poppy Hill, is also very mature and responsible at the beginning of the film, but as the plot progresses, she grows into self-in-view and is able to cope with the grief of the loss of her father. Shellhaze (2014) states: Miyazaki is particularly concerned about how Japanese youth have lost their sense of wonder while living in a totally disillusioned, materialistic world. Shellhaze (2014) states: Many young heroes lack one or both parents. Some parents are bad role models, like Chihiro's materialistic gluttonous parents, or Sofia's shallow-plate mother. Some families are just dysfunctional, like sky pirates in Laput, sons hanging on the matriarchal apron-string of Dola while Dad spends all his time secluded in the engine room. But there are also realistic, stable families with diligent and devoted fathers and wise, caring mothers, like Totoro, Pino and Poppy Hill. Miyazaki and Giro (also known as Mebius) influenced each other and became friends as a result of mutual admiration. Between December 2004 and April 2005, an exhibition of their work entitled Miyazaki and Mebius: Deux Artistes Dont Les Dessins Prennent Vie (Two artists paint their own lives) was held in Monnei de Paris. both artists attended the opening of the exhibition. In 2006-2007, the Ghibli Museum hosted an exhibition based on the works of Aardman Animations. Aardman Animations founders Peter Lord and David Sproton visited the exhibition in May 2006, where they also met Miyazaki. Original text: 私にとって、宮崎駿は、父として(ほ点でも、アニメーション映画監督としては満点なです。 Links - b Ebert 1999. - United Press International 2019. sfn error: no goal: CITEREFUnited\_Press\_International2019 (help) - Lenburg 2012, page 11. 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