Faculdade de Design,
Tecnologia e Comunicação
Universidade Europeia

April 2020

CÁTIA ALEXANDRA
DOS SANTOS PERES

LIBERATED WORLDS

A method of analysis on graphical language and discourse in the animated film and in the work of Hayao Miyazaki

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Dissertação apresentada ao IADE – Universidade Europeia, para cumprimento dos requisitos necessários à obtenção do grau de Doutor em Design pela via de opção de realização de um programa doutoral realizada sob a orientação científica do Doutor Eduardo Corte-Real, Professor Associado do IADE, Creative University e da orientação da Doutora Marina Estela Graça, Professora Coordenadora da Universidade do Algarve.

The dialectic of works of art is built upon a curious 'dual-unity'. The affectiveness of a work of art is built upon the fact that there takes place in it a dual process: an impetuous progressive rise along the lines of the highest conceptual steps of consciousness and a simultaneous penetration by means of the structure of the form into the layers of profoundest sensuous thinking. The polar separation of these two lines of aspiration creates that remarkable tension of unity of form and content characteristic of true art-works.

Sergei Eisenstein (1949, p.144)

O JÚRI

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PALAVRAS-CHAVE

Design Studies, Visual Culture Studies, Animation Studies, Graphical Language, Hayao Miyazaki

RESUMO

Esta tese analisa a construção de significado e linguagem gráfica das imagens animadas. A análise centra-se na relação criada entre conteúdo, forma e movimento e no seu discurso gráfico resultante, dando visibilidade a uma parte fundamental da atividade e evolução humana, a construção de significado através da forma das imagens. Para este propósito analisa o caso de estudo de dez longas metragens que constituem a obra do realizador Japonês, Hayao Miyazaki produzidas pelo lendário estúdio Ghibli.

No âmbito de design, esta tese cruza diferentes campos disciplinares dentro da área gráfica nomeadamente *estudos de cultura visual,* na análise do conteúdo nas imagens, *estudos de design gráfico,* na análise dos elementos formais que geram significado nas imagens, *estudos de animação* na análise do discurso gráfico e movimento resultante que gera significado nas imagens. O resultado do cruzamento destas áreas convergem numa contextualização desta tese num modelo teórico e num modelo prático de análise do filme animado e dos seus elementos constituintes fundamentalmente gráficos. No modelo teórico esta tese enquadra, propõe e define os domínios do filme animado relacionando: (a) Produção (processo de fabricação de significado nas imagens), (b) Imagem (recursos formais e gráficos de significado nas imagens) e (c) consumo e recepção cultural (interpretação de significado nas imagens) com enfâse no discurso gráfico resultante. No modelo prático de análise da linguagem gráfica em animação esta tese centra-se no elemento (b) para responder à questão da investigação de como é que a construção do significado é construída no filme animado nos seus elementos gráficos de linguagem e discurso.

A metodologia utilizada apresenta uma análise qualitativa dos filmes segundo o modelo proposto em categorias fundamentais da criação de significado em animação e elabora uma análise dos resultados segundo padrões de ocorrências e exceções que resultam numa conclusão dos resultados obtidos.

A contribuição do conhecimento desta tese propõe: a contextualização e alargamento teórico dos campos disciplinares para a análise gráfica do filme animado, a proposta de um modelo teórico dos seus domínios, a proposta de um modelo prático de análise, e ainda os resultados específicos da aplicação do modelo ao caso de estudo escolhido, a obra do realizador Hayao Miyazaki.

KEYWORDS

Design Studies, Visual Culture Studies, Animation Studies, Graphical Language, Hayao Miyazaki

ABSTRACT

This thesis analyses the construction of meaning and graphical language in the animated film. The focus of this research is centred around the relationships among content, form and movement and how the resulting graphical discourse gives visibility to a highly important part of our human activity and human evolution, the construction of meaning in the form of images. To this end, a case study is analysed, considering ten feature films directed by Japanese animation director, Hayao Miyazaki, and produced at the legendary Studio Ghibli.

Within the scope of Design, this thesis is characterised by an overlapping of different fields of knowledge: *visual culture studies*, in the analysis of content which generates meaning in images; *graphical design studies*, in the analysis of the formal and graphical structures which generate meaning in images; *animation studies* in the analysis of the graphical discourse which generates meaning in images. The result of this overlap converges into a framework, which proposes a theoretical model for the domains of the animated film, and a practical model of analysis of the animated film and its structural elements, which are essentially graphical.

In the theoretical model, this thesis proposes an interrelationship among three aspects: (a) production (the meaning making process in images), (b) images (formal and graphical meaning resources in images) and (c) perception and cultural reception (interpretation of meaning in images) with particular emphasis on the resulting discourse.

In the practical model of analysis, this thesis proposes a focus on aspect (b), formal and graphical meaning resources in images, to answer the research question of how the construction of meaning is generated in the animated film in its graphical elements and graphical discourse.

The methodology of the present thesis is based on a qualitative analysis of the films under the proposed practical model of analysis to collect systematic information, in order to elaborate patterns of occurrences and exceptions and a consequent conclusion of the results.

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04. GLOSSARY OF TERMS AND ABBREVIATIONS

Animation is a method, process and practice consisting of juxtaposing one frame after another in a sequence in a timeline, creating the illusion of movement and the illusion of 'true' life. If initially this process emerged as a drawing process (traditional animation, cell animation or hand-drawn animation), a variety of techniques (silhouette and shadow animation, sand animation, painting and scratching on film, painting animation, cut-out animation, pixilation, rotoscoping, clay animation, puppet animation, photographs and video frame manipulation) are used nowadays in animation films, motion design, games, and visual and special effects. Full animation is considered to be high quality animation using detailed drawings and plausible movement, in a standard of 24 frames per second (in 'ones' or 'twos'), while limited animation is regarded as inferior quality animation, using less detailed drawings and a fewer amount of frames per second.

Anime is a term 'broadly' used to describe Japanese animation, which emerged in 1917 and includes animation both by hand and computer. The term was popularized in the 1960s with the work of Osamu Tezuka, in TV animation series, which in turn was at times associated with reduced and limited animation. Japanese animation directors, such as Hayao Miyazaki and Koji Yamamura, consider 'anime' and 'Japanese animation' as two different things: anime, as a form, which was generalized within TV series productions, with far more financial constraints and consequently using 'limited animation' (reduced number of frames per second, use of repeating loops, moving the background under the camera instead of drawing the movement of the camera, freezing frames etc.). quality animation, on the other hand, is considered by both directors as use of a standard number of frames (12 or 24 frames per second), in both feature and short films and some good quality TV series. Both Hayao Miyazaki and Koji Yamamura consider themselves as Japanese animation directors and assumedly not as anime directors within their practice. Scholars specialized in Japanese animation and anime, such as Helen McCarthy, Lamarre and Susan Napier, also make this distinction. Outside Japan the term refers to any animation originally made in Japan.

Animism is a term used by Sergei Eisenstein (1988) to refer to the ability of giving life and soul to an inanimate object or other being, such as plants and natural phenomena.

Bunraku refers to the form of traditional Japanese puppet theatre, founded in Osaka in the early 17th century. This type of theatre includes three types of performers: puppeteers, chanters and musicians.

Buto refers to a form of Japanese dance performance, which emerged after WWII and is usually associated with the idea of 'resisting fixity', 'liberation', 'distress' and 'expressive movements'. It is usually performed in white body make-up and slow-controlled motion movements.

Byobu Art is literally translated from Japanese into English as a 'wind wall'. It refers to the typical Japanese folding screens made of several panels and joined together usually to separate spaces and depict calligraphy and other decorative paintings. *Nanban By□ bu* depicts the arrival of the Portuguese in Japan for the first time.

Cell animation is an animation technique that is also referred to as traditional animation or hand drawn animation, in which every frame is drawn, photographed and juxtaposed one after another in a time sequence, creating the illusion of movement.

Character design is a term referring to the design of a character to be used in animation (or games), with recourse to model sheets in order to establish the characterization and standardization of a character in various angles of appearance, poses, gestures, expressions, emotions, colours, etc. During the animation process, animators and others may consult these model sheets to ensure the design is being preserved consistently.

Close-up (CU) is a scale shot used in photography, film and animation, which depicts a close view of the object or individual's head and shoulders. It is usually in this scale shot that the character is presented in full expressive detail, revealing dramatic physical and emotional behaviour at a more intimate level.

Colour script is a term referring to the visual element that establishes the colour palettes of different scenes throughout the film, whereby the combinations of colour are linked to specific emotional touch-points and their connection to the story.

Comic strip refers to a graphical form of sequencing drawings on a page to tell a story. Although its origins originally considered multiple influences and various timescales (Palaeolithic, medieval and modern periods), the modern term became popularized with the evolution of print technology and serialization in newspapers, magazines and books during the late 19th century). Rudolph Topffer is considered the father of the modern comic strip, and he went on to inspire many others with works such as "Histoire de M. View Bois" (1827) published in 1942. For instance, "Yellow kid" (1895), by Richard Outcault, was one of the first published comic strips in newspapers. In Japan, the term 'manga' dates back to the work of various 18th century, artists, especially the *manga books* of Hokusai (1814-1834), and its influences can be traced back to the 11th century.

Concept design refers to the initial stage of the visual creation of the film, and the point of departure from which the production team begins its work. It usually involves a breakdown of the script in parts, scenes or shots, and proposes a visual concept for each important moment of the film. It generally involves a graphical element to communicate the universe, geography, inhabitants, time scale, textures and mood of the film, and can be associated with different mood boards, concepts, colour script sheets, architecture references, and habitat and object references, in order to transmit the world that is going to be animated.

Conceptual graphical structures refer to a term used by Neil Cohn (2014) to describe the process of visualizing ideas and concepts in graphical terms.

Continuous graphical structures refers to a term used by Hayao Miyazaki (1986) to describe the process of visualizing the continuity of a drawing in its full detail of physical, psychological and emotional changes, in addition to the continuity of action, behaviours, state, form and shot changes.

Continuity refers to the continuous visual process of the shot progression over time. In live action cinema, it is often related to the consistency and credibility of the characteristics of people, plot, sets, props, objects and places seen by the viewer throughout the film. It is also linked to the avoidance of visual ambiguity or errors that may occur during the non-linear production shoot. In animation, this process is constructed in graphical terms, and although it considers a graphical consistency of its elements throughout the film, it also takes into consideration how the form of the continuity process is drawn or changes over time (such as metamorphoses, graphical transformations, dreams, visions and other graphical structures through which the film progresses).

Conventional graphical structures refer to a term used by Neil Cohn (2014) to describe the process of using graphical conventions in a composition, such as signs in the form of an exclamation mark, conventional symbols, balloons for text or for images, and conventional lines to convey speed or sound.

Cut out animation is an animation technique that uses two-dimensional flat materials such as paper or cloth, which are moved around a flat surface. The photographs of the movement are usually taken from above, resulting in a smashed world where things float either on a horizontal or vertical axis rather than in depth, rotation or perspective. An example of this technique is Terry Gillian's animated sequences from *Monty Python's Flying circus* (1969) or the sitcom series *South Park* (1997). Cut out animation was one of the earliest forms of Japanese animation. An example is *A Story of Tobacco* (1926), by Noburo Ofuji.

Disney style refers to the animation style of Disney studio, elaborated by the 'nine men group', based on the twelve principles of Disney: 1. Squash and Stretch 2. Anticipation 3. Staging 4. Straight Ahead Action and Pose to Pose 5. Follow Through and Overlapping Action 6. Slow In and Slow Out 7. Arc 8. Secondary Action, 9. Timing 10. Exaggeration, 11. Solid drawing and 12. Appeal. These principles convey stability and credibility of style.

Dope sheets (also exposure sheet, x-sheet) are an animation tool that enables the animator to organize and structure the steps of the animation. Standard dope sheets display the scene name and number at the top; in their body, a division of each frame of the shot is displayed in horizontal lines and the instructions for each frame are displayed in five vertical columns consisting of (1) notes of the action to be animated (action column), (2) dialogue and sound (split into phonetic components), (3) animation frame (split into layers or levels), (4) music (split into beat) and (5) camera instructions.

Edo Period corresponds to the period between 1603 and 1868 in the history of Japan. During this period, the country was under the rule of the Tokugawa shogunate (the last feudal Japanese military government), and was characterized by economic growth, strict social order, isolationist foreign policies (expulsion of Jesuit missionaries, ban on foreign travel) and a period of domestic peace and the enjoyment of arts and culture. The rise of Geishas (professional female entertainers), Kabuki (theatre), Bunraku (puppet theatre), music, dance, popular stories, rich literature, poetry and the woodblock prints practice known as **'Ukiyou-e'** paintings were part of this blooming Japanese culture of domestic enjoyment of life. The first **'origami'** (1680), a paper model technique used to call upon good spirits for gifts and weddings, also dates back to this period.

Ekonte is literally translated from Japanese to English as "continuity sketches". It is a term used by Hayao Miyazaki to refer to a graphical process, similar to a storyboard, but which is drawn with more continuity details. The main difference between the storyboard and the ekonte is that the latter is usually drawn by the director (instead of a storyboard artist), and depicts every action and expression of time progression on the screen in continuity and detail, forming the first stage of the animation layouts in the animation process. According to Hayao Miyazaki, it is here that the work of the animation director really begins. An ekonte book can take 600-800 pages to depict a two-hour long film in which every single important detail of time progression is drawn. Miyazaki's ekonte case is drawn in a vertical sequence from top to bottom, while standard Walt Disney storyboards were developed in a horizontal line and read from left to right.

Emakimono, also frequently referred to as 'emaki' and commonly translated as **'hand scrolls',** is one of the most common and traditional forms of Japanese painting (similar forms such as the hanging scrolls, album leaf ('lianhuanhua') or 'fan screens' are usually associated with this type of Japanese traditional painting). Hand scrolls refer to a horizontal illustrated narrative form, created between the 11th and 16th centuries in Japan, where text and images were drawn, painted or stamped on a paper or silk hand scroll. With a roller

positioned on the left side of the scroll, the scroll is rolled up and secured with a cord, allowing backward and forward reading as it rolls from one side to another. Hand scrolls may range in length from 30 cm to 9 or 12 meters. A normal story covers one to three scrolls and is read from right to left, like Japanese writing. At the end of the reading, the person would be expected to re-roll back the scroll into its original form. Themes usually portray battles, romance, religions, folktales and stories of the supernatural world, and there are also depictions of some of the earliest examples of **'otoko-e'** (men's pictures) and **'onna-e'** (women's pictures) ,as two gender-specific genres of aesthetic and subject matter preferences ('onna-e' usually associated with features of court ladies' lives within romantic themes, while 'otoko-e' themes are usually related to historical events and battles) such as, for example, *The Tale of Genji* by Murasaki Shikibu (11th century).

Establishing shot (ES) is a scale shot used in photography, film and animation, used to depict the wider angle of the context of the film, and the relationship between individuals and the environment. It is usually an angle that establishes the film's contextual geography, language, social culture, landscapes, urban scapes, aerial views, etc.

Experimental /Abstract Animation Abstract animation is considered a movement and sub-genre of animated film and overlaps with the history of visual music during the 1920s. It refers to an animation discourse which was more concerned with formal abstraction, experimental techniques and the relationship between sound and image, and less concerned with narrative forms of content. In the 1920s, a group of German animators created the 'Absolute movement', an experimental film movement which aimed to create an 'absolute language' through abstract forms, image and sound experimentations. It was created by Hans Richter, Walter Ruttmann, Oskar Fischinger and the Swede, Viking Eggeling.

Extreme close-up (ECU) is a scale shot used in photography, film and animation to depict a close view of the object or individual, such as the detail of a part of the face, but not the entire face. It is usually through this scale shot that the highly dramatic and expressive details of a character's physical and emotional behaviour are presented at a high level of intimacy.

Form of movement is a conceptual expression used by Normal McLaren to describe the particular ability of animation to be more concerned with the 'art of movements that are drawn' rather than 'the art of drawings that move'. Within this approach 'what happens between each frame becomes more important than what exists in each frame'.

Full Animation is considered high quality animation, using detailed drawings and plausible movement, based on a standard set of 24 frames per second in a combination of 'ones' or 'twos'. This means that the same drawing can be held once or twice before it changes to another drawing in order to convey fluid movement. Usually, this combination uses more amounts of frames (in ones) to draw metamorphoses and complex changes of the drawing, and fewer frames (in twos) when the characters and movement are stable and can be held in one more frame.

Full shot (FS) is a scale shot used in photography, film and animation to depict the full individual or object in its entirety and within its environment. It is usually in this scale shot that a full physical and psychological characterization is presented.

Geisha refers to the Japanese women who entertained through performing the ancient traditions of art, such as singing and dancing. They are distinctively characterized by traditional costumes and make-up (note:

Geisha were not originally considered 'oiran' courtesans, who wore similar costumes and were considered 'women of pleasure' or prostitutes).

Hanging scrolls are one of the most common and traditional forms of Japanese painting and calligraphy (similar forms such as hand scrolls, album leaf (folding album combining text and image) and fan screens are usually associated with this type of traditional Japanese painting). One of the main differences between the two is that the hanging scrolls were generally briefly displayed in a vertical position on the walls of a room for appreciation, while hand scrolls were displayed on a table for horizontal reading and stored afterwards. Hanging scrolls may have several formats (thin strip paintings, hall paintings, four hanging scrolls, panoramic screen or couplet) and can be drawn on paper or silk and be secured with a cord around them. They are usually displayed for brief periods and may change according to seasons or occasions.

Heian Period corresponds to the period between 794 and 1185 in the history of Japan. This period is considered the peak of Japanese imperial power combined with the power of the Fujiwara clan (an aristocratic family who had intermarried with the imperial family), the rise of the samurai class, who would gain power and start the feudal period in Japan (which would be established in the following Kamamura period). This period is particularly rich in terms of its arts, especially poetry and literature, and different forms of painting such as the **'hanging scrolls'**, **'hand scrolls'**, **'album leaf', 'folding fan' and 'emakimono'**.

Hensei Period corresponds to the period between 1989 and 2019 in the history of Japan. This period begins with the death of the emperor in 1989, a time when the country was prospering and characterised by the economic bubble (1986-1991), to be followed by the 'lost decade' (1991-2000), a period of financial stagnation in Japan. (Note: the film *Spirited Away* is influenced by this period and reflects values of spiritual satisfaction in stark contrast with values based on material satisfaction, power and greed)

Image boards are used by Miyazaki to refer to the first stage of film creation. These boards graphically conceptualize the ideas of the universe, such as geographies, sets, objects, characters and symbolic moments of the film. They are usually drawn in pencil and frequently coloured with watercolours.

Ink wash Painting corresponds to a type of East Asian brush painting that uses different concentrations of black ink, as in East Asian Calligraphy. It emerged during the Tang Dynasty in China (618-907), and uses shades of black over the use of colour, with particular emphasis on brushwork, associated with the capture of an individual's spirit and essence, rather than a direct imitation. It flourished during the Song Dynasty (869-1279) and was introduced in Japan during the 14th century by the Zen Buddhist monks.

Jomon Period corresponds to Japan's prehistoric period between 14,000 and 300 BCE. It was a period characterized by a hunter- gatherer culture, which evolved to sedentary establishments, as may be observed in the particular type of pottery (J□ mon) of the period, decorated by cords on the surface of wet clay. This period was also rich in tools and jewellery made of bone, stone, shell and antler, in addition to clay masks, pottery figurines and vessels, and also the use of lacquer. (Note: In the film *Princess Mononoke (1997)*, the masks, collars and adornments of the character *San* reflect the influence of this period, as do her clothes, physical appearance and characterization). This period also saw the importation of the Chinese writing system, calligraphic aesthetic (**'kanji'**) and Chinese forms of painting into Japan.

Kabuki refers to the traditional and popular form of Japanese theatre, which emerged in the Edo period and is known for its drama stylization of singing and dancing and the elaborate make-up worn by its performers. In 2005, the Kabuki theatre was proclaimed an intangible cultural heritage of humanity by UNESCO.

Kawaii is a term referring to the modern culture of 'cuteness' in Japan. Its aesthetics are usually associated with the cult of childish lovable characters, in cute unsaturated baby colors, creating an empathy with the 'vulnerable' and 'adorable', 'charming' or 'shy' and can applied to anything such as a coffee shops, food, ice creams, clothes, accessories, manga, anime, illustrations, merchandising and so many other forms. A popular Kawaii example is the character *Hello Kitty*.

Key frame refers to the drawing that defines the starting and ending point of an animated action or transition of animation movement. A sequence of key frames defines the key movement the viewer will see, and the frames between the key frames are referred to as the in-betweens. The key framing process is usually conducted by the most experienced animators.

Layout Design is a graphical process which is used when the animation process begins. Following the information depicted on a storyboard, the layout is redrawn in fine lines and in full detail, made in clean lines and coloured by painters and colour artists to complete the visual style. These elements are usually considered the master frame of the shot and open the animation process in its final state.

Limited Animation uses fewer than the standard amount of frames per second (12 to 24 frames per second) of full animation. It uses less detailed drawings and less plausible and fluid movement. This process is often associated with the financial constraints of TV series, when more animation content must be produced within a shorter amount of time on a lower budget. Some of the resources of limited animation serve to reduce the number of frames, which may reach 6 frames per second, and usually involve the use of repetitive loops and the reuse of a library of movements to be repeated. It also frequently involves moving the backgrounds under the camera, instead of drawing the camera movement, the use of freeze frames (commonly used in anime), and vertical or horizontal movement instead of moving in depth or within rotation in order to cut costs. The American TV series *Gerald McBoing Boing* (1951) and anime series, such as *Mighty Atom* by Osamu Tezuka, are usually associated with this type of limited animation.

Manga is a term that stems from the Japanese word composed of two Kanji: (man) meaning 'whimsical or impromptu' and (ga) meaning 'pictures'. The term emerged in the 18th century associated with the early works of Santo Kyode, in the picture book *Shiji no Yukikai* (1798), Aikawa Minwa's *Manga Hyakujo* and the *manga books* of Hokusai (1814-1834). Rakuten Kitazawa (1876-1955) first used the word 'manga' in its modern sense. Manga has been popularized in Japan by the works of Osamu Tezuka. In Japanese, "manga" refers to all kinds of cartooning and comics. In Western culture, "manga" refers only to "Japanese comics", in line with the usage of 'anime' outside Japan. The term 'ani-manga' is used to describe comics produced from animation cells. The origins and influences of Manga are commonly associated with the 'hand scrolls', dating back to the Heian period.

Meiji Period corresponds to the period between 1868 and 1912 in the history of Japan. This period presents a shift from a feudal society, at risk of being colonized by European power, to a new paradigm, a rural exodus and modernization, and an industrialized evolution of Japan, influenced by international culture, while still under strict military order.

Medium Close shot (MCS) is a scale shot used in photography, film and animation to depict a medium close view of the object or individual, at a distance similar to that of two people having a conversation, capturing the upper body, arms and head. It is usually in this scale shot that the character is presented with greater physical, psychological and emotional detail, and where behavioural characteristics are also expressed.

Mise-en-scene refers to the design appearance of a theatre or film production and the visual arrangement of what may be seen in front of the camera such as composition, scenery, props, actors etc., whether developed in visual elements such as a storyboard, or through cinematography, stage design, set design, under the supervision of a director, depicting a particular visual sense of time and space, a mood and an emotional vision of the director. (In animation, this term is not applied in the same way, as the process is characterised in graphical terms through concept design, storyboard, set design, character design, behaviour, colour script and the compositional and style elements of the frame).

Montage is the process of editing the shots into a timeline sequence. The term, introduced by Sergei Eisenstein in his book, *Method* (1949), considers both a technical process and also a considerable part of the creative process (as described in Soviet montage theory).

Multiplane camera is a camera used in traditional and cell animation, which uses multiple pieces of artwork in different layers that are passed under the camera at various speeds and distances from each other. The resulting effect is a sense of parallax or illusion of depth of the movement. A drawing which is further away from the camera is embedded at a slower speed in this process, thus creating a sense of depth. While Lotte Reiniger and Berthold Bartosch used predecessor systems of the multiplane camera, its standardized system with a horizontal camera and moveable layers of artwork has often been associated with Walt Disney and Ub Iwerks since 1933.

Muromachi Period corresponds to the period between 1336 and 1573 in the history of Japan under the rule of the first Muromachi or Ashikaga shogunate (the feudal Japanese military government). In this period, the Japanese contact with the Ming Dynasty in China (1368-1644) gave rise to trades between Japan and China (Chinese porcelain, silk, books and coins were traded for Japanese wood, sulphur, swords and folding fans). The **'Ink wash Paintings'** are the imported Chinese forms of art. Additionally, Japan had contact with Europeans during this period, especially the Portuguese, thus giving rise to the 'Nanban' trade (European fire arms, fabrics, glassware, clocks, tobacco and spices from India were traded for Japanese gold and silver) and '**Nanban art'** (an art influenced by the contact with Europeans, where stories were painted onto folding screens). (Note: In the film *Princess Mononoke*, several references are made to this period, such as the emergence of fire arms brought by foreigners with a view to dominating the rural environment).

Nanban Art refers to a style of Japanese art, which emerged in the 16th and 17th centuries and was particularly influenced by the *Nanban* or 'southern barbarians', traders and missionaries, such as the Portuguese, who arrived for the first time in Japan in 1543, followed by other European explorers. In particular, the *Nanban By□ bu* (folding screens) portrayed themes of the arrival of the Portuguese in their boats, the first contact between traders, the commercial objects being transported, visually depicting a story of these events in images told from one side of the folding screen to the other.

Narrative refers to a specific structure by which the story is told.

Narrative graphical structures refer to a term used by Neil Cohn (2014) to describe the process of visualizing the narrative in graphical terms, guiding the viewer into the change of events.

NFB (National Film Board of Canada) is Canada's public film and digital media production agency founded in 1939, and is the distributor of documentary, animation and alternative dramas. The animation department was established in 1941 by the experimental animator director, Norman McLaren.

Okatu refers to a young person who is obsessed with computers or particular features of popular culture (manga, anime, video games) to the detriment of his/her social skills.

Ofuro is a Japanese type of bath, originally a short, steep-sided wooden bathtub, found in traditional homes and ryokans in Japan, but which are usually made out of plastic nowadays.

Pan is a camera movement in which the camera is fixed in the same position and rotates to the right or left in a horizontal axis.

Pixilation is an animation technique that uses live humans or natural objects from reality and makes them move using the 'stop motion trick' (stopping the camera, moving the person or object and then taking another photograph). By taking one picture after another of a person in different positions without 'true life' continuity, the person can appear to be sliding in the air or on the ground without moving their feet or, for instance, clothes can wander around a room with a life of their own. An example of this technique is the film *Neighbors* (1952), by Norman McLaren.

Plasmactiness (or plasmaticity) is a term used by Sergei Eisenstein (1988) to refer to the instability of form and behaviours in animation, such as the ability of a form to take on any other form, the freedom from ossification, and the freedom and instability of contour, shapes and spaces. Through 'metamorphosis', an extreme level of visibility is attained.

Rotoscoping is an animation technique patented by Max Fleischer in 1917, where animators trace live action footage and its movement frame-by-frame.

Rubber-hose animation refers to one of the earlier styles of animation, where characters were animated with 'rubber hose limbs' or 'without articulation', such as without wrist or elbow joints to articulate arms or legs, resulting in flexible, flowing curve movements and an elastic behaviour. An early example of the rubber-hose animation style prior to Disney is *Felix the Cat* (1919), by Otto Messmer.

Ryokan is a type of traditional Japanese inn or hotel, which has existed since the 8th century A.D, where travellers stay, typically in 'tatami'-matted rooms, and use communal baths and other public areas where visitors may wear 'Yukata' and talk to the owner.

Sakura refers to a flowering cherry tree and is considered one of the national symbols of Japan.

Samurai is regarded as the military nobility class of medieval and early-modern Japan. With its origins in the Japanese term 'Saburu', meaning 'those who serve', the samurai were usually associated with a clan, trained as officers in military tactics and strategy. The well educated Samurai lived according to the ethical code of bushido (the way of the warrior), displaying loyalty towards their master, self-discipline and respectful, ethical behaviour.

Sequential graphical structures refers to a term used by Neil Cohn (2014) to describe the process of drawing elements which might change, but are still recognized in a sequence of time changes. This applies to both changes of a character's behaviour and character and space changes within a sequence.

Set design refers to the design of a set to be used in animation (or games) by means of technical drawings of set design sheets to establish the characterization and standardization of the set and scenery. It is applied to the various angles of appearance, architectural style, aesthetic references and the geographical references of landscapes or urban escapes, to the relationship between the exterior and interior of a building and to all sorts of setting and scenery features. During the animation process, animators and others may consult the set design sheets to ensure the design is being consistently preserved in any scale or angle.

Schematic graphical structures refer to a term used by Neil Cohn (2014) to describe the process of visualizing ideas and concepts in patterns of a graphical schema, style, order, logic and vocabulary.

Showa Period corresponds to the period between 1926 and 1989 in the history of Japan. During the pre-war years, Japan was characterised by totalitarianism, ultra-nationalism and fascist power, which culminated in the invasion of China in 1937. This was also the period of the dramatic WWI defeat, and the traumatic bombings of Hiroshima and Nagasaki, which not only left the country devastated but also brought the allied occupation of foreign power for seven years, leading to the end of the emperor's status and democratic reforms. This is also the period of Japan's miraculous post-war recovery, which led to its financial boom to become the second largest economy in the world, after the U.S.A. (Note: the film *The Wind Rises* (2013), is influenced by events of this period, and while it reflects anti-war values it also depicts the contradictions of the history of aviation in its reference to the manufacture of the Zero Plane, a plane used to bomb Pearl Harbour).

Slapstick refers to earlier routines of vaudeville acts and vaudeville theatre which explored a type of comedy associated with exaggerated movements and comic gag narrative during the silent and golden era of cinema in the 1920s. This is exemplified in the films of "Charlie Chaplin" and "Laurel and Hardy". In animation, the slapstick style was commonly used in the 1930s animations of Disney ("Goofy"), MGM ("Tom and Jerry") and Looney Tunes (Merry melodies featuring a 'proto' bugs bunny).

Spatial graphical structures refer to a term used by N. Cohn (2014) to describe the process of visualizing space in graphical terms in a composition, in order to situate the position of objects and their shifts from one place to another, without losing the spatial or geographic reference.

Storyboard is a graphical element for displaying a sequence of drawings in order to communicate how a video, animation, film, etc. will be represented on screen. It is usually associated with the standard storyboard style developed by Walt Disney in the 1930s and read from left to right on a horizontal axis. It usually contains a picture of the shot, graphical arrows indicating the direction of the action of a character, notes on the scene number, shot number, shot scale, duration of the shot, and notes on dialogues, music and specific content.

Sumo refers to a sport originating in Japan, namely a heavyweight form of wrestling in which a wrestler wins by forcing his opponent outside a marked circle.

Superflat is a term associated with the artist Takashi Murakami, the founder of the postmodern art movement with the same name and influenced my manga and anime. The term refers to the use of flat, smashed, compressed and two dimensionality types of aesthetics in a variety of forms such as graphic art and design, animation, pop culture, games and fine arts. The term is also associated with the "shallow emptiness of Japanese consumer culture."

Studio Ghibli is a Japanese animation studio founded in 1985 in Tokyo, by producer Toshio Suzuki and the two legendary directors Hayao Miyazaki and Isao Takahata. The studio is responsible for six of the ten highest- grossing animation films made in Japan, has been awarded Oscars and awards from all over the globe, in addition to worldwide recognition among critics, directors and audiences.

Synaesthesia is a term referring to the condition in which one sense (for example hearing) is simultaneously perceived and affected by one or more additional senses, such as sight. In animation, the process of generating a synchronicity of sounds and music with images conveys, on the one hand, technical credibility and on the other creative potential, thus establishing a relationship among the senses.

Taisho Period corresponds to the period between 1912 and 1926 in the history of Japan. It was the liberal movement period, known as the Taisho democracy. It was also the period where Japan saw the opportunity to expand its territories in China during WWI.

Tilt is a process where the camera is fixed in the same position, but rotates upwards/downwards within the shot duration in a vertical plane, just like someone raising or lowering his/her head when looking into an object.

Toei Studio is a Japanese animation studio founded in 1948 as 'Japan Animated films'. In 1956, it was renamed TOEI Animation. The studio was founded by Kenzo Masaoka and Zenjiro Yamamoto in Tokyo. Both Hayao Miyazaki and Isao Takahata worked in several acclaimed TV animation series at Toei Studios before establishing Studio Ghibli.

Totemism is a term used by Sergei Eisenstein (1988) to refer to a system of beliefs where humans, animals and spirits are bonded by mystic relations or primordial evolution relations.

Ukiyo-e is literally translated from Japanese into English as "pictures of the floating world", and refers to a popular style of Japanese art which emerged in the 17th century in Japan and declined in the 19th century. It is related to the woodblock prints and paintings portraying female beauty, sumo wrestlers, kabuki actors, folktales, travel scenes and landscapes, flora, fauna and erotic art, which depicted scenes of Japanese culture. *The Great wave of Kanagawa* (c.1929-1933), by Katsushica Hokusai), is a famous example of this style, within the landscape genre.

UPA (United Productions of America) was an American animation studio based in Hollywood and founded in 1941 by former Disney animators Stephen Bosustow, David Hilberman, and Zachary Schwartz, as a reaction to the strike at Walt Disney Animation Studios which left trained artists seeking employment.

Vaudeville refers to a form of the theatrical genre of comedy and entertainment, which emerged in France during the 18th century and was originally associated with an art form combining comic poetry and dancing or ballet. Without a moral intention, vaudeville acts were mostly concerned with a comic dramatic performance to entertain audiences. This evolved into various types of acts throughout the 19th century in America, to include dancers, musicians, ballet, comedians, trained animals, magicians, ventriloquists, female and male impersonators, acrobats, illustrated songs, jugglers, athletes, music hall and movies.

Wide shot (WS) or Long shot (LS) is a scale shot used in photography, film and animation, depicting a wide angle of the action, such as a city street, a classroom, or other contexts where the object or individual is placed. It is usually in this scale shot that the character is placed in relation to its context or environment.

Yamato-e Art refers to the classical style of Japanese paintings inspired by the Tang Dynasty art. They were more visible in the late Heian period, after which they became regarded as the classical Japanese art style. This style consists of a graphical narrative, which may or may not have a text, within the beauty of nature, seasons and stories of everyday life. Graphically, it is characterised by the representation of small scale figures, stylized details of buildings, objects and landscapes, and the use of oblique angles. The image is usually only partially represented in the centre and does not extend to the outer edges so that 'floating clouds' could be used to cover parts of the painting deemed less important. This style could be observed on scrolls, panels or folding screens, and its revival in later periods influenced the Ukiyo-e style and art.

Zoom in (ZI) or Zoom out (ZO) refers to a change and movement of the focal length of a zoom lens during a shot. By means of this process, a shot can change from wide to close-up or vice-versa. 'Zoom in' refers to a change from a wider shot to a closer shot, while 'Zoom out' refers to a change from a close-up to a wider shot.

PART I

1. INTRODUCTION

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1.1.3. RESEARCH PROBLEM, OBJECTIVES AND RELEVANCE
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1.1. THESIS PROPOSAL

1.1.1. THEME: GRAPHICAL LANGUAGE IN ANIMATION

This thesis focuses on an analysis of the graphical language and resources used in the construction of meaning of the animated film, from a design research and design studies perspective. It seeks primarily to gain an understanding of the graphical language and discourse in animation which is framed in this thesis within the combination of three aspects, being those story, form and movement, and which is considered in this thesis as a graphical process and designed in graphical terms during the *frame-by-frame* process. Secondly and in order to analyse this particular theme, the present thesis circles the case study of Japanese director, Hayao Miyazaki, and examines his films produced at Studio Ghibli.



Fig.1.1.1. Hayao Miyazaki at work in Studio Ghibli, Japan (Sunada, 2013)

The choice of the case study proposes an analysis of the work of one of the most relevant animation directors in the world, whose feature animated films have gained global recognition and worldwide consumption. Miyazaki's films are loved by Eastern and Western audiences and have attained huge box office success and extremely positive reviews from critics, filmmakers and Oscar awards, in addition to a favourable cultural reception by fans of all ages from all corners of the world. The director's work reflects a unique ideology of time, place, culture, content, knowledge of forms, aesthetics, high quality standards of design and animation, which communicates meaning in a singular and remarkable way. Thus, an analysis of Miyazaki's body of work at Studio Ghibli has been chosen as the case study in this research, so that one may learn from the success and high standards of the graphical language, graphical discourse and design of his films.

1.1.2. SCOPE AND CROSS-DISCIPLINARY FIELDS

In order to contextualise the present analysis, this thesis considers the study of graphical language and discourse in animation and its *frame-by frame* process, within the scope of graphic design and graphic communication, framed by three interdisciplinary crossed pairs of fields, which converge to form the core of this research: *visual culture* & *vision studies*, *design studies & design research* and *animation studies & animation research*. The analysis focuses precisely on the area where these fields relate and interact symbiotically, with a view to understanding the use of graphical discourse in animation.

The following diagram provides a graphical macro scale of the boundaries and convergences of each of these pairs of fields, to enable further understanding of graphical meaning in animation:

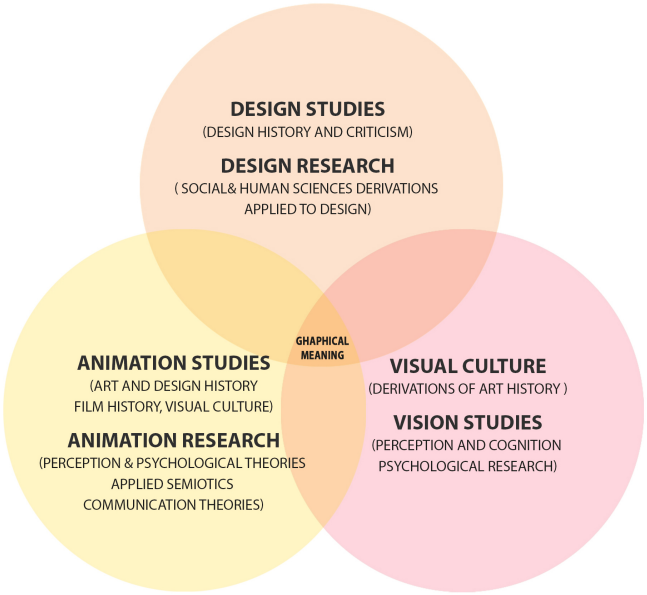


Fig.1.1.2. Disciplines implied in the understanding of graphical meaning in animation

In each of the pairs, the first field adopts humanities methods while the second uses scientific research methods, as may be observed below:

In the first pair of disciplines, *design studies & design research,* displayed in the above diagram, the former is characterized primarily by design history and criticism methods while the latter by social & human sciences derivations applied to design.

In the second pair, *animation studies & animation research* (fields in which the theoretical organization is still in process), the former is characterized by remains of art & design history, film history and visual culture, while in the latter there is an intersection between adaptations of perception & psychological theories and applied semiotics and communication theories.

In the third pair of disciplines, *visual culture* & *vision studies*, the former is mainly characterized by derivations of art history while the approach to the latter is based on studies of perception, cognition and psychological research.

The outcome of the first fields of each pair tends to be essays and books, expected to enrich philosophical perspectives on complex human endeavours, while for the second fields, the expected outcome is theorization, capable of producing practical analysis in the form of models or applied tools.

The present thesis, developed within the scope of a Design PhD Programme, seeks to clarify the graphical language research domains in the animated film with the proposal of a theoretical model and as well seeks a practical approach to analyse case studies with the proposal of an analytical model of analysis. Furthermore, it provides an application of these models to a specific case study, the object of analysis of this thesis, the work of Hayao Miyazaki, in order to produce practical results.

The position and nature of *design research* is summarized by Wolfgang Jonas (2014) as the confluence of scientific research and design. *Design studies,* however, are clearly positioned under the umbrella of the humanities by Hazel Clark and David Brody (2009, pp. 1-9). For the purpose of the present thesis, it may be assumed that what mainly distinguishes *design research* from *design studies* is the methodological relationship with scientific knowledge. Indeed, one of the objectives of this thesis,

within a design research framework, is to propose analytical models while its object of analysis is positioned within a design studies approach by studying the graphical language of the animated films of Hayao Miyazaki under the proposed models.

In conclusion, within the scope of *design research* and *design studies*, this analysis of the graphical language and discourse of the animated film explores complementary areas, such as *visual culture*, as a means to understand films in relation to others and also in relation to other visual practices, such as comics or film and other visual narratives and practices as a phenomenon of our culture; *vision studies*, as the essential processes of perceiving movement in images by recreating narratives on the screen to be perceived by audiences; *animation research* by calling upon analytical models and animation and movement principles, and *animation studies* by convoking animation history issues and studies of technological evolution and discourses in animation. The proposal of this multi-disciplinary approach contributes to an expansion of its fields and its consolidation and enrichment within the afore-mentioned complementary approach, required for a sound understanding of the graphical meaning of the animated film in its full complexity.

1.1.3. RESEARCH PROBLEM, OBJECTIVES AND RELEVANCE

When approaching the analysis of the construction of graphical meaning in the animated film, several problematic issues emerged:

1. Graphical meaning and graphical discourse in the practice of animation is considered in this thesis as steaming from overlapping resources of the fields of *visual culture (content)*, *design (form)* and *animation (movement),* in terms of framework and methodology. As already mentioned, the boundaries, across which these intersecting fields complement each other within the specific practice of animation, enabled this research to respond to its first objective placed in a meta position: to expand knowledge in the fields of *visual culture*, *design studies* and *animation studies* by analysing graphical language and meaning in animated images, thus enriching each one of these fields with influences from the others. In order to produce elements leading to this meta position, meaningful data was generated, using research methods and resources found in *vision studies, design research and animation research,* as may be observed in the proposed diagram of the different fields involved in the study of graphical language in animation in the present thesis.

2. By establishing these crossed fields, the analysis of graphical language in the animated film calls for a theoretical model that is able to accommodate its study in terms of production, formal imagery and cultural reception. A practical and analytical model is also required to analyse the formal graphical components designed to create meaning in a multimodal discourse in a sequence of graphical images. The fact that the animation film consists of a graphical process of juxtaposing one picture after another in the frame-by-frame process, and composing the illusion of movement in form, the structuring of images on a timeline positions most of the analyses on the graphical components of the animated film. A second objective of this thesis is to clarify the animation domains in a theoretical model in order to analyse the animated film, and to analyse the graphical components and meaning by means of a practical model. Indeed, the role of design is an intrinsic graphical process which generates meaning both in form and in the form of movement in the animated film.

3. By establishing a systematic ground of analysis of graphical language in the animated film, the comparison between the graphical discourse in different films, or of different authors, different time scales, geographies and production conditions becomes a source of knowledge for its study. At a third level, the objective of this thesis is to provide comparative results and to validate patterns of occurrences and exceptions among the films under study. By means of a practical analytical model, this

comparison is geared towards providing conclusions on graphical language and discourse, so that data may be collected, organised and subsequently discussed, with a view to the creation of grounded theories on the various discourses in animation.

The analysis and role of graphical language in the animated film and its resultant graphical discourse, more specifically its representation and communication of meaning in animation, contributes to furthering knowledge in this area, thus attributing infinite relevance to the present thesis. Rather than limiting an analysis of the animated film to themes, genre or techniques, the present research approach seeks to study the animated film as a whole in content, form and movement and in its essence of giving *visibility* and *meaning* to things condensed in the form of animated images.

Main contributions of this study:

. 1st contribution: The study of a convergent area of studies to analyse 'graphical meaning' in the animated film by intersecting current academic disciplines.

. 2nd contribution: Articulation of animation domains in a theoretical model in order to broaden approaches to the study of animated feature films, from the perspective of design research centred on their essential graphical language and within a practical analytical model.

. 3rd contribution: Advancement in knowledge based on the practical analysis of a case study, the work of Hayao Miyazaki and Studio Ghibli's design processes, thus contributing to a decoding of the meaning of his films in graphical terms by means of a systematic comparison of results.

1.1.4. FRAMEWORK APPROACH

For the afore-mentioned reasons, this thesis combines three overlapping disciplinary fields in order to understand graphical meaning in animation. But how are these crossed fields defined and related, and how do they define a convergent framework and methodology for analysing graphical language and discourse in *animation*? To answer this question, a path was established to define the animation film domains, so that their different elements could be distinguished in a theoretical model, in line with existing models in visual culture studies and design culture research, as is explained further ahead.

According to several fundamental, scholars such as Guy Julier (2000, 2006) and Victor Margolin (2002) in *design culture*, and Nicholas Mirzoeff (1998) and William J.T. Mitchell (2002) in *visual culture,* this discipline (*visual culture*) was established in the 1990s, emerging from the field of art history. Jane Kromm and Susan Benforado-Backewell (2010) place the origins of the discipline of *visual culture* in the 1970s but also acknowledge Mirzoeff's seminal reader and refer to the journal article *Visual Culture Questionnaire*, published in the journal "October" in 1996 as another of *visual culture's* inaugural moments (October, Summer 1996, pp. 25-70).

According to Guy Julier, in an article significantly entitled *From Visual Culture to Design Culture,* he states that *visual culture's* "central concern was the investigation of the relationship between the viewer and the viewed" (2006, p.64). In Julier's view, despite incorporating design studies, fine art, photography, film, TV and advertising, the *visual culture* domain has "limited use for developing an understanding of the cultural role of contemporary design in society" (2006, p.64). As acknowledged by the same author, "Victor Margolin (2002) has previously suggested the need for doctoral-level studies of design and culture" (2006, p.64). Both statements are fundamental to understand the need for a cross-disciplinary approach, while they also point to a scarcity of studies in this area, which are sorely needed to understand the animated film.

According to Julier, in *visual culture*, "the "reading" of the image is a central faculty of the discipline" (2006, p.65), while in *design culture* the centre of the discipline is "the structuring of systems of encounter within the visual and material world" (2006, p.65). Julier defines it as: "Design Culture as agency" (2006, p. 71). In order to better understand Julier's view, Fig. 1.1.4.1 shows Julier's model of *design culture* (as agency) domains (Julier, 2006, p.73), which proposes a dynamic interrelationship involving three interveners: (a) Production, (b) designer, and (c) consumption, favouring value (mostly commercial), circulation (production of products) and a consumption practice, with the designer positioned in the higher vertices of the process. The model acknowledges the importance of *design culture* as agency (Julier, 2006, p. 71) and, therefore, the "author" as agent must be present.

On the other hand, *visual culture,* according to Mirzoeff's definition, "takes account of the importance of image making, the formal components of a given image, and the crucial completion of that work by its cultural reception" (1998, p.3). He acknowledges the role of the image-making process and production. When adapting Mirzoeff's definition of *visual culture* domains to Guy Julier's model of *design culture*, and keeping it as an agency model for visual culture, the result is a relationship among: (a) the image-making process and several sub-authorships - in general, it may integrate curators, critics, publishers, editors in static image and a production/promotion system that really *makes* the image (b) the formal components of the image defined by an author/creator and (c) the cultural reception of images, favouring their visual value (mostly cultural, social and ideological), the visual cultural circulation of images (as a post-modern reflection), and the visual practice of interpreting images and placing the images at the centre of the process.

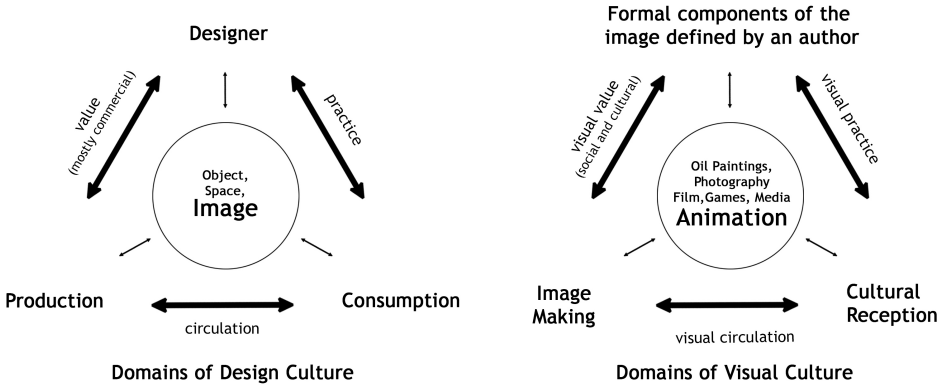


Fig.1.1.4.1. Left: Design culture diagram (Guy Julier, 2006, p.73). Fig.1.1.4.2. Right: Visual culture diagram (right): adaptation of Julier's diagram to Mirzoeff's definition of visual culture (Mirzoeff, 1998, p.3)

The observed differences in the above diagrams are related to:

1. The predominance of the commercial *(in design culture)* and cultural *(in visual culture)* value of images;

2. The relevant role of the designer (*in design culture)*, and the relevant role of the formal components of the image itself, as defined by the author/creator (or any system that defines the formal components of the image) (*in visual culture*);

3. The production elements in two independent positions: (a) production and (b) designer *(in design culture)*. In a parallel position, the creator's role expands from transference between a) and b) (*in visual culture*)

4. The features of consumption or cultural reception, differentiating the practice of product consumption (in *design culture*) and a cultural image meaning exchange practice (in *visual culture*).

Our adaptation is, therefore, a model that brings together characteristics of Julier's *design culture* model and introduces *visual culture* domains, according to Mirzoeff. Thus, a model is created that enables the study of visual cultural phenomena, taking their design process into consideration.

While Julier's *visual culture* argument emphasizes the role of the viewer and the viewed, in addition to the inability of *visual culture* to analyse the role of design in image-making, Mirzoeff (1998) argues that,

> One of the most striking features of the new visual culture is the visualization of things that are not in themselves visual. Rather than myopically focusing on the visual to the exclusion of all other senses, as is often alleged, visual culture examines why modern and postmodern culture place such a premium on rendering experience in visual form. (p. 6)

According to Mirzoeff, "Visual culture does not depend on pictures but on this modern tendency to picture or visualize existence. This visualizing makes the modern period radically different from the ancient and medieval world in which the world was understood as a book" (1998, p.6). This last statement emphasizes the need for a better understanding of both visual and contemporary practices. Additionally, in line with Julier, it stresses the need for an acknowledgement of the role of contemporary design in its formal language, thus contributing to the role of design in the meaning-making of images. In Mirzoeff's view (1998, p.6), the quest of the post-modern world both challenges and gives relevance to the cognitive ability to visually engage and understand the world in visual terms, and through its process, to perceive new meanings about the world in images and in the form of images. From this perspective, it does not disregard the essential role of the production of meaning, nor does it constrain the perception of seeing an image, but rather relies on making many other features of our reality visual by coding it in visual terms, and by giving visibility to things that were not visible before, such as an ideological view, an inner feeling or other imaginative or concrete ideas. One of the most important aspects of the exchange of meaning between creators and viewers is the way the world is rendered by a graphical language to be learned and communicated in a symbolic and rhetoric discourse. Through the creator's culture, ideology and meaning-making process, the production of meaning of cultural value in form is essential to understand the complexity of our societies and the way we relate to each other. In the words of Mitchell, "vision and visual images, things that are apparently automatic, transparent, and natural, are actually symbolic constructions, like a language to be learned, a system of codes that interposes an ideological veil between us and the real world" (2002, p. 170-171). In animation, the image making process intrinsically involves a language of codes (semiotics), its formal components (graphical design resources) and the resulting discourse (graphical animation structures), to communicate meaning, making the relationship between design and animation symbiotic and essential.

To define its framework, this thesis narrows down the theoretical models of *design culture* and *visual culture* so as to establish a theoretical model for a better understanding of *animation studies* domains. It also draws on the influential and early work of Sergei Eisenstein (1988), and his definition of the *ground-problem* in art and animation. From Eisenstein's perspective, the 'ground-problem' in art considers a relationship among 'conscious logical conceptualization', 'structures of the form' and 'sensuous perception' (1988, p.3). In line with the afore-mentioned influences, the framework of this thesis is finally defined in a theoretical model of animation domains as the interrelation among: (a) the production and role of the creator in the image-making process (considering culture, ideology of the creator, educational background, historical influences, studio structures, studio strategy, market perception and production features, such as techniques when creating meaning in images), (b) the role of the graphical structures of meaning that code and compose a discourse to create meaning in

animation defined by an author, and (c) the perception of images in time by viewers, favouring the role of the resulting discourse and exchange of meaning between creator and viewer and not just between images and viewers. The resulting process is the circulation of ideologies in images, through the practice of visual discourse interpretation, where aspects of production are also involved and are part of the meaning-making process. The role of design in this process is that it acts on both levels of production (in the production of elements, such as narrative design, character design, set design, layout design) and at the level of the image itself, in its composition (formal components of the image, schema, language). The discourse stemming thereof is constructed with design resources from graphic design, communication design, semiotics and animation. The following image presents the theoretical model in its graphical form, defining the animation domains and areas of research. As may be observed, the main focus of analysis of this thesis is the (b) model's formal components of image and discourse.

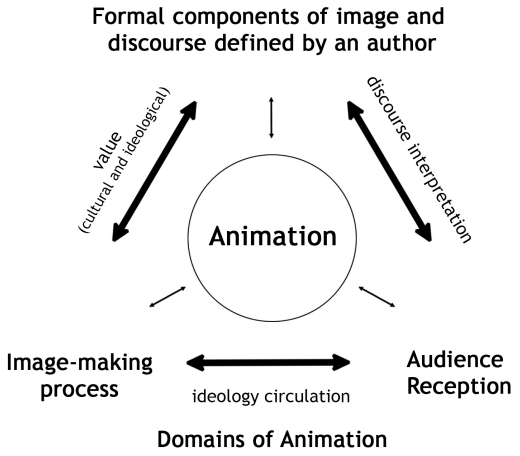


Fig.1.1.4.3. Proposed theoretical model for research on animation domains: adaptation from Guy Julier's diagram on the domains of Design Culture (Julier, 2006, p.73) and Mirzoeff's definition of *visual culture* (Mirzoeff, 1998, p.6), in accordance with Eisenstein's view on the *ground-problem* (Eisenstein, 1988, introduction)

In order to observe the difference between *design culture* and *animation* domains, the full model proposed by Julier (2000) is presented in detail (Fig. 1.1.4.4.). In the full model, relations among production, the central role of the designer and consumption are clear. It is also clear that design not only works in consumption products, but may also serve various areas and practices with its expertise, namely aspects related to production, the formal knowledge of forms and coding and the semiotic process of creating meaning in images. As predicted by Julier (2000, 2006) and Margolin (2002), design also intervenes in the visual culture domain and its practices. The relationship between design and visual culture thus becomes essential to understand the meaning-making process, graphical language and discourse in animation.

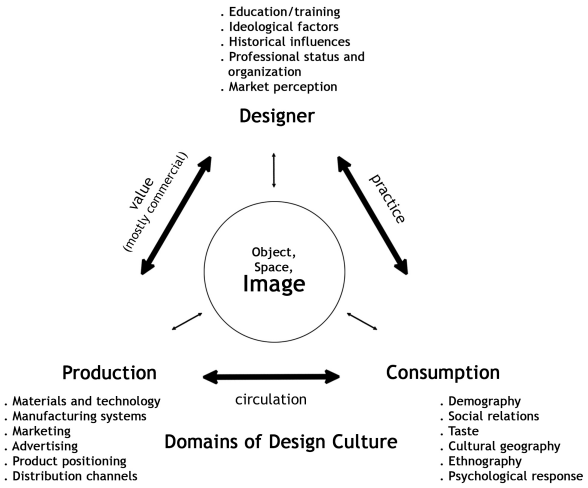


Fig.1.1.4.4. Full model of design culture domains by Guy Julier (Julier, 2000, p.4)

The following image presents a proposed theoretical model for research on animation domains, in full detail, in order to enable a comparison between the models (Fig. 1.1.4.5.).

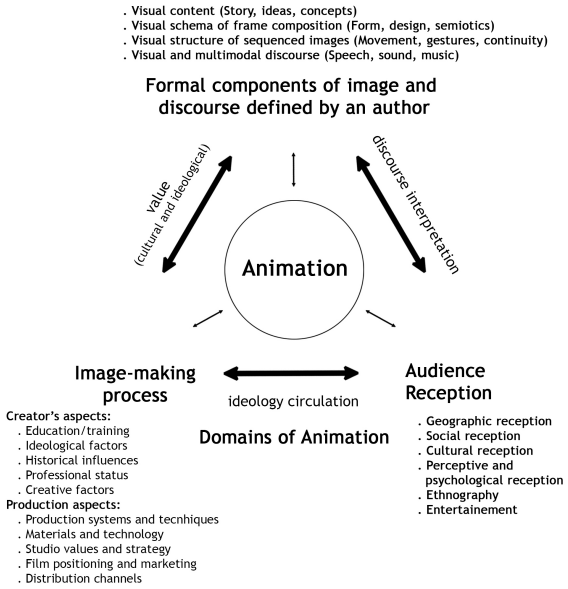


Fig.1.1.4.5. Proposed theoretical model for the domains of Animation research (adaptation of Guy Julier's diagram on Design Culture (Julier, 2000, p.4), within Mirzoeff's definition of visual culture (Mirzoeff, 1998, p.6), influenced by Eisenstein's view on the *ground-problem* (Eisenstein, 1988, introduction); and with Paul Well's references on the elementary aspects of the discourse of animation (Wells, 1998, p.36).

One of the main conclusions of the comparison between the two models is that the image-making process does not exist without a process of production, in which the creator leads the production process (short and feature films) and team (with various roles of expertise, some of them in the areas of design), and in some cases within the scope of a large-scale studio production (feature animation films are usually produced in large studios, while short formats can be produced by small

teams or even single individuals(Wells, 1998)). Thus, the role of the creator is merged with the production of the image, however this does not make it less real.

A new challenge emerged from this theoretical model of animation domains, and the analysis centred on (b) the formal components of the animated film, namely raising the question of how an analysis of these elements should be conducted.

In the studies of Paul Wells, animated images and discourse consider categories of analyses such as a *narrative form*, *specific continuity*, *configuration*, *evolution of context, unity of style, the artist and dynamics of dialogue or musicality* (Wells, 1998, p. 36, 94). Inspired by Wells, and also in line with the studies of Eisenstein on the ground-problem, this thesis proposes a practical and analytical model to study the graphical language of the animated film by focusing on three main formal aspects where meaning and cultural value are constructed: (a) content or story (regardless of how commercial the film is, there is an idea, ideology, feeling or narrative to be told), (b) formal composition of the frame (form), its configuration according to human configuration, style, schema and (c) the graphical structures of its shot composition in time and in a form of discourse (movement). The essence of graphical language and its discourse is present in all three aspects and articulated to create a specific meaning which results in a final multimodal discourse where speech, sound and music also play their part in the construction of meaning. This, however, will not be explored in the present thesis. In the image below, the full practical and analytical model of the animated film is presented.

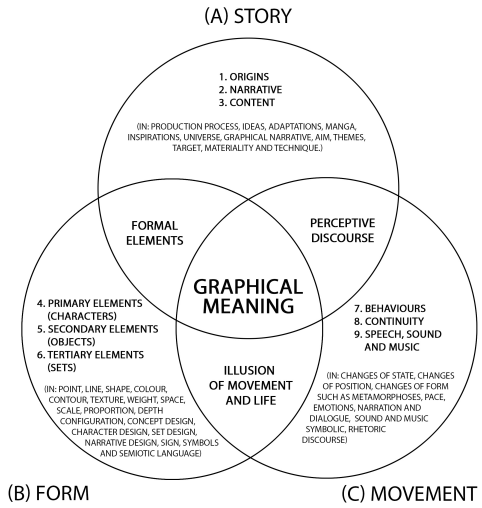


Fig.1.1.6. Proposed practical and analytical model of graphical meaning analysis in animation

The proposed practical and analytical model seeks to reveal both the qualitative and fundamental aspects of each film at three levels, namely (a) story (b) form and (c) movement, and within nine variables: (1) story, (2) narrative, (3) universe, (4) primary objects (characters), (5) secondary objects (objects), (6) tertiary objects (sets), (7) behaviours, (8) continuity and (9) speech, sound and music. The model is presented in Appendix 3.0 and discussed in more detail further on in the literature review section regarding the relevance and validity of its categories.

In short, the framework for this thesis departs from Julier's (2000) theoretical model on *design culture*, and its adaptation to Mirzoeff's definition of *visual culture*. It narrows down these theoretical models into a proposed theoretical model on the domains of *animation studies* research, and takes one of

the three elements, (b) formal components of the animated image, of the proposed theoretical model as the core of its analysis. Having clarified the scope of design research and design studies and the overlapping fields involved in the analysis of graphical language in the animated film, having also proposed both a theoretical model for the animation domains and a practical model of analysis for animated films, the research question of this thesis will be broken down in the following section.

1.1.5. RESEARCH QUESTION

The research question of this thesis is elaborated at two levels:

1. How is graphical meaning developed, constructed and perceived in animated film? At this level, the research question seeks an answer regarding the fundamental aspects required for an analysis of the graphical construction of meaning in animation discourse at three levels: production of graphical concepts or story, formal language and perception of symbolic and rhetoric discourse by viewers, within the presented categories of (1) story, (2) narrative, (3) universe, (4) primary objects (characters), (5) secondary objects (objects) and (6) tertiary objects (sets), (7) behaviours, (8) continuity, (9) speech sound and music.

2. How is graphical meaning developed, constructed and perceived in the work of Hayao Miyazaki and what does it propose? At this level, the research question seeks to answer how and why the fundamental aspects required for analysis of the graphical construction of meaning in animation at three levels (production of graphical concepts or story, formal language and perception of on screen symbolic and rhetoric discourse by viewers under the proposed categories) are specific to Hayao Miyazaki and to identify his graphical process to convey meaning and messages in images in a particular way.

1.1.6. METHODOLOGICAL APPROACH

In order to discuss the methods used to answer the research questions, it is necessary to return to the initial presentation of the disciplines involved. *Visual culture, design studies* (which include *design culture)* and *animation studies* use methods that are mostly inter-textual and originate in the humanities; *Vision studies, design research* and *animation research* use methods based on conceptual or analytical models and on collecting and organizing empirical data (qualitative or quantitative) originating in the social and human sciences.

Since the research question tackles the matter of meaning, *communication studies and sciences* are also considered in this thesis.

In line with other authors, by the turn of the century, Gillian Rose (2001) had felt the need to abridge and clarify a number of methods (some of them stemming from communication sciences and studies) used in studying what she refers to as *visual materials*. Her book, *Visual Methodologies* (2001), covers an array of methods of different origins and has been consistently used, given that "visuality" has become a central academic issue outside Art History. Moreover, she recognizes that *visual culture studies* will predominantly require a reference and studies of audiences (Rose, 2001 pp. 9 - 15). Again, it is important to clarify that this work is not a v*isual culture study,* but rather proposes a field of *visual design studies*. Audiences, nevertheless, are indirectly considered, as we shall see.

Three of the methods described by Rose (2001) will be followed, and her call for a critical visual methodology, as summarised below (p.22), will also be considered:

1) Takes images seriously. While this might seem rather a paradoxical point to insist on, given all the work I've just mentioned that addresses visualities and visual objects, art historians of all sorts of interpretive hues continue to complain, often rightly, that social scientists don't look at images carefully enough. (…) it is necessary to look very carefully at visual images, and it is necessary to do so because they are not entirely reducible to their context. (Rose, 2001, p.22)

2) Thinks about the social conditions and effects of visual objects. (…) Cultural practices like visual representations both depend on and produce social inclusions and exclusions, and a critical account needs to address both those practices and their cultural meanings. (Rose, 2001, p.22)

3) Considers your own way of looking at images. If ways of seeing are historically, geographically, culturally and socially specific, then how you or I look is not natural or innocent. So it is necessary to reflect on how you as a critic of visual images are looking. (Rose, 2001, p.22)

Consequently, in order to answer the research questions, this thesis uses a qualitative and descriptive critical visual methodology to analyse the films by observation and, under a systematic and proposed practical model of analysis presented in the framework section, to understand the formal components of the animated image and discourse. In its description, it also incorporates the essential production elements of the images so that they may be understood.

The methodology of analysis combines three methodologies:

1. Content analysis (in line with the definition of Rose (2001, p.85);

2. Compositional analysis (in line with the definition of Rose (2001, p. 56);

3. Semiotic-rhetoric analysis (in line with the definition of Rose (2001, p.106), Foss (2005) and Cohn (2014), in order to analyse the relations among content, form and discourse).

This methodology also includes the complementary use of primary information sources (direct information from the director's extended writings and the graphical process in books, DVDs, making-ofs of the films, documentaries on the director and the studio) and also secondary information sources, based on the critical commentary of scholars in the field to validate or challenge the collected data analysis.

Framed by this methodological approach, the methodology of this thesis conducts an analysis on the graphical language and discourse of animation in its complexity, with recourse to the proposed practical model presented in Appendix 3.0. The model also allows for a qualitative comparison among different films in its categories, thus enabling an elaboration of systematized patterns of occurrences in a group of ten films by the same director. By coding the categories with the data collection presented in Appendix 4.0, the model makes it possible to transfer information from one film to another in a systematized manner.

The utility and importance of the model is evident since it can be applied to any case study, such as an author's filmography, different authors, films with different time-scales, geographies or discourses, and thus contributes to a multiplicity of findings in the field of animation.

1.1.7. KNOWLEDGE CONTRIBUTION

The knowledge contribution of this thesis further expands the theoretical knowledge of graphical language research in the field of animation, thus contributing both to its cross-disciplinary fields and specifically to the area where design and animation work together to create meaning in graphical language, which may be defined as *visual design studies*.

At a practical level, the relevance of this thesis is the presentation of both a theoretical model (animation domains) and a practical and analytical model for films, in terms of graphical language and discourse in animation, presented at three levels and broken down into nine categories of analysis.

Another practical aspect of the relevance of this thesis is the ability to use this model to collect data in a systematized manner and within two axes of results, thus enabling a more in-depth understanding of each film, in addition to a comparison between films, on the basis of each category. This approach further enables an interpretation of multiple levels of one film, a group of films by the same or different authors, or of films from different times and geographies, which is important for situating and contextualizing works, again adding to the theoretical and historical knowledge of the practice of animation.

Finally, the data analysis extracted from the model, the case study analysis in its patterns and exceptions of occurrences and findings of this thesis may also contribute to an elaboration of multiple theories on animation-related issues, and also concerned with the case study films, the work of Hayao Miyazaki. On a final note it is important to clarify and distinguish three aspects:

1. While the objective of this thesis is to contribute with tools and models to analyse the graphical language of animated films - initiating its debate on the literature review section by reviewing and discussing films from different authors, geographies, periods, styles and critical scholars along the history of animation to trace the path to the proposed and research based analytical model, - the object of this thesis became the huge and dense case study constituted by the filmography of Hayao Miyazaki. Objective and object of analysis became inter-related and answered two important sides of the same matter of analysis, the first as a tool of analysis and the latter as result of it.

2. The choice of ten feature films from the same director, offers both a diversity of analysis and results on different films (as every film is different), but also results on authorship values on the director's work allowing advanced research and a possible grounded theory on the films by comparison and on the director. For these reasons this choice offers two types of results and patterns.

3. Because of the Japanese nationality of the director Hayao Miyazaki, the literature review which is divided in four sections, offers an ending sub-section in each one of the three first sections with considerations on the Japanese matter in particular, such as Japanese aspects of visual culture, Japanese aspects of form and design and Japanese aspects of animation which are generic and also directly related with the case study and/ or its influences, and as well related with key scholars on the Japanese matter. But it is important to state that the focus is not to analyse in depth on aspects of Japanese visual culture studies in general, as it would be too extent for the size of this thesis and this thesis research is limited to the area of design and animation discourse. Nevertheless literature review, historical influences and the extent analysis of the case study covers a wide range of influences and references of historical and cultural particularities of the geography of Japan.

1.1.8. SUMMARY OF FRAMEWORK

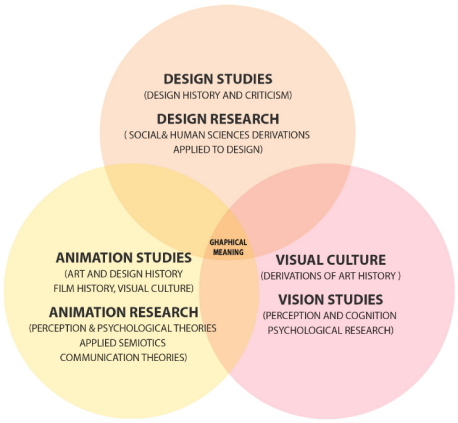
A summarised graphical diagram of this thesis proposal is presented below, displaying its theme, scope, cross-disciplinary fields, research problem, framework, objectives, research question, methodology and model, case study, conclusions and knowledge contribution for a more comprehensive understanding of the full framework.

RESUMED FRAMEWORK AND METHODOLOGY

1.1.1. THEME: The study of graphical language and discourse in the animation film and in the work of Hayao Miyazaki

1.1.2. A SCOPE: *Design research* and *design studies* with a focus on graphical language and discourse of the animation film.

1.1.2.B. CROSSED FIELDS IMPLIED IN THE THEME: Design, Visual Culture and Animation studies

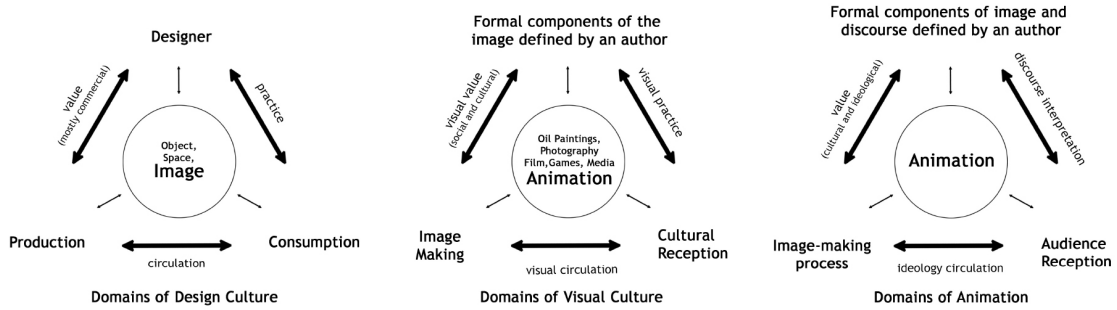


DISCIPLINES IMPLIED IN UNDERSTANDING MEANING IN ANIMATION

Design studies (Design History and criticism) **Design Research** (Social and Human sciences derivations applied to Design)	**Visual Culture studies** (Derivations of Art History) **Vision studies** (Perception and cognition, psychological research)	**Animation studies** (Art and Design History, film history) **Animation Research** (Perception and Psychological theories, Applied semiotics, communication theories)

1.1.3. RESEARCH PROBLEM: How to analyse the animated film's graphical discourse within these crossed fields?

1.1.4. FRAMEWORK APPROACH: Theoretical model proposal on the animation domains



1.1.5.A. RESEARCH QUESTION:

1. How is meaning developed, constructed and perceived in the graphical discourse of the animated film?
2. How is it treated in the work of Hayao Miyazaki and what does it propose?

1.1.5B.OBJECTIVES OF THIS THESIS:

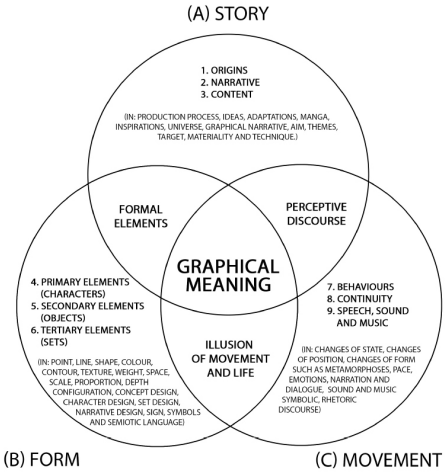
1. To expand knowledge in the fields: design studies, visual culture studies and animation studies
2. To clarify the animation domains in a theoretical model
3. To provide a practical and analytical model of the animated film discourse

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1.1.6.A METHODOLOGY: Content, compositional, semiotic and rhetoric analysis under a model

To use qualitative analysis: in a combination of compositional, content and semiotic - rhetoric methodologies and under a proposed practical and analytical model applied to the case study, in order to extract information of patterns and exceptions of occurrences and to formulate a theory on the case study.

1.1.6.B. THE PROPOSAL OF AN ANALYTICAL MODEL FOR FILMS:



1.1.6.C. APPLICATION OF THE MODEL TO A CASE STUDY ANALYSIS: a systematic analysis of ten feature films of Hayao Miyazaki under the practical and analytical model

1. To analyse the ten films of the case study under the proposed practical and analytical model
2. To collect information from its categories and to code the categories with suitable information for analysis
3. To elaborate patterns and exceptions of occurrences in the results
4. To formulate a theory in the conclusions on the case study

---

1.1.7. KNOWLEDGE CONTRIBUTION:

1. To expand the theoretical studies of the crossed fields of design culture, visual culture and animation
2. To propose a theoretical model on the animation domains
3. To propose a practical model on how to analyse animation practice and its graphical language
4. To formulate systematic results on the meaning-making process, language and discourse in animation under the model
5. To produce practical results in one case study in particular, the work of Hayao Miyazaki, that may serve to compare films in their entirety and by category

---

Fig.1.1.8. Resumed Framework and methodology Diagram: theme, scope, cross-disciplinary fields, problem of research, framework, objectives, question of research, methodology, model, case study, knowledge contribution

1.2. HOW TO READ THIS THESIS

PART I: INTRODUCTION

The first part of this thesis presents two sections introducing the thesis proposal in the first section, and the road map on how to read this thesis in the second.

1.1. In the first section of this chapter, the thesis proposal is introduced with reference to its theme, scope, crossed fields, research problem, framework, research question, methodological approach and knowledge contribution (presented in the previous section).

1.2. In the second section of this chapter, the road map on how to read this thesis (present section) is presented with reference to aspects of the literature review, the methodology and case study analysis, discussion of results, conclusions and appendixes.

PART II: READINGS AND LITERATURE REVIEW

The second part of this thesis presents four reading sections and a literature review, focusing on the three cross-disciplinary fields of this research, authors and concepts and the specific problems encountered by this thesis to substantiate the arguments advanced in the research question. In the fourth sub-section, it also reviews the articulation of the framework and methodological approach of the three overlapping fields, considering the elements and inspiration that led to the construction of both the original and the proposed model.

In each section of the review, the thesis proposes more of a vertical than a horizontal approach to the literature, taking important authors into consideration, in order to construct a sound academic discourse. It does not provide an exhaustive description of everything that has been written on the subjects.

2.1. In the first section of this chapter, a literature review on *visual culture,* the concept of *'visuality'* and visual methodologies is presented to analyse images in order to find information and knowledge of visual culture analysis applied to the specific practice of animation. Within the domain of *visual culture studies,* this thesis also acknowledges ground-breaking theory scholars such as John Berger (1972) and Stuart Hall (1972, 1997) as early instigators of such studies; Roland Barthes (1977, 1982) and Jacques Lacan (1978) as important contributors to the field's definition; J.W.T. Mitchell (1984,1986,1994, 2002) as the field definer and an unquestionable reference; Chris Jenks (1995) and Nicholas Mirzoeff (1998) as the first official theorists of the recently constituted field; Gillian Rose (2001) and Sonja Foss (2005) as expressing methodological concerns following the constitution of the field; Guy Julier (2006) as the author to promote a reflection on the relations with Design Culture; and Neil Cohn (2014) as a recent post-internet contributor. This was done in an attempt to understand how the visual process and visuality emphasize the way creators see the world around them, and how it is rendered in visual terms, in line with *picturing the world* (Mitchell, 2002). This section is divided into three sub- sections:

2.1.1. Essence of visual culture and the concept of 'visuality'

2.1.2. Methodology and models suitable for image analysis

2.1.3. On Studio Ghibli and Hayao Miyazaki

2.2. In the second section of this chapter, a literature review on *design forms* within the concepts of 'perception', gesture and 'modes of representation' and the 'semiotic' value of images and discourse are presented. It analyses the construction of meaning in graphical terms in order to identify gaps in the knowledge of design structures that form both the composition and formal graphical structures specific to animation practice. This review considers an overview of authors such as Ernst Gombrich (1950,1960, 1972, 1982,1999), who proposed the use of psychological theories to understand key issues in Art History; Rudolph Arnheim (1974), who conducted such studies on visual perception and art; J.W.T. Mitchell (1984,1986,1994, 2002), who elaborated on the endeavours of theories on the visual from a philosophical stance; Victor Margolin (2002), who proposed the field of design studies as running parallel in depth and methods to visual culture; Guy Julier (2000, 2006), who formalized Margolin's request, proposing a design culture field; Roland Barthes (1977, 1982) and Umberto Eco (1976), on the semiotic and rhetoric power of the designed materials; Manfredo Massironi (2009), linking drawing to designed forms; Will Eisner (1985, 1996, 2008), Scott McCloud (1994), Hayao Miyazaki (2009, 2014) and Paul Wells (1988) in their more specific focus on the praxis of narrative images.

On the basis of 'gesture', 'equivalent forms', 'schema', 'synthesis' and formal elements such as point, line, shape, colour, contour, texture, weight, depth, space, scale, proportion, configuration, concept design, character design, set design, narrative design, sign, symbols and semiotic discourse, forms, intentionally designed to convey meaning in their coding system, are deconstructed. Hence, design is analysed as the vehicle that produces meaning in the animation film, both in specific roles (multiple design careers within the animation industry) and in the role of creating a formal language to communicate ideas and meaning. This section is divided into three sub-sections:

2.2.1. Essence of the gesture and modes of representation

2.2.2. The role of schemata and graphical language

2.2.3. The role of semiotics in Miyazaki's case

2.3. In the third sub-section of this chapter, a literature review on *animation studies* is presented. In the domain of *animation studies,* this thesis considers an overview of the ground-breaking theories of scholars and the practice of its practitioners. This review examines authors such as Donald Crafton (1993), John Canemaker (1987), Lucca Raffaelli (1997) and Giannalberto Bendazzi (2016), in their writings on early film and their historical criticism of animation; Sergei Eisenstein (1949, 1988), in one the earliest ground-breaking and more influential theories of film, montage, art and animation, in his fundamental definition of the 'ground-problem' and animation theory, and key concepts such 'animism', 'totemism', 'plasmactiness' and the role of sound and 'synaesthesia'; Walt Disney (1981) and Frank Thomas and Ollie Johnston (1981), in the elaboration of early influential principles in animation and the legacy of the studio system in its production elements, style, technique innovations and career expansion; Donald McWilliams (1991) and Norman McLaren (1956, 2006), in influential theory criticism on movement and experimental techniques in animation; Jayne Pilling (1997) and Paul Wells (1998), in overall animation theory and praxis; Cathy Munroe Hotes (2017) and Jonathan Clements (2013), in the role of early Japanese films, their history and criticism; Helen McCarthy (1999), Andre Osmond (2008) and Ian Coundry (2013) in fundamental Japanese cultural features and a critical contextualization of 'anime' in the animation context; Thomas Lamarre (2002, 2009), Scott Bukatman (2003, 2012), Dani Cavallaro (2001, 2006, 2013, 2015), Susan J., Napier (2001, 2005, 2007, 2018) and Sunada (2013), in fundamental criticism specifically related to the case study of this thesis and the work of Hayao Miyazaki. The extensive writings and influential theory work of director Hayao Miyazaki

(2009, 2014) on issues related to his own work, but also on anime and Japanese art and culture are additionally considered.

This section is divided into two sub-sections:

2.3.1. The essence of animation (history, essence, key concepts and discourse)

From its history and essence to the cultural and thematic aspects of animation practice, this sub-section reviews the formal language of animation in its frame-by-frame process. It focuses on the fundamental aspects that rely on the changeability capacity of animation to create meaning, not only in form but also in *the form of movement*. It also discusses an important aspect of the research question by analysing the process of meaning construction through visual narrative, form and (the form of) movement in animation perception.

2.3.2. Hayao Miyazaki's Animation (Ghibli's history, director's framework)

In this sub-section, information on the specific case study of Hayao Miyazaki is reviewed. From his initial steps in the TV animation industry and his work on TV series to his encounter with two other legendary figures, Isao Takahata and Toshio Suzuki, to the foundation of Studio Ghibli, and to the director's ideology, framework, process and work in feature films, this section presents Hayao Miyazaki as a director with a profound understanding of the meaning-making machine, through visuality, visual perception, complex and profound knowledge of forms, design and aesthetics and a heightened sensitivity to design and the performance and emotions of characters through form.

2.4. The fourth section articulates the information collected in the three previous sections and elaborates a final critical view on the creation of the original model.

PART III: METHODOLOGY, MODEL AND CASE STUDY ANALYSIS

The third part of this thesis presents the proposed analytical model, its generic description and provides the body of analysis stemming from the application of the model to the case study. It is presented in eleven sections, per film, as may be observed below:

3.0 In the first section (3.0), the original model (Appendix 3.0.) is presented in its three levels *(story, form and movement),* nine categories *(story, narrative, universe, primary objects (characters), secondary objects (objects) and tertiary objects (sets), behaviours, continuity, speech sound and music*) and two axes of interpretation *(vertical axis - by film; horizontal axis - by category)*. Following a description of the model and a brief summary of the objectives of the data collection, the following ten sections correspond to an analysis of each one of the ten films of the case study, in chronological order, based on their production date. A systematic analysis of each film is provided under the proposed model and categories in the following order: 3.1.*Nausicaä in the Valley of the Wind* (Dir.: Miyazaki, 1984), 3.2. *Laputa: Castle in the Sky* (Dir.: Miyazaki, 1985), 3.3. *My Neighbor Totoro* (Dir.: Miyazaki, 1988), 3.4. *Kiki's Delivery Service* (Dir.: Miyazaki, 1989), 3.5. *Porco Rosso* (Dir.: Miyazaki, 1992), 3.6. *Princess Mononoke* (Dir.: Miyazaki, 1997), 3.7. *Spirited Away* (Dir.: Miyazaki, 2001), 3.8. *Howl's Moving Castle (*Dir.: Miyazaki, 2004), 3.9.*Ponyo* (Dir.: Miyazaki, 2008) and 3.10.*The Wind Rises* (Dir.: Miyazaki, 2013).

The case study considers the full filmography of Japanese animation director, Hayao Miyazaki, in terms of the direction of feature length films for global audiences and consumption produced at Studio Ghibli in Japan. It excludes only his first feature film, as it is not considered a Studio Ghibli film by the director, and was not made according to a studio culture strategy. It also excludes the director's short animated films for the Ghibli museum and his extensive prior experience as a designer and animation director for TV series.

The analysis was conducted in an attempt to find answers to the "why" and "how" of the research question, and was based on discovering: how meaning is constructed in the animated film and why it takes a specific graphical form, intentionally designed to accommodate an underlying intentionality, such as an ideology or coding of meaning.

The methodology, as previously described in the framework section (Part I), follows a combination of content research (in accordance with Rose's, compositional research(2001, p.85), and definition (2001, p. 56)) and semiotic and rhetoric analysis (in accordance with the definition of Rose (2001, p.106), Foss (2005) and Cohn (2014)), and uses both primary (Miyazaki's writings) and secondary (other scholars) sources to validate or challenge the data collection.

1.2.4. PART IV: DISCUSSION OF RESULTS

Following the previous analysis, this chapter presents a discussion of the results and patterns and exceptions of occurrences in each of the nine coded categories of the model (Appendix 4.0.), by order of the model's appearance so as to complement qualitative analysis with quantitative analysis: 4.1. Story, 4.2. Narrative, 4.3. Universe, 4.4. Primary objects (characters), 4.5. Secondary objects (objects), 4.6. Tertiary objects (sets), 4.7. Behaviours, 4.8. Continuity, 4.9. Speech, sound and music.

While in the previous chapter the objective was to observe, describe, interpret, find the qualities of the elements in each category and to document each film on the basis of its fundamental aspects, in this chapter the objective is to juxtapose the results of each category among the ten different films of the case study by the same director in order to compare them. Subsequently, a theory is formed based on the evidence provided, and knowledge is generated by the research question, which seeks to identify how meaning is constructed and why it is constructed in a particular way, and to pinpoint the intentionality behind the choices of the director.

1.2.5. PART V: CONCLUSIONS

This section presents the conclusions to the initial research question of this thesis and the essence of the meaning-making machine in animation practice in graphical terms. It articulates key aspects from the literature review, which led to the construction of a grounded model supported by research with suitably coded categories, corresponding to the principles of the animated film. From the model to the case study analysis and discussion of results, this chapter presents the conclusions of this thesis' methodological approach, in order to answer the research question and to shed light upon the evidence at the root of the theory on the work of Hayao Miyazaki. The results presented in this section also show how this approach can be applied to other case studies, with different authors, from distinct geographies and eras, which are so important to the knowledge, theory and history of animation.

1.2.6. PART VI: APPENDICES

5.1. References, Bibliography and Filmography

5.2. Appendices (numbered in order of appearance, corresponding to the number of chapters and sections, thus in line with the natural order of references presented in this thesis)

PART II

2. READINGS AND LITERATURE REVIEW

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2.1. VISUAL CULTURE - MEANING IN THE CONTENT OF IMAGES

2.1.1. SEEING AND VISUALITY

The literature review chapter considers three broad sections in order to elaborate arguments and evidence that sustain the three main fields within the framework of this thesis: *visual culture*, *design studies* and *animation studies*. In this initial section, an overview of the *visual culture* field is presented in terms of its moment of emergence, the key concept of 'visuality' , key authors' contributions and image analysis methodologies, and the process by which 'seeing the world' and 'showing the seeing of others' in visual practices has became so predominant in our contemporary cultures. Finally, the implications of this field for our case study, Studio Ghibli and Hayao Miyazaki, are discussed in the last sub-section 2.1.3 more specifically on how *visual culture* and visuality have contributed to the production of meaning displayed in animated images.

Within the scope of *visual culture*, the concept of 'visuality', as stressed by several scholars, has become a main cognitive process of modern societies, marked by a 'pictorial turn' (Mitchell, 1994), a process by which the exchange of meaning among individuals has become expressed in visual terms and is radically different from other periods in history, such as ancient and medieval periods where the book and the written language were dominant in most cultures (Mirzoeff, 1998). Initially characterised, in the 1400-1500s, by perspective, accurate map-making and illustrations in the printed book industry, by the 1800-1900s, visuality had already established itself as a dominant process in our societies. While 'visuality' was initially connected with the written text (in the symbolic, metaphoric and allegoric), it gradually displayed a visual autonomy, which resulted in overwhelming human expression in images, communication, and the visualization of messages, ideas and feelings. Since the 1890s, the emergence of visual consumption in our societies has evolved from the printed format (illustrated books, newspapers, comics, graphical narratives) to the screen format, with the invention of the moving camera that later grew exponentially with the common use of television in people's homes by the 1950s. Following on from home-film, an unfolding of a series of formats, visual media storage, such as beta and VHS tapes, disks, DVDS, flash drives and later digital video recorders, enabled people to record and watch visual material detached from its source at the moment of airing or projection, thus creating involvement in the process of 'seeing'. This visual process did not only depend on the biological ability of vision, but also on the ability to socially and culturally construct meaning in visual terms, among various practices, such as comics, films, games and web content, to an extent never witnessed before.

'Visuality', as defended by several scholars, acts as a process of 'seeing the world' around us, and also of perceiving our culture and human evolution through the multiple visual practices that represent out notions of the real and our own ideologies. Works such as *Art and Illusion* (Gombrich, 1960), in line with Aby Warburg's aura of a new Art History (less concerned with attributions, connoisseurship, iconography and promoting an iconology), but also following the 1960s fascination with experimental psychology and the emergence of the Gestalt theory, introduced the idea of a natural perception of reality and an inherent desire for illusion in painting that could make sense of "style" and "history". According to Gombrich, the "logy" in iconology should also be extended to psychology, as an individual and ideological way of representing the natural world, not as an imitation of the real, but rather one consisting of all the psychological and cultural characteristics that define our time, place, identity, values and ways of seeing the world.

In *Ways of Seeing* (Berger, 1972), a successful book and televised series, John Berger introduced crossed perspectives on perception, social and cultural receptions and social, psychological and cultural conditions of production, and to a certain extent anticipated *visual culture* as a discipline promoting a cross disciplinary iconology. His views on the process of constructing

meaning in images elevated the visual and graphical language to the same level as the written language or above (Berger, 1972). In fact, in the words of Berger, the importance of images in our collective existence represents a source of more precise knowledge among groups, societies and history:

> No other kind of relic or text from the past can offer such a direct testimony about the world, which surrounded other people at other times. In this respect, images are more precise and richer than literature. To say this is not to deny the expressive or imaginative quality of art, treating it as mere documentary evidence; the more imaginative the work, the more profoundly it allows us to share the artist's experience of the visible. (Berger, 1972, p.10)

As referred to by Berger, meaning in different forms of expression in images allowed for a direct testimony from the past and the visibility of something that was absent before it became connected to a specific response and perception of its creator, giving the creator an essential role in the process:

> Images were first made to conjure up the appearances of something that was absent. Gradually it became evident that an image could outlast what it represented; it then showed how something or somebody had once looked and thus by implication how the subject had once been seen by other people. Later still the specific vision of the image-maker was also recognized as part of the record. An image became a record of how X has seen Y. (Berger, 1972, p. 10)

This statement consolidates the argument of visuality as a means to generate meaning in the unity of form and content that is of utmost importance for the purpose of this thesis.

The Social Eye (Hall, 1972) introduces the "logy" of sociology in our iconology, a path already trodden by Frankfurt School members such as Walter Benjamin and some of his followers, namely Theodor Adorno and Arnold Hauser, who will not be pursued in this work, as the focus would slide to *social-politics*, which is not the purpose of this thesis. According to Hall (1999), visuality enables the invisible to become visible, whereby our culture and a certain way of seeing the world are made visible. It is primarily concerned with the exchange of meanings among members of a society, where creators produce cultural objects and exchange ideologies by communicating them in images to be perceived by others. As expressed by Hall,

> Culture, it is argued, is not so much a set of things - novels and paintings or TV programs or comics - as a process, a set of practices. Primarily, culture is concerned with the production and exchange of meanings - 'the giving and taking of meaning' - between members of a society or group . . . Thus culture depends on its participants interpreting meaningfully what is around them, and 'making senses' of the world, in broadly similar ways. (Hall 1999, p.2)

It is within this context of 'visuality' and its formal visual practices that images reflect a 'visual construction of the social' of 'seeing' and 'seeing each other' in individual terms. On the one hand, it involves the capture of sensory impressions by the eye, through gaze, seeing, perception and visual interaction and, on the other, it activates a particular way of understanding what is seen through the filter of our culture, ideology and identity. Moreover, at this level it acts both as a response to the world observed and a cultural construction of the social.

Another landmark, but outside the scope of *visual culture, Art and Visual Perception* (Arnheim, 1974) inaugurates a tradition of vision studies associating art and visual perception, building on Gombrich's "illusion", but particularly on the Gestalt theory. His chapter on movement is of

particular interest, in the way movement generates meaning in the form of gestures, actions and emotions, which are fundamental to the generation of content and meaning in images. This will be analysed further in the third section of this chapter dedicated to movement.

The Rhetoric of the Image (Barthes, 1977) demonstrates the interest of the emergent communication sciences and studies on the phenomenon of visuality. Images, as texts to be decoded, and sequences of images carrying a discourse which is part of a larger cultural situation, open a new field of inquiry that this thesis will use through the methods of Gillian Rose and the approach of Sonja Foss to visual rhetoric.

More recently, works such as *Showing Seeing* (Berger, 2002), *What is an image?* (Mitchell, 1984), and *Picture Theory* (Mitchell, 1994) provide a fundamental theoretical context for the already extensively worked on concept of visuality and 'pictorial turn' in our modern societies. Mitchell not only builds on previous writings on the subject but also addresses technological innovations, highlighting the shift from "passive" reception to "active" reception. The next generation of scholars, including Jonathan Crary in *Techniques of the Observer* (Crary, 1992) and *Suspensions of Perception* (Crary 1999) and Barbara Maria Stafford, in her *Good Looking, Essays on the Virtues of Images* (Stafford, 1996) and *Devices of Wonder* (Stafford 2002), published reference studies, considering Mitchell's legacy and the works of the above-mentioned authors, as examples of *visual culture* studies, focusing mainly on the 1700s and 1800s and the transition to the 1900s, and calling attention to the birth of production and reception modes, taken for granted as our contemporaries, and showing images that were produced outside the realm of fine arts.

> Vision (as we say) is a cultural construction, that it is learned and cultivated, not simply given by nature; technologies, media, and social practices of display and spectatorship; and (finally) that it is deeply involved with human societies, with the ethics and politics, aesthetics and epistemology of seeing and being seen. (Mitchell, 2002, p.166)

According to Mitchell (2002), *visual culture* links the areas of art history (as the historical study of artists, artistic practices, styles, movements, images and institutions), aesthetics (as the nature of art, knowledge of forms, artistic value, artistic perception within the general field of perceptual experience) and their relationship with the visual construction of the social (interpretation, sociological studies of spectatorship and display, relations between seeing and being seen, cultural reception) in a process of 'seeing' the world and 'the seeing of other people' within our culture. As stated by Mitchell, "showing seeing, the relevance of studying the wonders of visuality, practices of seeing the world and especially the seeing of other people and to make seeing show itself, to put it on display, and make it accessible to analysis" *(2002, p.166)*. For the purpose of this thesis, the analysis of images is an important part of the research, in terms of how to see them in the light and relevance of the concept of 'visuality' and how to establish models to produce results in this field, which will be demonstrated in the following sub-section.

2.1.2. MODELS AND METHODOLOGIES OF IMAGE ANALYSIS

In order to examine a methodology of analysis for animated images, this section reviews the methods of image analysis that may serve such purpose.

In the essay, *What is an image*? (Mitchell, 1984), Mitchell examines the difference between seeing images as transparent windows of the world, and their different roles among disciplines. Centred on the idea that images only represent ideologies through social and cultural practices,

and centring his goal not so much on the subject, but on the individual, Mitchell proposes a genealogy of images, in which different boundaries are established by different disciplines regarding their purpose of analysis as: mental images (branch of psychology and epistemology); optical imagery (branch of physics); graphical sculptural and architectural imagery (branch of art); perceptual imagery (branch of physiology, psychology, neurology, art history, optics, philosophy, literary criticism); verbal (branch of literature and criticism).

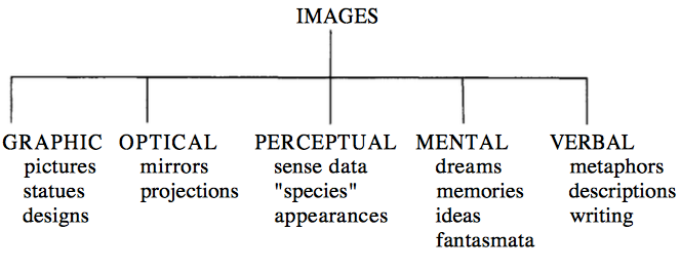


Fig. 2.1.2.1. Mitchell's genealogy of images (Mitchell, 1984, p.505)

> Discussions of poetic imagery generally rely on a theory of mental image improvised out of the shreds of the seventeenth-century notions of the mind; discussions of mental imagery depend in turn upon rather limited acquaintance with graphic imagery, often proceeding on the questionable assumption that there are a certain kinds of images (photographs, mirror images) that provide a direct, unmediated copy of what they represent. (Mitchell, 1984, p.505)

In Mitchell's estimation, verbal and mental images are not stable images, they are not permanent, they might imply multisensory types of representation and do not stand for a representation of an object. On the other hand, perceptual images only sense a series of appearances, which have to connect to the process of signification of the individual to produce significance and meaning. Additionally, while optical images provide a material projection of an object, graphical images provide a way of interpreting that same object in a mode of representation. As referred to by Mitchell in his "picture theory"(1994), the meaning of an image lies in three stages of appearance as: (a) a material and physical object, (b) a perceptive projection of that object (c) a mental image of the object. Overall, its process is governed by consciousness, a cognitive process of pictorial production, reproduction and representation under an ideology of the individual.

> The meaning of the picture does not declare itself by a simple and direct reference to the object it depicts. It may depict an idea, a person, a sound-image or a thing. In order to know how to read we must know how it speaks, what is proper to say about it and on its behalf. (Mitchell, 1984, p.518)

Stuart Hall also describes the interpretation of images as a contribution to a larger and collective interpretation of the world debate, within our culture, and due to our interpretation of various graphical and visual practices of meaning production,

> It is worth emphasizing that there is no single or "correct" answer to the question, "What does this image mean?" or "What is this ad saying?" Since there is no law which can guarantee that things will have "one, true meaning", or that meanings won't change over time, work in this area is bound to be interpretative, a debate between, not who is "right" and who is "wrong", but between equally plausible, though sometimes competing and contesting, meanings and interpretations. The best way

> to "settle" such contested readings is to look again at the concrete example and try to justify one's "reading" in detail in relation to the actual practices and forms of signification used, and what meanings they seem to you to be producing. (Hall, 1997, p. 9)

As Hall describes, interpreting meaning in images takes both the interpretation of the image and its making process or medium through practices into consideration, in order to detect the relationships among the medium, creator and language. As also more recently highlighted by Gillian Rose: "Interpreting images is just that, interpretation, not the discovery of their "truth" (2001, p.13). Images, as Rose explains, "... offer views of the world; they render the world in visual terms. But this rendering, even by photographs, is never innocent. These images are never transparent windows on to the world. They interpret the world" (2001, p.6). The importance of the interpretation of images is that it allows the viewer to see, connect and interpret the world through someone else's eyes and perception, making sense of the world at broader levels of our culture and society.

Within the context of these definitions on how to approach the analysis of images, this thesis evaluates the practical model approach of Rose, displayed below relevant to the proposed framework of analysis. Rose also in line with Mirzoeff's previous definitions of the domains of visual culture, proposes a model where the interpretation of images must consider three important aspects or "sites" for the production of meaning: "1. the **site (s) of the production** of an image; 2. the **site (s) of the image** itself and 3. the **site(s) where it is seen** by various audiences" (Rose, 2001, p.16), as displayed in the following image.

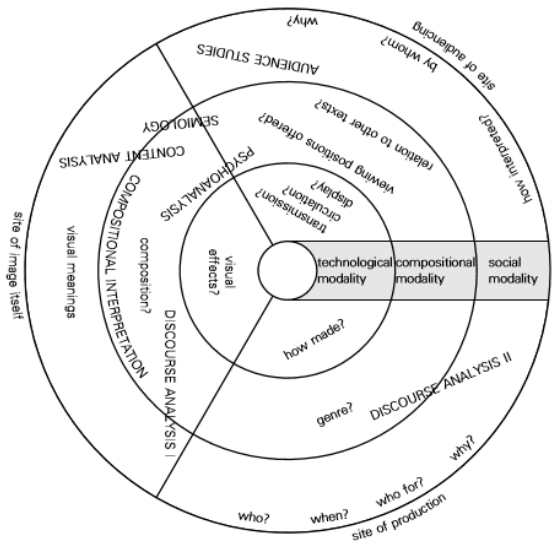


Fig. 2.1.2.2. Gillian Rose's model of image analysis (Rose, 2001, p.16)

For image interpretation, Rose (2001, p.17) also adds three important modalities to each one of these three sites: the *technological*, *compositional*, and *social*, within specific aspects of discourse analysis (Fig. 2.1.2.2). Although this model aggregates very useful information from other scholars and condenses essential features of the interpretation of images, it has also proven to be an impractical model to apply to this thesis analysis, as will be demonstrated further on. When following Rose's approach, at the "site of production" (frame), the animation process uses a graphical construction of still images shot with a camera, in the form of frames produced on paper, photographs, still images from a video, paint on glass, sand, clay, or a set where a puppet is ready to

be manipulated. This thesis only considers a case study where the production of the image is made on paper and shot into film. At the "site of the image", (the frame-by-frame sequence), animation uses both static graphical structures to make its compositions in frames and compositional sequences of shots, which evolve in time progression in animated sequences, referred to in this thesis as "continuous", sequential and dynamic graphical structures of composition. Although they are static in each frame, they are designed to be juxtaposed next to each other and to create the illusion of movement through form (Thomas& Johnston, 1981) in the frame-by-frame process. At its essence, it uses static frames to design the *illusion of movement*. When seen in the "site of audiences", (the screen), the continuous sequence in animation becomes dynamic, giving the illusion of movement and life on the screen. The "site of the image", due to its simultaneous treatment of static compositions and continuous and sequential structures, becomes a very important site of meaning production in animation, but requires far more information to be analysed. At the "site of audiences", animation practice creates an illusory world from scratch, only known to its creator, which when projected on a screen is given life for others to perceive. At the "site of the audiences", animation creates a simultaneous experience of real and "non real", life and dream, objective and subjective, possible and impossible, which makes animation a unique practice and one that contributes to a broader understanding of the world, the world of our inner perceptions, dreams, hopes and psychological states of perception. In Rose's model, within the three sites of the image, several methodologies of analysis are proposed: compositional analysis (in the site of the image, by asking what the composition values are), content and semiotic analysis (crossing the "site of the image" and the "site of audiences", by asking viewers for values of interpretation) and discourse analysis (in the site of production, by asking what the values of its creator's ideologies are). For the purpose of this thesis' analysis, the "sites" and "methodologies" of analysis of meaning in images proposed by Rose are crucial aspects for understanding how the exchange of meaning between creator and viewer is achieved, and how they can be analysed. Although Rose's model, offers a structural, theoretical and methodical argument and reinforcement to this thesis' framework, defined in (1) content (as in site of production), (2) form (as in site of image) and (3) movement (as in site of the viewer), in addition to content, compositional and semiotic discourse methodologies, it does not offer practical elements for the analysis of animated images. The analysis of meaning in the animated images although reinforced by this approach, require specific, fundamental principles or elements of analysis related to its practice, processes, and graphical discourse approach, as will be further understood by the end of the third section of this chapter, entitled animation studies.

In conclusion, this section provides an overview of scholars, within the context of 'visuality' definitions and criticism from the 1960s, and its evolution and shift through the 1990s, and the emergence of the *visual culture* domain as part of modern societies. It also addresses the need to analyse its visual practices through its production process, its creators' influences and ideologies, within the filter of our modern culture and within the scope of their reception and criticism by audiences. In practical terms, the *visual culture* field gives a fundamental contribution to the understating of our theoretical model of the domains of animation analysis, as presented in the introduction to this thesis, where a relationship is established among the following*: (a) the process of image production* and the role of its creator (involving the creator's influences, ideology and culture and also the features and strategy of studio production), *(b) the image itself* and *(c) the interpretation* and cultural reception of images by audiences. At a second level, *visual culture* also contributes to the focus of this thesis in elements such as *(b) the formal components of the image*, which in the proposed practical and analytical model considers three levels: (1) content, (2) form and (3) movement. *Visual culture* mostly contributes and gives fundamental evidence, validity and argument to level (1), *content*

of the model, and the formation of the categories of this level of content such as: (1) origins (ideas, inspirations, universes) (2) narrative, (3) content in the way it is designed in the animated film.

2.1.3. ON STUDIO GHIBLI AND HAYAO MIYAZAKI

Having reviewed the key concepts, authors' contributions to the field and image analysis methodologies, this sub-section now examines the context of the particular case study of this thesis, Studio Ghibli, and its relations with culture, history, values and the legacy of making successful animation films for global consumption.

In the 1960s, Japan witnessed a boom of the television industry and became one of the most productive production houses in the world of animated TV series, exporting huge volumes of content to Europe, and also working as a sub-hired production house for American productions. Manga series, TV anime series, and animation films became a source of success in the publishing industry, television and theatre box office. The story of Studio Ghibli began in the 1960s, more than two decades before the official foundation of Studio Ghibli (in June, 1985), with the encounter of three legendary men in the animation industry, Toshio Suzuki (producer), Hayao Miyazaki (manga artist, designer, director) and Isao Takahata (director).



Fig. 2.1.3.1. From left to right: Toshio Suzuki (producer), Hayao Miyazaki (manga artist, concept artist, animator and director) and Isao Takahata (animation director), the founders of Studio Ghibli in Japan in 1985.

In 1961, Takahata began working at Toei Studios as an assistant director for feature films, while Miyazaki, five years his junior, entered the studio in 1963 as a temporary assistant (Lamarre, 2009). Miyazaki was an apprentice and admired Takahata's philosophy and approach to quality animation, while Takahata, aware of Miyazaki's talent, embraced the role of being his mentor (Sunada, 2013). At Toei, they worked together on *Little Norse Prince* (Dir.: Takahata & Key Animator: Miyazaki, 1968). In 1971, Takahata and Miyazaki moved together to A Pro studios, where they worked in the animated series *Pippi Longstockings* (Dir.: by Takahata & Concept Art: Miyazaki, 1971). In 1973, both colleagues joined Nippon Animation, to work on animated adaptations of children's classics such as *Anne of Green Gables TV series (*Dir.: Takahata & Key Animation: Miyazaki, 1979) and *Heidi* TV series (Dir.: by Takahata & Key Animation: Miyazaki, 1974). Miyazaki also created an animated adaptation of Alexander Key's novel, *The Incredible Tide,* under the title *Mirai sho¯nen Konan* (*Future boy Conan*, 1978), in which Takahata worked as director of some episodes, and Miyazaki as director of other episodes and key animator. In 1979, Miyazaki made a crucial change to his career by directing his first feature film, *The Castle of Cagliostro* (Dir.: Miyazaki, 1979) ((Sunada, 2013) & (Lamarre, 2009)).

In 1982, Miyazaki began his six volume manga series, *Kaze no tani no Naushika* (*Nausicaä of the Valley of the Wind, (*Miyazaki, 1982–94), which was published with the pivotal facilitation contact of Toshio Suzuki, who worked in the editing and publishing manga magazine, Animage. Following

the success of the manga series, the novel became a feature length film adaptation, directed by Miyazaki, produced by Takahata in 1984 in the production company Topcraft and distributed by Toei Company with Suzuki already working in the production team. The film *Nausicaä of the Valley of the Wind* (Dir.: Miyazaki, 1984) was a success and widely accepted by critics, and frequently viewed as one the best-animated films of Japan. Following its success, in 1985 Miyazaki, Takahata and Suzuki found Studio Ghibli with the aim of making quality feature animation films, away from the TV series industry.

In 1986, *Castle in the Sky* (Dir.: Miyazaki, 1986), Studio Ghibli's first film, emerged as a summation of Miyazaki's prior projects, as referred to by Lamarre (2009, p. 60). In 1988, Studio Ghibli released two features: *My Neighbor Totoro* (Dir.: Miyazaki, 1988), directed by Miyazaki and *The Grave of the Fireflies* (Dir.: Takahata, 1988), directed by Takahata. Ghibli's landmark strategy was based on an approach of mixing modern themes of realism and fantasy. While Takahata's themes were related to realism, tragedy and the drama of war, and more introspective subjects, Miyazaki's themes were frequently mixed with fantasy, while simultaneously seeking escape and peace, and the rejection of war was a very present theme in his films (Miyazaki, 1996). This combination projected a positive, encouraging and alternative response to what animation could do. The lucky encounter of these three talented, hard working men, Takahata, Suzuki and Miyazaki, responded not only to the need for quality animation but also for the creation of a studio culture, where the authors were protected from the restraints of low budget and the limited animation TV series business industry. At Studio Ghibli, both directors were allowed freedom in their approaches, discourses, themes and individual visions, which aimed for high standards of ethical values, storytelling, design and animation quality. The evolution of Hayao Miyazaki, from a manga artist, concept artist, and key animator to the embracement of the role of film director exposes a rich professional trajectory and a strong commitment to developing his own discourse. In the documentary, *Kingdom of Dreams and Madness*, directed by Mami Sunada, (2013), a rare insight into Studio Ghibli's culture may be observed in direct interviews with Hayao Miyazaki, Toshio Suzuki and Isao Takahata, the daily routines of the studio, from its financial model to the studio's strategy of releasing its films, production pipeline, relationships between people and employees and the rigorous animation process of Studio Ghibli, particularly the method, process and presence of Miyazaki.



Fig. 2.1.3.2. Hayao Miyazaki protesting in the streets against nuclear power (left), at the studio doing break exercises (middle), and painting his ekonte at his desk (right) (Sunada, 2013)

In a press conference statement by Suzuki, (Sunada, 2013) the objective of the Studio to release feature films by both directors Takahata and Miyazaki at the same time is very clear: *The Tale of the Princess Kaguya* (directed by Takahata, 2013) and *The Wind Rises* (directed by Miyazaki, 2013,) were both released in the same year. The strategy of the studio was to make the two directors compete with each other in a friendly manner and to deliver two different approaches to film to

audiences. Suzuki's role (as executive producer) at the studio was to motivate the directors, to encourage them to finish their films, as well as to manage the financial and strategic model of the studio, such as merchandising revenue plans, meetings with distributors, deals on book releases and museum revenues. As the producer of both directors, Suzuki explains how Miyazaki was quick to make decisions and keep abreast of schedules, while Takahata, "never released a film on time or on budget" (Sunada, 2013). Although it was Takahata who discovered Miyazaki at the start of his career doing the art and key animation for his films and TV series, the two developed different styles and expressed different personalities and discourses when directing their films. However, as all three men agree in the above-mentioned documentary, Studio Ghibli would not exist without the input of each one of them. The philosophy of Studio Ghibli evolved with deep, strong and long relationships, high standards of culture, production, high levels of craft and design and an abundance of talent, within a strategy and discipline of delivery. At the very beginning of Studio Ghibli's foundation at Higashi-Koganei, Miyazaki told his team:

> Basically our foremost objective here… is making good films. No guarantees of lifetime employment here. But companies are just conduits for money. Its success isn't our priority. What's important is that you're doing what you want, and that you're gaining skills. If Ghibli ceases to appeal to you, then just quit. (Sunada, 2013, 00:55:00)

In Sunada's documentary, one can see the culture and ethical approach of the studio and Miyazaki's philosophy and ethical approach to life and work (Sunada (2013), & Miyazaki's (1996, 2009)). In this documentary, one can witness Miyazaki's long working days (10 hours a day, six days a week), his involvement in overviewing every step of the production, his direction of the team, and his relationship with people and employees. His ethical presence in activist demonstrations against war and nuclear power may also be observed, in a picture on the wall along with Takahata, his involvement in protecting the natural environment with participatory actions such as cleaning the river every Sunday of the week, and by voicing his protectiveness and care about children's values when growing up and their issues (Sunada, 2013). Miyazaki stands out as a very hard working director, strictly focused, and meticulous about the production process of his films. Miyazaki's disappointment with Takahata's constant lack of response when finishing his films, in terms of time and budget was natural when compared to his personal discipline of the making of his own films. Miyazaki's workspace at the studio is decorated sparsely, with standard animation desks, boxes of used pencils, beautiful concepts of the films hanging on the walls and a sense of humbleness, discipline and humour mirrored by simple stickers on the walls with funny sentences such as: "hello, please allow me to observe you working", or "You can do it", or even "Please quit if you: 1. Have no ideas, 2.always rely on others, 3. Shirk responsibility, .4 lack enthusiasm" (Sunada, 2013). On the walls of the studio there are also painted opened windows with flying birds over blue skies, as if the opaque walls were visually turned into a liberating space to see the world outside. At the end of the day, the team joins Miyazaki on the roof terrace, to gaze at the colours of the sky and the sunset. In his daily routine, Miyazaki waves and says hello to the children in the in-house nursery just in front of the studio, and he usually carries up the goat puppets (from the TV series *Heidi in the Alps*,) to the windows, so the nursery children can see them, as Miyazaki knows that this will delight the children. At certain times of the day, the studio stops, so everyone can take a break to do physical exercises. Miyazaki appears to conquer and infect everyone with his own energy and passion (Sunada, 2013). At the end of the Studio Ghibli documentary (Sunada, 2013), Miyazaki reads a letter sent by a neighbour from his childhood with whom he had shared the experience of

air strikes during WWII. In this letter, he thanks Miyazaki and his father for the support, courage and the chocolate bar given to him when they lost their house. This moment becomes very symbolic in the film, as it depicts a moral and emotional reaction of Miyazaki to some of his childhood events, which led him to express a consistent and open ethical rejection of war in his life, which is projected in his films. His inner conflict regarding his love for planes and the horrors of WWII and the dramatic events of the nuclear bombs of Hiroshima and Nagasaki in Japan, as well as his inner critical eye on his father's company (which manufactured parts for war planes, including the Zero fighter, the plane responsible for bombing Pearl Harbour) are present in Miyazaki's writings and became projected in the content of his films.

Hayao Miyazaki's work as a director in the 1980s emerges almost 60 years after Disney, at a very different cultural period than the beginning of the twentieth century, when Disney was beginning his career. While on the verge of the mid-century (1930s, 1940s), Disney was focused on celebrating the victory of the war WWI (Raffaelli, 1997), by the 1980s, Japan had already undergone a period of profound pessimism, probably due to its geographical and historical challenges, such as the defeat of WWII, the negative reflection of two nuclear bombs and the reform process of the United States (1970s). Within this harsh context, Japanese dystopian works emerged, such as the great works of *Akira* (Dir.: Otomo, 1988) and *Ghost in the Shell* (Dir.: Oshii, 1995) (Napier, 2005, p.28, 39). However, in Japan a huge variety of genres, post-modern themes and animation discourses also emerged. In the case of Hayao Miyazaki, his response was a positive answer to the negative concerns of the world, especially the war. With an ethical and positive approach towards the global world, such as his concern with children's upbringing, protection of the environment, avoidance of war, avoidance of weapons of mass destruction and, inspiring journeys of survival and change (Cavallaro (2006)& Napier (2001)& McCarthy (1999)), Miyazaki's films reflect a remarkable positive response to the concerns of our society and its individuals, creating worlds which are remarkably human and emotional, and which act as liberating responses to Japan's collective portrayed in worlds of fantasy. Among animation scholars, Cavallaro describes Miyazaki's films as "utopian universes" (2006, p. 6), while Napier refers to Miyazaki's universes as "visions of hope and rebirth" (2001, p. 29). Raffaelli, refers to Japanese animation in a particular reference, "the Japanese invented another path to follow: that of the subjective. The cartoons of the group or the family became, in Japan, that of the individual "(1997, p. 112). Lamarre situates the animated films of Miyazaki between a cinematic and anime-ic experience (2002, p. 341), recognizing an alternative answer to the empowerment of girls and gender equity in his films (as also Napier and Cavallaro). In Miyazaki's writings, he describes his intentions to construct worlds where individuals can find a positive answer to the world and to cope with the conflicts of their own existence (1996, 2009). This liberation from the structures of the real appear in Miyazaki's films in all sorts of fantastic systems of physics, defying gravity and usually putting characters in flying, floating, falling and sky walking positions, or in other sorts of liberation states such as by transforming physiologies and strange configurations such as getting out of themselves to become someone else, and by creating graphical universes with extravagant imagination and liberation (Lamarre, 2002). Miyazaki's discourse invests in transforming the conflicts of the world into places of liberation, reform and positive faith and in creating *worlds* where individuals can escape, cope with and tolerate their existence in positive ways.

These observations on Studio Ghibli and the specific figure of Hayao Miyazaki reflect a particular way of seeing the world and showing the vision of others in his films, both in content, as analysed in this section, and also in their formal language and film discourse, as will be analysed in the following section.

2.2. DESIGN - MEANING IN THE FORM OF IMAGES

2.2.1. GESTURE AND MODES OF REPRESENTATION

In this second section, there is a shift from the area of *visual culture* to the area of *design studies* & *design research,* more specifically in their relationship with the visualization of content in formal and graphical terms. In this section, the areas of analysis focus on the key concept of 'gesture' as a process to produce meaning through different formal representation modes, which ultimately results in a 'schema' chosen by the creators to depict an ideology. The act of drawing as 'gesture', as will be demonstrated, functions both as a process of visualizing ideas governed by consciousness and ideology as well as the design process of constructing a film from beginning to end through a specific graphical, vocabulary, 'schema' and language.

In history of art, whether in fine arts or applied arts, meaning is created through form and visual terms in various formats and media. Since the Palaeolithic cave drawings, through the history of painting, sculpture, architecture, the emergence of the moveable type and printing systems, comics and graphic arts, photography, the invention of the moving camera, film, animation, television, games and other visual arts, meaning in graphical terms has been conveyed in different cultures and geographies. Regarding the graphical aspects of visual arts, as with other Asian cultures, Japanese culture reflects an inherent powerful visual and graphical projection of its culture and identity by communicating through graphical forms and in visual terms.The importation of the Chinese writing system, 'kanji' (Jomon Period- 14,000-300 BCE), as an ideographic system of communication, and the 'calligraphy' aesthetics of brushwork, resulted in forms of art such as: the 'hanging scrolls', 'hand scrolls', 'album leaf', 'folding fan' and 'emakimono' of the Heian period (794-1185). These art forms told visual stories; the 'ink wash paintings', imported from China during the Muromachi period (1336- 1573) reflected the capture of the spirit of a subject rather than an imitation of it, and was a symbolic way of conveying messages; the emergence of 'Nanban art' made encounters with foreign explorers and traders during this period visible; the practice of the 'Ukiyou-e' paintings and 'woodblock prints' of the Edo period (1603 -1868) reflected a flat, stylized and synthetized form of prints; the practice of 'origami' (dating back to 1680), a stylized paper model technique used in gifts and wedding presents to call upon good spirits and wish luck ; and more recently, the production of mass popular graphical stories in 'manga' (the influences of which trace back to the twelfth century), 'anime' and 'Japanese animation'. Visual and graphical forms have been a predominant part of Japanese culture as a graphical way of communicating and creating meaning in forms, which is of particular importance to the case study at hand.

The seminal theories of perception and coding of meaning in the images of Rudolph Arnheim (1974) and Ernst Gombrich (1960) give fundamental guidelines to understanding how meaning is embedded and constructed in the formal structure of images. Although Arnheim's work was chronologically developed after Gombrich's work, and follows some of his concepts, the following overview will begin with Arnheim 's work on perception and follow on to Gombrich's work on schema and pictorial representation.

According to Arnheim (1974), the ability to see, perceive and recognize shapes, forms and movement is a visual process of creating significance and meaning. As formulated by Arnheim,

> Seeing means grasping some outstanding features of objects-the blueness of the sky, the curve of the swan's neck, the rectangularity of the book, the sheen of a piece of metal, the straightness of the cigarette. A few simple lines and dots are readily accepted as "a face," not only by civilized Westerners, who may be suspected of having agreed among one another on such "sign language" but also by babies, savages, and animals. (Arnheim, 1974, p.43)

As Arnheim theorizes, the perceptive ability to see and identify shapes with attributed significance is a human process and ability, which happens from birth. According to Arnheim, this perceptive process is achieved by favouring the overall structures of an object rather than the details: *"*(...) overall structural features are the primary data of perception, so that triangularity is not a late product of intellectual abstraction, but a direct and more elementary experience than the recording of individual detail. As Arnheim states*,* "The young child sees "doggishness" before he is able to distinguish one dog from another"(1974, p.45). Arnheim believes that the same process occurs when drawing an image with a gesture, "Similarly, in a representational work of painting or sculpture, the shapes made by the artist and the pigment or metal or wood of the medium are transformed into visual action, which gives life to the subject matter" (1974, p.137). This gesture, choices of schemata and the force of movement are the creator's equivalent forms of depicting the meaning of an object into form, and not the object itself. As stated by Arnheim, "(...) image-making, artistic or otherwise, does not start from the optical projection of the object represented, but is an equivalent, rendered with the properties of a particular medium, of what is observed in the object" (Arnheim, 1974, p.137). As Arnheim states "Visual form can be evoked by what is seen, but cannot be taken over directly from it" (Arnheim, 1974, p.137). The creation of these 'equivalent forms', are the artist's perceptive filter and construction of reality through his consciousness, ideology and culture, graphical choices, style, knowledge of forms and aesthetic choices, making his unique vision an 'equivalent form' of providing meaning about things:

> Form is determined not only by the physical properties of the material, but also by the style of representation of a culture or an individual artist. A flat-looking patch of colour may be a human head in the essentially two-dimensional world of Matisse; but the same patch would look at instead of round in one of Caravaggio's strongly three-dimensional paintings. In a cubist statue by Lipchitz a cube may be a head, but the same cube would be a block of inorganic matter in a work of Rodin. (Arnheim, 1974, p.140)

The pictorial choices are, in Arnheim's view, detached from its 'referent in reality' to become attached to a 'referent in the creator's ideology', as graphical constructions of meaning of the social, subject to the cultural and ideological filter of their creator and consciousness created through various mediums. Consequently, the role of the creator when choosing a scheme, a set of rules and a system of graphical formulae intentionally used to produce meaning, is not a choice of mere graphical conventions or aesthetics, but rather a graphical construction which follows overall structures designed to describe an intention, idea, a feeling, perception or ideology of how he sees the world. As Arnheim describes,

> Such translations of the appearance of physical objects into the form appropriate to particular media are not esoteric conventions thought up by artists. They are in common usage everywhere in life. Scale models, line drawings on blackboards, and road maps all deviate markedly from the objects they depict. We easily discover and accept the fact that a visual object on paper can stand for a quite different one in nature, provided it is presented us in its structural equivalent for the given medium. (Arnheim, 1974, p. 141)

According to Arnheim, two concepts are essential to perceive meaning, (1) the idea that equivalent graphical structures can represent the communication of meaning of an object or idea;

(2) and that these structures respect the overall features of the objects rather than specific details, and are in accordance with the graphical 'laws of their context' (Arnheim, 1974, p.141). Equivalent forms of a human head can be seen in a museum and represented in multiple valid schemes of representation (Arnheim, 1974, p. 142). Hence, they are equivalent pictorial representations, recognized by the elementary and overall structures of an object, and their meaning may be looked at by others as a way of finding a 'new form' for 'old content' (Arnheim, 1974, p. 142). Furthermore, in addition to representing old content in new schemes, creators devise a path to 'show seeing' in pictures, as a way of creating a dialogue among individuals regarding their existence, in the exchange of perceptions of the world. Even within the exercise of imagination, on depicting our mental images in an image, we still do so according to the overall structures of an object, but more importantly, we add meaning to overall structures by imprinting new codes and connotations onto those images (Arnheim, 1974, p.143). It is the rendering of this mental activity of the creator in his choices and ways of seeing the world, whether in worlds of fantasy and imagination or in their symbolic evocation, or in his aesthetic choices that meaning gains its force, as an individual way of looking at things among so many others.

2.2.2. SCHEMATTA AND GRAPHICAL LANGUAGE: TOPFFER, STAINBERG AND THURBER

In order to understand visual forms, in terms of their technological evolutions, formal diversity and style consistency, this section will present an overview of the work of Ernst Gombrich, namely his celebrated *Art & Illusion: Psychology and the Riddle of Style* (1960), and later the influential work *Method* of Sergei Eisenstein (1988) on the 'ground-problem' in art and his views on the role of schema in composition, the concept of plasmactiness and metamorphosis, simplification and stylization.

For Gombrich (1972a), the role of schema provides the traits of using graphical language, as a coding system, which can work as a meaning-making machine to represent meaning within infinite variations of its vocabulary, both in content and form. According to this author, "the real value of the image ... is its capacity to convey information that cannot be coded in any other way" (Gombrich, 1972a, p.87). In *Art and Illusion* (1960), Gombrich elaborates on the traits and modes of representation that affected painters and artists through times. In his view, pictorial representation was not so much a matter of careful observation of nature or a model, but more the trait of creating a 'game of equivalences' (Gombrich, 1960, p. 281) by which overall structures were simplified in a schema, similar to the perception process later proposed by Arnheim, showing the path to understanding the whole. Although Gombrich's work precedes that of Arnheim, both theories provide a complementary notion that perception and gesture follow the same cognitive process. Indeed, according to Gombrich (1960, 1972a), Arnheim (1974) and Eisenstein (1988), the perception of objects in pictorial representation is constructed by 'primary'-'global'- 'overall structures' of composition, favouring the role of the 'whole' in the first stage, by which we can easily recognize the figure of a man, or a face or a dog, regardless of its multiple variations of schemas, detailed systems and style variations throughout art history. "We respond to a face as a whole: we see a friendly, dignified, or eager face, sad, or sardonic, long before we can tell what exact features or relationships account for this intuitive process impression" (Gombrich, 1960, p. 282). As explained by Gombrich, this aspect is constructed in perception which is then coded by the creator in a simplified schema that viewers also identify,

> We 'really' see distance, not changes in size; we 'really' see light, not modifications of tone; and most of all we really see a brighter face and not a change in muscular contractions. The very immediacy of the impression stands in the way of analysis, and so the discover and simplification of facial expressions provide best example of the course taken by an artistic invention (Gombrich, 1960, p. 282).

Taking into consideration the 'overall structures' of an object, the creation of a simplified 'schemata' as a consistent vocabulary which viewers recognize as a coding system, meaning can be depicted in multiple ways, such as making two dots appear to be the face of an elephant. Gombrich advances,

> (...) for instance, a drawing by the lovable creator of the Babar stories, Jean de Brunhoff. Brunhoff with a few hooks and dots could impart whatever expression he desired even to the face of an elephant, and he could make his figures almost speak merely by shifting those conventional signs which do duty for eyes in children's book. (Gombrich, 1960, p. 283)

Gombrich's analysis of the work of Topffer is quite insightful. Rudolph Topffer was a painter, caricaturist, cartoonist, considered a pioneer of comics in Europe (1799-1846), and also a teacher and theoretician. Assumed as an artist without training in the traits of classical painting of a model or of nature, Topffer saw a way of conveying meaning through graphical language without limits in the concept of a 'simplified schemata'.

> To recommend the medium to well-meaning but untrained educators, Topffer comes out with his psychological discovery - you can evolve a pictorial language without any reference to nature, without learning to draw from a model. The line drawing he says, is purely conventional symbolism. For that very reason it is immediately intelligible to a child, who might have difficulty in disentangling a naturalistic painting. (Gombrich, 1960, p. 286)

Born in Switzerland and educated in Paris, Topffer painted romantic landscapes like his father. He wrote short stories and spent his time doing caricatures, assuming in his work a pictorial language free from the canons of model representation and imitation of the real to create a graphical language through symbolic representations he referred to as "the picture story", and which would evolve into what we nowadays refer to as comic strips and graphical narratives:

> There are two ways of writing stories, one in chapters, lines, and words, and that we call 'literature', or alternatively by a succession of illustrations, and that we call the 'picture story'. ... The picture story ... has always exercised a great appeal. More, indeed, than literature itself, for besides the fact that there are more people who look than who can read, it appeals particularly to children and to the masses... With its dual advantages of greater conciseness and greater relative clarity, the picture story, all things being equal, should squeeze out the other because it would address itself with greater liveliness to a greater number of minds, and also because in any contest he who uses such a direct method will have the advantage over those who talk in chapters. (Topffer's writings cited in Gombrich, 1960, p. 286)

Topffer saw in the 'picture story' a way of communicating with a larger number of audiences, in addition to communicating in a language which was simpler and more immediate to understand and which could transport visual liveliness, appeal and empathy.

As Gombrich examines, Topffer's traits for understanding the 'picture story' consisted of the knowledge of physiognomic and human expressions such as: recognizing the 'permanent traits' (Gombrich, 1960, pp.287, 288) which indicated the generic, overall traces of a character, and the 'impermanent traits' as the traces that indicated temporary expression of the character such as 'smiling' or 'weeping'. From these traits, Topffer made a series of experiments by doodling the evolution of a character's personality within the transformation of their expressions, as is presented in fig. 2.2.2.1. The first drawing of the above in fig.2.2.2.1., indicates the systematic language for the creation of a character without minor variations of schemata, as a consistent system, in which viewers after seeing one drawing can recognize the following one by identifying the variations of its elements. The second image indicates the 'impermanent traits' of character within the evolution of noses, mouths and eye positions to convey expression, resulting in two final images of contrasted emotions, smiling or weeping. The third image presents what could be the 'permanent traits' of different characters, as generic traces that make one character different from the other. Within these traits and as Gombrich explores, the elements of a schema, combined and articulated, convey a movement of expression, character and lifelikeness in the drawing. These experiments also depict a way of conveying meaning by the implied movement of expressions, which becomes simultaneously meaningful due to the intention of the dynamic gesture of the author and meaningful for the implied movement on the line of the drawing of a character, defining his character as happier or more moody.

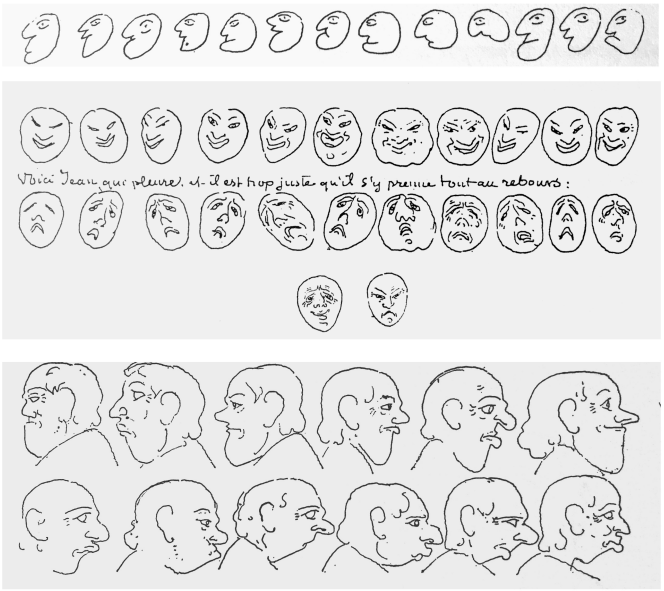


Fig. 2.2.2.1. *Essay de physiognomies* (Topffer, 1845) (in Gombrich, 1960 pp. 287, 288)

Sergei Eisenstein (1988), whose work will be examined in detail in the following section regarding movement in images, has also examined the role of schemata in the composition of images. Within the context of *plasmactiness*, Eisenstein encountered an intention to depict transformations in a character in pictorial pictures. Eisenstein's concept of *'plasmactiness'*, as the essence of a form to take any shape, to be free from its stable configuration, to be changeable in its contours and shapes, and also to transform its shape into the figure of *metamorphosis,* providing a transformation of the limits of representation of the natural world in the world of the subjective, the world of the author. As Eisenstein elaborates, the metamorphosis of contour acts as, "the departure from one's self. From once and forever prescribed the norms of nomenclature, form and

behaviour once and for all" (Eisenstein, 1988, p.10. As Eisentein continues, "In all of this, there are surely the traits of a metamorphosed world, of a world outside itself " (Eisenstein, 1988, p.10). The ability to stretch, squash, and metamorphose shapes gives drawings a path to construct new meanings, intentions, criticism, allegory, comedy and above all to be released from the structures of the real. For Eisenstein, this was a way of creating "obliviousness, as a way of distracting thought from the real to the fantastic, obliviousness as a tool to disarm the struggle" (Eisenstein, 1988, pp.8, 9). As Eisenstein examines, this metamorphosing ability appears in many pictorial works, such as the drawings in Lewis Carroll's manuscript *Alice's Adventures Underground* (1864), namely in the drawing of a stretched *Alice*, Carroll draws a very long neck, which is also described in the text, as Alice changing size from tiny to giant. The same elasticity appears in other works, as observed by Eisenstein, such as the works of the German caricaturist, Walter Trier, and also in a variety of geographies, such as 18th century etchings and woodcut prints in Japan, for example, in the work of Toyohiro and Hokusai, where arms, legs, noses and necks stretch abnormally to convey 'though' and meaning in the irresistible attractiveness of their *plasmactiness*. An intention underlies these metamorphic transformations to code images with new meaning and to add value and significance to forms.



Fig. 2.2.2.2. Left: *An Attractive Beauty*, (Toyohiro, 1928, woodcut) (in Eisenstein, 1988, p. 18)
Fig. 2.2.2.3. Right: Print by Katsushica Hokusai (1760 –1849)(in Eisenstein, 1988, p. 19)

Eisenstein referred to this as a freedom from ossification, where a definitive form is capable of assuming any form of behaviour to become 'whatever you wish'. However, at its essence, *plasmactiness* allowed the drawing to be coded with new meaning under the author's traits. Opposed to an intention to copy, translate or aesthetically represent the real, the *plasmactiness* of the drawing became a direct intention to communicate an idea by transposing it into formal terms, like a vehicle, which invents, exaggerates, criticizes or intentionally elaborates meaning away from the structures of the natural and external physical world. Within this substitution of the 'real', a world of representation is created based on a graphical schema, where lines, forms and configurations represent the thought of the author, his sensuous perception of things, the world of the subjective and the real referent of an object is replaced by a perceptive sensorial impression of the author. By transposing his impressions to the form, the form is no longer real, but is that of the subjective.

Eisenstein also examines that the mobility of contour conveyed by its extreme figure of metamorphosis, has the ability to create new forms of embodiment, such as animals. For Eisenstein, anthropomorphism and humanized characters, formalized in configurations of animals was a means to talk about humanity by substituting humans for animals, as graphical metaphors and symbols of formal logic. As examined by Eisenstein, J.J. Grandville's stories, where animals are portrayed with detailed human characterization, provided both a sense of satirical, poetic and metaphorical meaning, in content, form and sense of movement and behaviour.



Fig. 2.2.2.4. Left: *The Elegantly Narrow-Waisted Wasps One Meets in Society* (Grandville, 1842), *Scénes de la Vie Privée et Publique des Animaux* by J.J. Grandville (in Eisenstein, 1988, p. 38); Fig. 2.2.2.5. Right: "A Female Greyhound who got lost and was impounded" (Grandville, 1842), from *Scénes de la Vie Privée et Publique des Animaux*, by J.J. Grandville (in Eisenstein, 1988, p. 37)

Eisenstein also examines more recent pictorial works, such as those of Saul Steinberg and James Thurber, where these transformations of the 'real' achieve an even more modern level of simplification, symbolism and schematic representation, through condensed forms of meaning. In a stylized, reduced and simplified schema, forms are completely free from their natural representation, reduced in detail but complex and rich in their 'food for thought', the coding of meaning in their forms. The schema in these works act as a consistent structure, a conceptual graphical framework to depict meaning, and within that schema a series of associations are created. As noted by Eisenstein, in the traits of composition, there is both a coding of meaning in its content (as subject matter, themes, concepts) and a coding of graphical elements that make up the composition in a graphical schema (graphical metaphors, metamorphoses, mobility of contour). In Steinberg and Thurber's works, a simplified schema, condensed vocabulary and overall structures may be observed, that tell us the difference between what is a common 'clothes' hanger' and how that object is transformed into a face (Fig. 2.2.2.6.). The transformation can be seen with our eyes, in a series of small steps, where the hanger becomes transformed into a face.

One can also identify the elements of a hat and a shoe left alongside the figure of a large hippopotamus (Fig. 2.2.2.7.) and the absence of a man in the picture, deducing from these elements, and also from the title, *What have you done to Dr. Millmoss?* that the hippopotamus has probably eaten the man. Moreover, the difference between a man, a woman and a dog (Fig. 2.2.2.8.) can also be identified by very simple variations of lines, by presenting 'a part (taken) for the whole', referred to by Eisenstein as *'the pars pro toto'*, of what each of the three figures represents, by showing only a part of their figure, coded by a variation and association of the formal vocabulary in a schema, and by representing with a minimum of detail, what makes a man, a woman and a dog different in a schema.

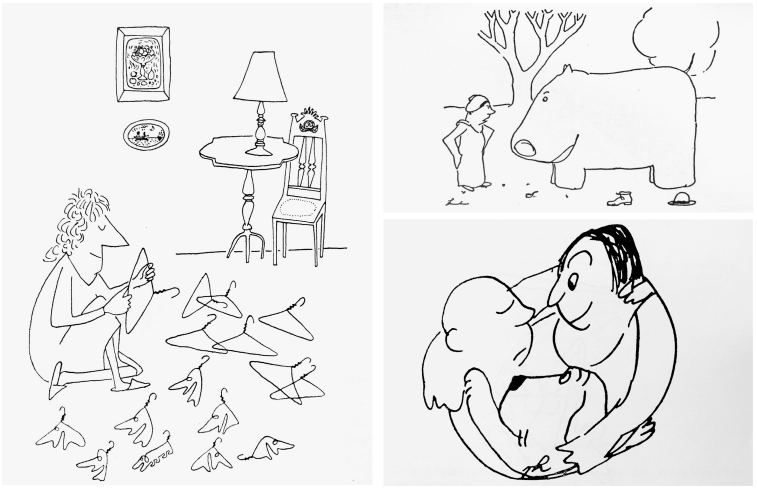


Fig. 2.2.2.6. Left: *All In Line* (Steinberg, 1945) (in Eisenstein, 1988, p. 86)*;* Fig. 2.2.2.7. Right-Top: Detail of *What have you done with Dr. Millmoss?* (Thurber, 1934) (in Eisenstein, 1988, p. 37); Fig. 2.2.2.8. Right-Down: *Men, women and dogs* (Thurber, 1943) (in Gombrich, 2000, p. 357)

As Eisenstein further observes, the coding process in these works is a new form of embodiment, where 'equivalent forms' configure the idea of the whole in what he refers to as the "pars pro toto" (Eisenstein, 1988, p.83). For example, the figure of a man can be drawn in stick figures or in a more detailed schema without losing its generic meaning of a man figure. In accordance with the previous arguments of Arnheim (1974) regarding perception, 'overall structures' are the primary data of perception of a figure, a more direct and elementary perceptive recording than the detail of the individual. However, as noted by Eisenstein, knowing this, a significant part of the whole can be evoked for its whole to compose an idea (logical and conceptual graphical structures) where one can make a series of associations and correlate formal values within that schema.

2.2.3. THE ROLE OF SEMIOTICS IN MIYAZAKI'S CASE

More recent editorial work, such as comics and newspaper illustrations, have often invested in a symbolic meaning type, through graphical metaphor in their characters, evoking critical, allegoric and symbolic value. The graphic novel, *Maus* (Spiegelman, 1991), by comic artist Art Spiegelman, depicts characters that are symbolically coded and portrayed with a hierarchy of dominant values in their configuration. These values symbolically refer to a real event, namely the holocaust. Characters are symbolically configured, according to a hierarchy of dominance of the animal chain: Jews are configured as mice, while Germans as cats, and Poles as pigs, thus portraying a symbolic value of physical dominance in the story. *Animal Farm* (Dir.: Halas & Bachelor 1954), a film based on the novel of George Orwell, portrays a symbolic and modern satire of human nature and the world of politics, represented in the form of the animals' configuration within characterized roles, where "all the animals are equal and different". Another example, *Mt. Head* (Dir.: Yamamura, 2002), a short film by Koji Yamamura, portrays a symbolical modern interpretation of the reality of consumerism, depicted in the top of a man's head. The man's head becomes a living organism, like an eco-system, the earth, where a cheery tree grows, people gather, and rubbish piles up and accumulates in the man's head. The symbolic message is invested with the idea of how the modern consumer and his neglecting behaviour could put an end to the future of the planet. Moreover,

Miyazaki has challenged post-modern themes, in a discourse that is less bleak, and takes the form of symbolic graphical metaphors in extravagant universes of fantasy aesthetics, conveying criticism but also liberation and the unfolding of an alternative and positive way out of the events.

In line with the work of Gombrich, in the field of semiotics, Umberto Eco has also described the visual sign as a relationship between signifier and signified, by enacting a relationship between form and meaning, by representing an idea in form. According to Eco, a sign is meant to intentionally inform an idea which, in turn, is meant to be recognized by others as a code: "The sign is used to transmit information; to say or to indicate a thing that someone knows and wants others to know as well" (Eco 1988, p. 27).

Miyazaki's graphical language intentionally depicts a map of visual references and ideas, where signs, symbols and metaphors act as a semiotic coding system of meaning. The main set of the film *Spirited Away* (Dir.: Miyazaki, 2001), the bathhouse, enacts a graphical metaphor of what the working system of modern society has become. In the different levels of the building, a stratified working system in class groups of characters is represented, ranging from the underground level, where slave workers live, to servants and clients in the middle levels, to the ruler at the top of the building, *Yubaba*. They project a working system of classes in form, as if the bathhouse were a pyramid of working classes. Coded in the physiology of the characters is the level of human values that characterizes them. In line with the lack of human values, conscience, identity and freedom, these characters are configured with symbolic human transfigurations and strangeness, such as slugs, frogs, monsters, beasts etc., when compared to the human protagonist. By using a symbolic discourse, graphic coding, and a graphical metaphor, Miyazaki depicts his vision and criticises the world in this allegory, in which meaning is constructed in form. As observed by Paul Wells, "symbol invests its object with meaning… and it is defined by a series of substitutions. In the narrative progression animation liberates the symbol and its attendant meaning from material and historical constrain, enabling evocation, allusion, suggestion and above all transposition" (Wells, 1998, pp. 83, 84). When *Chihiro's* parents, two human figures, are transformed into animals (pigs), at the beginning of the film, the *substitution* of meaning in objects that Wells describes appears in the character's configuration.



Fig. 2.2.3.1. *Chihiro's* parents' transformation into pigs in *Spirited Away* (Dir.: Miyazaki, 2001)

Beyond the visual extravagance or imagination, a coding of meaning may be observed, in the physicality of the characters who, due to their greed and loss of control of their actions, become transformed into the shape of animals: "Whilst the symbol invests an object with a specific, if historically flexible, meaning, metaphor offers the possibility of a number of discourses within its over-arching framework" (Wells, 1998, p. 84). As Wells describes above, metaphor acts on a large scale, on the discourse and not on the object itself as symbols do. In *Spirited Away*, the humans, who lost their values, are metaphorically configured as animals or creatures with distorted human physiology. The metaphor here invests in the idea that if we lose our human values, in our society, we will become animals with no conscience, and we will vanish. "Metaphor essentially grows out of

symbolism and serves to embody a system of ideas in a more appealing or conductive system" (Wells, 1998, p. 84). The conductive system of ideas referred to by Wells above, is reflected in the substitution and transformation of the character's physiology, throughout his journey, and is related to the main theme, the decay of society and human values. Following this conductive system, characters are configured in *Spirited Away* (Dir.: Miyazaki, 2001), according to their proximity with and distance from human values, and configured as humans, animals, transfigured creatures and beasts which define the symbolic and metaphoric discourse. At the beginning of the film, *No Face* (Fig. 2.2.3.2), a semi-transparent, vertical standing creature may be seen, which floats and sometimes reveals a strange leg. His head is configured as a mask with no facial expression. In the evolution of the narrative, *No Face* evolves and transforms itself into a beast, depicting a creature that has lost complete human physical configuration, conscience, values and acts with extremely aggressive behaviour. He has no eyes, thus turning him into a strange symbolic blind creature.



Fig. 2.2.3.2. *No Face's* transformation into a beast in *Spirited Away* (Dir.: Miyazaki, 2001).

The afore-mentioned conductive system enables the viewers to follow the system of graphical resources and discourse in other moments of the film. *No Face's* configuration changes from a quiet anonymous figure into a spider-monster, with multiple legs, a growing mouth that he uses to eat the servants, and a strange voice, which becomes vicious in its scary different tones. The lack of eyes in his physiology and the extreme configuration of a beast reflect a physiology and a behaviour invested with the ultimate level of human values in society, caricaturized in a blind, aggressive creature.

Having overviewed the role of perception, gesture, schema and symbolical modes of representation, a few final notes are introduced in this chapter on the key elements of graphical language analysis, which take form at level (2) of our proposed analytical model, referred to as 'form'. For this purpose, the work of Neil Cohn on the analysis of graphic language in comics, and also the notes of Gillian Rose (2001) on how to analyse graphical elements in film are overviewed, as two areas related to the animated film and its graphical language.

In his work on comics and graphical language, Cohn (2014) describes relevant aspects of terminology that are useful to incorporate in the analysis of the language of animation, within variations of the medium. As far as Cohn is concerned, the construction of meaning in images considers three elements:

> (1). a "modality" of expression- "languages are produced in a modality, be it creating sounds from the mouth (verbal), moving the body (manually/body) or making marks on a surface (visual-graphic). These expressions are in turn decoded by a sense of organs (eyes, ears); (2)."Structures of meaning"- "languages use modalities to express meanings. These meanings may be abstract or concrete and may use a different manner of reference"; (3). a "grammar" - "languages use a system of rule and constraints for sequential expressions of meaning. (Cohn, 2014, pp.9-62)

Within this context of definitions Cohn (2014) offers useful insight on the concept terminology for analysing a variety of graphical structures in images used in comics, following the influential book of Scott McCloud, *Understanding Comics* (1994) on the vocabulary of graphical language , who in turn was inspired by the seminal works of Will Eisner, *Comics and sequential Art* (1985), *Graphic Storytelling and Visual Narrative* (1996) and *Expressive Anatomy for Comics and Narrative* (2008) about vocabulary and graphical structures used in comics but which may also be very useful for the animation practice. These concepts can be identified as *conceptual structures* (concepts made visual), graphic or *schematic structures* (style and schema), *conventional structures* (conventional elements such as balloons, punctuation marks, lines of movement, etc.), *spatial structures* (composition), *sequential structures* (sequenced drawings), *narrative structure* (grammar of sequential images which guides the viewer to the point of view and expression of the author at a pace and according to tensions of events, without changing the content, only in the way the content is presented) which has proven to be useful to analyse part of the graphical structures in animation. In animation thought, it is the *form of the movement,* above the static form, that produces and changes meaning in animation, as an essential ability to transform one form into another, such as gestures, expressions, behaviours, emotional acting, metamorphoses, and in an equation of time and place to produce meaning in the form of the movement or in an illusion of movement. Due to this ability, animation shares the graphical aspects of composition in its static form with comics, and also shares specific meaning structures used to convey movement (with the difference of the immateriality of content in animation) with the live action film and moving images. According to Rose (2001, p. 49), the construction of meaning in film and moving images considers three areas: (1) the mise-en-scène (frame ratio, multiple images, shot distance, focus, angle, point of view, camera movements), (2) montage (editing, continuity, cut) and (3) sound (sound, speech, music). In animation, however, both elements of static composition (as seen by Cohn in the work of comics) and dynamic composition and sequence elements (as seen by Rose in live action film) are important to consider when analysing the compositional aspects of the animated images which convey meaning in the form of their movement, thus creating a specific discourse.

In conclusion, from perception of reality, to gesture, modes of representation, and symbolic and semiotic aspects, artists have chosen and developed a multiplicity of formal schemas and graphical discourses to represent 'old content' in 'new forms'. Within a graphical vocabulary and language, formal choices, articulated in various ways and within their formal context, have provided viewers a series of meanings that are not in accordance with the real but rather within a 'system of equivalences' and 'substitutions of the real', with the intention to code and convey an ideology rather than an imitation of the real. Graphical stories have found the path to attract viewers not only by the knowledge of their formal aesthetics but by the way individuals have used graphical meaning to portray their own thoughts. Having overviewed the work of scholars on the concepts of gesture, schema, metamorphosis, the symbolic metaphor and the terminology of graphical resources, the following section will overview how these schemas are treated in time progression.

2.3. ANIMATION - MEANING IN THE MOVEMENT OF IMAGES

Having overviewed the areas of *visual culture*, *design research* and *design studies*, this section overviews the areas of *animation research* and *animation studies* in order to review how meaning is formulated in motion and in the movement of images. Through historical examples, key authors

and relevant concepts and contributions of how meaning is embedded in the frame-by frame process of animation (juxtaposing graphical static images in a timeline), creating the perceptive illusion of movement, this section conducts an analysis on the 'movement', 'form of the movement' and its resultant multimodal discourse progression in time. It begins with an introduction to some key concepts on 'movement' and 'visual rhetoric' by Rudolph Arnheim and Sonja Foss. The first-sub section (2.3.1.) overviews the historical elements of the origin of animation, its essence, key authors and discourses. The second sub-section (2.3.2.) overviews the case study of this thesis, the work of Hayao Miyazaki carried out at Studio Ghibli. For a summarized view of the history of animation, Appendix I may be consulted, in which various animated films cited in the following text, mapped in six eras of one hundred years of animation film, and in different geographies are contextualised.

According to Rudolph Arnheim (1974), perception is reflected both when we see the world around us and when we are looking into pictures of 'lifelikeness' such as in a film. Both reality and reconstructions of reality provide a surface of perceptive impressions which convey meaning and significance through the movement of gestures, actions, emotions.

> Reactions to photography and film have shown that progress in pictorial lifelikeness creates the illusion of life itself. The first motion pictures, shown about 1890, were so crude technically that they give us little illusion of reality today, but the mere addition of movement to the black-and-white image surfaced to make the first spectators scream with fear when the train rushed headlong toward them. (Arnheim, 1974, p.137)

Furthermore, as in life itself as well as in a film, shapes in movement, whether real or recreated, provide meaningful perceptions of forms and their dynamics forces, such as acting and performance. In animation, this process happens to be elusive and is designed artificially by hand, not by recording its movement. Indeed, the designed movement of a character's behaviours or emotion can convey the same state of perception of meaningful images, resembling our experience of the real. As stated by Arnheim, our cognitive ability to perceive forms in movement as the illusion of life on the screen, even if "artificially" created (in graphical terms or other), creates meaningful insights where actions and behaviours are evaluated in accordance with our experience and memory of the real. For Arnheim, movement and lifelikeness provide an extra level of meaning of the picture:

> It makes all the difference whether in an "abstract" painting we see an arrangement of mere shapes, i.e., visual objects that can be completely described by their area, outline, colour, location, etc., or see instead the organized action of expressive visual forces. In the latter case, the shapes vanish in the dynamic play; and it is only this dynamic play that conveys the meaning of the work. (Arnheim, 1974, p.137)

What he describes is the role of gestures, behaviours and dynamic movement, which produce meaning in our cognitive process that is in line with our experience of the real, of seeing things move in a certain way. By giving life to an object, that object can change its meaning into various paths according to its behaviour and performance. This is a crucial perceptive ability that the animation process uses. As artists and painters create dynamic forces with a gesture of the hand, conveying expression, intention and meaning, movement is also an expressive response to meaning,

both in its gesture and in its content. Designed movement, when articulated in a sequence, creates a discourse, a way of telling a certain action or emotion.

The work of Sonja Foss (2005) provides a clue to analysing discourse, considering both a semiotic approach, similar to that of Rose, but going even further to describe it as a rhetoric of the image. In her *visual rhetoric approach* (2005), Foss considers the process of seeing, coding and communicating as a process which uses symbolic graphical meaning structures and conscious choices on the part of the author to transmit his ideology to an audience, making the referent of the image not the world itself but the author's views, through a rhetorical discourse. As Foss describes, visual rhetoric implies that: "the image must be symbolic, involve human intervention, and be presented to an audience for the purpose of communicating with that audience. As Foss states, "To qualify as visual rhetoric, an image must go beyond serving as a sign, however, and be symbolic, with that image only indirectly connected to its referent" (2005, p.145). According to Foss,

> The process of visual rhetoric involves the conscious decision to communicate as well as conscious choices about the strategies to employ in areas such as colour, form, media, and size (Foss, 2005, p.145). Moreover, what makes the perspective a rhetorical one is its focus on a rhetorical response to an image rather than an aesthetic one. (...) In a rhetorical response, in contrast, meaning is attributed to the image. Colours, lines, textures, and rhythms in an image provide a basis for the viewer to infer the existence of images, emotions, and ideas. (Foss, 2005, p.146)

This approach is particularly relevant for the interpretation of images in animation, as it considers a graphical process of communication not as a sign-function which informs and directly relates to its referent, nor as an aesthetic approach to graphical language, literacy and knowledge of forms, but rather it invites the viewer to connect, engage and feel, through the symbolic allusions and meanings proposed and intended by the director. According to Foss, a rhetorical perspective must consider three aspects, (1) *nature, (2) function and (3) evaluation:* " the study of nature of visual imagery is primary; to explicate function or to evaluate visual images requires an understanding of the substantive and stylistic nature of those images" (Foss, 2005, p. 146). In Foss' view,

> The nature of the visual rhetoric involves attention to two components - (a) presented elements and (b) suggested elements. Identification of the presented elements of an image involves naming the major physical features of the image. At this stage, the scholar describes such presented elements as space, which concerns the mass or size of the image; media, the materials of which the image is constructed; and shapes, the forms featured in the image. The scholar then identifies suggested elements, which are the concepts, ideas, themes, and allusions that a viewer is likely to infer from the presented elements. (Foss, 2005, p.146)

Moreover, Foss says "once an image is created, scholars who adopt a rhetorical perspective on imagery believe, it stands independent of its creator's intention. The function of an image from a rhetorical perspective is the action the image communicates" (Foss, 2005, p.148). For the purpose of this thesis, the *nature of images* created by Miyazaki through the *presented* elements, such as drawings, writings and memos of his films, which are extensive and descriptive in his intentions, beliefs, and values, is analysed in addition to the *suggested* elements, likely to be interpreted by the viewer to detect meaning. Regarding the *function of the images,* it also considers the relationship between the forms and ideas suggested, in order to understand the resulting symbolical meaning structures used. Regarding the *evaluation of images,* an overview of the critical evaluation of other

scholars is provided. Foss' framework has proven to be very useful in the process of analysing symbolic meaning in images and the director's ways of seeing and showing seeing, through graphical and symbolic meaning structures and in the interpretation of meaning by large audiences, which can also be complemented with reviews by scholars on the films. Within Foss's framework approach, there is still a persistent doubt as to what may be considered fundamental aspects of the animated film, such as its language, vocabulary and discourse, referred to in Foss' approach as the 'presented elements' which will be further analysed in the following sub-sections.

2.3.1. HISTORY AND ANIMATED DISCOURSES

In this section, six sub-sections demonstrate how animation was born, evolved and achieved its maturity by establishing different discourses and processes in order to find arguments for the practical proposed model of analysis of the animated film.

2.3.1.1. The birth of Animation: Lumiére, Mèliés and Reynaud

From a historical point of view, animation was born in the 19th century, in an era when the industrial revolution and technological inventions had emerged all over the globe. While Great Britain and France emerged as the leaders of the birth of cinema and animation, America had already followed them by the end of the century (Bendazzi, 2016). Within the new technological discoveries, various types of optical toys were created, such as the *Kaliedoscope (1816), Thaumatrope (1825), Stereoscope (1825-1830), Phenakistiscope (1832), Stroboscope (1832) Zoetrope (1834)* and *Kineograph (1868),* which explored human eye reaction to images and elusive movement in time progression in a form of discourse, and which constituted a new way of communicating with images.

In 1826, Nicéphore Niépce (1765 -1833) made the first successful photograph: a permanent print of a view from his window, an event, which was a both a technical and intellectual revolution, as it acted as a mirror of reality, improving historical research and providing society with interaction with images (Bendazzi, 2016). This invention naturally changed the course of visual arts in its visual process of capturing real images with creative expression.

Between 1878-1885, Eadweard Muybridge (1830 -1904), in the United States, used a system of twelve cameras to capture the locomotion and movement of humans and animals, in still photographs, to prove whether or not "the hooves of a horse ever left the ground all at the same time in the midst of a gallop" (Sturken & Cartwright, 2009, p.186). The objective was to analyse each image of the movement progression, which could not be detected with the naked eye, thus leading to an extensive study of the movement of humans and animals by recording their movements in a systematic way (Sturken & Cartwright, 2009). This contribution enabled the understanding of images at the level of the static frames that composed the movement. The smallest unit of the movement structure and process was found: the frame.

In 1988, a projection on a screen using *pantonimes lumineuses* (painted drawings) operated by *Le Théâtre Optique* came to life by the hand of Émile Reynaud (1844 -1918) in France, who was able to deliver 15 minutes of painted still images, creating the illusion of movement and life by screening one drawing after another, thus marking the genesis and birth of animation. The use of *non-real materiality* resources (drawings) to compose the smallest unit of the movement, 'drawing frames', allowed for the invention of any possible drawn world, which would unfold a variety of graphical discourses and approaches of its creators in the way their ideas were rendered into moving drawings.

In 1891, Thomas Edison (1847 - 1931) invented the moving camera, and in 1895 the Lumière Brothers invented the moving pictures, making the first film in the history of cinema. It was called "*La Sortie de l'Usine Lumière à Lyon*, (Dir.: Lumière, 1895) and it captured the *true life* of common people exiting a factory (Bendazzi, 2016).

A year later, in 1992, Georges Méliès (1861-1938) would screen his film, *Playing Cards* (Dir.: Méliès, 1896), using a series of tricks which manipulated the continuous movement of *true life*. While the Lumiére Brothers captured the continuous movement of reality, George Méliès created a whole universe in film with the *substitution trick* (also called the *stop motion trick*), and invented some of the first special effects in the history of cinema such as *fades*, *masks*, *superimposition exposure on film*, which are particularly evident in the film *Trip to The Moon* in 1902 (Dir.: Mény, 1997). Using the *substitution trick*, which initially happened by accident when the camera jammed while filming (Dir.: Mény, 1997), Méliès substituted an object for another, from one frame to another, manipulating continuous time with these *optical film tricks*. The result of this *substitution trick* may be seen in the film *The Living Playing Cards* (Dir.: Méliès, 1904), where the drawing of a *queen on a card* is substituted in the following frame by a live lady dressed as the same queen in the drawing who steps out of the card, creating the illusion that the drawing of the queen became alive as a person in continuous time.



Fig. 2.3.1.1.Left: *Théâtre Optique*, 1888, Émile Reynaud, FR (in Bendazzi, 2016, Vol. I, p.18); Fig. 2.3.1.2. Middle: *La Sortie de l'Usine Lumière à Lyon*, (Dir.: Lumiére Brothers, 1895); Fig. 2.3.1.3.The *Living Playing Cards*, (Dir.: Méliès, 1904 (in *Méliès, The Magician*, 1997, Jacques Mény, 1997, DVD)

In Giannalberto Bendazzi's (2016) view, live action film and the animated film had a similar and simultaneous chronological beginning. However, while the live action film was born with access to a sequence of photographic images (live action image), the animated film emerged with access to a sequence of drawn images (painted figures operated by *Théâtre Optique*), which not only manipulated the real continuity of the movement but also recreated a graphical inventive world in the form of the frames that constituted the movement structure. The results of these pioneers allowed for a technical, intellectual and cultural change in the world of visual arts, in the way unexpected and inventive life was projected on screen to inform and surprise audiences with the *true life of live action cinema*. Furthermore, they allowed for an engagement of audiences with magical tricks by manipulating real life continuity and its materiality, and by the infinite potential of drawing and recreating an imaginative continuous movement in the *frame-by-frame* process of *animation*. Animation was born, and with it came freedom from the structures of the real, a liberation of its real materiality and the possibility of creating any impossible world on the screen, rendered by its creator's thoughts, feelings and imagination for others to experience and share.

For the purpose of this thesis, the relevance of the characteristics of this initial era revealed the essential difference between the essence of capturing the *true materiality* of movement in its real bodies and objects (live action cinema discourse) with camera and the *reconstruction of movement and illusion of life* with the gesture of the hand by drawing on paper (traditional animation) to create

moving pictures. While very different in terms of production process, more importantly these two different discourses produced two different results, in terms of intellect and meaning, conveyed by the formal components of their images. Animation resisted reality in its formal components by using non-real materiality, but also in its discourse (Wells, 1998) as it favoured a recreation of a world with no direct connection to a referent in reality, and which only existed in the creator's mind. Animation gave visibility and existence to the individual mind of the creator, of his vision of the world and his ideologies. In this sense, animation contributed in unique ways to our collective culture and our understanding of each other and the world in the variety of discourses of its creators.

2.3.1.2. **Early Animation:** Cohl, McCay and Junichi Kouchi

In 1908, *Fantasmagorie,* by Émile Cohl, regarded as the pioneer of the first animated film (Crafton, 1993), presented an inventive graphical universe with characters drawn frame-by-frame which moved and lived a life of their own on the screen. These images, that were radically different from *true life cinema* and also from *live action film tricks*, moved by means of the fluidity and changeability of white lines on a black screen transforming its forms and characters with imagination, and by the changeable movement of its lines, presenting an on screen world that could not possibly exist. In an empty black background, a 'real hand' draws the figure of a clown in raw white lines. When the 'real hand' disappears, a drawn world comes to life.



Fig. 2.3.1.2.1. *Fantasmagorie,* (Dir.: Cohl, 1908)

On the screen, a clown figure starts to move, wondering about in all sorts of metamorphic behaviours, such as walking on air, inflating like a balloon or by interacting with an elephant that could transform itself into a house by the metamorphic movement of its lines. Cohl created a world characterised by the construction of movement free from stable configuration, allowing for the metamorphosis and changeability of its lines (Crafton, 1993), twisting formal aesthetic choices with a non-logical connection to reality, such as in visual metaphors, and creating a graphical world marked by experimental or inventive formalistic and aesthetic choices. Content, form and movement recreated a whole new world for the mind to enjoy.

In a different geography, Canadian Winsor McCay (1869 –1934), another animation pioneer, appeared in the world of animation as an established comic strip artist, known for his delightful comic strip series, *Little Nemo in Slumberland* published from 1905 on by the New York Herald (USA). The transition from his 'comic strip' to an animated film appeared naturally in the film, *Little Nemo* (Dir.: McCay, 1911), his first film which marks a crucial reference of the link between American comic strips and American animation (Bendazzi, 2016).

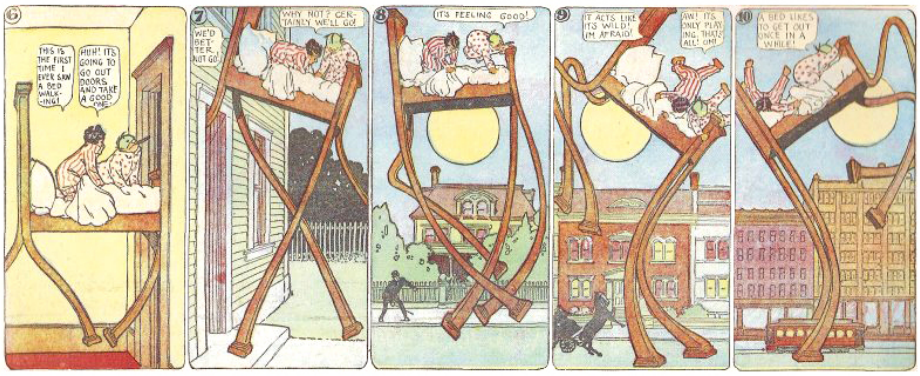


Fig. 2.3.1.2.2. *Little Nemo in Slumberland* (McCay, 1914), comic strip (McCay, 2000, p.154).

Owing to this relationship, the initial language of American animation preserved graphical signs or punctuation marks, such as the exclamation mark for emphasis, question mark for surprise, balloons for dialogue, movement lines around the bodies to convey conventional lines of action and speed, and also preserved a graphical *schema* of configured stable characters and worlds (Bendazzi, 2016). In the film, *Little Nemo* (Dir.: McCay, 1911), an introductory live action section presents the real figure of McCay describing to his colleagues the process of animation, and the transition between static drawings and their ability to move on their own. This live action section, although similar to a '*vaudeville act*' (comical theatrical spectacle), typical of this era (Canemaker, 1987), is important due to its content of comically describing the act and process of animating four thousand drawings (as described on one of the cards), and by comically representing McCay's "drawing studio", with 'wine pipes of ink' and 'giant boxes of drawings' to demonstrate the fascinating ability to make drawings move on their own. In the animation segment, characters behave with plasticity by stretching, distorting and squashing their lines and with metamorphic abilities, within limits, thus conveying fluidity of movement whereby a graphically consistent universe is created by the hand of its creator.



Fig. 2.3.1.2.3. *Little Nemo*, (Dir.: McCay, 1911)

McCay's drawings of *Little Nemo* preserved the art nouveau and stable style of his comic strips, and exhibited a slow, stable fluidity of movement. His fine drawings were characterised by elegance, conveying a dreamlike yet stable and defined world, in stark contrast to the work of Cohl, and were admired by audiences and colleagues (Bendazzi, 2016) alike.

But it was *Gertie the Dinosaur* (Dir.: McCay, 1914), which was considered his animation masterpiece (Canemaker: 1987) due to the appearance, personality and behaviour of a surprising character, a female brontosaurus, called *Gertie*. On the screen, a pre-introductory live action section describes, both in live action images and *in between* black text cards, Winsor McCay betting with

some colleagues on how he could bring a dinosaur to life in a series of hand drawn cartoons. McCay and the group visit the Natural History Museum in New York to look at the skeletons of dinosaurs, and also to visit McCay's "studio" and watch the process of making the drawings move. As written on one of the cards of the silent film, McCay explains "I made ten thousand cartoons-each one a little bit different from the one preceding it" (Dir.: McCay, 1914). Later, reunited back at a dinner table, McCay shows the group how the dinosaur will become alive at his command. "Gertie - yes her name is Gertie, will come out the cave and do everything I tell her to do" (Dir.: McCay, 1914), may be read on a card. McCay draws the dinosaur on the large dining room screen, and as McCay gets out of the frame, the drawing fills the screen and gently starts moving by itself. This initial live action section, although not so important for its discourse (or for its *spectacle or vaudeville act*), takes on relevance due to the fact that McCay's preoccupation with showing the link between the creator and the drawing (to make the drawing move at his command), and the transition from static to moving pictures, in his explanation of the process and the role of the creator behind the animated film, are clearly evident. Followed by an animation section, the film ends with McCay entering the film himself as a drawing configured in the same fine lines and contrast of black and white shapes, behaving in drawn movements and showing the potential, once again of the creator being able to do whatever came into his mind. In the animated section, Gertie is given a charismatic personality by the animated performance and movement, defying her creator's command and will and by moving fluidly on the screen, such as gently eating an apple, dancing lightly on the screen with no signs of weight, or playing with an elephant in a fluid movement and stable configuration (Canemaker, 1987).



Fig. 2.3.1.2.4. *Gertie the Dinosaur* (Dir.: McCay, 1914)

In the frame, black and synthesized lines define a set with little detail of what is a natural atmosphere of rocky terrain by a lake, giving context and a set in the background of the character. While the background does not move, some objects between the background-set and the foreground-character of *Gertie*, such as an elephant and a flying lizard, are animated and interact with *Gertie*. In his process, McCay defined what primary objects were to be animated in every frame and what other objects were to be left as context. Unlike the raw, more experimental lines and free style of *Fantasmagorie, Gertie* is meticulously drawn in stable forms, and, for the first time, it uses a system of key-framing, registration marks, animation loops and animation in layers, marking the beginning of the hand drawn technique which would influence many others.

In Japan, animation was still in its very early stages, and in this period three pioneering animated films are cited to have existed (it is cited that a number of other animated films existed before 1917, but due to the 1923 Kanto earthquake in Japan, many films were lost (Hotes (2017), Bendazzi (2016), Clements (2013)). *The Dull Sword*, made in 1917 by Junichi Kouchi, an established manga author and caricaturist, is considered to be behind the earliest Japanese animated film which resisted time, (Clements (2013), Hotes, (2017)).



Fig. 2.3.1.2.5. *The Dull sword* (Dir.: Kouchi, 1917)

The *Dull Sword* (Dir.: Kouchi, 1917) depicts a slapstick comedy narrative, a popular genre among the silent era, in the style of Chaplin (Clements (2013) & Hotes, (2017)), of a Samurai (note: in the Samurai philosophy and culture, the sword of the Samurai supposedly has a soul) brandishing his 'supposedly dangerous' sword to others (even towards a blind man) but is unsuccessful and ends up throwing his sword away. The film depicts a caricatured black and white well defined and stable samurai figure, rolling his eyes in an exaggerated manner to his sword in a comic style and slapstick routine as noted by Hotes (Hotes, 2017). The foreground character is given a configured context, with flat black solids making an abstract and stylized landscape, which graphically configure a town in the far distance. The frame is tinted in some sections with blue and yellow colours and the schemata is stylized, graphical and plain. While the figures and sets are drawn, the movement of the characters is animated in a *cut out* technique (flat cut-out pieces of paper moved to create movement) (Hotes, 2017), presenting a completely different result to that of McCay and Cohl. The animated movement is generated by moving its layered pieces of stable graphical and flat schema around, which produces a fluid movement when one object moves from one position to another, and less fluidity in the rotation or transformations of objects, which is almost non-existent, unless conducted within the scope of movement or exaggerated expressions of the characters. The movement of the sword swinging from one side to another in fluid movement with no signs of gravity, and also the sequence where the Samurai is pushed away at a profile angle, favour the fluidity of horizontal and vertical movement of the cut-out pieces (by making use of the same cut-outs), investing less in rotation, volume, weight, depth and perspective of movement. The result is a super flat graphical world, squashed into the frame, animated in layers providing a schematic movement with less fluidity and more graphical stability. As noted by Clements (2013) and Daisuke (2002), the interesting use of a Japanese set and Japanese subject matter (the story of a comic Samurai and his sword) contrasts with common pre-conceived ideas that early Japanese animation s strictly followed the American animation of Disney (Hotes, 2017), placing Japanese animation on the map with its Japanese subject matter and also within a super flat stable style, with the exaggeration of characters' expressions, comic style and Japanese humour.

For the purpose of this thesis, this second era of animation points to a crucial difference in these three graphical discourses and their relationships with content, form and movement. Cohl's discourse is grounded on the traits of the instability of configuration of forms, the use of constant formal metamorphoses of lines and figures, defining a plastic and aesthetic animated world, within the constant fluidity of movements, but anchored to more unpredictable, frequently abstract, creative aesthetic and formal choices (Crafton, 1993), and animated in line with the 'under the camera technique'. McCay, on the other hand, conveys a stably configured world, following aspects of realism such as the use of perspective or realistic physical appearance of characters, animated *as if different layers* of a composition, through a traditional hand drawn technique within the precise timing

of acting and the key framing process, within a narrative story conveying the personality, emotional behaviour, appeal and life of an on screen character, and creating enormous empathy in audiences (Canemaker, 1987). Junichi Kouchi's discourse, however, provides a narrative within a Japanese cultural reference (Clements, 2013), in a super flat world, using a consistent and stylized graphical style by means of drawn cut-outs, implying an overly exaggerated performance of its characters and favouring a stylized graphical movement of horizontal and vertical changes, creating a world inhabited by a pictorial smashed universe, without volume, depth or perspective and, hence, animated under such rules.

The origins of the works of both Junichi Kouchi and McCay appear to fall under the influence of their original graphic of manga and comics which also occurs with many other artists, and may also be observed in the work of Miyazaki.

These three different discourses and approaches to animation in content, form and movement, were followed in future eras in different geographies by many artists in similar discourse and traits and were established in the future of animation in three different distribution and cultural reception segments: experimental discourses (made by independent filmmakers and mostly observed among European filmmakers), stable discourses, such as the rubber- hose style (made by industrial studios initially in America) and the standardization of animation (made by the standardization of the TV series boom, initially more prevalent in Japan). In the following three sub-sections, these three different approaches, their key authors, films and critical evaluation by scholars are overviewed.

2.3.1.3. **Rubber-hose Animation:** Messmer, Disney, Fleischer and Warner Bro.

In 1919, in America, Otto Messmer created, *Felix the Cat* (Dir.: Messmer, 1919), a silent character prior to Disney, which initially starred as *Master Tom* in the first film depicting an anthropomorphic charismatic humanized black cat with two big eyes who became the first popularized and recognized animated character by audiences (Crafton, 1993). According to Bendazzi (2016), Bill Nolan, a cartoonist writer, director and artist introduced the travelling shot and the *rubber-hose* animation style (characters with no joints) to the animated film language, where people, animals and objects were animated with elastic and flexible behaviours, disarticulated from their bone structure, and who contributed highly to the success of the animation *Felix the Cat* .



Fig. 2.3.1.3.1. *Felix the Cat - Feline Follies* (Dir.: Messmer, 1919)

In *Feline Follies* (Dir.: Messmer, 1919), a black cat, still *Master Tom,* is given a personality, behaviour and a soul of its own, independent from its creator. *Master Tom* appears with humanized physicality, psychological and emotional traits in a graphical stylized white surface of the frame, and within a narrative makes every effort to conquer the love of a white cat. The universe is stable, configured, stylized and the dramatic performance is given by means of *rubber-hose* (animation with no joints) fluid movement, creating an empathy with audiences through the cat's personality,

behaviour and emotional appeal. While it preserves the metamorphic behaviour of its tail, it is the stylized and flat imaginative graphical world that becomes so surprising, credible and enchanting. The discourse here invests in the consistency of a schema, which condensates the animistic element of attributing *Felix* a life, personality and emotional appeal in a world where everything is consistent, fluid and extremely graphical.

In 1928, in *Steamboat Willie,* Walt Disney presents an anthropomorphic happy mouse, *Mickey*, who appears with physical, psychological and emotionally humanized behaviour, with a life and personality of its own which is given credibility by sound synchronization. At the beginning of the film, Mickey is seen piloting a steamboat, as if he is the owner or captain of the boat, in fluid movements, sound synchronicity and whistling a song in a very happy mood. When *Pete*, the much larger black character and real captain of the boat arrives, he quickly pushes *Mickey* aside, stretching his boneless body within a changeable plasticity of the shapes of its body. As if elastic, *Mickey's* body stretches into a ring, but *Mickey* composes himself in a second, by pushing the ring of his body inside his shorts and returns to his original shape and physicality. As if regulated by certain limits, Mickey's physicality can stretch, squash and distort, but never metamorphoses completely into another form or character. The anticipation of these elastic movements, the 'ease in' and 'ease out' of actions and behaviours, his expressive performance and emotional appeal make *Mickey* act in a stable, consistent and credible discourse, making use of the synchronicity of sound in literal and creative ways, within a dramatic performance of the narrative.

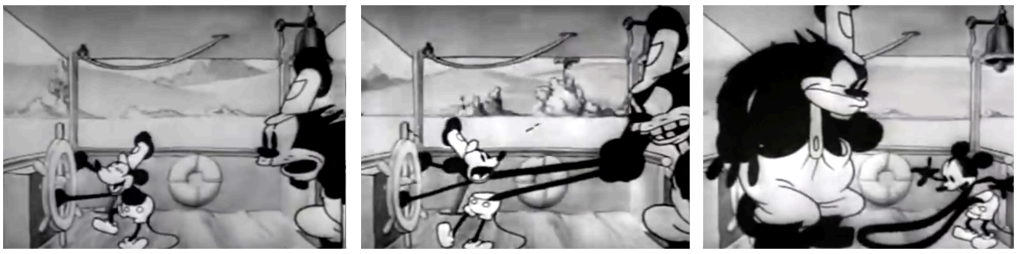


Fig. 2.3.1.3.2. *Steamboat Willie* (Dir.: Disney, 1928)

This consistency, as observed by Sergei Eisenstein (1988) was not accidental or intuitive, it was planned with precision, within animation principles of timing and movement and within a system of rules and style, which indicated what was and was not possible in the movement and universe of *Mickey,* and which went on to become known as the Disney style of animation. These principles made by the Disney studio were: 1. Squash and Stretch, 2. Anticipation, 3. Staging, 4. Straight Ahead Action and Pose to Pose, 5. Follow Through and Overlapping Action, 6. Slow In and Slow Out, 7. Arc, 8. Secondary Action, 9. Timing, 10. Exaggeration, 11. Solid drawing and 12. Appeal. These principles enabled a stable comic narrative, consistent formal language and animation with credible principles of movement, which were not arbitrary but constructed for *Mickey* to live in more episodes or films and to create emphatic emotions through his performance among audiences. As stated by Walt Disney,

> We seem to know when to 'tap the heart'. Others have hit the intellect. We can hit them in an emotional way. Those who appeal to the intellect only appeal to a very limited group. The real thing behind this is: we are in the motion pictures business, only we are drawing them instead of photographing them. (Walt Disney, in Johnson & Thomas, 1981, p. 119)

Disney's legacy in the animation world would expand in its technological, production, financial, distribution, expertise, formal, empathic and cultural aspects to construct an animation industry, characterised by the industrialization of productions, adopting the studio system, star system of characters and implementing the rubber-hose discourse.

Disney's legacy achieved relevance with the technological and creative use of sound, whereby giving voices to characters transformed the previous silent era forever into an era where characters became empathic and were designed with more sound resources. Disney also became known for the use of more graphical resources, such as the use of colour and making animation productions to expand into multiple careers. The studio also transited from the short animation film format to the feature length format, shifting from the *drawing on paper* to the *drawing on cell* (traditional animation), making use of the multi-plane camera in the production of *Snow White* (Disney, 1937), and making the animation production industry expand in size, different expertise and distribution channels. Although *Felix The Cat* introduced the rubber-hose style before Disney, the *Snow White* workshop classes at Disney formalized the twelve principles consolidated the rubber-hose discourse in a style (Johnston & Thomas, 1981) published in the book "Illusion of Life") known as the Disney style of animation. Given its acclaim by the public, *Mickey* went global and so did animation and its industry. In the space of a decade, Disney went from 6 employees to a studio with 1600 employees, all specialized in different areas of art, design and animation, such as narrative design, storyboard design, concept design, set design, character design, colour script design, layout design, key-framing, animating, cleaning, colouring etc.

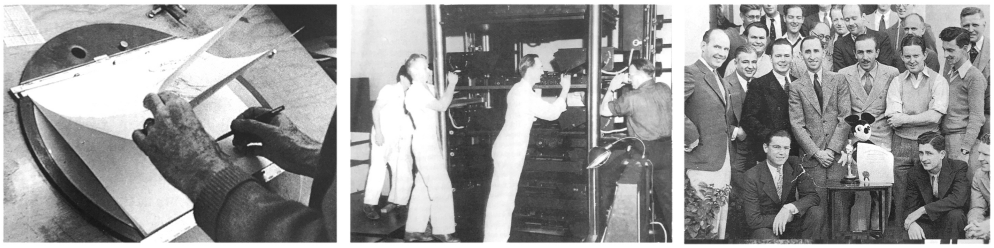


Fig. 2.3.1.3.3. Walt Disney Studios (Thomas & Johnston (1981). Left: Drawing Table (1981, p. 31), Middle: Multi-plane Camera (1981, p.309); Right: Walt Disney Employees with Mickey. (Right: 1981, p.80)

In terms of discourse, the Disney principles established the consistency and credibility of animation, and gave characters and their worlds a system of rules within limitations for the characters to live, regulating their physicality, movements, emotionally timed acting and creating a character appeal which was caricaturized, exaggerated but highly popular among audiences. As Walt Disney explains, "I think you have to know these fellows definitely before you can draw them. When you start to caricature a person, you can't do it without knowing the person. Take Laurel and Hardy for example; everybody can see Laurel doing certain things because they know Laurel" (Walt Disney, in Johnson & Thomas, 1981, p. 393). *Mickey,* also became recognized for his funny personality, his big eyes and big smile and for behaving with a persona that had motivations and emotions. Walt Disney created a world in which a character, although represented by animal figures, would act and perform as a human actor within an emotional performance, and with an identity consisting of gestures and psychological depth just like the experience we have of the real. As Walt Disney states,

> At first the cartoon medium was just a novelty, but it never really began to hit until we had more than tricks... until we developed personalities. We had to get beyond getting a laugh. They may roll in the aisles, but doesn't mean you have a great picture. You have to have pathos in the thing. (Walt Disney, in Johnson & Thomas, 1981, p. 29)

Within the character appeal of his performance, *Mickey* connected with audiences through his emotional performance, similar to real actors in live action cinema. As Walt Disney said, "In our animation we must show not only the actions or reactions of character, but we must picture also with the action... the feelings of those characters"(*Walt Disney, in Johnson & Thomas, 1981*, p. 473).

Animation created graphical worlds, where ideologies and emotions were graphically constructed to project the inner worlds of their creators, as if seeing from someone else's eyes and sensibility. Sound became a very relevant aspect in this era as it conveyed credibility with synchronized sound but also enabled an imaginative and empathic world of voices, imaginative resources and songs, which changed the animated film from a visible existence to an audible existence too. *Silly Symphonies* is an example where sound determines rhythms, effects and synchronization with the film *The Skeleton Dance* (Disney, 1929). The song, *Three Little Pig's* (Disney, 1933*)*, was memorable in American audiences with the theme "Who's afraid of the big bad wolf?", a film which won the Oscar® for best animation short. From 1935, Mickey began to interact with other characters, such as *Donald, Goofy and Pluto* in the film *The Band Concert* (Disney, 1935), and would be featured in more than 120 films to become probably the most popularized character in the history of animation.

In America, other studios emerged within this type of rubber hose discourse, such as The Fleischer Brothers studios, producing creations such as *Betty Boop* (Fleischer Brothers, 1932), *Bimbo* (Fleischer Brothers, 1933) and *Popeye* (Fleischer Brothers, 1933). Making use of a similar rubber-hose style *Popeye* would be as stable as *Mickey,* conveying formal transformations of characters but without losing the principles of stable configuration.



Fig. 2.3.1.3.4. *You Gotta be a Football Hero* (Dir.: Fleischer Brothers, 1935)

The Warner Brothers studios, which began to produce charismatic characters such as *Duffy Duck* (1937, Warner Bros. Cartoons) and *Bugs Bunny* (1938, Warner Bros. Cartoons) also followed this rubber hose discourse within a more aggressive game of characters fighting with each other. In *Porky's Hare Hunt* (Dir.: Hardaway, 1938, Warner Bros. Cartoons), a hare - proto 'bugs bunny' character tries to escape the hunter Porky. Porky chases the hare and with the shotgun in his arms as if sniffing the ground, the double shotgun divides itself into two pipes until it finds its prey, the hare. The hare in a role-play game throws pepper into the pipes and makes them explode. From the very beginning, the characters of Warner Bros. invested in a discourse where characters hunted each other, in a violent role-play game, but in which they were never at risk. Without a profoundly dramatic performance or emotional appeal, the emphasis was given to the role-play games of the

characters, within these comical gags of hunting, fighting and playing with each other (Raffaelli, 1997).

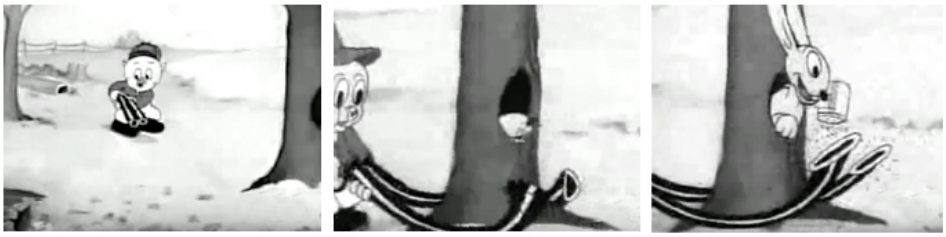


Fig. 2.3.1.3.5. Merry Melodies: *Porky's Hare Hunt,* (Dir.: Hardaway, 1938, Warner Bros. Cartoons)

These American animation studios defined a specific graphical language and discourse in order to give a response to content, form and movement conveyed by stable narratives, stable forms and stable movement. Among these examples, *Mickey* created a profound emotional appeal in audiences, empathy and the illusion of life, as Eisenstein would recognize. For the purpose of this thesis, the emergence of an industrialized process and studio system is signalled, which was followed by the emergence of many new studios and also a process partially used by Studio Ghibli in long feature films, but within a completely different ideology of themes and characters, as will be further explained.

2.3.1.4. Animism, plasmasctiness, totemism, and synaesthesia: Eisenstein

In America, but originally from Russia, Sergei Eisenstein made one of the most influential theoretical contributions to film theory (montage and close-up), art (caricature and painting), literature (fables and beasts) and to animation studies (*animism*, *plasmactiness, totemism* and *synaesthesia of audio-visual*) with his unfinished book *Method*. Eisenstein's writings, which began in 1940 (and continued for eight years until his death), are referenced in this thesis as the 1988 version, translated by Alan Upchurch, edited by Jay Leda and introduced by Naum Kleiman (Eisenstein, 1988) from his 1941 original writings.

In the book *Method*, Eisenstein examines what he called the *ground-problem* in art: a foundational problem, which deals with the relationship between the rational and logical conception of the content of a piece of work ('conceptual consciousness'), through 'structures of form' ('attractiveness'), within a process of sensorial perception ("sensuous thinking') by the viewer (Eisenstein, 1988, introduction). Eisenstein's view on the *ground-problem* involved the relationship of three aspects: (a) conceptual creation, (b) the structure of form and (c) the sensuous perception of viewers. The co-relation of these three aspects provides a fundamental argument to the defined framework of analysis of this thesis, in the proposed theoretical model which articulates the aspects of '(a) creation, (b) form (c) cultural perception' of the animation domains (as presented in the model in part I).

Within this ground of examination on the *ground-problem*, Eisenstein explores in his essay "On Disney", in the same book, the tension of separation and unity that occurs in animation discourse among content, form and movement. This is addressed in rich and complex ways and gives a fundamental argument to the practical model of this thesis, in terms of how to understand the animated language and the analysis of the case study, and in accordance with the proposal of a practical model of animation analysis at three levels: (1) content - (2) form - (3) movement - as a triangle to analyse images in their formal aspects (b)

If Eisenstein's specific examinations of the works of Disney contribute in fundamental ways to the analysis of Disney's discourse, it is also fair to say that it also contributed in rich and unique ways to the theoretical studies of animation in general with key concepts on the animation method, traits and discourse, which makes animation so important and different from other visual and graphical practices.



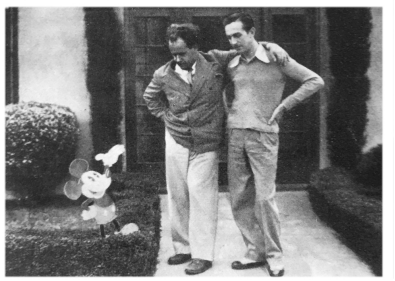


Fig. 2.3.1.4.1. Left: Drawing given to Eisenstein by Walt Disney (Eisenstein Cabinet (Eisenstein, 1988).
Fig. 2.3.1.4.2. Right: Eisenstein and Walt Disney at Disney Studio in 1930 (Eisenstein Cabinet (Eisenstein, 1988)

As grasped by Eisenstein in the first page of his essay, Disney's method of animation is observed as follows:

> Disney himself acts out the 'part' or 'role' of Mickey for this or that film. A dozen or so artists stand around him in a circle, quickly capturing the hilarious expressions of their posing and performing boss. And the extremely lively and lifelike preparations for the cartoon are ready - infectious through the whole hyperbolization of the drawing only because taken from a living person. (Eisenstein, 1988, p.1)

In this paragraph, Eisenstein recognizes the essence of fulfilling a drawing with an identity, a life and a soul, driven by a process of observation, miming, acting and drawing the character on a page conveying that same sensuous feeling of life and soul of the real person. Additionally, Eisenstein recognizes the exaggerated traits of the character's representation in the drawing in the process, and also the accentuation of a comic tone. Furthermore, Eisenstein recognizes the synesthetic role of music and soundtrack in animation films, and the temporal calculation of drawings, in addition to the articulation of a collective in the making of a film driven by one creator but shared among a team of different expertise. As described by Eisenstein,

> We are surprised by the harmony of the collective. By the harmony of technique. And specially by the fact that the soundtrack is made in New York, where they send the most precisely marked rolls of the drawing's movements, shot to the most precise music score. Not in the slightest resulting in Impressionism. Disney's plastic visions, echoing the sounds are captured a priori. Placed in a vise of the strictest plastic and temporal calculation. Made real. (Eisenstein, S. 1988, p. 2)

As observed by Eisenstein, Disney's animated discourse evokes a sense of optimism and positive liberation from the troubles of the real. While, for Eisenstein, Chaplin's films were, equivalent to "the paradise lost" (*Eisenstein, S.* 1988, p.2), in the sense of the lost golden age of childhood because of the war, Disney' films represented "the paradise regain". As Eisenstein writes, "Disney (and it's not accidental that his films are drawn) is a complete return to a world of

complete freedom (not accidently fictitious)"(Eisenstein, S. 1988, p.3). In this sentence, Eisenstein appears to recognize the ability of animation to create a world that is different to reality and to be liberated from it:

> How much (imaginary!) divine omnipotence there is in this! What magic of reconstructing the world according to one's fantasy and will! A fictitious world. A world of lines and colours, which subjugates and alters itself at your command. You tell a mountain: move, and it moves. You tell an octopus: be an elephant, and the octopus becomes an elephant. You tell the sun: Stop! - and it stops. (Eisenstein, S. 1988, p.3)

In this sentence, Eisenstein first recognizes the imaginative ability of animation to create anything possible, the creative role of the director in unfolding a vision and the ability of the viewer to see through someone else's eyes, will and command within a discourse constructed by drawings. For Eisenstein, Disney's discourse projects a hopeful vision of the world under the imaginative play-game of the child, against the oppressive reality of America's cultural period marked by severe unemployment during the 1920s and immersed in a financial crisis that is so present in Chaplin. According to Eisenstein, "Disney is a marvellous lullaby for the suffering and unfortunate, the oppressed and deprived. For those who are shackled by hours of work and regulated moments of rest, by a mathematical precision of time, whose lives are graphed by the cent of the dollar" (Eisenstein, S. 1988, p.3). Eisenstein, like other authors, appears to recognize the ability of animation to liberate the viewer from his reality, the ability to create an 'instant of relief', to create a moment of 'comfort' from all the injustices and torments of the real, and to create 'obliviousness' and a total release from the troubles of the world:

> This cry of optimism could only be drawn. For there is no such slant on truthfully shot capitalist reality, which, without lying, could possibly sound like optimist reassurance. But, fortunately, there are lines and colours. Music and cartoons. The talent of Disney and the 'great consoler' - the cinema. (Eisenstein, S. 1988, p.4)

While Eisenstein addresses these examinations on Disney, it is fair to generalize that this liberation from the real has also been present in animation discourse since its genesis, as observed in the early works of Cohl, McKay, Kouchi and Messmer. The ability to be liberated from reality into any possible world of imagination also applies to other animated films and authors, and also applies specifically to the case study of this thesis. Hayao Miyazaki, almost fifty years later and in a different cultural period and geography would also recognise in his own writings (1996) the ability of animation to liberate the viewer from the troubles of the real world in relation to the collective consciousness of Japan. The harsh times of WWII, the effects of the nuclear disasters of Hiroshima and Nagasaki, the phantoms of war, the need to protect the natural environment, the need for the equity of girls in society and many other troubles that affected individuals at that time have influenced and also act a liberating need of the real. According to Miyazaki,

> Creating animation means creating a fictional world. That world soothes the spirit of those who are disheartened and exhausted from dealing with the sharp edges of reality, or suffering from a nearsighted distortion of their emotions. When the audience is watching animation, they are apt to feel either light and cheerful or purified and refreshed. (Miyazaki, 2009, p.25)

This liberation from reality appears in both cases as a need to project hope, optimism and a tolerable existence of individuals in worlds of escape, liberated lines, colours and fantastic behaviours and to create a possibility of change.

In Eisenstein's examination of Disney, four main traits and key concepts are defined to describe the 'attractiveness' of animation: (1) *Animism*, (2) *plasmactiness-plasmasticity*, (3) *Totemism* and (4) the aspect of *synaesthesia of the audio-visual* film as follows:

1. Animism as the ability of "conveying life and soul to any inanimate objects or other beings such as plants and natural phenomena" *(*Eisenstein, 1988, p. 43). In Eisenstein's view, 'animism' is "the most direct manifestation and direct embodiment of the animated drawing" *(*Eisenstein, 1988, p. 43). This concept condenses in Eisenstein's views the ideas of 'animateness' (anima-soul) and 'mobility' (liveliness mobility) conveying the idea "that if something moves it's because it is alive, and it creates an illusion of life in the 'sensuous perception' of its movement by the viewer" (Eisenstein, 1988, p.54). The sensuous perception of the viewer grasps that what is being seen on the screen is true, as it happens in his sensuous perception of reality itself (conveying the illusion of life). This concept appears to describe the phenomenon in which the sensuous perception of the reconstructed movement in animation, as opposed to a logical rational conscious that tells us that drawings are not true or real, conveys a sensuous illusion of true life in its movement that makes us understand these drawings as being alive, as moving, existing (Eisenstein, 1988, p.55). Under this concept of animism, a diversity of forms are given a life of their own, without carrying a "truthful materiality and existence" to the animated drawings. Anthropomorphic characters or humanized animals act as a direct poeticization and metaphoric existence, which unite aspects of content and form (Eisenstein, 1988, p.48). Mickey, a mouse, is given the characteristics of a man and a life of its own. This key concept of animism is essential to define the framework of this thesis, in terms of the aspects of animation, the key aspects in the proposed model's 'behaviours' (changes of position) and 'continuity' (one of the categories of the proposed model) categories, as it allows for a sensuous perception of the "unreal" acting, action, emotions as alive through the (illusion of) movement to be conveyed through its continuous movement. Furthermore, Mickey (as the sorcerer apprentice in Fantasia), gives life to an army of brooms to fetch water for his master in Fantasia (Dir.: Disney, 1940). Miyazaki also gives life to lamps that walk like humans, ring bells that speak (Spirited Away, Dir.: Miyazaki, 2001)), to waves with eyes and a will of their own (Ponyo, Dir.: Miyazaki, 2008)), and a fire with eyes, mouth and a will (Howl's Moving Castle, Dir.: Miyazaki, 2004)) among many other examples. Animism has become a trait that gives life to human drawings, humanized drawings and inanimate objects, which behave under our perception of the real world.

2. Plasmactiness-plasmasticity (depending on the English translations) as the ability of animation to deal with the 'instability of form', the ability to take any possible form, to create 'mobility in its contours' by stretching and elongating necks, arms and the extremities of characters, to convey 'freedom from ossification' to characters, to create a 'boneless sensuous impression' of elastic behaviours and to transform the forms of a 'character's embodiment by metamorphosis' into anything possible (liberating forms where one goes outside oneself to become another). As referred to by Eisenstein,

> A rejection of once-and-forever allotted form, freedom from ossification, the ability to dynamically assume any form. (...) An ability which I'd call 'plasmaticness,' for here we have a being represented in drawing, a being of a definite form, a being which has attained a definitive appearance, and which behaves like the primal protoplasm, not yet possessing a 'stable form', but capable of assuming any

> form and which, skipping along the rungs of the evolutionary ladder, attaches itself to any and all forms of animal existence. (Eisenstein, 1988, p. 21)

Within this concept, Eisenstein substantiates the effect of this eternal changeability with the proto evolutionary presence of the elements fire, water and wind, providing a sense of the 'eternal becoming' of shapes by the transformation and modulation of plastic forms and shapes by vision (Eisenstein, 1988, p. 25). These key concepts become essential in the framework defined in this thesis regarding the changeability of form, elaborated in the "behaviours" category (changes of form and metamorphoses), in the practical model of analysis.

3. Totemism as a system of beliefs where humans, animals and spirits are bonded by mystic relations or primordial evolution relations. Under this concept, Eisenstein examines the use of metaphorical relations in characters under the comparison of humans with animals in plastic forms (Eisenstein, 1988, p.49). In the *Barn Dance* (Disney, 1929), Mickey's physicality metamorphoses into a donkey head and comes back to his original physicality when he steps on Minnie's legs.



Fig. 2.3.1.4.3. *The Barn Dance* (Dir.: Disney, 1929)

In *Merbabies* (Dir.: Disney, 1938), the plastic metaphor is attributed by the altered behaviours of an octopus that acts like an elephant, and a fish that roars like a tiger, and a snail that plays like a human musician. Miyazaki also makes use of this type of graphical metaphor by using anthropomorphic configurations and plastic metaphors to convey content in form. Humanized animals, monsters, beasts and strange creatures not only become alive but also provide a ground of plastic metaphor between man and animal, in the use of human characteristics in the form of animals, such as a war cursed pig that speaks and drives his plane (in Porco Rosso, Dir.: Miyazaki, 1992), greedy half-slug women and half-frog men who seek money and gold, entities with horns, or characters with animalized behaviour which still live in the realm of humans, such as the characters No Face or Stinky God , two beasts that became animalized (in Spirited Away, Dir.: Miyazaki, 2001), or Howl, a half-human and half howl beast (in Howl's Moving Castle, Dir.: Miyazaki, 2004), or Ponyo a half fish-half human character (in Ponyo, Dir.: Miyazaki, 2008).These aspects form a fundamental argument in the analysis of Miyazaki's case study and under the categories proposed in the practical model of this thesis: in the 'configurations of strange creatures' sub-category , in the 'character' category, and in the 'behaviours' category..

4. Synaesthesia of Audio-visual as the ability to convey emotion and meaning through the synchronicity of sound and music attributed to an image. As Eisenstein describes,

> *M*usic has preserved this emotional plurality of meaning in its speech, the plurality of meaning, which has been displaced from language that seeks precision, distinctness and logical exhaustion. But it too was once like that. It did not seek precision of expression, but attempted by means of a

> sound-image of a word to stir the widest possible layer of emotions and associations, harmonious to this world: to convey not a precision conception, but a complex of feelings accompanying it. (Eisenstein, 1988, p. 27)

In Eisenstein's view, "the audio-visual synesthetics are obvious and speak for themselves" (Eisenstein, 1988, p. 44). Additionally, this trait not only applies to Disney but also to any animated film (unless it is a silent film), in which layers of sound and music escapes, whether more literal or more symbolic or metaphoric, are attached to the images and act as a co-relation of meanings and emotions, making an image sound more positive or negative. It also serves to project a sensuous perception of any feeling, not only to give credibility to its characters. The potential of this trait is essential for the sensuous perception of the images, altering the meaning of an image in various ways. Thus, speech, sound and music are also represented in the proposed practical model of analysis of this thesis in its last category.

Eisenstein's contributions to animated film theory are immense and are not constrained to Disney's method. They also apply to animation in general. For the purpose of this thesis, they provide fundamental arguments for:

1. The *ground-problem* triangle (in relation to the proposed theoretical model, practical model and some of the elaborated categories of the practical model. See the models in the introduction section- PART I)

2. '*Paradise regained*' as *Escapism* (in our model elaborated in the story category: influences and inspirations for the stories and liberation and escape from the real).

3. *Animism* (in our model elaborated in the characterization of primary, secondary and tertiary objects, such as characters, objects and sets).

4. *Plasmactiness* (in our model elaborated in the behaviours category: as 'changes of form', changes)

5. *Totemism* (in our model elaborated in the characters category: as 'strange creatures') characters),

6. A*udio-visual synesthetic* aspect of images (in our model elaborated as speech-sound and music)

To consult the practical model, please see appendix 3.0.

2.3.1.5. Experimental Discourses: Lotte Reiniger, Len Lye, Oskar Fischinger and Norman McLaren

Since the 1920s, while Disney productions expanded in America and the industrialized studios moved to Hollywood, creating a profitable market, a new direction in the treatment of aesthetics and its movement in animation was adopted by experimental and artistic authors in Europe and the National Film board of Canada. Without a studio system or a financial structure to support filmmakers, experimental animation revealed artists who were self-taught, independent and who created films in very small groups or individually, by means of a variety of experiments (Bendazzi, 2016). They were mostly received within the scope of cultural reception at festivals, in critical reviews and award recognition. While Great Britain was associated with the market of advertising with a variety of techniques and filmmakers from different origins, Russia and Eastern Europe become associated with a more introspective approach, which explored the psychological aspect of its content (Bendazzi, 2016). A group of filmmakers associated with 'experimental animation', 'abstract animation' and 'visual music' associated with the 'Absolute moment' (absolute abstract language) was created by Hans Richter, Walter Ruttmann, Viking Eggeling and Oskar Fischinger. Len Lye and Norman McLaren are also considered in experimental films.

In 1926, *The Adventures of Prince Achmed* by (Char) Lotte Reiniger presented a 65 minute feature film made in black paper silhouettes against colour backgrounds with fine characters moving and changing their shapes across the screen within a narrative.



Fig. 2.3.1.5.1. *The Adventures of Prince Achmed* (Dir.: Reiniger, 1926)

The film, *Study No. 7* in 1931, by German-American Oskar Fischinger, which would influence many others (Richard, 1982, p.25; Moritz), presented charcoal shapes dancing and changing their formal elements across the screen, within a united synchronization of classical music conveying an elegant, emotional, consistent and united discourse, achieved by synesthetic attractiveness and the synchronization and relationship between images and their movements.



Fig. 2.3.1.5.2. *Study No. 7* (Dir.: Fischinger 1931)

In 1935, *A Color Box* (1935), by New Zealander Len Lye, presented a film painted directly on film where abstract shapes of colour moved across the screen as if activated by the sound of Cuban music creating a sense of freedom, and an idea that lines and colours would continue to move outside their frame and a sensuous perception of life and freedom.



Fig. 2.3.1.5.3. *A Color box* (Dir.: Lye, 1935)

In Canada, Norman McLaren, a pioneer in a number of animation techniques, a professor and the person responsible for opening the animation branch at the acclaimed National film board of Canada (NFB), developed a number of experimental techniques, such as scratching directly on film, painting on film, scratching sound on film, stop motion, pixilation, combining image, sound and music in a synesthetic symbiotic relation and creating a discourse grounded to the time

progression of drawings, in visual music, graphical sound and graphical narrative discourses which would mark his work in distinct ways and enhance the studies of movement.



Fig. 2.3.1.5.4. Details of Norman McLaren at work, scratching directly on film (in *Norman McLaren, The Master's edition,* 2006)

According to Don McWilliams, McLarens' biographer and also director, McLaren's creative process considered the following traits (McWilliams, 1991, pp.11-12)*:*

1. Synaesthesia: as the relationship between image and sound, expressed in cinema as a progression of time and movement. As McWilliams states, "McLaren's musical background, his synaesthesia (the condition in which the stimuli of different sensory modes are linked together), his discovery of cinema as a means to express synaesthesia." (McWilliams, 1991, p. 11)

2. Surrealism and hand-made cinema: cinema as 'movements-designed-through-time'. As McWilliams states, " hand-made cinema is described, partly because it is an ideal illustration for McLaren's thoughts on the roles of the sub-conscious and the conscious in the creative process; and partly because it demonstrates McLaren's idea of cinema as movements-designed-through-time." (McWilliams, 1991, p. 11)

3. Nature: painting with light in mixed techniques. As McWilliams states, "McLaren also thought of cinema as painting with light. This came from the Scottish environment of his youth. He expressed it, in one way, with the chain-of-mixed techniques."(McWilliams, 1991, p. 11)

4. Dance: movement of hens and birds. As McWilliams states, "McLaren saw a connection between his films and dance. This topic is elaborated by relating it to McLaren's identification with hens and birds, with comments by him on abstraction cinema, on film structure and creativity."(McWilliams, 1991, p. 11)

5. Collaboration: Tradition and technology. As McWilliams states, "The role of collaborators, particularly Evelyn Lambart."(McWilliams, 1991, p. 12)

Within these traits, McLaren's approach to animation was both influenced by his artistic background and sensitivity to aesthetics, and by his musical background which was also very present in the creation of his pieces. Intentionally focused on the sensuous perception of the movement, not as an extension of art or aesthetic choice (McWilliams, 1991, p. 19) but as a crucial and original reconstruction of the movement in its time progression, McLaren's pieces find meaning in the way its elements behave and form the movement. It is the continuous relationship of forms in the time progression that gives them a meaningful sensuous perception. Rooted in time progression expressions such as music, sound, dance and light, 'movements-designed-through-time' were expressed in a variety of aesthetics and techniques in his work. One of the more interesting

aspects of his process is the use of musical scripts instead of written scripts. As McLaren describes "I've often said, I never use a script, and in the sense of a written-out thing, I never use it. In another sense, I do use scripts - any film where there is music to start with, and to which I make the picture, there is a script - a musical script" (McLaren, in McWilliams, 1991, p. 23). As McLaren describes,

> I have found that traditional musical forms are worth using. *A Phantasy, Begone Dull Care* and *Spheres* have an *'ABA'* sonata form *(A Phantasy* - moderato, allegro, moderato; *Begone Dull Care* - allegro, lento, presto*; Spheres* - poco andante, allegro, poco andante). *Short and Suite* has a rondo form, *'ABCBDB'* etc. *Canon* has an *'ABC'* form. *Fiddle-de-dee, Hopity Pop, La Poulette grise, Serenal and Le* Merle being based on folk dance and song, have a repeating A1, A2, A3, etc. and in a loose way the visuals have a theme-and-variations form. (McWilliams, 1991, p. 23)

In the figures below, two examples of two different musical scripts are illustrated.

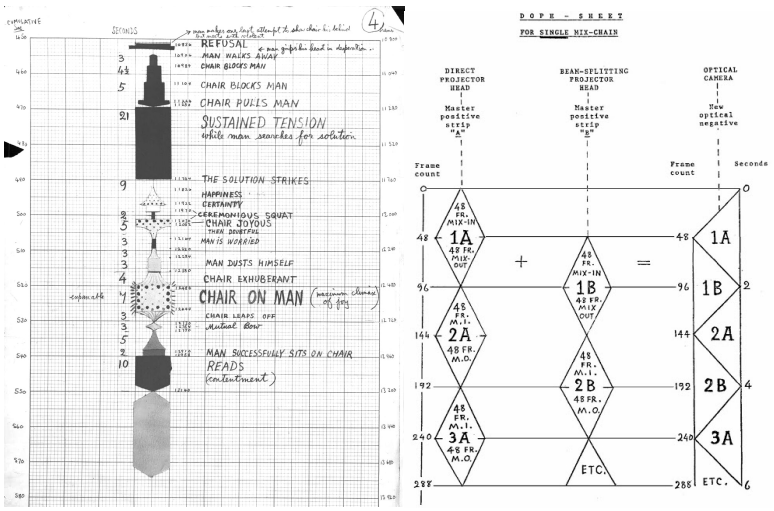


Fig. 2.3.1.5.5. (Left) McLaren's visual outline of *Chairy Tale* (1957), (McWilliams, 1991, p. 62).
Fig. 2.3.1.5.6. (Right) McLaren's dope sheet of *Narcissus* (1983), (McWilliams, 1991, p. 101).

Figure 2.3.1.5.5. shows the visual outline/script of the film *Chairy Tale* (McLaren,1958), given to the Indian musician Ravi Shankar to compose the score after the film was finished; figure 2.3.1.5.6. shows a dope sheet for *Narcissus* (McLaren,1983) with the musical structure of the two characters in the film as musical structures (1A and 1B). In both cases, the musical scripts were planned for the animation process, indicating a rhythm and tempo for the forms and afterwards given to the musicians and composers to score them.

From musical scripts, visual concepts, doodles, lines, music and feelings, McLaren creates the universes of his films (McWilliams, 1991, p. 25).

In 1942, *Hen Hop*, by McLaren, uses the technique of painting directly on film with pen and ink presenting a film which plays with the idea of abstract lines configuring the figure of a hen. From the blue lines of the letter 'N' and 'O' in the title's lettering, two hen legs ('N') and a body ('O') are reconfigured through the graphical transformation of their lines. When the movement progresses, the stylized lines of the legs and headless body start to behave with a life of their own, behaving like a headless hen walking through the sound of music. In this graphical and joyful

frenetic game, the hen's legs find other legs to play with, they find and lose their body and their head at times, they walk backwards and forwards in a frenetic dance, either on the ground or in the air, at some point the head of the hen is reconfigured as a turkey configuration, to come back to its main configuration again as a hen. Stretching, squashing and metamorphoses of lines construct and deconstruct the figure of a hen, giving the sensuous impression that abstract or configured lines have a life in the frame. What is more unexpected, as McLaren recognizes (in McWilliams, 1991, p. 41), is the idea that abstract lines, triangles, contours and shapes can behave like anthropomorphic beings, and equally move with a life of their own. As McLaren states "Always behind the very abstract films was the thought that these dots or blobs are human creatures or animals. It doesn't matter which" (McLaren, in McWilliams, 1991, p. 41). For McLaren, the aesthetic choices of abstract forms or human configured forms were not a fundamental trait of animation, again, the sensuous perception of meaning provided by movement was in what these forms told, how they behaved or what was implied to themselves and each other. Yet, without a written script or a driven narration, meaning was pursued in the relations between forms, their behaviours and formal continuity of time progression. The result was a graphical discourse that established a series of relations with meaning in the frames, which are surprising and funny, due to the metamorphic ability of the movement to imply new meanings and to give life to inanimate beings or to inner thoughts. This is in line with Eisenstein's early idea of animism, as a way of giving life to forms, even if abstract forms, and the specific terms given to the continuity of their movement, their appeal and meaning.



Fig. 2.3.1.5.7. *Hen Hop* (Dir.: McLaren, 1942)

McLaren plays a similar visual game represented in *Le Merle* (1958), in a cut-out technique, where a bird keeps losing parts of its body at every verse of the song within a synesthetic visual-musical game, where the relation of its forms creates meaning. Additionally, McLaren in more abstract films such as Phantasy (1952), *Boogie-Doodle* (1940), *Dots* (1940), *Lines* (1960-1962), *Mosaic* (1965) and *Synchromy* (1971), plays this synesthetic game involving abstract forms. Sound and music are what gives these pieces such a powerful visual relation progression in time, establishing a poetic sense of emotional meaning. McLaren*'s Chairy tale (1957)*, using the string puppet technique, *Neighbors* (1952), using pixilation, and *Pas de Deux* (1967), using a superimposition of frames referred to by McLaren as the 'multiple image' technique, while using different techniques and making use of a non-continuous real materiality (photographs), also engage in a manipulation of each frame detached from the real continuous movement, and invest in the creative aspects of recreating meaning in the movement of each frame.

McLaren highlights in his writings that this should be conveyed by the order of importance of objects on the screen. As McLaren states,

> If you have two points of equal interest on the screen, one on the left, one on the right - well, you shouldn't do that, unless you want to create confusion and uncertainty. One has to be the primary

> interest, the other can be secondary. Leading the eye around the screen, sometimes quickly, sometimes slowly, you must always know at which point on the screen your spectator is going to be watching. (McLaren, 1974, in McWilliams, D. (1991, p.38)

The importance of objects in McLarens view should be defined as of 'primary relevance' or 'secondary relevance' as we do not have the ability to follow two primary actions on the screen. Eye tracking only follows one primary object. This relevance can be given by size and importance, but mostly by the amount of time and action performed and also by the distance in layers where these 'primary' or 'secondary objects' appear. In the early work of McCay, this importance was also stratified in layers, acting both as part of the story's importance and as part of the technique in layers. In accordance with McLaren's view, the idea of primary, secondary and tertiary objects establishes a crucial argument in our model of analysis at the level of 'form' in the proposed categories as 'primary', 'secondary' and 'tertiary' objects.

With an artistic and musical background, McLaren saw animation as the 'arrested movement' of each frame and its creative progression in time the discourse of the animation (McLaren (1971), in McWilliams, 1991, p.17). In his theoretical work, McLaren declares that for animation, "it's not important what goes on each frame of film; it's the space between the frames that are important" (McLaren (1956) in McWilliams, 1991, p.12), implying that animation, as an artificial construction of movement, unfolds the essence of its construction between its frames, and the way drawings behave in motion from one frame to another is what is important and gives them a meaning of existence rather than the way things move. In another iconic sentence, McLaren declares, "animation is not the art of drawings that move, but the art of movements that are drawn" (McLaren (1956) in McWilliams, 1991, p.12), implying that the discourse of animation is" not about drawing the form of the movement, but drawing the movement of the form" (McLaren (1956), in McWilliams, 1991, p.12), giving more importance to the graphical discourse or language implied in any possible movement of form rather than making drawings that move from one position to another. As he says, "Therefore, animation is the art of manipulating the invisible interstices between frames" (McLaren (1956), in McWilliams, 1991, p.12). In abstract, graphical or more narrative films, McLaren saw animation as a way of communicating his thoughts and feelings to an audience through motion (McWilliams, 1991, p.17), recognizing the essence and intention of creating a moral appeal, which connected artist and viewer (McWilliams, 1991, p.28) in a sensuous perception that emphasised the creator's visions, not taking reality itself as the referent. This moral appeal was, for McLaren, an appeal to the senses such as unity, balance, contrast and a material sensitivity of forms, but as he states, in addition, an appeal and connection of our human spirit, intelligence and social role, as a means to 'escape' the real and be 'entertained' as part of our human activity (McWilliams, 1991, p.28). McLaren appears to grasp this virtuosity of the human spirit in connecting with the relations of joyful games, which establish deep relations between the movement and meaning of its forms. In *Chairy tale* (McLaren, 1957), a much more configured film, McLaren notes that it does not seem to matter if the characters are a man and a chair, a man and a woman, a teacher and a pupil, what matters is the game of relations and the conflict established between them, and how they progress and what effects are caused on both. As McLaren states "For me the chair could be a symbol of anything (...) A chairy tale shows what can go wrong with that relationship" (in McWilliams, 1991, p.38),

McLaren's contributions to animated film theory are substantial and are not constrained to abstract methods, applying also to animation in general. For the purpose of this thesis, they provide

fundamental arguments to the proposed theoretical model, practical model and some of the elaborated categories of the practical model such as:

1. *'moral appeal'* (in our model considered in the 'content and themes' sub-categories)
2. *'primary and secondary attention to objects'* (in our model elaborated as 'primary objects', secondary objects and tertiary objects)
3. *'arrested movement'* and its progression (in our model elaborated as 'continuity');
4. *'drawing the form of movement'* (in our model elaborated as 'behaviours' and the 'changes of position', 'changes of state', 'changes of form' sub-categories),
5. the *audio-visual synesthetic* aspect of images (in our model elaborated as speech-sound and music). To consult the model and its categories, please see appendix 3.0.

2.3.1.6. **Anime and Animation:** Tezuka, Kenzo and Toei Animation

In Japan, in the 1920s animation was still taking its first steps and way behind in the use of 'multi-plane cell animation', sound and colour (Hotes, 2017, Bendazzi, 2016; Clements; 2013). Partially due to the costly use of celluloid and financial restrictions, most of Japanese animation was done in drawn 'cut out' techniques, which implied a plainer graphical universe and more flat type of movement. Nevertheless, during its evolution, authors such as Yasuji Murata and Noburo Ofuji made great films using this technique. *A Story of Tobacco* (Dir.: Ofuji, 1926) is one example, where the fluidity of animation is smooth in this type of technique.



Fig. 2.3.1.6.1. A *Story of Tobacco* (Dir.: Ofuji, 1926)

On the screen, a fluid 'cut out' male Japanese figure exhales the smoke of his drawn cigarette towards a 'live action' Japanese woman, who traps him in a glass jar. In response, he pulls out a gun to threaten the woman who smiles and throws his cigarette away. Having run out of bullets, he gives up and decides to tell her the story of where cigarettes come from. In similarity with the earlier films of Cohl and McCay, live action and animation are combined as if still trying to enhance the role of two different languages. In this case, it is the humoristic tone between the live action figure and the drawing who not being afraid of each other, co-exist in the same universe. The subject matter once again reflects Japanese content and humour. Also in 1926, *The Pot* (Dir.: Yamamoto, 1926) by Sanae Yamamoto, presents cut-out drawings with more detail than those of Junichi Kouchi, enabling metamorphosis in the drawings within a graphical flat stylization, lack of volume and depth where plain figures behave either in profile, frontally and at times with three quarter representation. The movement, although more fluid and allowing metamorphosis, is overall, plain, flat, stylized and graphical.

From the 1930s to the 1940s, more fluid 'cut out' techniques in addition to 'drawing and cell animation' using 'full animation', elastic movement and fluid metamorphoses, was employed by many authors in various manners while making use of sound (from 1930) and colour (from 1937)

(Bendazzi (2016) & Clements (2013)). By 1941, *The Lazy Fox* (Dir.: Yamamoto, 1941), by Sanae Yamamoto, would represent animals, that transformed into lorries, within an elastic fluidity similar to Disney's style).

In 1943, *The Spider and the Tulip,* (Dir.: Kenzo, 1943), by Japanese director Masaoka Kenzo, marked a breakthrough in the Japanese animation scene with a quality film developed in a flat style discourse and within a symbolic theme. A ladybug is seduced by a mean spider trying to get into her web, and she is saved at the end by a tulip with a girl's face. Produced at the time of WWII, some argue that there is a loose relationship between the resemblances of an "African-American" spider in contrast with the *kawaian* look and sound of the gentle ladybug, serving as some sort of propaganda metaphor for such times of war (Clements, 2013). The film, although influenced by American Disney films, as Kothenschult (2008) points out, also represents an example of quality of technique and fluid animation, making use of rain effects, which would influence the Japanese world of animation through its consistent style and fluid movement.

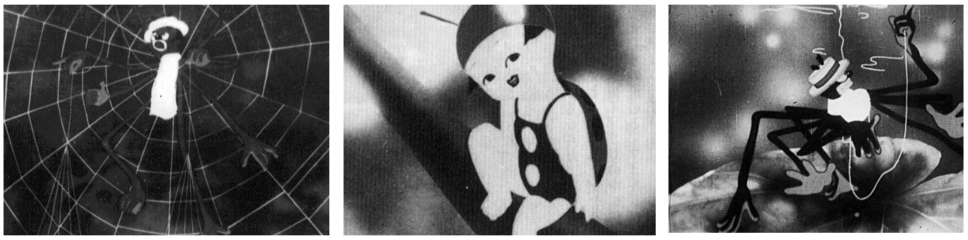


Fig. 2.3.1.6.2.*The Spider and the Tulip* (Dir.: Kenzo, 1943)

In 1958, *The Tale of the White Serpent (aka Hakujaden),* directed by Taiji Yabushita & Kazuhiki Okabe and produced at Toei, represents the beginning of colour film and the long format in Japan. It also represents the emergence and emancipation of the industrial animation production (the studio had 13,000 employees working on this film) which marked the history of Japanese Animation and which would have a profound influence on Hayao Miyazaki (Miyazaki worked at Toei studio and was hugely influenced by this film (Miyazaki, 2009). Based on a Chinese folktale, the film presents the romantic story between Bai-Niang, a snake spirit woman and Xu-Xian and their journey to overcome the obstacles presented by an antagonist monk who wants to separate them. In the end two pets, a Panda and a Fox, help the couple to escape.



Fig. 2.3.1.6.3.*The Tale of the White Serpent (aka Hakujaden* (Dir.: Yabushita & Okabe, 1958, Toei Animation)

Although influenced by Disney Animation, this film also presents a sense of childish lightness and innocence, as referred to by Miyazaki (2009). The animation industry expanded in Japan and boomed in the 1960s with the common use of television at home and the need for and emergence of weekly content in its programming. In 1963, the animated series *Astro Boy* (also known as *Mighty Atom* or *Tetsuwan Atomu*), by Osamu Tezuka, premiered on TV and became the first popularized Japanese animated TV series, which lasted through 193 episodes and was screened

until 1966. Originally written and illustrated as a manga serialization (from 1952- 1968, for the "Weekly Shonen Magazine" by Osamu Tezuka), *Astro Boy* tells the story of an android boy, constructed by Doctor Tenma to fulfil the absence of his perished son. Set in the future, *Astro* develops strong skills (jet flight, adjustable hearing, immediate language translation, powerful vision, an IQ able to identify if someone is good or evil, a retractable gun at his hips etc.), and is able to develop human emotions, engaging in adventures to save the world from crime, evil and injustice, especially robots and alien invaders.



Fig. 2.3.1.6.4. *Astro boy* (Dir.: Tezuka, 1963, Mushi Productions TV series)

Targeting elementary school audiences, *Astro boy* had big eyes and a cute appearance, stylized and minimal details of form, within a graphical stylized schema, moving across the skies in a flat, graphical movement. The series used a 'star system' of characters (McCarthy, 2009, p. 34) created by Tezuka. Similarly to Hollywood actors, Tezuka involved a lot of other characters from other works in *Astro boy*, assigning them more primary or secondary roles. A main character in one piece could have a supporting role in another, thus creating a surprising game with the viewers. *Astro boy* (as also *Kimba the White Lion*) was produced at Mushi productions, a studio led by Tezuka, after his final contract at Toei.



Fig. 2.3.1.6.5. Details of Osamu Tezuka at work, drawing manga and overviewing animation (McCarthy, 2009, pp.152, 101,157)

Knowing he would have to compete with other TV programming budgets, Tezuka negotiated a very low budget to make his series. The result was a 'limited number of frames' or 'limited animation' used in the animation process, to create movement, which allowed for weekly delivery but at lower levels of fluidity of movement (McCarthy, 2009, p. 152, Raffaelli, 1997, p.127). The standard number of frames of fluid and 'full animation' considered by most and by Disney are 24 frames per second (in a combination of 'one's or 'twos') which was not affordable in *Astro boy*. Thus, Tezuka had to drop the standard number considerably, to as little as six frames at times, while also making use of 'limited and reduced animation' (McCarthy, 2009, p. 152). Miyazaki, although a huge admirer and fan of Tezuka, recognized this limitation created by the boom of TV series and the world of anime. Miyazaki assumedly speaks about himself an animation director, rather than an *anime* director, which is characterised by decreased animation quality, limited animation, reuse of loops, use of camera movement rather than drawing the movement of the camera, use of freezing frames etc. (Miyazaki, 2009 & Lamarre, 2010). Instead, Miyazaki speaks out about the difference between 'anime' and 'Japanese animation', positioning himself as an animation

director (Miyazaki 2009). According to Lamarre (2002, pp.330-333), animation uses two steps to compose movement: first it decodes, decomposes or breaks down the movement into frames (not by imitating but by expressing into a form), in line with McLaren's term, 'drawing the movement', to then recode it or recompose the movement by photographing its frames into a structure (as an information carrier). In Lamarre's view, 'anime' cuts the decoding step too quickly to code its frames more as 'moving drawings' before 'drawing the movement'. Although this idea of 'limited animation' is commonly related with the 'anime' boom of TV series as the result of the financial crisis of the 1960s (Lamarre, 2002, p. 335) and consequently more 'limited animation', as Lamarre also notes, the Japanese 'flat stylization' discourse also proposed a way of expressing meaning in a different style and aesthetics and which is very connected with the history of Japanese art (Lamarre, 2002, p.333). According to Lamarre (2009, pp.13, 14), the influences of anime can be grounded in three different historical moments in Japan: (1) the *emakimono* medieval painted scrolls from the Heian period (11 and 12th century). This type of traditional and popular art in Japan included several formats, such as 'hanging scrolls', 'hand scrolls' (could be read from right to left similar to rewinding a film), leaf albums' (folding albums) and 'fan screens' - which combined text and drawings depicting visual stories with themes which included battles, religion, romance, folktales or stories of the supernatural world; (2) the *ukiyo-e* prints from the Edo period (17th century), literally translated as 'pictures of floating worlds'; a genre where artists used a woodblock printing technique to produce prints on paper, silk, fabric. etc.) producing images with *superflat* impressions and sensuous perception, (3) the impact of American mass culture pop in Japan (19th century) which led to Japanese pop Art. Lamarre cites Murakami Takashi (2000), who also saw the 'superflat' movement as a derivation from the art lineages of the *ukiyo-e* prints, which Murakami traces to manga and in contemporary Japanese art forms as anime. As Lamarre addresses Murakami's distinctiveness of 'flatness' and anime, goes beyond aesthesis to address a modern way of looking into movement, "as a kind of visual organization in early modern Japanese art that serves to draw the eye across images in specific ways. And it is this movement that serves to define anime for him as a distinctive form of expression" (Lamarre, 2002, p.334). It is important to note that Japanese painting reflected a number of influences regarding the use of graphical stories and narratives and the use of a flat language: the influence of the Chinese writing system as an ideographic language, calligraphy brushwork, the importation of Chinese ink paintings, the emergence of the 'Nanban' folding screens, (16th and 17th centuries), displaying the stories of contact with foreigners, on flat surfaces, flat perspectives as "if smashed', characters and boats as if ' floating on clouds', the use of flat golden surfaces of colour, etc. also complement the influence of visual manga stories. The evolution of Japanese Art and its influence on contemporary graphical stories, form and movement in Japan can be characterized by a flat approach as if these worlds have been smashed into plain surfaces and recoded in a very stylized way, which proposed a new path for graphical stories and aesthetics in the contemporary world.

Regarding the content of Japanese animation and as Luca Raffaelli mentions in his enlightening essay, *Disney, Warner Bros. and Japanese Animation (1997),* this was centred on the *subjective* world of the individual (1997, p.127, pp. 113-136). As well as Raffaelli elaborates," the Japanese invented another path to follow: that of the *subjective*. The cartoons of the group or the family became, in Japan, that of the individual"(Raffaelli, 1997, p. 127). Furthermore, Raffaelli states about Japanese cartoons,

> In a nation where loyalty to the group is paramount, animated cartoons have sought to exalt the actions of the individual, such actions always directed, however towards collective success if not the salvation of that greatest group of all: the whole of humanity. (Raffaelli, 1997, p. 112)

As referred to by Raffaelli, Japanese themes usually portray orphan children (as an effect of war), stories of survival and also the inner monologue of the individual and subjective, representing heroes who usually fight for the positive fate of humanity. For example in the *Astro boy* series the hero *Astro boy* wants to save the world.

In terms of graphical discourse Japanese animation is marked by a 'flat' approach to form and movement. Its discourse favours a flat and plain construction of forms and styles and it favours an horizontal and/or vertical type of movement, rather than the construction of elements in perspective, with tri dimensionality, depth, mass and weight. By escaping some of the laws of weight and physics its approach favours a type of movement which is free and liberated from the ground or from its real referent such as flying, floating, gliding on flat surfaces which happens so much in the work of Miyazaki. As Lamarre stresses (2002, p.359), Miyazaki's simplification of drawings and characters (rather than realistic detail of expressions), the flat approach to movement rather than the use of perspective and depth of field (as an avoidance of ballistic movement and an anti war message), the use of weightless bodies through floating, gliding and flying (as a liberation from the worries of the real) are represented intentionally as a modern way to liberate viewers into another world of physicality, physics and fantasy.

The contributions of Japanese authors to the animated film context are rich and are not constrained to the so-called 'limited and reduced animation' which marked the 'anime boom' and TV animation series productions in Japan. Japanese animation has enabled a series of genres and a variety of content to emerge exploring a multiplicity of themes centred on the subjective and inner world of the characters and employing a flat and graphical approach to style and movement, conveying a more modern, stylized and condensed discourse. The traits of the Japanese discourse give fundamental background and argument to the elements proposed in analytical and practical model and also in some of the elaborated categories as follows:

1. *'Subjective' content* (present in our model in the 'universes', 'narrative' and 'content' sub-categories)
2. *'Graphical narratives'* (present in our model in the graphical narrative category)
3. *'Flat'* graphical language (present in our model in the 'primary objects', secondary objects and tertiary objects categories)
4. *'Flat'* graphical movement (present in our model in the 'behaviours' category and and in the sub-categories of 'changes of position', 'changes of state' and 'changes of form')
5. *Audio-visual synesthetic* aspect of images (present in our model as speech-sound and music). To consult the model and its categories, please see appendix 3.0.

2.3.2. ON THE CASE STUDY OF HAYAO MIYAZAKI

2.3.2.1. Hayao Miyazaki's Discourse

Having naturally inherited a legacy of knowledge in the field of animation, during the 1960s, Hayao Miyazaki was faced with very different challenges to those of Disney at the beginning of the century. While it is true that Disney had influenced Japan and Miyazaki, with his innovations, techniques and principles of animation, it can also be said that the Japanese additionally found their own path, their own themes, their graphical and stylized approach to formal elements, and a discourse that favoured a condensed, flat and smashed world on the screen a. In Miyazaki's case, his work is characterised by themes where ethical values, such as the protection of the environment, gender equity, rejection of war, of nuclear power and weapons of mass destruction, values of

peaceful co-existence between humans and animals and nature, values of respect for the family and love are paramount.

Like many other animated film directors, Hayao Miyazaki's films, made in a traditional hand drawn technique (involving some digital aspects in later films), in a consistent flat and configurative style, portray universes with incredible imagination which challenge the laws of our assumed physical and external real world when in motion. Marked by the representation of scenes above the skies, a lack of gravity, alteration of weight, reduction of depth into flat sceneries, changes of state of physicality, metamorphoses of physiologies and strange behaviours of characters, graphical constructions of the universe which defy the logic of our natural world of perception, Hayao Miyazaki's films reflect a need to escape the natural world of physics and into worlds of fantasy and changed rules. There is, therefore, a question to be asked regarding Miyazaki's discourse, aesthetics and the logic of his universes that use airborne machines, magnetic forces, crystal powers, flying objects and flying characters in order to understand the intentions and proposals of the graphical worlds his viewers experience on a screen. In some cases, some of these entities fly or float in the air, according to our real experience of the world: birds, airplanes, wind and clouds. However, in other cases, some entities challenge our perception of the real world. Flying castles, flying islands, flying human characters, naturally powered glides, heavy flying battleships, flying broom masters, and magnetism, are examples of his peculiar universe. The logic of physics and physicality in the films of Miyazaki appear to be designed with a clear intention to transform reality into a world of fantasy, liberation and positive resolution. But how are those graphical worlds coded with credibility when so much creativeness and visual extravagance happens on the screen? We know that when we are watching a film it is not reality itself, but how do we follow and believe such a progression of events? Miyazaki's graphical process and design methods (Sunada, 2013) are probably part of those reasons.

The worlds of Miyazaki emerge with every piece and detail of the story being drawn, in graphical terms rather than in the form of a script. The first step in each film is to create initial *image boards*, which are initial concepts of the film. Some are only drawn in pencil but the majority are beautifully coloured in watercolours. Miyazaki usually draws on this type of graphical element for characters, sets, symbolic moments, etc. From image boards and sketches, Miyazaki moves onto the drawing of the *ekonte* (continuity sketches) for a year of pre-production, before the production of each film starts. This type of drawing is similar to a storyboard, but as Miyazaki explains, it is more detailed, and provides the continuous action of everything in the film. Hence, every shot, scene, sequence, camera movement, action, behaviour, expression, pace and even pause is drawn in these *continuity sketches* as a graphical script, but in images. They are drawn in pencil, and some of them coloured in watercolour, particularly to indicate the colour script of a particular scene. These drawings are around the size of an A3 page, and contain five squares in a vertical line which can be read from top to bottom (as opposed to horizontal storyboards), as seen in Sunada's documentary (2013). These sketches contain scene and shot numbers, the duration of the shot, specification of dialogue and music and a lot of notes. These books can reach up to 800 pages, as a graphical script of an hour and a half film. The *ekonte* is the graphical piece, which is followed by the team, but Miyazaki always overviews these steps with his team with precision, giving instructions or changing things. (See Appendix 4.0.2. for full visual imagery complementation). One the most interesting things in Sunada's documentary is to observe Miyazaki talking to his team about how to create a certain movement. As in Disney, Miyazaki also asks his team to observe reality in performance, expressions and behaviours. For instance, for the character of Haku, the team visited a dog clinic in order to see how dogs eat.

From the ekonte element, the team moves into the stage of more technical drawings and various design elements, such as character design, set design, vehicle design etc. These designs are graphical elements, which are more accurate than the initial sketches and regulate what is and is not possible in each world, designing the final form of the film. They are both illustrative and both technical and informative pieces of information. The simplification and accuracy of the design is very important as they code the drawing within principles and symbolical meaning.

When the design is locked, the team moves onto the layout design of every shot, scene and sequence of the film. This work is divided into making layout designs, drawing the key frames, in-betweening, cleaning, colouring and finishing. Miyazaki's graphical discourse becomes an intentional meaning making generator in every task of the film. Miyazaki also overviews voice direction, sound design and music in a direct dialogue with his team.

Overall, Miyazaki's method of designing and overviewing every stage of the film gives the film itself control over what content, form and movement are reflected in its final graphical discourse on the screen. Miyazaki's discourse is more graphical than literary, and in this sense it 'shows more' than it explains in words or in lines of dialogue. This discourse appears to respect the natural and human language of gestures, actions, behaviours and emotions in relation to our experience and memory of the real. For example, when in Totoro, we see the relationship of the two sisters on the screen, playing together, laughing, giggling and also crying together at times, we witness in front of our eyes a type of meaning that only images in movement can give, by making us feel in real time those emotions, rather than explaining them through a narrator or dialogue. The same credibility occurs when characters are faced with fear or encounter monsters or creatures of some kind, they act as if they really exist and respect the human timing of emotions in those situations. As will be seen in the analysis of our case study, some of these traits, such as the accurate design of every movement, action and emotions in the ekonte, the consistent and coherence of the style even if portraying fantasy characters, combined with a human timing of emotions give Miyazaki's films an intense credibility and an attractiveness in stories which talk and make us think about humanity and its issues.

Having reviewed the three main sections of this chapter on *visual culture* and the construction of meaning in the *content* of images, *design research* and *design studies*, the construction of meaning in the *form* of images and movement, *animation studies* in this section in the construction of meaning in the *movement* of images, the last section will overview the references that led to the construction of our final practical and analytical model for animated images and which will be applied to our case study.

2.4. ARTICULATION OF LITERATURE REVIEW

2.4.1.1. THE INSPIRATION FOR THE MODEL

The previous three sections of reviewing *visual culture*, *design research and design studies* and *animation studies* have shown that the elaboration of a practical and analytical model to analyse animation discourses and their meaning could produce useful, systematic information on the essential elements of animated films. But how can each animated universe be defined and analysed? And how can it be articulated in a model grounded by theory on its principles of analysis?

When researching animation's "definition of a universe", two final references were encountered which influenced the practical and analytical model, namely the concepts of *physics* of Alfred Einstein and the concept of *imagination*, of Italo Calvino, and served as an inspiration for the model. In the early reference, *Physics and Reality* (Einstein, 1936), Einstein writes about the way

individuals structure significance, order and meaning about the world we perceive, in other words, reality. In his words, whatever "world" we face (reality or not, as Einstein departs from the idea that nobody knows what reality really is), its existence is defined by the attribution of "meaning" and "significance" to the interaction of "bodily objects", which when perceived by our senses, our experience and our construction of memories define the rules or system of physics by which a universe behaves and exists.

> On the stage of our subconscious mind appear in colorful succession sense experiences, memory pictures of them, representations and feelings. In contrast to psychology, physics treats directly only of sense experiences and of the "understanding" of their connection. But even the concept of the "real external world" of everyday thinking rests exclusively on sense impressions. I believe that the first step in the setting of a "real external world" is the formation of the concept of bodily objects, (…) The second step is to be found in the fact that, in our thinking (which determines our expectation), we attribute to this concept of the bodily object a significance ... This is what we mean when we attribute to the bodily object a real existence. (Einstein, A., 1936, pp. 349-352)

Einstein's intuitions define that our notion of the real is first defined by the idea that "bodily objects" exist, to which we attribute meaning and significance (Einstein, A., 1936*, pp.* 349-352), and when "bodily objects" are exposed to space and time progression, the object significance is given an "existence" and the possibility of alterations within limits of its universe which can deal with "changes of state" and "changes of position". In Einstein's words, "Poincaré has justly emphasized the fact that we distinguish two kinds of alterations of the bodily object, "changes of state" and "changes of position" (Einstein, A., 1936*,* pp. 349-352). Jules Henri Poincaré (1854-1912) was one of the most influential mathematicians and science philosophers in the early 20th century. His references, regarding the alterations of "state" and "position" of the "bodily object", objectify the variations of the bodily object within a system or a set of rules. As Einstein postulated,

> All that is necessary is the statement of a set of rules, since without such rules the acquisition of knowledge in the desired sense would be impossible. One may compare these rules with the rules of a game in which, while the rules themselves are arbitrary, it is their rigidity alone which makes the game possible. (Einstein, 1936*,* pp. 349-352)

The references of both Einstein and Poincaré enlighten us for the need of 'defining the rules of the game' of a universe of a film in order to establish what is possible or not in that world such as the changes of positions and changes of state of those bodily objects in space and time. In the animated film, the verisimilitude with reality does not seek a validation with the real laws of physics. Instead, what these new rules or laws re-create or propose in the universe of an animated film, is what makes them unique and which is the goal of this analysis. In order to understand the universe of a director, in the proposed model, the "changes of position" and "changes of state" sub-categories were elaborated under the 'behaviours' category.

Another aspect of human evolution and construction of meaning occurs when children, when perceiving the outside world also start to play "pretend" games, in which self-discovery happens, but also the game of creativity and imagination starts finding new possibilities; for example, creating an elephant out of a pillow. Very quickly, daydreams, imagination and curiosity start to be useful tools to create a world of our own. Akin to a child discovering and creating a world of his own, the animated director similarly creates a world of his own, full of fragmented impressions from the real, from his time and place, and also from his inner world of emotions,

visions, imagination and dreams, thus allowing a unique world to emerge, one that reflects both aspects of the real and of his inner world of imagination and fantasy. In the *Six memos for the next millennium* (Calvino, 1988), Calvino, elaborates on the importance of *imagination* in our human evolution may be observed, through the creation of inner images and by giving *visibility* through forms of our inner feelings, inner visions, dreams, hopes and worlds of *icastic forms,* which are highly important for an analysis of the animated film and its construction of graphical meaning. As Calvino (1988) suggested,

> The danger we run into losing a basic human faculty: the power of bringing visions into focus with our eyes shut, of bringing forth forms and colours from the lines of black letters on a white page, and in fact think in terms of images. I have in mind some possible pedagogy of the imagination that would accustom us to control our own inner vision without suffocating it or letting it fall, on the other hand in confused, ephemeral daydreams, but would enable the images to crystallize into a well defined, memorable, and self sufficient form, the icastic form. (Calvino, 1988, p. 92)

If physics plays a major role in creating the rules of a universe, in its structure, order, logic by which a world can exist, the *icastic form* plays a fundamental role in giving form and "visibility" to objects, which exist in the inner world of the individual, and how they create relations of meaning. Our framework considered these two fundamental concepts, *physics"* and *imagination* of our human activity, more specifically in terms of how the inner images and vision of a director are given visibility in graphical terms. Although the concretion of such worlds does not exist, their visibility in graphical terms and their existence in an experience in time on the screen makes viewers experience a universe which resists reality. According to Lamarre (2002) "figures in animation seem to obey other laws of physics and (…) act, form and generate, other non-natural forces" (2002, p. 246). Bukatman (2003) objectifies the relationship between reality and fantasised worlds by identifying the "harsh physics" that these worlds produce – an "encounter to alternatives to the weighty structures of the real) (2003, p. XIII). As Bukatman mentions, these "alternative worlds" are more than retreats from an intolerable existence, they are "escapes into worlds of renewed possibility" (2003, p. XIII). Our framework considers these "alternative worlds and escapes" the animation director's natural environment. The animated film becomes a rendering of the mental activity of how the director perceives the world and how he recreates and expresses a philosophy, values, emotions, feelings, visions, which are given visibility in a construction of the social in graphical terms.

In conclusion, through a historical perspective and context, this section has overviewed three key discourses and their key authors, which have distinctly contributed to formulating how meaning is made and conveyed in the movement of images. From their key authors and traits, fundamental elements have been analysed which have given inspiration and argument to the proposition of the practical model of analysis in this thesis in its levels and categories. In order to define the specific levels and categories of the model, the following section crosses all the literature review and brings it into a convergent and proposed practical and analytical model, which is used in the analysis of this thesis' case study.

2.4.1.2. MODEL, CATEGORIES AND METHODOLOGY

Regarding the readings explored in the previous sections of the literature review, and having criticised various models of image analysis, the proposed theoretical model on animation domains is given full argument for its three sides of the triangle in this thesis as: (a) the image-making process,

(b) the formal components and discourse and (c) audience reception and interpretation. Among the contributions of the reviewed authors are Julier (design culture domains), Mirzoeff (visual Culture domains) Paul Wells (1998), Gillian Rose (2001) and Eisenstein's view on the *ground-problem* (moving pictures domains as content-form- perception). (Consult pp. 8,12, 13 for the proposed theoretical model and framework).

Stemming from this theoretical model, a practical and analytical model for the animated images and its formal components and discourses was constructed which presents three levels of analysis: (1) content, (2) form and (3) movement. (Consult pp. 8,10,12,13 for the proposed practical model and methodologies). Among the contributions of the reviewed authors are, Rose (sites of the image, and methodologies of analysis), Cohn (graphical structures of form and schema), Foss (rhetoric discourse), Arnheim's view on perception (as a cognitive process of constructing meaning), Gombrich's concept of schema (the laws of equivalence), Eisenstein's concept of *plasmactniness* (equivalent forms that provide movement in metamorphosis), McLaren's study of movement and synaesthesia (form of the movement), Wells writings and Miyazaki's writings on the graphical continuous process of the 'ekonte' (continuous drawings) and respective symbolic and metaphoric meaning.

Under the three levels of the practical and analytical model, nine fundamental categories were elaborated to analyse the animated film and meaning, which took into consideration all the literature review and authors on how to analyse so many discourses and universes in animated films. Regarding the specific categories of our proposed analytical model, robust and more practical inspirations were found in Paul Well's graphical table presented in Fig. 2.4.1.2.1., in which he opposes two different discourses, namely orthodox and experimental animation (Wells, 1998, p.36) within a typology of variables, which contributed to the categories of our model, as presented in the following image.

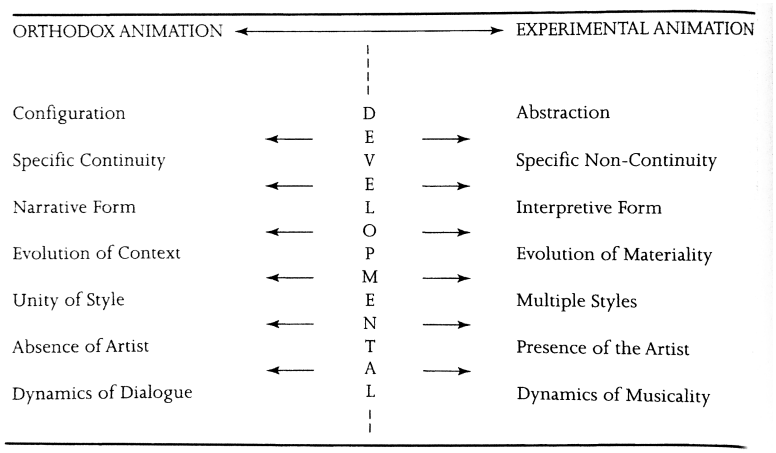


Fig. 2.4.1.2.1. Paul Wells' diagram on orthodox and experimental discourses (Wells, 1998, p. 36)

Well's variables, when opposed to the two extremes of animation discourse (orthodox and experimental), produce a natural variation; for example, the form variable, when exposed to these two extremes, creates a natural value, such as 'narrative form' in orthodox discourse and 'interpretative form' in experimental animation discourse. While Well's graphical table conducts a comparison between two opposed styles of representation, or two types of discourse, in order to find opposed qualities which can position a film in one discourse or another or in the middle, the essence of this thesis had a different goal: to discover how, where and why meaning is constructed in each film and how the animated film could be analysed. Thus, the goal was not to position but to

discover, among fundamental principles, which of these could answer the research question of this thesis and to also discover the proposal of each director or film. Nevertheless, it was in Well's graphical table that this thesis found the enlightenment for the typology of categories to consider in the proposed model, which are fundamental to understand and analyse the animated film. In line with Well's categories, the proposed research based model of this thesis has the following categories (2) narrative, (8) continuity, and (9) speech, sound and music (in Well's table under the dynamics of dialogue and dynamics of music headings). However, this thesis also considers a further six categories in the analytical model: (1) origins, (3) content, (4) characters, (5) objects, (6) sets and (7) behaviours, in addition to various other sub-categories. These other categories found arguments in the previous extensive review and can be resumed as follows, and is presented in its graphical form in Appendix 3.0.

Practical and analytical model for the analysis of animated images

Level 1 - Story and Content

At level 1 of the model (1), story and content are analysed: in the source and origin of stories for the films, such as ideas, glimpses, feelings, memories, expressions, books, graphical novels, outlines, scripts, graphical or musical outlines and scripts etc. As seen in the literature review, musical or graphical scripts were employed by different authors as well as literary forms of various degrees. And as well as in its graphical content such as materiality, technique and graphical context that define the content of the film.

3.1.ORIGINS: At the story level, this category analyses what the source of origins, authorship, inspirations and universes of the film are, within the following sub-categories.

3.1.1 ORIGINAL IDEA: This sub-category analyses the aspects of authorship regarding the original idea of the film. The work of an animated director can emerge from an original written, musical or art work or from adaptations of other authors, such as novels, legends, poems, music, songs, children's books, ideas, or other graphical work adaptations such as manga series, comics or art in general.

3.1.2. INSPIRATIONS: This sub-category analyses the type of inspirations and influences of the director and the film, regarding the references, which inspired, complemented or diverted from the original work. Both inspirations from real historical events (such as time periods, places, wars, diseases, target groups of people and ideas that connect with our experience of the real) referenced by the director, and those emerging from fiction and fantasy works, such as inspirations from specific characters of other authors, genre inspirations such as witchcraft or sorcery, legends or ethnic lore, music, including graphical inspirations from artists, aesthetics and style, integrated in the universe of the film, are considered.

3.1.3. UNIVERSE: This sub-category analyses the rules of the graphical universe, in terms of time, period, place, physics, logic, forces, entities, genre, aesthetics, materiality, style, schema, technique and graphical language, by which the universe of the film is given visibility. This category encapsulates "the rules of the game" by which a universe exists on the screen in its potential and limiting aspects, whether a narrative or abstract film.

3.2. NARRATIVE: This category analyses the film in its narrative progression whether the story is told by a literary narrative (text, dialogues, subjective text), whether told by graphical forms (lines, forms, colours, characters, different materiality and aesthetics), or whether conducted by a musical structure (music, sounds, rhythm) .

3.3. CONTENT: This category analyses film content, both on its context of story and themes, and both on its context of graphical materiality and technique. The same story can be created in various types of materiality and technique, having each one of the techniques, its own potential and constrains, but which in the end defines a certain mood and context for the film content to exist. For example in the case study of this thesis, the use of hand drawing animation technique and the materiality of plain paper defines the potential context for a flat and smashed world of colors to exist which resists the materiality of tri dimensionality, texture, weight, depth of field and allows for instances things to fly, float or freeze in the air or to transform or behave in a very different way than a stop motion technique would allow its elements to behave or to recreate in terms of materiality. A technique such as sand animation for instances evokes a context where the particles of sand define a world of light and shadows allowing a mood and sometimes a total abstraction from reality, allowing a certain degree of volume of its particles but attached to a semi-flat world, where the expressive gestures of the director give the film a materiality and freedom for certain movements and consequently some story content to exist such as the extreme fluidity of metamorphoses.

Level 2 - Form

At the second level, (2) the 'form' of the model - the aspects of formal choices that define the compositional and graphical structures of the frame that we see on the screen are analysed. The elements of the composition in order of importance, namely primary objects (such as characters), secondary objects (such as objects) and tertiary objects (such as sets and backgrounds), in line with McLaren's definitions of the level of importance that the eye can read a movement, and in this case also part of the technique. Also, the compositional graphical resources (lines, forms, colour, configurations, aesthetics formulated in different graphical structures such as conceptual, conventional, spatial, sequential, narrative graphical structures), that define the graphical elements of these objects in a schema and language in the frame-by-frame in the film, as follows:

3.0.4. PRIMARY OBJECTS (CHARACTERS): This category analyses the primary objects of the frame composition in the film, which usually act in the foreground level of the composition, and represent the most important role in the story. They are the elements which mostly drive the film's narrative evolution. In this model, they appear under the 'character's' category, as it is the most common element used in the animated films of our case study. Whether this category is coded with the name of a geometric form such as 'red circle' (abstract animation) or whether coded with the name of a human configured character such as ' Chihiro' this nomenclature can be adapted to the name, typology or essence of any object. In this thesis' case study, this category is coded with five types of characters which are more suited to the existent roles observed in this thesis' case study such as: *protagonist, partners, opponents*, *strange creatures* (sub-categories of characters are relevant for the data analysis of our case study, which considers the strange presence of certain characters in the film to be highly important for the construction of meaning in graphical terms) and *other existent characters* in the story.

3.0.4.1. PROTAGONIST: This sub-category analyses the essence of the protagonists in their physical, psychological, emotional and revelation aspects of character. How are

they configured in form, what are their gender, physicality, goals, motivations, strengths, graphical construction, symbolism, role in the story and how do they change the events and purpose in the film?

3.0.4.2. PARTNER: This sub-category analyses the essence of the protagonist's partners in their physical, psychological, emotional and revelation aspects of character. How are they configured in form, what are their gender, physicality, goals, motivations, strengths, graphical construction, symbolism, role in the story, how are they related to the protagonist, how do they help, share, or affect the course of events in the film with their role?

3.0.4.3. OPPONENT: This sub-category analyses the essence of the opponents in their physical, psychological, emotional and revelation aspects of character. How are they configured in form, what are their gender, physicality, goals, motivations, strengths, graphical construction, role in the story and how are they opposed to the protagonist and how do they challenge, affect or block the events with their role and change the course of events in the film?

3.0.4.4. STRANGE CREATURES: This sub-category analyses the essence of the strange presence of characters in their physical, psychological and revelation aspects of character. What are these strange forms of characters doing in the story, what do they represent, how do they relate to the other characters, how and why do they co-exist with human configured protagonists and what are they reflecting or proposing in form?

3.0.5. SECONDARY OBJECTS (OBJECTS): This category analyses the secondary objects seen in the frame composition of the film, which usually interact at an intermediate level of importance of the composition of the film, such as minor characters, objects, entities. What are the essence of these objects, how do they relate to the characters or backgrounds, what is their symbolism and what do they represent?

3.0.6. TERTIARY OBJECTS (SETS): This category analyses the tertiary objects we see in the frame composition of the film in order of importance. They usually act in the background of the composition, for example, sets, spaces and backgrounds.

Level 2 - Movement

At the third level of the model, (3) movement - the created universe in motion and symbolism is analysed, considering "continuous graphical structures" (in accordance with Einstein's reference, Miyazaki's references of continuous sketches and McLaren's drawings of the movement progressions) namely the nature of frame-by-frame drawings or frames used in animation to create the illusion of movement and to define meaning. These "continuous graphical structures" (a proposed nomenclature), whether drawn (traditional animation), modelled (stop motion) or manipulated (other techniques), convey a continuous illusion of movement in relation to their technique, created in graphical terms considering the following three categories and sub-categories:

3.0.7. BEHAVIOURS: This category analyses the continuous graphical structures that give life to the animistic behaviours of characters, and is divided into three sub-categories: 'changes of state', 'changes of position', and 'changes of form', including metamorphosis (as a particular 'change of state' in animation). These main three forms of behaviours apply to the elements of a film whether the elements are characters (a protagonist), objects (a chair) or abstract elements (a line)

3.0.7.1. CHANGE OF STATE (PROTAGONISTS): This sub-category analyses the change of state of an object such as protagonist character that dies (changes his state from alive to dead). Changes of state is a proposed nomenclature which emerged under the inspiration of Einstein and Poincaré's concepts. It analyses how objects and characters may undergo metamorphoses or physiological transformations, but in which case they maintain their bodily identity and physiology (Ex: Ponyo shifts its state from fish to human but we always know it is the same character both in its fish or girl appearance). These changes of state may not appear on screen (intercut between scenes off screen, curses that happen off screen, change of a force or power, such as gravitating or flying at times, resurrection, becoming transparent, aging all of a sudden, etc.). They may or may not appear in the form of continuous metamorphoses, shape shifting abilities or instability of the body form.

3.0.7.2. CHANGE OF POSITION: This sub-category analyses the change of position of characters/objects/elements, etc. Changes of position (a term that emerges in Einstein and Poincaré's concepts refers to the most basic change of movement in objects in a relation between space and time. i.e., how one moves from point A to B) include mostly the way things move and act in the space, such as walking, sliding, sky walking, flying, floating, falling, gravitating and other forms of action and movement such as a line walking like a worm etc.

3.0.7.3. CHANGE OF FORM (STRANGE CREATURES): This sub-category analyses the physiological transformation of strange creatures, from one shape into another, by metamorphosis, transfiguration, shape-shifting, etc.

3.0.7.4. TRANSFORMATION OF FORM (OTHER CHARACTERS): This sub-category analyses the physiological transformation of other characters, from one shape into another, metamorphosis, transfiguration, shape-shifting, etc.

3.0.7.5. TRANSFORMATION OF FORM (ENTITIES): This sub-category analyses the transformation of objects, sets and entities, such as weather, islands, castles, oceans, such as metamorphosis, transfiguration, shape shifting, etc.)

3.0.8. CONTINUITY (PACE, TIME, EMOTION)

3.0.8.1. FAST PACE: This sub-category analyses the fast pace of action in shots, overall timing of the narrative progression in scenes and sequences and additionally the implied rhythm on the continuity and assembly of the film.

3.0.8.2. SLOW PACE: This sub-category analyses the slow pace of reflective moments, quietness, steadiness, pauses, and poetic pace in shots, overall timing of the narrative progression in scenes and sequences and additionally the implied rhythm on the continuity and assembly of the film.

3.0.8.3. EMOTIONAL PACE: This sub-category analyses the pace of characters' emotions in their representation of empathy, expressions, personality, gestures, affection and proximity with the real time of emotions in shots, overall timing of the narrative progression in scenes and sequences and additionally the implied rhythm on the continuity and assembly of the film.

3.0.9. SPEECH, SOUND AND MUSIC

3.0.9.1. SUBJECTIVE CO-SPEECH: This sub-category analyses the messages revealed in the subjective co-speech of the story, usually encapsulated in legends, poems, oaths, prophecies and the backstory of characters, which reveal why certain things appear or exist and what their explanative message is.

3.0.9.2. DIALOGUE: This sub-category analyses the messages revealed in objective dialogues of the story, which are usually complementary as they show how the characters' express themselves in tone, content, and character characterization.

3.0.9.3. SOUND AND MUSIC: This sub-category analyses the essence of sound and musical synesthetic attractiveness with reference to McLaren's traits of synaesthesia, and analyses the creative role of songs played or attached to the characters' roles and story.

The previous categories represent the skeleton of our proposed researched based model and were elaborated to analyse any case study by applying it to any film and coding its categories and sub-categories with information.

The methodological approach of this thesis resulted in the adoption of a qualitative research methodology combining *content research* (in accordance with Rose's definition (2001, p.85)), *compositional research* (in accordance with Rose's definition (2001, p. 56) and *semiotic and rhetoric analysis* (in accordance with the definition of Rose (2001, p.106), Foss (2005) and Cohn (2014)), in order to analyse the tension among content, form and discourse. In the case study analysis, which follows, these three areas of analysis appear on the model under its three levels: *content analysis* on the level of *(1) story;* compositional analysis on the level of *(2) form* and rhetoric and discourse analysis on the level of *(3) movement.* The criteria used during the observation of the films and the selection of its important scenes followed Rose's qualitative methodology of image analysis.

According to Rose (2001, pp.16, 54), in order to conduct qualitative methodology, on image analysis four important steps should be taken which were taken in consideration and followed in the case study analysis:

1. Finding a sample of images for analysis (which must consider extremes). In the case study, which follows, ten films, constituting the full filmography of the director, were analysed (PART III) which considers extreme examples of his filmography and all his filmography. This phase included the observation of films and the creation of time coded sheets with notes of the most important scenes

2. Creation of categories (to code the images). In the case study, which follows, the researched based model with ten categories served as a guide to code the images from the observed films in scenes. Photographs of the most relevant scenes were taken to illustrate each category and to better illustrate and complement each category of analysis (PART III).

3. Coding the images (with meaning that can be replicated by others). In the case study, which follows, the ten films were analysed under the model and its categories and coded with information which can be replicable by others (PART III).

4. Comparing results (finding patterns in the coded categories). In the case study, which follows, the ten films were compared in each category of analysis and presented within patterns of occurrences or exceptions (in cases which don't apply) (PART IV) and presented in a summarized way in the conclusions section (PART V)

The analysis makes use of primary sources (Miyazaki's writings) and secondary sources (other scholars) as a reinforcement and validation of the analysis.

This thesis used the model on what may be one of the longest types case studies, as it considers the full filmography of one director. It may be able to produce equally relevant and extreme valid results with less extensive case studies, such as the comparison of two different films.

PART III

3. MODEL AND CASE STUDY ANALYSIS

3.0. PRESENTATION OF MODEL AND CASE STUDY

3.1. *NAUSICAÄ IN THE VALLEY OF THE WIND* (Dir.: Miyazaki, 1984)

3.2. *LAPUTA: CASTLE IN THE SKY* (Dir.: Miyazaki, 1985)

3.3. *MY NEIGHBOR TOTORO* (Dir.: Miyazaki, 1988)

3.4. *KIKI'S DELIVERY SERVICE* (Dir.: Miyazaki, 1989)

3.5 *PORCO ROSSO* (Dir.: Miyazaki, 1992)

3.6. *PRINCESS MONONOKE* (Dir.: Miyazaki, 1997)

3.7. *SPIRITED AWAY* (Dir.: Miyazaki, 2001)

3.8. *HOWL'S MOVING CASTLE* (Dir.: Miyazaki, 2004)

3.9. *PONYO* (Dir.: Miyazaki, 2008)

3.10. *THE WIND RISES* (DIR.: Miyazaki, 2013)

3.0.1. PRESENTATION OF MODEL AND CASE STUDY ANALYSIS

The analysis of the case study was conducted under the proposed model (Appendix 3.0), as presented below.

MODEL OF ANALYSIS

1st Level	Categories	Sub-Categories and resumed description
Story (Ideas, vision, conceptual graphical structures)	**3.0.1.Origins** (Authorship)	**3.0.1.1 Original idea:** What are the aspects of authorship of the films? Original, based or adaptations? **3.0.1.2. Inspirations:** What are the inspirational references, that complement the ideas of the films? **3.0.1.3. Universe:** What are the graphical universes of the films: in time, place, physics, logic?
	3.0.2. Narrative (Graphical Narrative)	**3.0.2. Narrative Evolution:** How does the graphical narrative evolve in its graphical resources? What is the graphical journey of characters?
	3.0.3. Content (Themes and materiality)	**3.0.3. Content:** What are the themes of the films?

2nd Level	Categories	Sub-Categories and resumed description
Form (Compositional graphical structures)	**3.0.4. Characters** (Primary objects: Usually act at foreground level)	**3.0.4.1. Protagonist:** who has the principal role? What it she/he representing? **3.0.4.2. Partner:** who has the complementary role? What it she/he representing? **3.0.4.3. Opponent:** who represents an opposing role and why? **3.0.4.4. Strange Creatures:** what does a strange presence represent? **3.0.4.5. Other characters:** who are the other existent characters?
	3.0.5. Objects (Secondary objects: usually act at intermediate level)	**3.0.5. Families of objects:** What are the intermediate objects that interact with characters or backgrounds? What do they represent?
	3.0.6. Sets (Tertiary objects: usually act at background level)	**3.0.6. Sets:** What are the different compositional spaces of the film? Sets, background, world.

3rd Level	Categories	Sub-Categories and resumed description
Movement (Continuous graphical structures)	**3.0.7. Behaviours** (Changes of state, changes of position, and changes of form by metamorphoses)	**3.0.7.1. Change of state**: what are the physical or psychological changes of state of characters? **3.0.7.2. Change of position:** what are the typology of physical changes of position? **3.0.7.3. Change of form by metamorphosis:** What are the physiological transformations of strange creatures? **3.0.7.4. Change of form by metamorphosis:** What are the physiological transformations of other characters? **3.0.7.5. Change of form by metamorphosis:** What are the transformations of objects, sets, entities?
	3.0.8. Continuity (Pace, time, tone)	**3.0.8.1. Fast Pace:** How is the fast rhythm represented? **3.0.8.2. Slow Pace:** How is the slow rhythm represented? **3.0.8.3. Emotional Pace:** How is the pace of emotions represented?
	3.0.9. Speech, sound and music	**3.0.9.1. Subjective co-speech:** What are the revelations in the story? **3.0.9.2. Dialogue:** What is the role of dialogue and written speech? **3.0.9.3. Sound and Music:** What are sound and music representing?

Ref.: Model of analysis elaborated for this thesis by the author

3.00 PRESENTATION OF CASE STUDY ANALYSIS

The case study (Appendix 3.00) of this thesis considers ten feature films of Hayao Miyazaki and it is analysed in ten sections of this chapter (as numbered below), and also complemented in resumed tables in the form of the analytical model in the appendix chapter for quicker access and numbered in same way as follows:

3.1. *NAUSICAÄ IN THE VALLEY OF THE WIND* (Dir.: Miyazaki, 1984) - Appendix 3.1

3.2. *LAPUTA: CASTLE IN THE SKY* (Dir.: Miyazaki, 1985) - Appendix 3.2

3.3. *MY NEIGHBOR TOTORO* (Dir.: Miyazaki, 1988) - Appendix 3.3

3.4. *KIKI'S DELIVERY SERVICE* (Dir.: Miyazaki, 1989) - Appendix 3.4

3.5 *PORCO ROSSO* (Dir.: Miyazaki, 1992) - Appendix 3.5

3.6. *PRINCESS MONONOKE* (Dir.: Miyazaki, 1997) - Appendix 3.6

3.7. *SPIRITED AWAY* (Dir.: Miyazaki, 2001) - Appendix 3.7

3.8. *HOWL'S MOVING CASTLE* (Dir.: Miyazaki, 2004) - Appendix 3.8

3.9. *PONYO* (Dir.: Miyazaki, 2008) - Appendix 3.9

3.10. *THE WIND RISES* (DIR.: Miyazaki, 2013) - APPENDIX 3.10

3.1. *NAUSICAÄ OF THE VALLEY OF THE WIND* (Dir.: Miyazaki, 1984)

(Consult APPENDIX 3.1 for resumed results of this sub-section)

3.1.1. ORIGINS

In this category, the creation of each film is overviewed, from its departing point and initial ideas up to the point where a world achieves a consistent graphical form. Whether the stories are original or adapted, or whether the first visions of the world took inspirations from real events or from other fiction authors, or whether their universes are shaped in different places, times and logical systems of physics, the universes of Miyazaki's films are worlds envisioned and created by the director, through drawings and graphical structures, rendering him not only a director but also the author of all his films. From early sketches (concepts, image boards, sketches) to graphical narratives (ekonte and continuity sketches) to final frames (final layouts), Miyazaki is a master of graphical craft at the levels of storytelling, form and movement. His worlds are rendered in graphical terms, rather than in the form of a script, reflecting his identity and ethical frame of reference, through a language that is profoundly creative and emotional.

3.1.1.1. ORIGINAL IDEA

Nausicaä of the Valley of the Wind (Miyazaki, 1984) was the second feature film directed by Miyazaki (Miyazaki's first directed feature film was *The Castle of Cagliostro* (Dir.: Miyazaki, 1979), the only feature film not overviewed in our case study). The film emerged after a decade of work as a concept artist and animator for animation TV series (from 1968 to 1979). Although *Nausicaä of the Valley of the Wind* (Dir.: Miyazaki, 1984) was not produced at Studio Ghibli, as the studio did not exist at the time, it may still be considered a pre-Ghibli film, as it unfolded a process, team, production values, design and an identity, which led to the path and foundation of Studio Ghibli, its culture of quality standards and the memorable style of Hayao Miyazaki.

The film *Nausicaä of the Valley of the Wind* (Dir.: Miyazaki, 1984) is an adaptation of the manga series bearing the same title, originally written and drawn by Hayao Miyazaki between 1982 and 1994 (similar to another two films in our case study, *Porco Rosso* (Dir.: Miyazaki, 1992) and *The Wind Rises* (Dir.: Miyazaki, 2013). Following the success of the first volume of the manga serialization, its screen adaptation began in 1983, with Miyazaki's mentor, Isao Takahata, as producer of the film. It was produced at Topcraft and distributed by TOEI. As a manga adaption, *Nausicaä of the Valley of the Wind* had a considerable amount of graphical content already developed prior to the film. As Miyazaki acknowledges, "when the original story is from a manga, the work of creating a world has already been done by the author"(1996, p.30). Even so, screen adaptation implies a different approach of the use of graphical structures and graphical language, when adapted to its medium, as may be observed below.

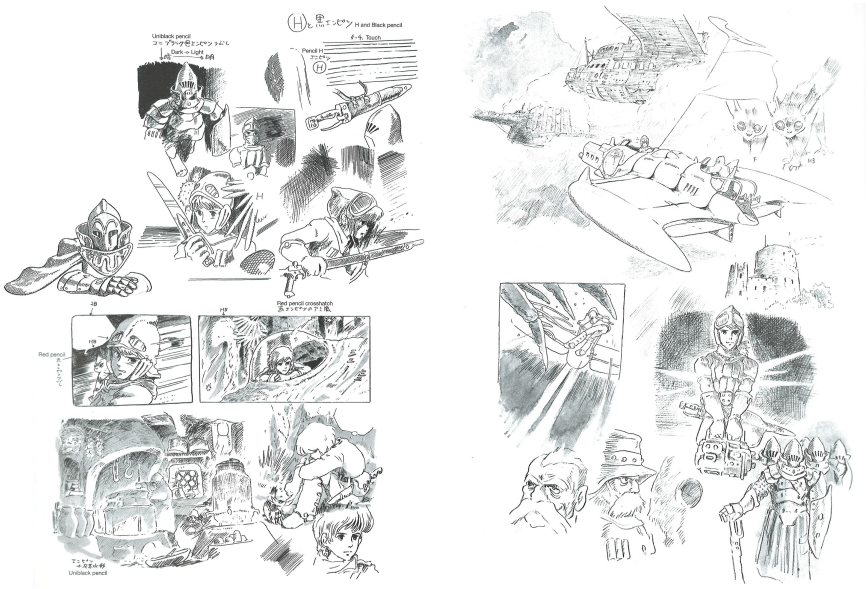


Fig.3.1.1.1. Original idea: Concepts for the manga serialization. (Miyazaki, 2007, pp. 94-95).

When overviewing the pictures in Fig.3.1.1.1-3.1.1.2, which are initial sketches and concepts for the manga series, key elements of the story may be observed. Regardless of whether they are characters, sets, action or ideas of action, they offer a descriptive and explanative quality of a world, in terms of how this world works generically or in detail. These drawings are heavily textured in lines and shades and mostly give visibility to the vision of the author, almost like a drawing of his mental activity. These sketches emerged from the white sheet of paper without constraints, they are free from place and sequence, they do not imply a narrative, dialogue or lines of movement. These sketches mostly invest in *conceptual graphical structures* (Eisner 1985, 1996, 2008), in which concepts are visualized and registered in graphical terms. These drawings can also capture the mood and atmosphere as part of the world envisioned. While figure 3.1.1.1. presents random moments of the world, fig. 3.1.1.2. presents a specific atmosphere of the *Seven Days of Fire* scene, implying depth and dramatic light, while in the sketch below, the character *Nausicaä* is presented from several angles, with varying degrees of detail in terms of her acessories, clothes and armory, which describe who she is. The essence of these conceptual scketches is to conceptualize in form, ideas that inform and explain, in *conceptual graphical structures,* how this world is envisioned by the director. When we examine the drawings of the manga pages in the following pictures (3.1.1.3.), the drawings present a cleaner, synthesized and stylized appearance on page, which serve to accomplish the economy and visual coherence of a style. The lines are much lighter and subtle, the textures are less dense, the use of shades is made in plain contrasted colours of black or white, offering less gradient treatment, and the movement is stylized in dynamic lines. The graphical elements are treated within a visual vocabulary, exposing a coherence of lines and making use of *schematic graphical structures* (Eisner, 1985, 1996, 2008) which not only inform, but also expose aesthetic choices, within the knowledge of the form and its elements in a *schema*, a group of specifically chosen graphical options, which reconfigure and synthesize concepts in a style. The choices for this schema will be repeated and presented with few variations. In addition to this schema, the use of *conventional graphical structures* (Eisner, 1985, 1996, 2008) may also be observed. They are graphical conventions, such as the use of dialogue balloons, clouds of smoke, evocation of sound effects, conventional lines of angles and action, speed and movement, which in the graphical language have no resemblance with reality itself but are similar to the graphical code the viewer recognizes.

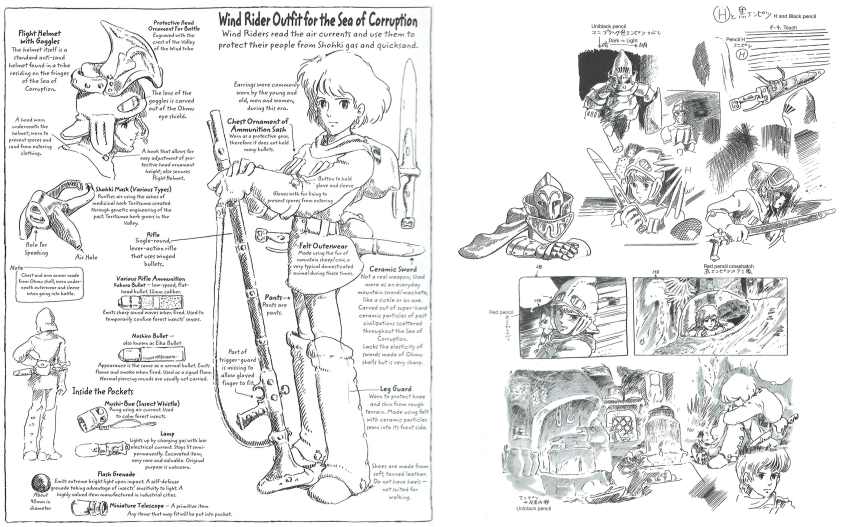


Fig.3.1.1.2. Concepts for the manga serialization. (Miyazaki, 2007, pp. 93,94).

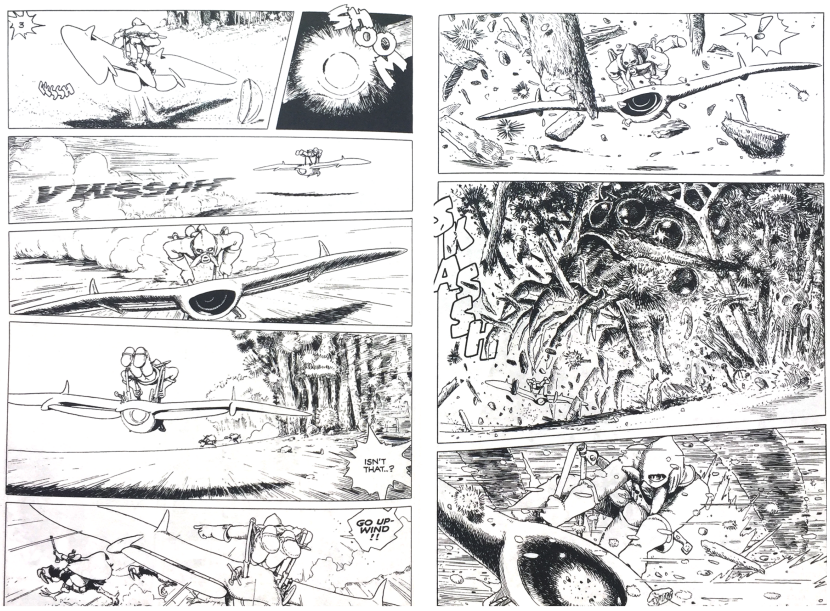


Fig.3.1.1.3. Pages of the manga serialization (Miyazaki, 1995a, pp.14-15).

The graphical elements in these manga pages are treated within the frame, centring their focus on the action and repetition of an object in *spatial structures* and *sequential structures* (Eisner, 1985, 1996, 2008), in which the scale, proportions, actions, places, angles, order of the elements are recognisable when repeated in multiple frames, allowing us to follow the story. *Spatial graphical structures* enable the viewer to identify the different locations of characters and elements in space while *sequential graphical structures* allow the viewer to identify an order and time of events regarding what happened before or after. When in sequence the drawings unfold, a *graphical narrative structure* (Eisner, 1985, 1996, 2008) and narrative evolution where speech, form and evocation of movement allow us to follow the story.

While in the early sketches the viewer can observe as much information in detail, but only as a static illustration with no knowledge of behaviours, on the manga pages the viewer can follow the action and the behaviour of the same object or character in sequence, although still in static images, the sequenced images partially offer an evocation of movement, behaviour, sound, atmosphere, pace and rhythm. In the figures below (3.1.1.4. - 3.1.1.5), the difference between the previous drawings and the *image boards* for the film (term used by Miyazaki to describe concepts made for the film (Miyazaki, 1996) may be observed.

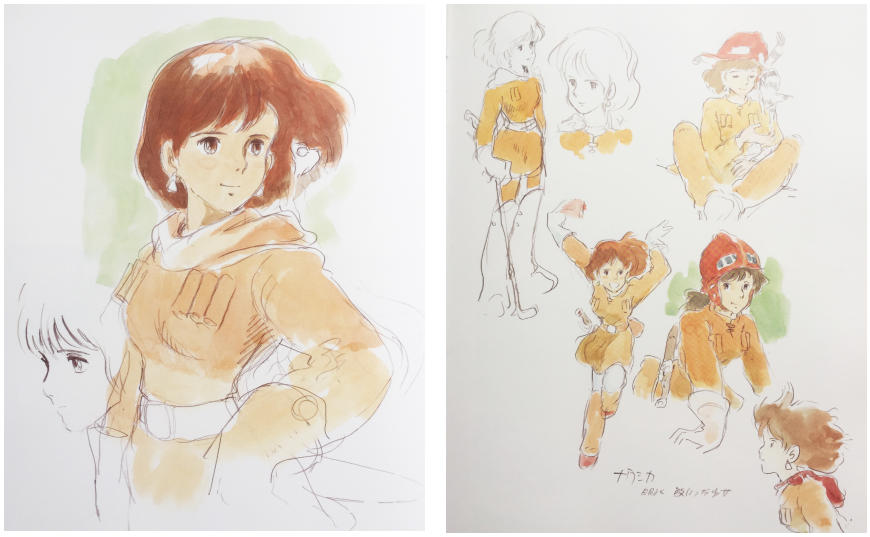


Fig.3.1.1.4, 3.1.1.5: Image boards for the film of character *Nausicaä* (Miyazaki, 2007, pp. 98-99).

The *image boards* above present the same character, *Nausicaä* (as that of figure 3.1.2 for concept of the manga serialization) but in this concept the drawing is less static and less descriptive. It is also less stylized and schematic than the manga pages in the use of the black and white contrast. These drawings are shaped with less angled forms, evoking movement and life in more organic and curvy lines, filled with vivid colours and in a style with almost no density of lines, textures or shades, and which invest in creating an impression of life itself. In these concepts, the eye of the character is already looking into a specific direction, the body of the character has an expressive gestural posture implying a certain identity and expression and the wind passing in the character's hair transforming its shapes is already implying a mood. The graphical conceptualization for film implies a condensation of the drawing required for its *frame-by-frame* use in what is referred to as *continuous graphical structures* (term presented herein in line with Eisner's previous nomenclatures, and following the nomenclature *ekonte* (continuous sketches), used by Miyazaki). *Continuous graphical structures* are drawings to be repeated in time, to depict not only concepts, but also continuous behaviours and continuous expressions without losing their credibility and attributing the illusion of life to a character. Due to the immense repetition of these drawings in the final stage of layouts, in animation these drawings are finished with closed lines and coloured with plain colours, albeit very close to these early concepts. These concepts for film are constructed in a graphical language that is both economic and complex. The essence of these drawings made for continuous movement imply an illustrative dimension explaining how things are in this world, but also imply a continuous time, depicting how things behave, move, act and express life and emotion without losing their consistency. The graphical language of animation uses an economy of elements according to the plasticity of their behaviours, movement and expressions. At its essence, it is designed to create illusory life and illusory movement, forming an (illusory) experience in time. The

viewer cannot detect as much information as in the static concepts for manga, given that the viewer has limited time to decipher everything that happens on the screen, both in terms of conceptual meanings and in gestural and emotional meanings. Miyazaki's treatment of all these multiple graphical meaning structures and visual perception is complex, rigorous and rich. It requires the director to perceive certain visual behaviours, expressions and emotions from real life profoundly to be able to represent them in graphical terms with emphatic appeal and to also make others feel them. These drawings made for *frame-by-frame,* use *continuous graphical structures*, which depict the mental activity of the director, inviting us to see the world through the director's eyes. From ideas to the creation of *image boards* of his universes, Miyazaki's process of constructing his stories for film is based on another essential element: the construction of the *ekonte* (continuity sketches). Miyazaki's process of creating his narratives does not depart from a written script or written language. Instead, the director draws the story directly in form. Prior to every film production, Miyazaki spends around a year on pre-production, drawing the entire narrative in *ekonte.* As the director explains, "...animators rarely work on storyboards today. Or, to be more precise, I should say we create almost no storyboards. Instead, we create ekonte, or continuity sketches, and it is more from this point on that the animator's work really begins" (Miyazaki, 1996, p.31). The relevance of this element in Miyazaki's process, referred to in Japanese as *ekonte*, is enormous, as it articulates the graphical vocabulary of the director's style in motion or in *continuous graphical structures* to create the illusion of movement with a language that defines a structure, order, modulation of time, syntax mood, expression, emotions. As Miyazaki explains, a major difference between the use of continuous sketches and storyboards is related to the shrinking production schedules and budgets, which cannot afford to invest a huge amount of labour and skill in the storyboard work in feature films (1996, p.31). Storyboards, usually made by a storyboard artist, which are later seen by all the team members, discussed and eventually revised by the director, are too expensive for feature length films. The use of *ekonte* makes the production cheaper (made by the director), faster and enables the director to make decisions on the film directly on these sketches, and use them later for animation layouts. Miyazaki's *continuity sketches* (*ekonte*) are drawn with pencil, sometimes coloured with watercolours and defined with a tremendous precision of action, acting, timing, expression of characters, shot and camera movements. In Mami Sunada's documentary on Studio Ghibli and Hayao Miyazaki (Sunada, 2013), one can see Miyazaki's process of timing the action and emotions of characters, with his eyes closed using his stopwatch, miming and timing the actions in his head and drawing them on the *ekonte.* When one examines these continuity sketches, it is easy to get lost reading the story, as if one were reading a script, but in images. In the reading experience of the *ekonte,* one can feel how different scenes contrast in the treatment of time and pace, such as quick sequences of action, with others where one can feel the steadiness of emotions as if in "real time". Escaping from the persecution of a creature like the *Ohm,* witnessing the physiological transformation of a giant warrior in time, riding the skies from the point of view of *Nausicaä's* glide or seeing the village children crying when *Nausicaä* departs, is to witness worlds and behaviours that cannot possibly exist, but which have been given visibility in form and movement. Giving more time and more drawn frames to one specific shot over another, is to take the responsibility and decision of the director to sculpt meaning in time, form, behaviours and emotions. The pace, rhythm, mood, in similarity with the human experience in time is sculpted by the perception of the director. The picture below presents an example of the continuity sketches made for *Nausicaä.*

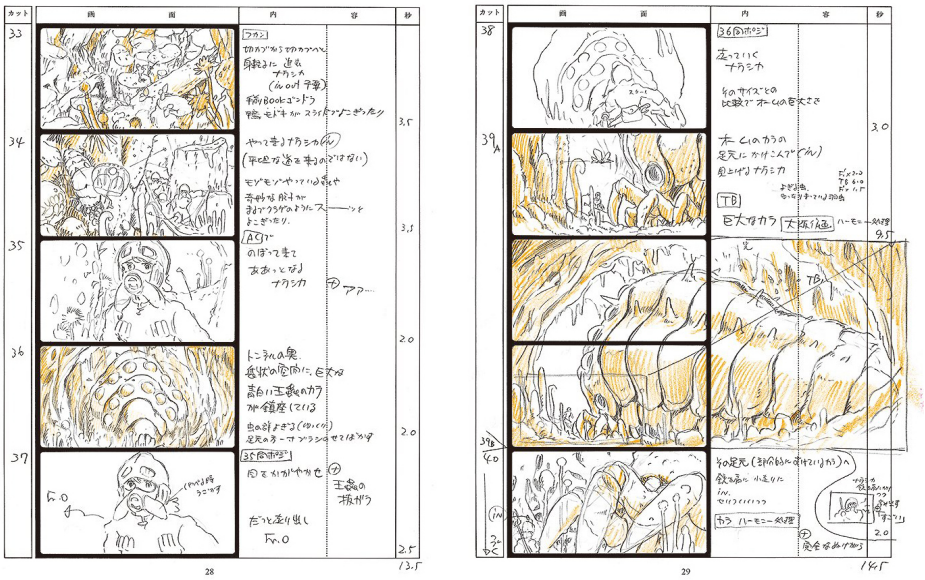


Fig. 3.1.1.6. Narrative: Ekonte book pages for the film (Miyazaki, 2001a, pp.28-29)

The creature *Ohm* (worm figure) is depicted above (fig.3.1.1.6.) in far more simplified drawings than those in the manga series, especially in the detail and weight of lines, textures and shadows, which in the final frame of the film, maintain a light clean level of drawing with the addition of plain colours, vividness and light.

3.1.1.2. INSPIRATIONS

In Miyazaki's own words the character *Nausicaä* was inspired by the Phaeacian princess of the Western poem *Odyssey*, by Homer (Ancient Greece, 8th century B.C.), called *Nausicaä* (but which took greater inspiration from Bernard Evslin's version of *Gods, Demigods and Demons: An Encyclopedia of Greek Mythology*, rather than the original) (1996, pp. 283, 284), and from the Japanese court tale, *The Princess Who Loved Insects* (Japan, around the 11th century, Heian period), which is a tale about a princess who loved "all living things specially insects" (Miyazaki, 1996, p.284) (No notes to the editions of these publications are mentioned by Miyazaki). Miyazaki's rich and diverse universe of literary references covers both Western and Eastern references, different times and periods and reveals a highly relevant pattern of his work in the construction of meaning in his films. The literary, social, political cultural and aesthetic references, used by the director in his stories, act as a fundamental aspect of his rich culture, as far as ethics, values, beliefs and the meaningful representation of issues in form are concerned. According to Cavallaro (2006, p.48) and McCarthy (1999, p.75), *Nausicaä of the Valley of the Wind* was also loosely inspired by Western sci-fi genre authors, such as Isaac Asimov, J. R. R. Tolkien, Brian Aldiss and Frank Herbert's *Dune* (1965), referred to as Miyazaki's young readings and references. However, as McCarthy also underlines, sci-fi themes were not themes that Miyazaki fully explored. As may be noted in Miyazaki's comments to Hong Kong's A-Club magazine in 1987, his intentions are related to the earth,

> Only if nature exists, can mankind exist, so only nature makes wars and all those other moving stories possible. Because of this, I don't feel interested in outer space movies since there's nothing much in space but darkness. So all my animation and comics involve land, sea and sky - they all revolve around what happens on earth. (McCarthy, 1999 p.76)

According to McCarthy "Miyazaki's interest in tales of interplanetary travel and galactic political strife is limited" (1999, p.75), stating that "he feels nature is the source of interesting and involving stories" (1999, p.76). Miyazaki's universes evoke the vulnerabilities of our planet earth and its conflicts and issues related to our society and human condition. Although Miyazaki's universes are immersed in fantasy and imagination, which defy the laws of physics and reality in worlds that cannot possibly exist, the director's intentions are geared towards human needs and the fate of our earthly universe. As Miyazaki states in an interview to Animerica Magazine (1993) in relation to the film *Nausicaä of the Valley of the Wind*, "There has never been a work of art created which didn't somehow reflect its own time... Nausicaä came from the new world views regarding nature which came about in the 70s" (McCarthy, 1999 p.72). In the opening titles of the film, we travel with the camera through a stylized embroidered tapestry on the wall, which graphically tells the story of a prophecy, where a blue robe figure arrives onto the planet to save it from its apocalyptical fate. The graphical story is told through graphical tribal symbols and a limited sequence narrative where strange creatures, the *Ohm,* are represented in the drawings. In between frames of the embroidered tapestry titles, we briefly witness vivid images of the cataclysm that covered the planet, called the *Seven Days of Fire*, which left the planet contaminated by toxic gases, due to the uncontrolled man-made technology of biochemical weapons. In very brief images, we can observe the form of giant warriors with glowing sabres walking like an army with the cities at their feet. As McCarthy acknowledges with regard to the scene *Seven Days of Fire*,

> (...) its apocalyptical elements are undeniable but they owe little to sci-fi sources; Japan has had its own twentieth century apocalypse, and no one who lived through the WWII or studied its history need the inspiration of science fiction to imagine the seven days of fire. (McCarthy, 1999, p.75)

As described by Miyazaki's writings, which may also be witnessed and heard in Miyazaki's words, in the documentary film *The Kingdom of Dreams and Madness* (directed by Mami Sunada, 2013), Miyazaki's concerns about the destructive effects of nuclear war, the ecological faith of the earth and humanity are essential references of his framework and depicted in his filmography. Sunada's documentary is a beautiful, rare and meaningful documentary, which enables us to watch Miyazaki's daily routine working at Studio Ghibli. During the film we can hear Miyazaki's comments and views on the world, war, the need for environmental protection and the ethics and values of humanity.

Important subjects are described in words and emotional gestures, such as: the effects of WWII, the severe impact of the nuclear bombings in Hiroshima and Nagasaki, when Miyazaki was around 5 years old, the memories of his father carrying him along the river when they had to flee their house due to the fires caused by the bombings, the zero planes. As well we can hear Miyazaki's weekly routine of cleaning pollution from the river, and comments on the recent Fukushima nuclear disaster.

Right at the beginning of Sunada's documentary film (2013), we hear a van passing by out in the street near Studio Ghibli, speaking to the community through loud speakers: "Hello everyone. This is Naoto Kan speaking… It's been 1 year and 7 months since the nuclear accident. I'm curious on how all of you feel about the Fukushima disaster… " (Sunada, 2013, 00:09:00). When hearing it, one shivers to think about the impact of this harsh reality in Japan. The consequences of nuclear war and nuclear disasters in Japan have such relevance on the identity, culture and collective conscience of the country, that a real and profound vivid conscience of it is still present today. Rather than a distant memory of the past, these aspects are a present issue in Miyazaki's work and are reflected in the artist's clear rejection of dangerous and lethal technology, such as nuclear energy. When in the same documentary

Miyazaki says, "It was the 21st century… revealing itself. I'm a man from the 20th century," he is making an individual criticism of the modern use of such technology and energy, almost as an incomprehensible event of his time.

At another point in the film (Sunada, 2013, 00:12:16), a photograph can be seen on the wall of Studio Ghibli, depicting Miyazaki and Isao Takahata together in a street protest, where Miyazaki is wearing a sign on his chest saying: "No nuclear power". At the end of the documentary (Sunada, 2013), Miyazaki decides to read a letter sent by a man, who, in his youth, had experienced the WWII air strikes, when Miyazaki was a young boy. In the letter, Miyazaki's neighbour thanks him and his father for the support, courage and the chocolate bar given to him and his children when the family lost their house in the WWII bombings. This moment becomes very symbolic in the film, as it depicts an emotional reaction and an ethical position based on Miyazaki's life and his rejection of war, which became projected in so many of the themes of his films and is so present in this film, *Nausicaä of the Valley of the Wind*. In 2009, in an interview given to The Times at Comic-Con, the director revealed the reasons why he had refused to attend the Academy Awards of Hollywood in 2003 for his nominated film, Spirited Away, saying, "The reason I wasn't here for the Academy Award was because I didn't want to visit a country that was bombing Iraq" (Miyazaki, 2009, The Times).

Miyazaki's films depict another very relevant aspect and pattern of occurrence in the construction of meaning: *real based event* inspirations, which have affected the world in general (Miyazaki, 1987, p. 78). These are references that have been inspired by reality, namely the vulnerabilities and issues of our modern real world, such as accidents, wars, natural disasters, targeted groups of people, sickness, children growing up and their needs, etc. The peculiar combination of *real event references* and *fiction references* set in *fantasy universes* full of extravagant imagination, act both as a representation of those vulnerabilities and issues of reality and also as liberation from them.

In the case of *Nausicaä of the Valley of the Wind*, as described by Miyazaki, there is a fundamental real event reference in the film, which refers to the real accident that occurred in Minamata Bay in Japan in the 1950s (Cavallaro, 2006. p.48). The accident released highly toxic levels of mercury into the waters of the river, poisoning it, which led to a natural disaster, and Miyazaki refers to the resilience of the eco-system in dealing with the severe consequences of the situation, and the origin of the Minamata disease which affected animals, the eco-system and humans. According to McCarthy "The nature of Nausicaä's world has absorbed the poison man created and is adapting to it and getting on with the business of living (McCarthy, 1999, p.78). As McCarthy continues the technology of the human world is clumsy by comparison, driven by expediency and availability rather than planning innovation (...)"(McCarthy, 1999, p.78). The reference to the real event of Minamata appears in the film, represented in a symbolic cataclysm of biochemical weapons, which leaves half of the planet poisoned by toxic gases and affects nature (toxic forest, called *Sea of Decay*, where toxic fungus and spores bloom), animals (mutant insects with scale and form deformities, such as giant insects, dragonflies, *Ohm*) and humans (the air polluted by the toxic gases creates a premature ossification of the bones condition in humans, an ailment suffered by *Nausicaä's* father). The representation of such dramatic vulnerabilities of our world become represented in forms of fantasy of *strange creatures* and places, both as a criticism of the unethical human behaviour of modern times, and as a graphical construction of the consequences of such destructive technology.

3.1.1.3. UNIVERSE

The universe of *Nausicaä of the Valley of the Wind* is situated in a post-apocalyptical fantasy era (Twilight era, 1000 years after the industrial civilization collapse, in the near future). The universe depicts two contrasting sides. Half of the planet, the *Sea of Decay,* is desolated by a polluted cataclysm of poisonous gases, noxious fungi, rot wood, an infested dark toxic jungle, inhabited by mutant insect animals, which threatens to engulf the other side of the planet, the *Valley of the Wind,* which is temporarily immune, due to its pure ocean winds that purify the air. The two sides of the universe represent the conflict of the story in form: The *Sea of Decay* on one side, is a toxic jungle, an extravagant dark place with glowing poisoned plants, mutant fungi and giant insects, and on the other side the natural, the pure, clean and pristine green grass of the *Valley of the Wind*, with small cottages, windmills and humble villagers, where *Nausicaä* lives, wind riding her natural powered glider. These two sides of the universe are led by two human kingdoms at war, and represent two opposed sides of ethical response to the cataclysm. The military, *Tolmekian kingdom,* is a highly industrialized force with out of scale ship-planes, weapons, and a military army led by the forceful *Princess Kushana,* who seeks to destroy the toxic jungle, using violence and biochemical weapons. On the other side, we have the natural powered *Valley of the Wind*, with natural windmills, wind whistles, humble villagers, small cottages, led by the good hearted *Princess Nausicaä,* who is committed to saving the forest and its animals, and to restoring a peaceful age to mankind.

3.1.2. NARRATIVE

As Miyazaki describes, his process consists in visualizing the narrative in graphical terms,

> Specifically what we do is to split the story into a series of scenes, and then - while visualizing the settings, structure, movement and speech of the various characters as drawings - we try to construct scenes that are so vivid and emotional that they will make viewer's palms sweat from the drama, or their sides split with laughter from the gags. (1996, p.31)

The narrative of the film revolves around the journey of the kind-hearted 13-year-old protagonist, *Nausicaä*. She is on one side of the war between two kingdoms against a cataclysmic conflict, seeking the protection of poisonous creatures, the forest and humans, and trying to find a cure (and also for her father). When she is in the toxic jungle of the *Sea of Decay*, *Nausicaä* realizes that pure soil and water have the power to heal the contaminated lands. She also realizes that the destruction of the environment will not heal them, but only eradicate them. On the other side of the war, the military leader *Princess Kushana,* who lost one of her arms in an insect attack, seeks an eradication of all the poisonous animals and the jungle, using weapons and an ancient biological weapon, the *Giant God Warrior* (buried since the *Seven Days of Fire*). In the plot, *Princess Kushana* represents the trigger of war, using her tyranny, her army, the revival of biochemical weapons from the past, such as the *Giant God Warrior,* to carry out a massive attack against the *Ohm* herds. Enraged by the fire weapons, the *Ohm* react and run in the direction of the valley in thousands, to attack. In the development of the narrative, *Nausicaä* tries to contain the rage of the *Ohm* in several forms and actions. With her wind whistle, she calms down the *Ohm,* and she is able to lead them out of the villages. When they are calm she treats them with respect and affection. She asks everyone -*not to kill* - several times in lines of dialogue throughout the film. From a young age, she has protected the *Ohm* from others and apologises to them for the hideous acts of violence perpetrated by the *Tolmekian Kingdom,* especially visible in the *baby Ohm* bait scene. When *Princess Kushana* uses an injured, imprisoned *baby Ohm* as bait to direct the herds of *Ohm* into the valley, *Nausicaä*, positions herself and the baby *Ohm* between the *Valley of the Wind* and the violent enraged herd of *Ohm,* as a last resort to stop them

and to prevent the destruction of the *Valley of the Wind* and the death of her loved ones. However, the herd of *Ohm* is so enraged that it does not stop its attack, and both the baby *Ohm* and *Nausicaä* are violently run over by the giant mutant animals in the run. *Nausicaä* gives her life to her cause and to her people, and due to her compassion, understanding, acceptance and peaceful co-existence with the mutant *Ohm,* they gather around her, moving their golden tentacles together to bring *Nausicaä* back to life in a joint golden force, which resurrects *Nausicaä* from the dead. Protagonists and opponents do not act like stereotypical heroines and villains in the films of Miyazaki, but rather depict two sides of a conflict, in opposition with each other. Both types of characters have qualities and weaknesses and they do not act as good against evil. Although a good-hearted girl, *Nausicaä* truly desires revenge by killing, when her father is killed. On the other hand, despite acting in destructive ways, *Princess Kushana* also wants to save the planet from the continuous contagious poisons. In the narrative evolution, *Nausicaä* leads the events to a better outcome, but a better outcome is not necessarily a happy ending. She is confronted with a journey, which requires change and a new ethical response to the conflict. This is where she ultimately sacrifices her life, in order to change the values of her world and to restore mankind's connection with the natural world into a peaceful age. Given her understanding of the natural world and the *Ohm*, they save her from dying. As Miyazaki describes in an interview to Yong Magazine to Ryu Murakami (1984), "*Nausicaä* is not a protagonist who defeats an opponent, but a protagonist who understands or accepts"(McCarthy, 1999, p.79) *Nausicaä*'s journey is a journey of change, focused on an ethical reform of society and a better outcome for humanity, in pursuit of a reform of values of understanding, peaceful existence and love and protection of *all living things*.

3.1.3. CONTENT

> It's not like we can co-exist with nature as long as we live humbly, and we destroy it because we become greedy. When we recognize that even living humbly destroys nature, we don't know what to do. And I think that unless we put ourselves in the place where we don't know what to do and start from there, we cannot think about environmental issues. (Miyazaki, 1987, p.78)

The content and theme of the film invest in a graphical representation of the negative effects of human action against the planet. The ever-present memory of the *Seven Days of Fire* by all the inhabitants of the film, the burial of such biochemical weapons under the ground, from which every living thing blooms, the revival of one of those weapons to become used again, repeatedly presents the danger of the reuse of such weapons. The content invests in the idea that although the memory of the past is present, humanity needs to be able to resolve its issues without seeking more destruction. The effects of such weapons have destroyed part of the ecosystem, created mutations in animals and humans and also threatens to engulf the rest of the planet. The content of the film also invests in the idea that humanity needs to preserve the only world that exists, alerting to an environmental protection issue, and calling for action. The values of the film revolve around anti-war values, the struggle between industrialized weapons and the natural world, respect and protection of the natural environment and animals, and an ethical responsibility towards the destructive effects of man to promote values of respect, understanding, love and co-existence.

3.1.4. CHARACTERS

The characters are coded in four types of groups in the film (and in all the other films). Although they have specific roles, such as (1) protagonist, (2) partners, (3) opponent and (4) strange

creatures, they have also been categorized in this way due to their significant graphical approach to meaning. The protagonist, *Nausicaä,* is a young female heroine who seeks to find a better outcome for her world. Her partner, *Prince Asbel,* is a true companion and helper in her journey. *Princess Kushana* is a powerful opponent who will fiercely carry out foul play against *Nausicaä*. The *Ohm* are categorized as strange creatures, as characters that depict a strange graphical co-existence with humans.



Fig. 3.1.4. Typology of characters: 1.Protagonist: *Nausicaä*, 2. Partner: *Prince Asbel*, 3. Opponent: *Princess Kushana,* 4. Strange Creatures: *Baby Ohm* (Dir.: Miyazaki, 1984).

As McCarthy acknowledges, Miyazaki depicts all the characters in the story with humanity, which is why they all become so credible, even creatures such as the *Ohm*,

> The characters of Nausicaä, from the princess herself to the bumbling old codgers who are her fellow hostages are all human. They have flaws, problems, and sides we'd rather not see. Their heroism is admirable precisely because of those flaws. Nausicaä will let a tiny animal gnaw through her skin without complaint, but she is still capable of blind murderous rage. She keeps trying to get people to come together and solve problems in peace but she knows despair as well as optimism. The Pejiteians and the Tolmekians are not cardboard villains, but people struggling with their own problems. The Ohm are not ravening swarm bent on mindless destruction from some cheap monster B flick, but creatures with as credible a place in their world as the humans, whose needs and motives are just as credible. There is tenderness and kindness in the way Miyazaki draws his characters that shows genuine warmth toward human frailty. (McCarthy, 1999, p. 91)

3.1.4.1. PROTAGONIST: *Nausicaä*

With reference to female heroines, Miyazaki (1984) has said in an interview to Ryu Murakami, "Nausicaä is not a protagonist who defeats an opponent, but a protagonist who understands or accepts. She is someone who lives in a different dimension. That kind of character should be female rather than male" (McCarthy, 1999, p.79). *Nausicaä* is the 13 year-old young protagonist who befriends a savage pet, who resembles a little fox/squirrel called *Teto*. She lives in the *Valley of the Wind* with her father. Her mother is absent in the present. She is interested in nature and "and all living things". She has her own laboratory of study, a secret room inside the castle, where she studies the consequences of the poison in plants and tries to find a cure for it. She drives a natural powered glider, the mehve. Although she is a good-hearted heroine, when her father is killed she becomes enraged and wishes to avenge her father's death. Due to the advice of *Yupa*, *Nausicaä's* mentor, this does not happen. She is brave, courageous, and compassionate and will protect nature and the environment in an action of self-sacrifice.

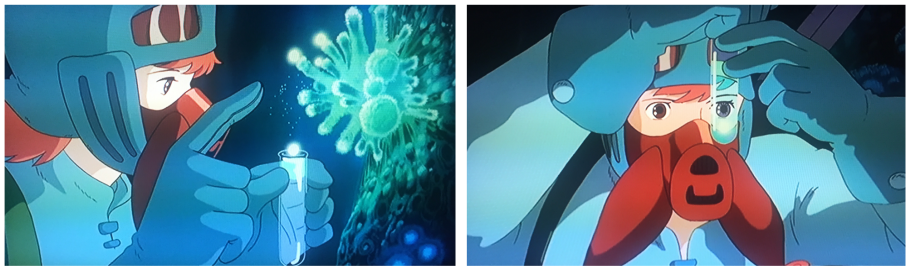


Fig. 3.1.4.1. Protagonist: *Nausicaä* (Dir.: Miyazaki, 1984).

Nausicaä wears a humble blue robe (it is mentioned in the prophecy, that a blue robe figure would save mankind). Graphically, she is depicted as a young girl before adulthood. Although courageous, she is not treated with super powers, or super body strengths, or even with over sexualized attributes of the body or beauty. She is relatively fragile when compared to the strength of other characters. She wears humble clothes and accessories, she has a mask, which is simply textured and unostentatious (in opposition with the golden armoured mask worn by *Princess Kushana*), and wind rides a natural powered glider, in stark contrast with other types of technology used in the film. She behaves ethically, with kind gestures and words. Her empowerment is psychological, as she is ethical, kind, respectful, compassionate and understanding.

3.1.4.2. PARTNER: *Prince Asbel*

Prince Asbel is the protagonist's partner. He begins to be revengeful due to his sister's death, but when he is saved by *Nausicaä*, he starts to understand how alongside *Nausicaä* they can both save the planet.



Fig. 3.1.4.2. Partner: *Prince Asbel* (Dir.: Miyazaki, 1984).

As the protagonist, *Asbel* is young and humble, wearing plain clothes and accessories, is not over sexualised, and acts as a companion and friend, supporting the protagonist's actions. He demonstrates affection towards *Nausicaä* and when the moment comes he also rescues her from being taken hostage by his own kingdom's leaders.

3.1.4.3. OPPONENT: *Princess Kushana*

The opponent, *Princess Kushana,* is forceful adult with more attributes of beauty (which will happen in other films), with a very feminine appearance characterised by beautiful hair, powerful golden armoury, and sometimes a sophisticated feminine white dress. She wears jewellery, makes use

of fire weapons, heavy military motor planes, cannons, a military army of men, and also the lethal and dangerous biochemical weapon, the *Giant God Warrior*. Her behaviour is violent, and she seeks to control the *Valley of the Wind*, the villagers and the *Ohm*.

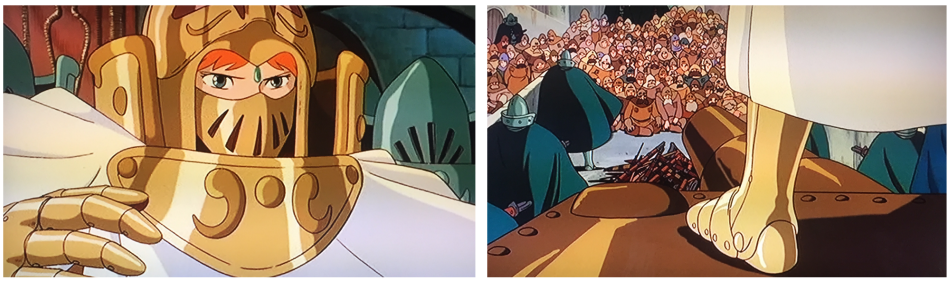


Fig. 3.1.4.3. Opponent: *Princess Kushana* (Dir.: Miyazaki, 1984).

3.1.4.4. STRANGE CREATURES: The *Ohm*

As McCarthy describes, "The Ohm are splendid embodiments of raw power, yet their great size and strength are driven by intelligence that manifests in an evolved social system, communication over distances, and extended care of the young, calling to mind another huge and endangered creature, the whale" (1999, p. 77). The strange creatures, the *Ohm* are infected mutant insects of enormous size and strength, which communicate with their young by a sound they make with their mouths. A red light glows in their body bulbs when they are enraged and engage in violent attacks. When they are calm, they turn their bulbs into a blue colour, indicating they are inoffensive. They are hunted by the *Tolmekians,* who kill them and their babies, which is why they attack humans. They belong to this typology because they are portrayed with a physiology that is radically strange to humans, although they co-exist with humans in the same universe. At times, they are out of control beasts and symbolize what could happen to us if we keep making use of such dangerous biochemical weapons. The *Ohm* creatures are a graphical construction of symbolical meaning and not only fantastic creatures that inhabit the world. They have a distinct form and behaviours that are very different to the other characters in terms of size, weight, and violence. They even end up killing *Nausicaä.* They present the consequences of human violence (as victims) in their physiology, but also project a threat to humans through their unavoidable physiologically deformed bodies and violent behaviours (they become attackers). The herds of *Ohm* are a graphical symbolic construction and a metaphoric representation of the dangerous effects and destructive consequences of human unethical values in content, but also in graphical terms, through the confrontation of humans with such violent and out of control creatures, the *Ohm*, in their size, form and uncontrolled behaviours.



Fig. 3.1.4.4. Strange creatures: the *Ohm'* herds (left - red enraged eyes) and a *Baby Ohm (right- blue eyes)* (Dir.: Miyazaki, 1984).

3.1.4.5. OTHER STRANGE CREATURES: *The Giant God Warrior*

The *Giant God Warrior* is a biochemical weapon which has destroyed the planet in the past. One of them was buried alive and *Princess Kushana* unburies its body and revives it so it can destroy the *Ohm*. It is represented in form as a huge deformed object, with a red coloured liquid body mass, which keeps collapsing due to its unfinished revival. It is able to expel massive amounts of explosives from its body. It has green inhuman eyes and though its configuration is similar to a human, it is a biological killing machine with no signs of its own life. The *Giant God Warrior* is a representation of the deadly consequences of human activity in graphical form, one the greatest fears of humans, a weapon that can destroy good and bad, and which represents man's uncontrolled way of dealing with issues.



Fig. 3.1.4.5. Strange creatures: *Giant God Warrior* (Dir.: Miyazaki, 1984).

3.1.5. OBJECTS: Militarized and fire technology versus natural powered technology

The families of objects reveal a contrast between the two sides of the conflict. Clothes, weapons, technology and vehicles are portrayed in form with opposite values of power and control of others. The size, weight and destructive essence of the heavy military vehicles and weapons used by *Princess Kushana* are radically more powerful when confronted with the natural powered glider of *Nausicaä*, the wind whistle of *Nausicaä*, her light fire gun or the wind technology used by the people of the *Valley of the Wind*. The universe proposes two groups of objects which also depict a confrontation of powers in form. They are graphically constructed to produce a graphical imbalance and defiance between the two kingdoms.



Fig. 3.1.5.1. Objects: natural powered vehicles (*Nausicaä's* glider), light fire guns, and wind technology (wind whistle, windmills) (Dir.: Miyazaki, 1984).

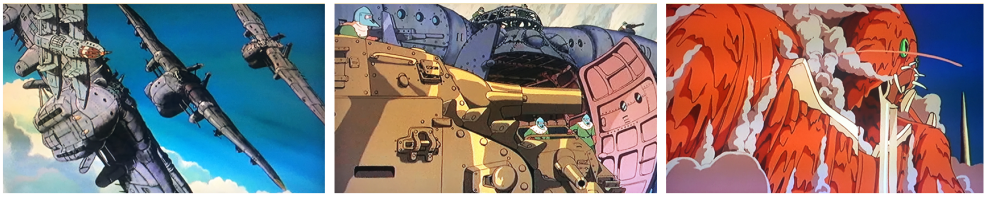


Fig. 3.1.5.2. Objects: military motored powered vehicles (ship-planes), heavy tanks with fire guns, and biochemical destructive technology (*Giant God Warrior*) (Dir.: Miyazaki, 1984).

3.1.6. SETS

3.1.6.1. SETS: *Sea of Decay*, *the toxic jungle*

The *Sea of Decay* is the toxic, poisonous forest, home to the noxious plants, mutant animals, out of scale insects, giant dragon-fly creatures, glowing giant fungi which spread deadly particles of spores, and the nest and home of the *Ohm*. Although poisonous, the forest remains resilient and detached from its mutations, scale deformations and glowing poisonous gasses, and its eco-system still survives due to the resilience of its living creatures (similar to the animals of the Minamata Bay accident). *Nausicaä* can only walk around with a mask otherwise the gases would kill her.



Fig. 3.1.6.1. Set: *Sea of Decay* atmosphere (Dir.: Miyazaki, 1984).

3.1.6.2. SETS: *Valley of the Wind*, the pristine natural world

Valley of the Wind is a place of natural lush, green grass fields which open to the ocean winds on the horizon, windmill constructions, which is the technology still used by its people, small, modest cottages, natural powered gliders, pristine nature and a peaceful philosophy of life. This is where *Nausicaä* lives and which gives context to her ethical response to life.

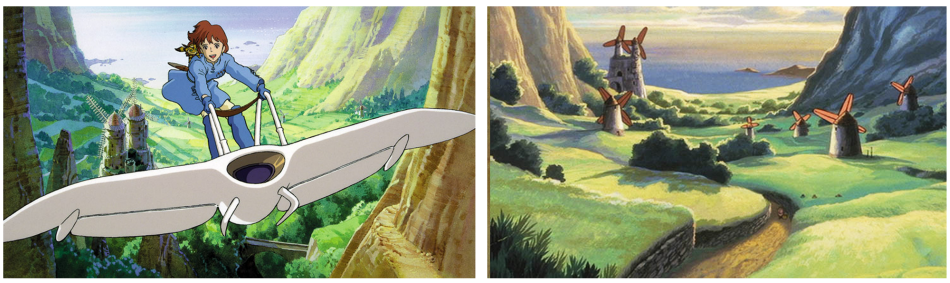


Fig. 3.1.6.2. Set: *Valley of the Wind* (Dir.: Miyazaki, 1984).

3.1.6.3.SETS: the secret laboratory room - the healing room

The secret laboratory room of *Nausicaä* (inside the castle in the *Valley of the Wind)* is *Nausicaä's* secret place, where she carries out her studies, looks for a cure for her father (who is suffering from bone ossification, due to the toxic gases) and conducts experiments to see how nature would heal if it were exposed to clean water and clean soil again. In this small room, *Nausicaä* has already been able to

heal back some of the plants. This is a place full of harmony, coloured plants and where *Nausicaä* makes her discoveries to save the planet.



Fig. 3.1.6.3. Set: *Secret laboratory room* (Dir.: Miyazaki, 1984).

3.1.6.4. SETS: *Tolmekian kingdom*, a military kingdom

The military *Tolmekian kingdom* contrasts with the *Valley of the Wind* by the use of war machines, military flying ships, tanks, weapons of all sizes, and a military personnel that obeys its leader in a destructive philosophy of conquering both the *Valley of the Wind* and the *Sea of decay*. *Princess Kushana* has an artificial arm (a giant insect has taken her natural arm) and she is also clad in golden armoury like her army.



Fig. 3.1.6.4. Set: *Tolmekian Kingdom* (Dir.: Miyazaki, 1984).

3.1.7. BEHAVIOURS

The category of behaviours mainly addresses aspects regarding changes of state (transformation of characters, sets, or forces but within their character), changes of position (action, movement, pace), and changes of physiologies or metamorphoses (radical transformations from one character into another) which embody the way characters and other elements behave in motion, in their physiologies, gestures, postures, expressions, emotions, and which portray one the most important aspects of the animated film, namely how they behave in the illusory construction of life.

3.1.7.1. CHANGE OF STATE: *Nausicaä's* resurrection

One of the most significant patterns observed in this sub-category is the change of state or transformation of the protagonists' physiology, as a radical graphical consequence of their journeys, which in the case of *Nausicaä,* reaches the ultimate point where she loses her life in an act of self-sacrifice and is resurrected. The investment of meaning of *Nausicaä's* journey is not in the solution of a happy ending, but rather in the consequence of *Nausicaä's* kind actions. In the scene, although *Nausicaä*

is run over by the enraged herd of *Ohm*, when they calm down, they circle around her unconscious body, and with their golden tentacles help heal her and bring her back to life. At the same time, we hear orchestral music, which turns into the *"Lalala"* song from *Nausicaä's* childhood, evoking a moment from her past when she used to protect the *Ohm* from the scared villagers and also from her father. The scene is beautiful, quiet and intense with *Nausicaä* lifted into the air by the *Ohm's* golden tentacles.

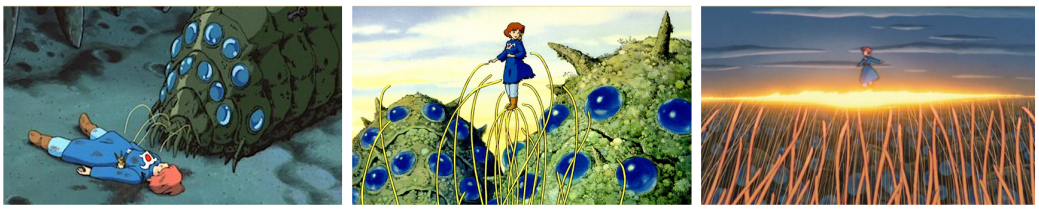


Fig. 3.1.7.1. Change of state: *Nausicaä's* resurrection (Dir.: Miyazaki, 1984, 01:50:00).

3.1.7.2. CHANGE OF POSITION: *Nausicaä* flying the glider

One the most significant patterns observed in this sub-category is the amount of scenes spent above ground, in the skies: flying. These changes of position involve flying, floating, falling from the skies, levitating without gravity and a sense of liberation from the ground, which depicts escape and freedom. In *Nausicaä*, we witness heavy cargo ship planes flying but also the contrasted wind powered vehicle of *Nausicaä*, the glider. As a symbol of her kingdom, the wind powered glider moves differently to a motor plane, it catches the currents of wind and flies naturally and gently, catching the upward and downward forces, although it can also be manoeuvred and gather speed.

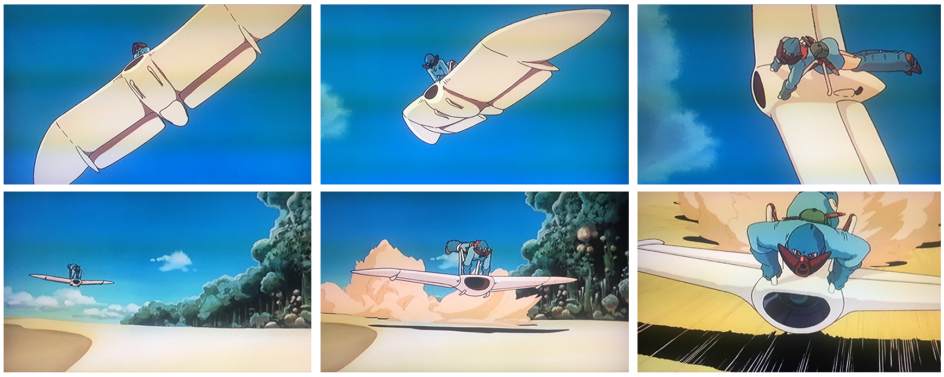


Fig. 3.1.7.2. Change of position: flying (Dir.: Miyazaki, 1984, 00:12:20).

Its path of movement is embodied in the natural movement of its universe, making it a vehicle, with innovative natural technology, which vested with a positive response to flying vehicles. Its design invests precisely in this response. Rather than an old school retro machine, the glider is a modern designed and sophisticated white, clean vehicle with round edges and beautiful aerodynamic lines, almost like a technological giant bird riding the skies.

3.1.7.3. CHANGE OF FORM (STRANGE CREATURES): *Baby Ohm*

One the most significant scenes observed in this sub-category is the transformation of the physicality or physiology of *strange creatures*.

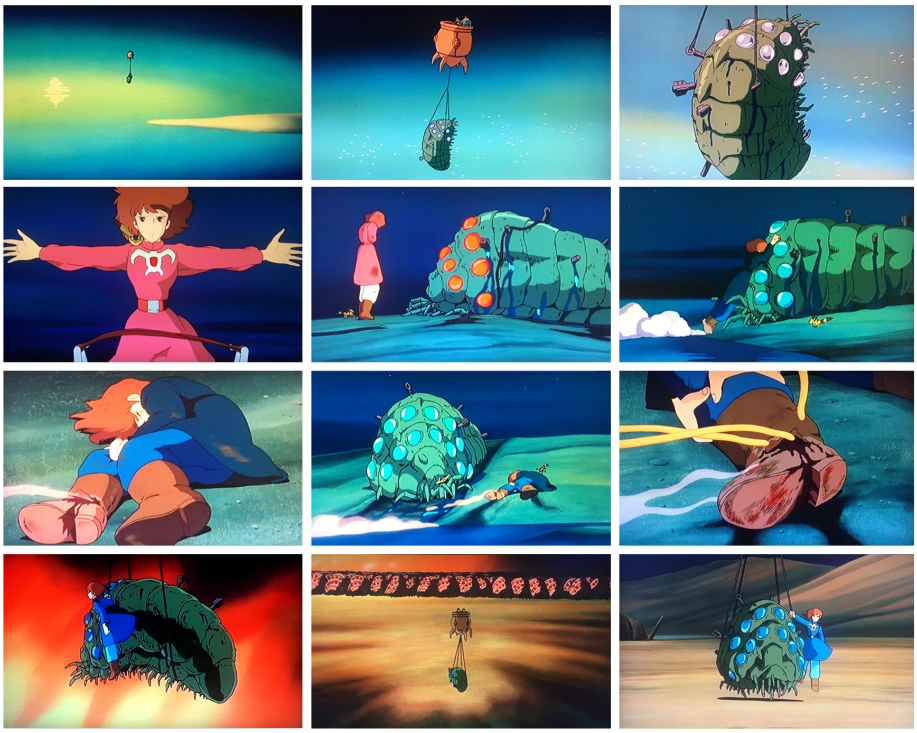


Fig. 3.1.7.3. Change of form (strange creatures): physiology of the *Ohm* (Dir.: Miyazaki, 1984, 01:42:00).

In the character category, these *strange creatures* are analysed either as the faces of fear, conflict and danger or as the representation of positive inner feelings of some kind, but which usually do not have a shape in the ordinary world and which, in Miyazaki's films, become visible in radical and extravagant forms. The construction of meaning of such strangeness becomes part of the graphical world, in the strange bodies and materiality confronted by the protagonist.

In the film *Nausicaä*, the figure of the *Ohm* is a graphical social construction of the vulnerability of our world, a reality that *Nausicaä* cannot avoid. Although they are creatures that have undergone toxic mutation due to human action, and although they behave in an alienated manner and behave uncontrollably, they also establish a connection with the human world and with *Nausicaä*. They can be enraged, but they are also capable of engaging with *Nausicaä* with natural empathy when they feel protected and safe. The construction of meaning invests in this symbolical dichotomy, the resilience of nature in continuing to survive, even in an intolerable and threatened existence, and the natural desire to exist in peace. *Nausicaä* becomes the key for the resolution of this duality, as if saying that every doomed or vulnerable creature should have the right to live and to be protected.

When a *baby Ohm* is used as bait by the *Tolmekians*, first injured and then suspended in the air, as a strategy to call the herds of *Ohm* in the direction of *Valley of the Wind*, *Nausicaä* literally crashes into them to force them down. On the ground, *Nausicaä*, still dressed in the disguised pink dress, tries to stop the red eyed enraged *baby Ohm* from running away to the poisoned lake which will make it bleed to death. By doing so, she pulls the *baby Ohm,* dragging it out of the poisoned waters of the lake, and ends up with her foot immersed in the poisoned waters. At that moment, the colour of her dress changes from pink to blue, and the red eyes of the *ohm* change from red to blue. *Nausicaä* manages to

stop the rage but while doing so splashes her leg with the poisoned waters of the lake, and the *baby Ohm* tries to heal her with its tentacle. After the healing, *Nausicaä* takes the *baby Ohm* from the herd in an attempt to give it back and also to stop them from destroying the valley... unsuccessfully, as the enraged herd runs over them.

3.1.7.4. CHANGE OF FORM (OTHERS): *The Giant God Warrior*

The *Giant God Warrior* is another graphical construction of the social as a *strange creature* in form and behaviour. In this case, the *Giant God Warrior* is the representation of a biological chemical weapon created by humans to destroy others. The *Giant God Warrior* has a slightly humanoid figure, a strange gelatinous body, bright inhuman green eyes and an alienated conscience and lack of free will. Under *Kushana's* orders, it blows lethal explosive missiles out of its mouth. It is the face of disgust and horrendous aspects of such destructive weapons in form, which cannot be ignored or felt and become a confrontation in form within the conflict of the film. Although its existence is part of the narrative's ingredients, its horrendous forms and behaviours make the confrontation with other characters and situations sensorial, visible, and palpable in ways that demand active change.



Fig. 3.1.7.4. Change of form (others): the *Giant God Warrior's* physiology (Dir.: Miyazaki, 1984, 01:45:00).

3.1.7.5. CHANGES OF FORM (ENTITIES): *Seven Days of Fire*

In the film, the *Seven Days of Fire* scene exposes a post-apocalyptical cataclysm which has left civilisation destroyed and left the planet contaminated by gases. Due to man's uncontrolled use of destructive biochemical weapons, in the form of gigantic warriors, the world collapses. At the beginning the film, we see glimpses of those past days, with the *Giant God Warriors,* a group of giant expressionless dark figures with white glowing eyes, red coloured bodies as if made of fire who walk like a bubbly flame, with the city at their feet, carrying white glowing sabres in their hands. They look like a blind army, calmly walking to destroy. Their collapse occurred a few 1000 years before, leaving skulls and bones buried in the land, but one was buried alive and *Kushana* revives it again.



Fig. 3.1.7.5. Change of form (entities): *Seven Days of Fire* (Dir.: Miyazaki, 1984, 00:30:28).

This scene is fundamental for the story to be told, and although it is very brief, it presents a symbolical living memory of the disaster in the present. The graphical construction of this scene does not invest in demonstrating the action of the events, or depicting a flash back or a historical explanation for what happened. We do not see people running away, or the direction of an explosive hitting a city. Instead, what we see is a symbolical atmosphere of mass destruction, where strange giant figures walk slowly through cities like heavy symbols of pain, fear, destruction and unavoidable consequences. It invests in showing the unbelievable consequences of such weapons, even when witnessed on the screen, but which almost seems surreal, as are the destructive effects of war. Its graphical meaning invests in reviving a memory from the past, as if saying look what can happen if man makes the same mistake again. The *Seven Days of Fire* represents the fears of the past, present and future of humanity should man continue to act with unethical and destructive responses. Its symbolical representation is deeply representative of the theme, as it shows the results of destruction, as if saying, we do not want to live in a world like this.

3.1.8 CONTINUITY

3.1.8.1. FAST PACE: persecution of the *Ohm*

The film clearly depicts a contrast between very fast and very slow pace scenes, which contributes to a continuity and assembly of the film with diverse paces and in overall very balanced as not too frenetic or not too calm in the rhythm of the assembly. Fast pace scenes are mostly depicted by the action in the skies, between airplanes fighting or in the fast pace of the *Ohm's* persecutions. Usually, fast pace scenes in this film are treated with a particular use of *schematic and conventional graphical* structures, which involve the use of stylized dynamic lines of speed, flat clouds of smoke and sand to depict persecution and action, clouds of smoke to depict the crash of objects, emphasizing speed with elements more commonly used in comics. In the following scene, the use of these *schematic structures* conveys speed and explosive action, and speed achieves a particularly stylized level. In the desert, persecution by the *Ohm* begins at a fast pace. Two ostrich-camels (*Kai* and *Kui*) run away from a giant enraged red-eyed *Ohm*. *Nausicaä* speedily follows them on her glider at high speed, intercut with lines of dialogue such as: "What a magnificent Ohm", "Return to the forest Ohm", "This is not your world" (to the *Ohm*), "Be a good boy" (to the *Ohm*), "It's blinded by rage", in which respect, admiration and realization of the *Ohm's* rage are all expressed. When she manages to calm down the *Ohm*, the fast pace sequence continues in its extreme and frenetic persecution to the point that it becomes quite graphical as the *Ohm*'s bulb eyes change from red to blue, indicating that it is calmer but still at high speed. The colour of the *Ohm's* eye bulbs explodes to totally fill the frame with a negative coloured blue and black frame. The whole scene becomes coloured with a flat blue monotone, reinforcing the shades of black, emphasizing splashes, velocity lines, the flat treatment of plain colours, stylized lines and the cathartic moment when the *Ohm* change their behaviour as a result of *Nausicaä's* efforts to calm them down. This stylized treatment of the frame in more *schematic and conventional graphical structures,* in fast pace scenes, invests in the construction of speed, hurriedness, escape, persecution and explosions.



Fig. 3.1.8.1. Fast pace: the persecution of the *Ohm* (Dir.: Miyazaki, 1984, 00:09:48).

The *continuous graphical structures* invest in consistently following the movement and action of the characters no matter how changeable or unbelievable they might be. The *continuous graphical structures* give continuation to the director's vision and imagination, creating, in the form of the movement, an eternal changeability that does not necessarily resemble the real and which, in opposition, invests in the credibility and consistency of the graphical elements, thus achieving a life of its own. This, indeed, is one of the essential elements of animation, being able to depict anything in the form of the movement, which despite not being real, is treated as if it has a life of itself. The construction of meaning, conveyed, for example, in the scene below through a schematic and conventional change, a change from multicolour tones to a graphical tone of tinted blue and heavy shades, adds to the scene a more graphical and conventional atmosphere of the speed of the action which the viewer can follow despite the variation of its schema and graphical resources.

3.1.8.2. SLOW PACE: inside the *Sea of Decay*

Steadiness and slow paced scenes are always very human, poetic and emotional in Miyazaki and often make use of natural elements at a slow pace to convey a poetic tone to the scene, such as rain, wind and snowflakes. In this case, they assume the form of toxic snowflakes falling from above while *Nausicaä* reflects on the surroundings. Seven minutes into the film, *Nausicaä* rests for brief moments on the top of an *Ohm's* giant shell in the *Sea of Decay*. We can hear the quite lively sounds of the forest, similar to the sounds of a tropical forest. Here is where huge dragonflies, huge fungi and the huge *Ohm* live. When *Nausicaä* lies down under the *Ohm* bulb glass eye, she is delighted and admires its beauty, while a beautiful rain of *Mushigo palm spores* (spores similar to snowflakes) fall, as if it were snowing, in white particles, slowly, at peace with the sound of music making the scene poetic, as *Nausicaä* says in a line of dialogue, "So beautiful. Though in this forest of death, your lungs would rot

in 5 minutes without a mask". The scene invests its meaning in constructing a graphical atmosphere which is beautiful and admirable and where *Nausicaä* admits it is also doomed, rejected and a threatened place. The contrast between these two opposed values makes the scene reflective, contemplative and poetic, allowing the viewer to reflect and to witness the forest as a beautiful place that also needs to be protected.



Fig. 3.1.8.2. Slow pace: inside the *Sea of Decay* (Dir.: Miyazaki, 1984, 00:07:00).

3.1.8.3. EMOTIONAL PACE: *Nausicaä's* childhood flashback

One of the most emotional scenes of the film is *Nausicaä's* flashback of her childhood. In this flashback, we see *Nausicaä* as a little girl, playing in a golden field while her father, *Jihl* calls her name, with *Nausicaä's* mother (who was still with them) standing next to him. When *Jihl* finds out that the young *Nausicaä* is hiding a *baby Ohm*, he takes the creature away from her assertively and emotionless, stating firmly that humans and insects cannot live in the same world, while Nausicaä cries desperately and begs her father not to kill the *baby Ohm*. The symbolic aspect of this scene is crucial to understand *Nausicaä's* character. She has had a profound love for the *Ohm* since she was a child, caring for them as a child cares for his friends and loved ones. In *Nausicaä's* eyes, the *baby Ohm* was an innocent living creature just like her who deserved to live. The scene is embedded in a tinted yellow tone, making the atmosphere something that belongs to another place and time. At the same time, we hear a beautiful children's song "*Lalala",* which transports us to the mood and age of a child and which becomes deeply symbolically attached to the feelings of loss of the child. The song acts as a vivid emotional memory from her past, which in previous scenes was only partially heard as a trigger or reminiscing call of memory. In this scene, the memory becomes clear and explains *Nausicaä's* love for the *Ohm*. The scene is profoundly emotional, as it reaches the most inner and initial stage of emotion, revealing how important the *Ohm* are for *Nausicaä* and how deeply she feels their loss.



Fig. 3.1.8.3. Emotional pace: *Nausicaä's* childhood flashback (Dir.: Miyazaki, 1984, 01:10:00).

3.1.9. SOUND AND MUSIC

3.1.9.1. SUBJECTIVE CO-SPEECH: the prophecy

Around eighteen minutes into the film, *Yupa* and *Jihl* talk about *Yupa's* travels. *Yupa* describes how the poison has been expanding and consuming the surrounding cities. *Obaba* who is in the room, than tells *Nausicaä* the prophecy described in the tapestry on the wall:

Obaba: "Look, see the tapestry on the wall... I no longer see it ... the figure in the corner... clothed in blue robes, descending onto a golden field, to join bonds with the great earth and guide the people to the pure land, at last." (Dir.: Miyazaki, 1984, 00:18:37).



Fig. 3.1.9.1. Subjective co-speech: the prophecy (Dir.: Miyazaki, 1984, 00:18:37).

Obaba's speech is slightly subjective, as it provides clues regarding a legend or a prophecy which helps *Nausicaä*, but the viewer also understands the story. In the graphical story of the tapestry, the viewer can see the *Ohm* and the blue robed figure flying, making an analogy with *Nausicaä* and her blue robe and the colour of the *Ohm's* eyes when they are calm and not enraged. The subjective speech appears to reveal through a prophecy that *Nausicaä* is their saviour, which *Nausicaä* does not relate to her character at this point of the story.

3.1.9.2. DIALOGUES: the theme of non-violence is enforced in dialogue

The dialogues and objective speech act as a reminder of the story and its theme, enforcing the values of the story in several lines of dialogues throughout the film. In the following examples, one can see how often *Nausicaä* tells others " not to kill", or how she demonstrates her respectful feelings towards nature and the forest she loves, and her fears regarding biochemical weapons.

Nausicaä: "So beautiful. Though in this forest of death, your lungs would rot in 5 minutes without a mask" (00:07:30)

Nausicaä: "What a magnificent Ohm" (00:10:01)

Nausicaä: "Return to the forest Ohm. This is not your world (to the Ohm)" (00:10:16)

Nausicaä: "Be a good boy (to the Ohm)" (00:10:16)

Nausicaä: "It's blinded by rage (regarding the Ohm)" (00:10:16)

Nausicaä: "I have got to calm him (regarding the Ohm)" (00:10:16)

Obaba: "The ocean winds protect our valley. The sea of decay can't reach us"(00:19:10)

Yupa: "The Giant warriors were all said to have turned to stone. But a single one slept in the earth for over 1000 years" (00:30:34)

Kushana: "We shall burn away the sea of Decay and resurrect the earth" (00:35:44)

Obaba: "You must not harm the sea of Decay. In the 1000 years of the sea of Decay, countless times have humans sought to burn it away. Yet... each time herds of Ohm, blind with rage, have swarmed the earth like a tidal wave. Destroying nations, swallowing cities, the Ohm's rage would not be quiet until they starved to death" (00:36:16)

Nausicaä: "Wait everyone. Please listen to me. I don't want any more sacrifices. We must submit to these people (to the villagers)" (00:19:45)

Yupa: "Not toxic... the air here is pure indeed, but Why.... this deadly poisonous plant is blooming..."(00:41:36)

Nausicaä: "The castle windmill draws water from deep within the earth. The sand too, comes from the very bottom of the well. With pure water and soil, the plants from the sea of decay are not poisonous" (00:41:48)

Nausicaä: "There, now. You mustn't cry. Don't worry. I'll be home in no time. Have I ever lied to you? ***Children:*** "You promised"(00:43:53)

Nausicaä: "Stop. No more killing" (To Asbel, 00:48:04)

Nausicaä: "You think only of killing" (To Asbel)" (00:59:26)

Nausicaä: "Please don't kill it (to her father)" (01:02:50)

Nausicaä: "The trees of the Sea of Decay grew to cleanse a world polluted by humans. They absorb the toxins from the earth, generate pure crystals, die and turn to sand. That's what created these underground caverns. The insects protect this forest" (01:09:02)

3.1.9.3. SOUND AND MUSIC: *"Lalala"* song in the *Ohm's* nest

Joe Hisaishi, the famous music composer, came on board at the invitation of Isao Takahata, (as the executive producer of the film). Joe Hisaishi has composed all Miyazaki's films since then. Hisaishi's has a highly diversified style, ranging from experimental to classical Japanese. He has worked

with very different filmmakers, such as live action director Takeshi Kitano, however in Miyazaki's films, his style is associated with the magical and pristine music of the piano, in a tone of adventure, innocence and very emotional musical scenes. During the first 5 minutes of the film, one can take delight simply in listening to the sounds and music of the film. One of the most relevant aspects of music in *Nausicaä* is the childhood theme song, which emerges on several occasions in the film. On one such occasion, the song emerges around fifty-two minutes into the film, at the *Ohm's nest* in the *Sea of Decay*. Although *Nausicaä* saves *Kushana,* as soon as they land in the *Sea of Decay, Kushana* turns against *Nausicaä* pointing a golden gun at her.



Fig.3.1.9.3. Sound and music: *"Lalala"* song at the *Ohm's* nest (Dir.: Miyazaki, 1984, 00:52:00).

At that moment, *Nausicaä* is approached by three giant *Ohm*, which extend their glowing golden tentacles to envelop *Nausicaä* within them. The golden light of the tentacles transports *Nausicaä* into the yellow field of her childhood, where we hear the early stages of the *"Lalala"* song. The sound and the music make the scene astonishing due to its reminiscing call from the past. When the *Ohm* protect *Nausicaä*, the song revealing how much *Nausicaä* loves the *Ohm* can be heard.

3.2. *LAPUTA: CASTLE IN THE SKY* (Dir.: Miyazaki, 1986)

(Consult APPENDIX 3.2 for resumed results of this sub-section)

3.2.1. ORIGINS

3.2.1.1. ORIGINAL IDEA

Laputa: Castle in the Sky (Dir.: Miyazaki, 1986) represents the first film of Studio Ghibli, which was founded in 1985. As Miyazaki states (1996), "if Nausicaä was meant to be viewed by teenagers and to be cool and vivid"(Miyazaki, 1996, p.252), *Laputa: Castle in the Sky* (Miyazaki, 1986) was meant to target children, to be fun and entertaining as an action film (Miyazaki, 1996, p.252). The origin of the film, written and drawn by Hayao Miyazaki, took initial and partial inspiration from the fiction of the Irish writer, Jonathan Swift, *Gulliver's Travels* (1726), especially the third part of the book, which depicts a flying island called *Laputa* (Miyazaki, 1996, p.253). Although *Laputa* is a fictional place in Swift's novel, it also represents a criticism and satire of the European models of governance and dominance, and a discussion on values of greed, power and corruption on the part of elites over others. In Swift's novel, the pirates attack *Gulliver*, who is rejected by the flying island of *Laputa*, which rules the kingdom below. In Miyazaki's film, *Laputa* is at first treated as a legend, and for some of the characters in the film, not even a believable one. As the film progresses, *Laputa* proves to be part of the backstory of both the protagonist *Sheeta* and her partner, *Pazu*. For *Sheeta*, her relationship with *Laputa* is direct, as *Sheeta* is a descendent of the kingdom of *Laputa*. For *Pazu*, the connection with the island comes from his father's claims to have seen *Laputa* in the skies in earlier times and to have taken a photograph of it, which is still displayed in *Pazu's* home. In the film, *Laputa* becomes both a fictional place of fantasy and also a connection between characters and their origins. It also acts as a graphical metaphor of the main theme of the film, the conflict between governmental and military dominance above other groups of society, and a discussion on the use of destructive power to dominate and control others. The film gives continuation to themes from the previous film. Like *Nausicaä of the Valley of the Wind,* the need for environmental protection (less present in this film), the avoidance of weapons of mass destruction (destructive powers of the island), the need for an ethical response to the faith of humanity (the use of the natural crystal for good purposes) are also discussed in this film. Furthermore, the presence of destructive robots, that are slightly different from the giant biochemical warriors of *Nausicaä*, also allude to a discussion on weapons of mass destruction constructed by man. However, in *Laputa*, the story is conducted as an adventure and as an action film, driven by the constant chase of characters on both sides of the conflict, which mainly takes places in the levity and freedom of the heights, clifftops, sky and clouds, constantly defying the laws of physics and gravity of their universe. Whether by finding a floating island and the power of a natural crystal allowing the island to float, or by falling from the sky, floating and flying, this film projects a huge sense of liberation from the ground, reflecting a profound pursuit of freedom and escape by its characters.

3.2.1.2. INSPIRATIONS

The film depicts a time, around the period of the industrial revolution (XIX century), which led Miyazaki to travel to England and Wales for location scouting and research (Miyazaki, 1996, p.339). In Wales, Miyazaki (1996) visited the coal mines which made a deep impression on him, especially due to the poor conditions of the miners, the extreme physical labour of the workers to survive and the

miners' protests and strikes which led to the desertification of mining towns. Miyazaki describes his deep feelings of solidarity with this vulnerable group of people in his book (Miyazaki, 1996, p.339). Once again, Miyazaki's empathy and connection with real events particularly the vulnerability of the miners' struggle, their fight and their poverty (Miyazaki, 1996, p. 340), is reflected in this film, with a projection of his concerns and inspirations from the real. This evidence is given shape in the setting of *Pazu's* mining village. According to McCarthy,

> His understanding of the lives of the ordinary workers is also echoed in the sympathetic portrayal of a poor yet warm hearted and honourable mining community, based on a studio trip to Wales in 1984 at an early stage of planning for the film. (McCarthy 1999, p. 94)

It is important to acknowledge that such type of real based inspiration for the film, as was the case in *Nausicaä of the Valley of the Wind*, (Minamata bay accident), represents a profound perception of the director of the issues of the real world, seen through his eyes, his conscience and profound empathy and compassion towards the vulnerable groups or tragic events of our reality. Miyazaki's portrayal of such references in his films reflects a sensitive, critical and emotional point of view regarding the concerns of our world, which are not merely inspirations for a fictional setting, era or universe. To be able to portray such dramatic events means to be able to understand, feel and engage with their problems, causes, and consequences, which Miyazaki appears to be deeply involved in and highly interested in sharing with an audience. While doing so, Miyazaki contributes to the collective conscience and memory of our past issues, our identity and also the need to find comfort in a new possibility for these issues. As observed in *Nausicaä of the Valley of the Wind*, fiction and real based events are combined in the same universe, triggering an empathy with reality but also a great sense of liberation from it, in a universe of fantasy. According to Cavallaro the old machinery references, *Pazu's* inventions in his house and the pirate ship also took inspiration from Leonardo Da Vinci's flying machines, Jules Verne, and H.H. Wells (Cavallaro, 2006, p.59). The reference to the industrial revolution era, particularly strong in England, is visible in the title sequence of the film, which evokes a retro style of antique prints, with heavily textured lines and tones of sepia, depicting the progress of the industrial era in a graphical story. Machines powered by wind, windmills, helices, levers, giant wheel machinery, vapour chimneys, plane balloons, flying boats and also a flying island similar to the Tower of Babel with a helix underneath are depicted in a brief graphical story on the emergence of technology and the conquest of the skies by being able to fly. It also projects the destructive consequences of such an era and technology. As Lamarre explains,

> The title sequence from Castle in the Sky provides, in condensed form, the technological backstory for the film, running full circle from images of the wind to windmills, windmill-derived industries, and finally military fortresses in the sky, which culminate in mass destruction and a return to the "goddess" blowing the wind. (Lamarre, 2009, p.48)

According to Helen McCarthy, the title sequence also reflects "the history of man's dreams of flight and the opening credits present a panoply of magnificently dotty eighteenth- and nineteenth-century flying machines rendered in a graphic style and gentle color scheme reminiscent of antique prints"(1999, p.97). The title sequence, as acknowledged by McCarthy and Lamarre establishes a specific era and fantasised backstory of the context of the film, revealing glimpses of how man's

relationship with machines has altered the future of the world. The use of *schematic graphical structures* of antique prints and vintage colours, differing from the rest of the film, unequivocally transports the audience to a memory of another time, evoking a sense of historical testimony, historic truth and knowledge of the story. The construction of meaning in such stylized graphical structures emphasizes this sense of looking into a window of past life, which the audience can witness. Although we know this universe is not real, it is treated by Miyazaki as if it had a real history, evoking credibility to the existent universe. The editing of these images, as glimpses of history, acts as a symbolic flashback of the past and also as a teaser of what will happen next and how the characters will deal with the present issues, anticipating the viewer's desire to discover the outcome. The construction of meaning of this graphical scene invests in creating a backstory of the fantasised universe treated as real life, such as when we rely on ancient artefacts of our history to understand our past. These past artefacts or stories speak for themselves, evoking a testimony and also opening a door to a critical view on how to deal with the present and future issues of the modern world. It is the use of a specific *schema,* with its own vocabulary and aesthetics, that defines the backstory of the film so well, as it condenses in form the era of such inventions and scientific discoveries within a highly textured graphical vocabulary, thus making it credible that a flying island could have existed in the past or even now. As Lamarre describes,

> In sum, in Castle in the Sky, the opportunity to develop a better, non-destructive relation to technology is predicated on returning to and rethinking the nineteenth century, and in particular the modern commitment to technological progress, techno- scientific modernity. The rise of techno- scientific modernity is presented in the title sequence, as a backstory for the film, in the form of a brief history of the technological rise and fall of humanity. (Lamarre, 2009, p.47)

3.2.1.3. UNIVERSE: above the clouds and the skies

The universe of the film is set around the industrial era and it depicts a fictional place called *Laputa*, a flying island fortress, which floats above the earth, powered by a huge *etherium crystal.* It is said in the legend of *Laputa* that it guards a huge amount of treasures. For the protagonist's opponents, *Laputa* is a place to hunt treasures and to conquer power to dominate others. For the greedy secret agent of the government, agent *Muska*, the thirst to conquer *Laputa* leads him to kidnap *Sheeta*, taking her hostage and forcing her to use the power of her crystal on behalf of the corrupted military governing elite. For the other group of opponents (which will later become friends with *Sheeta* and *Pazu*), the comic air pirate, *Mama Gang, Laputa* means the possibility of money, gold and treasures. For *Sheeta*, the protagonist, *Laputa* is actually the place where she and her family originate from, which is why she carries a powerful crystal pendulum, inherited from her grandmother, which has stayed in the family for generations. For *Pazu*, the protagonist's partner, *Laputa* represents a place of fascination and the proof that his father's allegations were right about the true existence of *Laputa.* In this universe, *Laputa* represents both the home and fascination of certain characters and an element of nature to be protected. For others it is an object of desire to conquer power and money. In this sense, *Laputa* becomes a huge metaphor of the social differences and ethical behaviours of how different groups of people co-exist within society. According to McCarthy,

> The city of Laputa itself, at first looks like the ideal combination of science and nature as it might have been dreamed by Verne or Wells - a series of tranquil gardens unfolding around a hidden core of crystalline power. Only as the film progresses do we see that the city shows only its harsh and

> threatening underside to the world below, reserving the tranquillity and beauty above for its own elite. (McCarthy, 1999, p. 98)

The metaphoric universe of *Laputa* invests its meaning in depicting a conflict where a dichotomy of values of power and freedom, control and liberation, governance and governed fight with each other to conquer what will be the ethical role of the floating island and its inhabitants. The conflict depicts the need for liberation from the controlling elites, seeking to dominate others with the use of lethal technology. This need for liberation is graphically and metaphorically portrayed in an adventure in the skies, in the freedom of the clouds, in constant action scenes above the ground. *Laputa is* one of the films where the sense of liberation from the ground is more constant, in a universe where a system of physics allows for out of gravity behaviours, an island that floats, a crystal magneticism controlling gravity, flying gliders, sky pirate ships and sequences where the characters embrace the physical challenge of floating, falling, flying and behaving without gravity on their own. The opening sequence of the film introduces the audience to this logic, in a scene where *Sheeta* is depicted falling from the skies in the distance, alternating her weight and gravity as her crystal stone lights up. In animation, the logic and system of laws of physics allow anything to be possible. This logic, although it could not possibly exist in reality, is given visibility, credibility and coherence by consistent *continuous graphical structures* in sequences, which defy our natural world but which, nevertheless, we believe and engage with. The sense of liberation in *Laputa* takes us to a world, where we travel across the clifftops of *Pazu's* home, fly with the doves among the cliffs, fall with *Sheeta* from a plane to land in someone's arms, we float with *Sheeta* and *Pazu*, from a train track to the abyss of the earth's hole, we fly to the floating island on a kite, and travel with a profound sense of freedom throughout the film. The possibility of escaping the conflict is depicted in graphical terms where constant scenes of liberation into the skies act as a possibility to attain freedom.

2.2.2. NARRATIVE

Laputa: Castle in the Sky develops around the story of the strong emotional bond between two young orphan children, *Sheeta* and *Pazu,* who share common values of peaceful existence against a world characterised by the greedy power of a governmental elite. When the governmental secret agent *Muska* steals *Sheeta's* powerful crystal to use it to overpower *Laputa* for destructive purposes, and the *Ma Dola* air pirate gang keep chasing *Sheeta* and *Pazu* in an attempt to steal the crystal, power and treasures of *Laputa*, the narrative shifts to an adventure where action, humour and constant persecutions in the skies make up most of the film.

The story depicts two young orphans without parental guidance, *Sheeta* (13 years old) and *Pazu* (14 years old), in an adventurous and at times comic journey to stop the corrupted and evil dominance of the government elite. As in most of Miyzaki's films, the protagonist *Sheeta* and her partner, *Pazu*, are young children and in this case both orphans, who nevertheless become courageous and brave characters, fighting against the unfairness of society and saving the planet from corruption and destruction. When *Sheeta* escapes from a plane, where she had been taken hostage by the secret agent *Muska*, and falls unconsciously from the heights in the direction of the ground, her crystal pendulum lights on her chest in a glowing turquoise blue, changing the gravity of her weight and body. As the crystal lights up, her fall changes from a vertical high-speed movement to a gentle horizontal floating descent, which is the result of the magnetic power of her crystal. When approaching the ground, she is seen by *Pazu* in the distance who, incredulous and surprised, runs to catch her in his arms. When he grabs *Sheeta,* her weight shifts from light to full gravity heavy weight as her pendulum light goes off, restoring her natural gravitational weight. The next morning, *Sheeta* and *Pazu* get to know each other,

sharing their stories and demonstrating affection, protection and companionship towards each other, trying to comprehend the reasons why *Sheeta* had been abducted. *Sheeta's* abduction by agent *Muska is* due to the powerful crystal pendulum she carries, which up to this point is unknown to her. Simultaneously, another group of opponents, the air pirates led by the *Ma Dola* gang, are a humorous group of pirates who later on in the story will become friends with *Sheeta* and *Pazu,* but who are also persecuting *Sheeta* in order to find their way to *Laputa's* golden treasures. In the plot's development, *Sheeta* and *Pazu* overcome all the obstacles with bravery, loyalty and sacrifice and manage to protect and release *Laputa* from the hunting schemes and evil weapons of mass destruction (the robot), made by man to be used against humanity. In the story, *Sheeta* and *Pazu* represent, one side of the conflict, which seeks protection, freedom, equity and justice. On the other side of the conflict is the main opponent, agent *Muska,* who represents the greedy power of the governing elites over other groups of society, and the *Ma Dola* gang who hunt treasures. Abducted a second time and taken hostage in a castle by agent Muska, *Sheeta* manages to escape with the help of *Pazu*, the *Ma Dola* gang and the evil robot, who protects her in the end. The narrative evolves with *Sheeta* and *Pazu* embracing the challenge to guard the powerful crystal to protect *Laputa* and the ethical values of a peaceful co-existence. Although *Sheeta* and *Pazu* are young and fragile they bravely defend *Laputa* against its opponents. As also happens in *Nausicaä of the Valley of the Wind* and in other Miyazaki's films, the resolution of the story is not a happy ending, but a better outcome for humanity. The resolution is achieved not by the power of the crystal itself, but by its use for peaceful purposes. The journey of change these two young children embrace, protecting values of peace, is what alters the course of events and enables a better outcome for society. Miyazaki's stories revolve around a pattern of resolution where characters on both sides of the conflict change the course of events during their journeys, not because of super powers but due to resilience and a sacrifice of sorts. In this case, it is a change of values and mentality on how to co-exist in fair terms in a society where governors and governed live under equal values and how destructive technology is not a solution for anyone.

3.2.3. CONTENT

The theme continues the unsolved conflict between man-made technology (mass destruction weapons) and its destructive use on nature and people, so present in *Nausicaä of the Valley of the Wind* and which, in this film, becomes slightly more political than environmental, but is still a struggle to conquer peace and prevent destruction. The motif of the use of technology is both a consequence of the dominant elites governing their countries, and also an existential problem of the world on how to deal with such innovative but lethal technology and the need to survive. Values such as greed, corruption and dominance will also be evoked in *Spirited Away,* but in a slightly different context, focusing more on the evolution of a materialistic society.

The contrast between control and freedom is symbolically depicted at the beginning of the film, when *Sheeta* and *Pazu* meet each other, and *Pazu* releases a group of white doves from their cages, making us travel with the doves' flight into the heights of the clouds. The contrast between control and freedom is depicted in scenes where the characters escape from the ground, by falling, flying or floating, and are liberated from the controlled, dominant, corrupted military government elite which abducts and imprisons *Sheeta* in fortified castles. There is an intentional and symbolic representation of this need for freedom in form and movement, opening the possibility of liberation.

3.2.4. CHARACTERS

As in the other films of Miyazaky, a pattern of four typologies of characters was analysed: the protagonist, *Sheeta*, a young female heroine (a pattern in Miyazaki's films, in this case she is also an orphan) her partner, *Pazu*, (a young male, as is common, in this case also orphan), an opponent who is not a female (similar to some of Miyazaki's films) but who, as usual, is an adult, the governmental agent *Muska*, and the representation of strange creatures, in this case in the form of weapons of mass destruction in the shape of robots, which in form represent the face of the conflict of the story, the use of dangerous and lethal weapons of mass destruction.



Fig. 3.2.4. Typology of Characters: 1.Protagonist: *Sheeta*, 2. Partner: *Pazu*, 3. Opponents: Agent *Muska*, 4. Strange creature: The *Robot* (Dir.: Miyazaki, 1986).

3.2.4.1. PROTAGONIST: *Sheeta* (13 year-old, orphan)



Fig. 3.2.4.1.Protagonist: *Sheeta* falling from the sky (Dir.: Miyazaki, 1986).

As in other films, the protagonist, *Sheeta* is a young female, in this case also an orphan without parental guidance, who appears to be scared, confused and slightly fragile at the beginning of the film, but who proves to be brave and loyal and matures during her journey. As usual, the protagonist has a humble, human and empathetic appearance, with no signs of over sexualisation or beauty characterization, no over ostentation of jewels, money, weapons or any other kind of destructive empowerment. *Sheeta's* empowerment is mostly psychological, as she endures a journey of resistance against the control of agent *Muska* in order to save the planet. Although she holds the power of the crystal, this power is not used to her own benefit, but rather to restore peace. Her blue dress reminds us of *Nausicaä,* especially when she loses her pigtails. Again, like *Nausicaä,* young protagonists are placed in harsh positions, whether by being an orphan, being abducted, being forced to use the crystal in wrong ways, being left in prison without her best friend to protect her,, situations to which children are not usually exposed in the real world. However, *Sheeta* proves to have a strong personality to overcome most of the obstacles, and ultimately she succeeds in saving the planet from destruction, a pattern in Miyazaki's films. The resolution comes due to the protagonist's sacrifice and change and not as the result of a super power force, which resolves the story.

3.2.4.2. PARTNER: *Pazu* (Young Orphan, Miner)



Fig. 3.2.4.2. Partner: *Pazu* and his loyal friendship and affection towards *Sheeta* (Dir.: Miyazaki, 1986).

As is the case with most partners in Miyzaki's films, *Pazu* is a humble, sweet and warm-hearted orphan who empathetically engages in *Sheeta's* journey and fight. He is also too young to work and to be exposed to the danger of the mines, but children in Miyazaki's films appear to be exposed to all sorts of harsh obstacles. *Pazu* is fascinated with flying machines and machine inventions, but he still does not make use of weapons to force or control others. His natural empathy, loyalty and affection for *Sheeta* is very natural, and throughout the film, we can observe and feel the moments when the two characters embrace, protect and save each other, showing natural affection, complicity and true emotions for each other, as do friends and partners in real life.

2.4.3. OPPONENT: Secret agent *Muska* and the military government

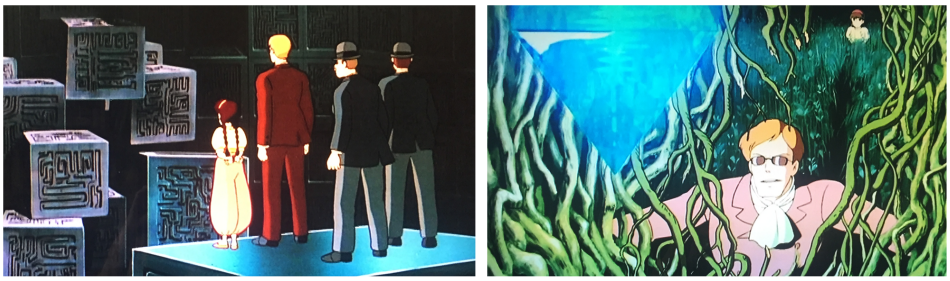


Fig. 3.2.4.3. Opponent: agent *Muska* in his corrupted pursuit of the crystal to dominate the world (Dir.: Miyazaki, 1986).

The opponent in the story, secret agent *Muska,* is an adult, as is common in Miyazaki's films, which always seems somewhat unfair for the young protagonists. He represents the face of the conflict and contrasts with the protagonist and her partner, by being much more powerful, abusing his position of power, abducting and blackmailing to control others and the two youngsters. As an adult he has more resources and power, which entitles him to make decisions on military areas and make use of weapons of mass destruction, and to govern others under a corrupt and destructive law. He represents the evil power of corrupted elites and the greed to dominate others.

3.2.4.4. STRANGE CREATURES: The *robots*



Fig. 3.2.4.4. Strange creatures: two behaviours of the *robot*, at war (left) and in nature (right) (Dir.: Miyazaki, 1986).

The *robots* are the graphical representation of powerful and innovative man-made technology. In the film, the *robots* are portrayed in two different forms of behaviour: on the one hand, we have the destructive robots who act as weapons (on the left), made to destroy and to engage in wars, devoid of a conscience, and on the other hand, we have the good robots (on the right) such as those in the clifftops of *Laputa*, who appear to engage empathetically with animals, nature and humans, and who seem to recognize *Sheeta*. The *robots* have the same symbol on their chest as *Sheeta* has in her crystal, a symbol that they belong to the same kingdom (the *robots* were first created by the people of *Laputa* for good purposes). One of these good *robots* offers *Sheeta* a flower, demonstrating he is disengaged from any kind of programme to destroy or to kill. The *robots'* two different behaviours metaphorically represent the two sides of the use of man-made technology, investing meaning in how man can deal with the same technology in different ways: by using it with an ethical conscience in order to attain the peaceful co-existence of humanity, or for destructive purposes. Strange creatures, such as these robots, represent in form an invisible problem of our society, in this case the use of such technologies. Strange creatures become the visible face of danger, and meaning is invested in depicting two forms of response, as if saying to the audience, which one of these two behaviours should man embrace? The use of similar *conceptual graphical structures* (the graphical conceptualization of the robots) to depict opposed behaviours and different *continuous graphical structures* construct a behaviour which the audience can witness, emphasizing the theme and conflict of the film, and offering two possibilities for the film. The construction of different behaviours for similar objects also emphasizes the essence of animation, which relies on what happens to the form of the movement from one frame to another, constructing one meaning or a completely different one. *Continuous graphical structures* have become the most relevant graphical constructions in animation, as they define the purpose, direction and the objectives of forms in continuous time, by defining one meaning over another in the gestural configuration of the movement. *Continuous graphical structures* give a certain life to the object and not another. This meaning is not defined by the *schematic* (style) or aesthetic (knowledge of forms) options, but by the path of the movement the object produces in which the audience engages with one meaning or another.

3.2.5. OBJECTS: Planes, Crystal, Weapons, Trains, Machine Inventions and Ships

The families of objects in this film also represent the two sides of the conflict between man and the use of technology. On the side of the elite's governmental power, represented by secret agent *Muska*, dressed in a formal black suit, heavy military planes, tanks and canons are observed, in addition to an army dressed in uniform, metal textures, using military fire weapons in large quantities, and using the robots as weapons of mass destruction. By powering the robots with the crystal energy and

programing it for destructive purposes, this elite seeks to control others. The graphical characterization of the objects of this group invests in force, dominance and control.

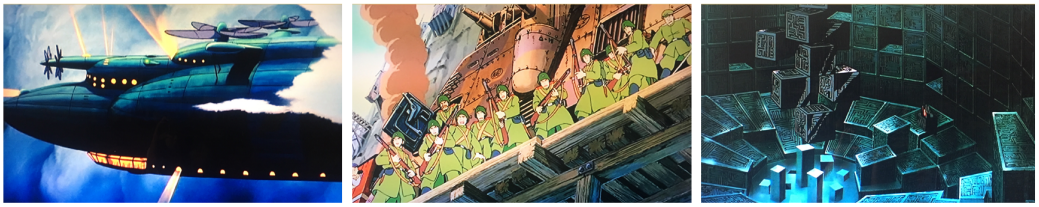


Fig. 3.2.5.1.Objects: military planes, tanks, weapons of mass destruction and the crystal for destructive means (Dir.: Miyazaki, 1986).

On the other side of the conflict we have *Sheeta* and *Pazu*, who use very little heavy technology. While *Pazu* is fascinated by wooden flying machine inventions, and works with rudimentary machines, unsophisticated wheels and small wagons at the coalmine, *Sheeta* makes use of her natural crystal to fly, float and to connect with the robots, using their powers with an ethical conscience. The meaning of the family of objects of *Sheeta* and *Pazu* is invested in natural resources and the use of technology for good purposes. The film's theme invests its meaning in the ways technology could either become innovative and positive for humanity or innovative but destructive for humanity. The robots are its extreme form of behaviours and visible consequences.

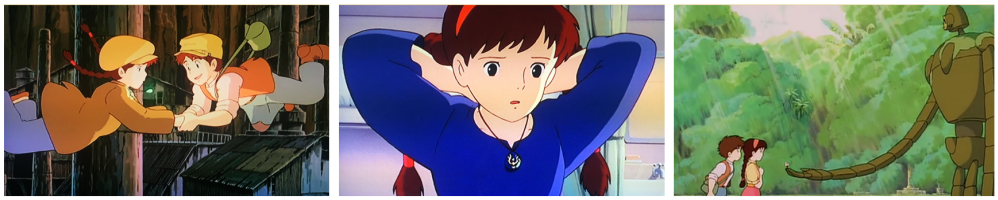


Fig. 3.2.5.2. Objects: floating, crystal power, and positive relationship with technology (Dir.: Miyazaki, 1986).

3.2.6. SETS: scale and freedom of the heights

The sets in *Laputa* are very much situated in the altitude and heights of clifftops, aerial train tracks, high bridges, sky and clouds like the floating island which, most of the time, is breathtaking, due to its massive scale and type of movements around such altitudes. However, the feeling is not of danger, but rather one of freedom and liberation.

3.2.6.1. SETS: coal mining village of the Industrial Era

The mining village depicts a humble set of simple houses and rudimentary machinery, but even in this simple set, *Pazu* catches *Sheeta* on one of the mine's high platforms.



Fig. 3.2.6.1. Set: mining village situated in the clifftops (Dir.: Miyazaki, 1986).

3.2.6.2. SETS: *Pazu's* home in the freedom of the heights

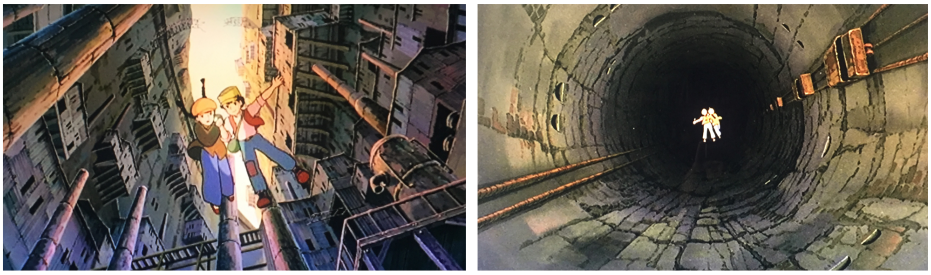
Pazu's home is set in the clifftops, showing the monumental scale of the set, characterised by huge cliffs and tiny houses, suspended and attached, emphasizing the epic scale of the universe.



Fig. 3.2.6.2. Set: *Pazu's* home situated high in the cliffs (Dir.: Miyazaki, 1986).

3.2.6.3. SETS: Etherium crystal mine

When fleeing their opponents, *Sheeta* and *Pazu's* fall from the aerial train tracks shows us again the monumental scale of the set from the top of the train tracks to the underground hole of an old mine, depicting a vertical movement which presents the set from a very low angle, almost a worm's eyes view, and from a reversed very high angle, as an aerial, almost bird's eye view. The perspective of the movement and angles of the shots invest in emphasizing the epic scale of the set and the high fall from the altitudes into the huge etherium mine abyss.



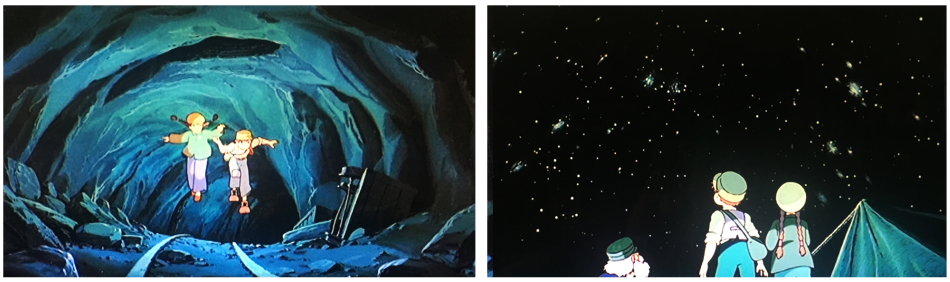


Fig. 3.2.6.3. Sets: the descent into the mine from the top of the set (heights), to the bottom of the earth (underground) (Dir.: Miyazaki, 1986).

Inside the mine, the two characters are also given a sense of its immense scale, especially by the sense of infinity given by the illuminated dots of the crystal glow, depicting a se, which almost reminds us of the enormous scale of the universe with its stars glowing in the distance. The epic *spatial graphical structures* depict a large-scale universe, where movement from one point to another is immense and liberated from the gravity of the ground.

3.2.6.4. SETS: *Laputa*, the floating island

Of all the sets in the film, the set of the island of *Laputa*, takes our breath away for its scale, floating essence, lack of gravity, and sense of freedom, making the viewer feel like he is moving among the clouds. In the distance, *Laputa* looks like a protected fort, however, as we get closer, and inside the set, we lose that sense of a fortified and closed object to be exposed to its position of altitude in the skies, given by the lack of walls and the natural structures which unblock our views of the clouds on the edgy corners of *Laputa*, where nothing stands between us and the air, the breeze and the clouds, only the birds flying by. The perspective is almost like seeing the earth from above and from below at the same time, which is a very unusual perception for inhabitants of the earth. Even in an aeroplane we have the sense of wall protection, and a sense that the movement of the plane only takes us above the ground for temporary periods of time. In *Laputa,* we are exposed to the inland feelings of being distant from other places but also to a degree of instability as there is nothing above or below to protect us from being exposed to the emptiness of the sky and the gravity of the universe.





Fig. 3.2.6.4. Set: *Laputa*, the floating island, between the clouds and the skies (Dir.: Miyazaki, 1986).

3.2.7. BEHAVIOURS

The types of behaviours observed in *Laputa* have a peculiar and distinctive feel to them, as most actions and behaviours take place in a world above the clouds, skies, heights, on a scale that is breath-taking and defies the laws of physics, thus liberating us to another possible world, one that is free from the ground in most of its scenes. Although flying, floating, gravitating, travelling in the heights on planes or by means of fantasy is a common pattern observed in all the films of the case study of this thesis, in *Laputa,* an epic level of the logic of physics is attained, which drastically contrasts with that of our reality in physical aerial behaviours. The coherence of the universe and its relationship with behaviours such as flying, falling and floating, coupled with the monumental scale of the sky, although impossible, become possible in this world, and despite being extravagant and defying the laws of physics, are believable and credible. Despite the huge difference in this logic, viewers understand and believe in the form of its movement and behaviours, as if they were constructed in coherent terms. As Cavallaro acknowledges,

> Above all, Laputa incarnates the pivotal lesson regarding the manipulation of time in animation as the key factor behind the essential quality of animation as an art form and medium- namely, its disengagement from the laws of physics - and to some extent of logic too. (2006, p. 67)

This "disengagement from the laws of physics" is perceived as a *conceptual and schematic graphical structure* of a world (which may be extravagant or fantastic to varying degrees), which, when behaving in time, acts and behaves with a specific logic and "life of its own". In animation this can be achieved with varying degrees of extravagance due to the essence of the *continuous graphical structures* which construct the shape of the objects' movement in continuous time, thus maintaining their coherence. The essence of making anything possible on the screen relies on the credibility of the form of the movement in *continuous graphical structures*, which allow the world to have a life of its own in credible terms. This "out of gravity world", according to Napier (2005), suggests freedom, change and redemption. As Napier describes, "In these soaring images, from gliders and warplanes to the flying island of Laputa to Nausicaä's climactic walk through the sky, Miyazaki's vision reaches its most magical heights, suggesting the possibility of freedom, change and redemption" (2005, p.154). In addition to the need for freedom, there is also a need for liberation and escape from the structures of the real. *Laputa* represents the need for freedom and escape from the controlling governmental elite, whether by physically falling from a plane into the abyss of the open air and ground or by metaphorically escaping the controlled forces of the government into the freedom of the skies, enabling liberation from the constraints of the real. Instead of describing such events or behaviours,

Miyazaki shows us in *continuous graphical structures*, how they happen, and the terms under which the audience witnesses such events, namely how *Laputa* floats, what it is like to wander around its edges, how it feels to be in the heights feeling the breeze and clouds at one's feet, to a point that we experience what seems to be an impossible world. By giving it graphical visibility and making it a graphical continuous experience in time, the audience feels that this world actually exists, even if only in imagination. In animation, the essence of *conceptual, schematic and continuous graphical structures* act together in the contraction of meaning and enable any impossible world to have visibility and existence on the screen.

3.2.7.1. CHANGE OF STATE: *Sheeta* falls unconscious from the sky

One the most powerful examples of this kind of behaviour in the film is when *Sheeta* escapes from agent *Muska's* plane. Having been taken hostage, *Sheeta* manages to get herself out of the flying plane and falls into the air from the heights of the clouds, with her head facing downwards in the direction of the ground at high speed. In the distance we see a body falling vertically at high speed amidst the clouds. As the camera approaches Sheeta's body, we can see that at some point of *Sheeta's* fall, the speed slows down, and her body bends from a vertical to a horizontal floating position, while simultaneously, the crystal pendulum on her chest begins to glow with a bright blue light. The state of her body changes from being heavy and with gravity to become a floating feather without hardly any gravity at all, as she approaches the ground. As she descends, *Pazu*, the young miner boy spots her light in the dark sky and runs incredulously in her direction to catch her. He opens his arms anxiously to catch her, only to discover that all of a sudden, her lightweight body becomes very heavy as the bright blue light in her chest pendulum fades. This scene unfolds at a slow and tranquil pace, and although the situation may appear to be dangerous, we do not feel any kind of risk for the character.

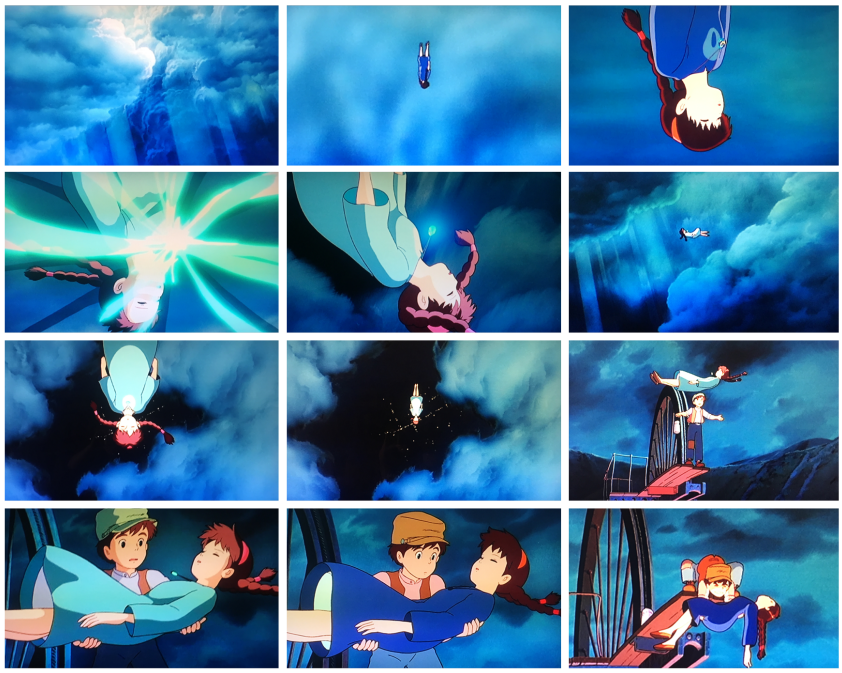


Fig. 3.2.7.1.Change of state: *Sheeta* falling from the sky, shifting the weight and gravity of her body (Dir.: Miyazaki, 1986, 00:05.33).

The tone is light and poetic and the sense of fall liberating. The slow pace and emotional performance of *Pazu* gives the scene an unexpected credibility, although we are fully aware that these changes of state and position would not be possible in the real world, yet they are defining the *continuous graphical structures* of this world. Later on in the film, there are other scenes where the pendulum acts as a floating power for *Sheeta*.

3.2.7.2. CHANGE OF POSITION: *Sheeta, Pazu* and the floating crystal

While in the previous scene we observed a change of state of the protagonist, in this scene, the same crystal also allows *Sheeta* and others, in this case *Pazu,* to move their positions in the air by floating together poetically, a typical behaviour in Miyazaki's films. In almost every film there is a scene where protagonist and partner dance, embrace, walk or float in the air with some sense of freedom and magic, such as when *Sheeta* and *Pazu* fall from the high train tracks. With the train tracks broken ahead of them, partner and protagonist end up being suspended by one of *Pazu's* arms, and ultimately they jump off the train tracks and fall into an abyss. As they fall, at high speed, they disappear into the set, but we can see in the distance the light of *Sheeta's* crystal starting to glow, something that *Ma Dola* also sees from above. Again, the fall shifts from fast gravitational heavy falling to a gentle float as the crystal glows, showing us in closer shots, the tender affection and embrace between the partners, holding each other's hands, embracing and smiling at each other as they fall. According to Cavallaro,

> What is important is that Sheeta's and Pazu's movements are not presented as a linear and simplistic progression from an embrace, through floatation, to landing. In fact, the characters are placed at the centre of a highly varied and almost dance like series of both individual and relational gestures and postures that emphasize their flexibility without destroying their coherence. (Cavallaro, 2006, p. 65)

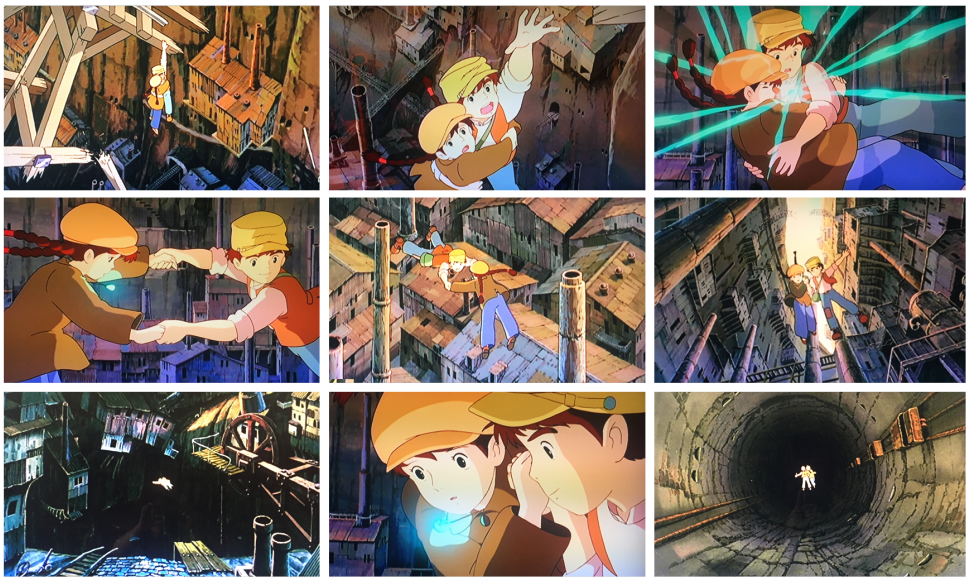


Fig. 3.2.7.2. Change of position: *Sheeta* and *Pazu* floating down to the heart of the mines (Dir.: Miyazaki, 1986, 00:26.48).

As Cavallaro acknowledges, this scene, although incredulous, is highly believable as the two characters maintain their shape and coherence during the fall. This, however, does not alienate the viewer from the magic and poetry of the fall. The *continuous graphical structures* of the scene invest in portraying the strong bond and affection between the two characters in poetic terms and graphical coherence, even though they are falling from the skies. The scene does not invest in the danger or fear of falling, but rather in the fear of one of them escaping this descending constellation of two, showing how they do not let go of each other's hands, seen as *Sheeta* embraces *Pazu* when her crystal light makes their bodies appear as one, and how they float gently, without drifting away from each other. This is one of the things Miyazaky does without flaw, he puts his characters in unimaginable states and positions, without losing the most profound meanings, credibility, emotional aspects, and magic that make us feel and live through the characters' unimaginable order of events.

3.2.7.3. CHANGE OF FORM (strange creatures): *Robot*

The physiological transformation of characters is another pattern in Miyazaki's approach. In this case, the *robots* present a change in their physicality and behaviour, which invest in the construction of the meaning that technology can be used for both peaceful and destructive ends. The *robot*, awakened by *Muska,* now has the power to destroy. It fights against planes, emerges from the flames, grows metal wings on its arms and blows fire explosives from its weapon- eyes. However, when the *robot* comes into contact with *Sheeta*'s powerful crystal, it disengages from the destructive powers and becomes protective, especially towards Sheeta. The fact that the *robot* has the same symbol as that carved in *Sheeta's* crystal and carved onto her house, suggests that they belong to and come from the same kingdom of *Laputa*, where robots were first created for positive rather than for destructive purposes. The physiological transformation in this case is more related to a shift in its psychological characterization and behaviour than its actual physiology. As robots are man-made objects, they would have difficulty in changing their behaviours or will. From visions of destruction, we see the mechanical hand of the *robots* becoming protective of *Sheeta*, treating her with kindness and consistency. We are led to believe that these *robots* after all, are a product of man's motivations, and can, therefore, be redirected.



Fig. 3.2.7.3. Change of form (strange creatures): the robot revival (Dir.: Miyazaki, 1986, 00:54.24).

3.2.7.4. CHANGE OF FORM (others): exception

No occurrence was observed in this sub-category. The exceptions will not be further analysed for lack of time and space in this thesis focusing only on the patterns of occurrences.

3.2.7.5. CHANGE OF FORM (entities): *Laputa*

The transformation of the island of *Laputa* represents another change of the state and behaviour of an element in the film, in this case the actual set. *Laputa* starts out as a floating island powered by a half metal sphere section underneath, which accumulates an enormous quantity of energy capable of making the crystal destructive and lethal. However, *Sheeta* holds the power to invert those powers by using the spoken words which were passed down to her by her grandmother. On doing so, *Laputa* is liberated from the destructive powers to become a natural island with roots of trees dangling underneath. The transformation of the set invests in the idea that in the film, a choice and resolution have been accomplished, serving to protect Laputa and enable the inhabitants to live a peaceful existence.



Fig. 3.2.7.4. Change of form (entities): *Laputa's* transformation (Dir.: Miyazaki, 1986).

3.2.8 CONTINUITY

3.2.8.1. FAST PACE: Pace of action and adventure

There are various fast paced scenes in this film, and most are characterized in the action chases of characters, reflecting the conflict in the film, but also offering a far more comic and humorous feel than the chase scenes in *Nausicaä,* which were more serious and dramatic. In *Laputa*, the chase scenes between the *Ma Dola* air pirate gang are funny, colourful, and somehow show no drama or risk, geared more towards action, adventure and humour.

When the *Ma Dola* gang attacks the governmental plane where *Sheeta* has been taken hostage, we can see the leader, *Ma Dola*, in funny pink pigtails and air glasses, and an over scale of her gun, firing pink clouds of fire upon invasion of the plane, thus giving the scene a humoristic tone. Confusion is established through the fire shots coming from both sides, which leaves space for Sheeta to escape. The *continuous graphical structures* invest their meaning in conventional and humorous solutions rather than focusing on the emotional or dramatic.



Fig. 3.2.8.1. Fast pace: the *Mama Dola Gang* chase (Dir.: Miyazaki, 1986, 00:17.56).

3.2.8.2. SLOW PACE: Staring at the etherium crystal mine as if it were the universe

One of the slowest paced scenes takes place after the fall from the train tracks into the mine abyss beneath the ground. As the crystal light goes off, when *Pazu* and *Sheeta* land in the cave mine, *Pazu* lights a lantern. Inside the cave's tunnels, *Pazu* and *Sheeta* get to know each other. *Sheeta* tells *Pazu* how, after the death of her parents, she had lived happily in the high mountains, taking care of the animals up to the point when the government people came to kidnap her (again Miyazaki does not just tell the audience what happens, he shows it through glimpses of images and flashbacks of the moments experienced by the characters, so the audience also has the opportunity to witness them.) Inside the cave, *Sheeta's* crystal starts to glow again, and so does the interior of the cave, where little pieces of crystal also begin to glow all around, from the ground, the walls, and top of the cave in a moment that suddenly shifts into a magical atmosphere of quietness and a poetic image is created of an infinite dark space in what appears to be an infinite universe full of glowing stars. The reason is the etherium mineral of the crystal which is all over the cave and glows. Inside the cave, *Sheeta* and *Pazu* meet uncle *Pom*, a friendly character who tells them all about the legend of how the etherium mineral, a forgotten element of nature, became known to the people of *Laputa* and allowed them to master its qualities and to use it to make *Laputa* float. Uncle *Pom* also explains that such a powerful crystal should be used for good purposes, as it had been in the ancient past, otherwise it could also bring a lot of "unhappiness to people" and destruction. The scene inside the cave is slow, quiet and tremendously magical, where we lose sense of time and space around us to be given light in the infinity of darkness and glowing lights.



Fig. 3.2.8.2. Slow pace: *Uncle Pom* and the glowing mineral (Dir.: Miyazaki, 1986, 00:28.29).

The scene is reflective, emotional and takes us to the heart and home of where the powerful crystal comes from, clarifying that the power of the crystal which came from the natural world should be used to protect that same natural world and not to destroy it. The slow pace of the scene invests in hearing a voice passing the knowledge from an older generation to a younger generation, in a scene, which is quiet, reflective, magical, powerful, meaningful, and with very vivid emotions. We become aware of the knowledge, but most of all of the need to protect *Laputa*.

3.2.8.3. EMOTIONAL PACE: *Sheeta* is saved by *Pazu*

At several stages in the film we are exposed to the emotional interaction of characters. Throughout the whole film, we witness the encounter of *Sheeta* and *Pazu* shifting from not knowing each other to becoming very strong partners, helping, laughing together, sharing their struggles and emotions, embracing and holding hands etc.



Fig. 3.2.8.3. Emotional pace: *Sheeta* is saved by *Pazu* (Dir.: Miyazaki, 1986, 00.54:24).

In the scene above, the level of affection between the characters reaches a climax in a scene where *Pazu*, although told by *Sheeta* to go away, comes back to save her from secret agent *Muska*. In a scene where firing explosions and fast paced actions become dramatic, *Pazu* saves *Sheeta*, taking her into his glider with the help of the *Ma Dola*. At the end, their emotional embrace needs no words as it is visually highly emotional, showing gestures of protection, loyalty and love,

when the two hold each other's bodies in comfort and affection. It is not so much the nature of the event of being saved that is so touching, but the way the characters act and show profound emotion for each other in their gestures. It is this profound ability of Miyazaki to not tell but show how things behave in images that makes the scene so powerful and emotional. It is our recognition of emotions and gestures that enables us to perceive their intensity and to regard them as more than a part of the text or sequence in the story. The perception of body language and gestures gives us a perception of how we experience emotions in real life, through the actions, expressions and body movements, which translate meaning through what we see, visually. The *continuous graphical structures* of this scene invest in the body movement and gestures of affection towards each other. Since they are both orphans, their demonstration of deep feelings towards each other is understandable as they might not have anybody else.

3.2.9. SPEECH, SOUND AND MUSIC

3.2.9.1. SUBJECTIVE CO-SPEECH: *Pazu's* father flashback

Around sixteen minutes into the film, just after *Sheeta* and *Pazu* meet, the film tells us, in a brief flashback scene, how the photograph on *Pazu's* wall was taken. We are shown a sequence of past events in a flashback scene, in which *Pazu's* father spotted the island of *Laputa* while he was flying and took a photograph of it, however no one else believes him apart from *Pazu*. The scene is highly relevant as, on the one hand, it offers some information on *Pazu's* backstory, while on the other, a contribution to the understanding that *Laputa* may not be simply a legend.



Fig. 3.2.9.1. Subjective co-speech: the photograph of *Laputa* (Dir.: Miyazaki, 1986, 00:16:45).

The relevance of this kind of flashback scene is that it offers a testimony of the past events of this universe, investing their meaning in the credibility of the universe by showing historic proof in the form of photographs. The sub-text emerges in the form of the unspoken thoughts and motives of characters - what they really think and believe, in this case what *Pazu's* father believed, giving more credibility to *Pazu's* quest to clarify his father's beliefs and prove that he was not crazy. The legends, flashbacks and sub-text invest their meaning in showing us pieces of evidence of the story which are not told directly in the action of the present, but in the revelations of what really moves or touches the characters. This profound visibility of inner feelings and revelations brings deep levels of emotion and empathy to the story, which Miyazaki appears to master so well, making us witnesses the reasons why characters are led to engage in such journeys. The continuous graphical structures invest in a schema and style that differ from the rest of the film as they also invest in creating evidence from the past.

3.2.9.2. DIALOGUE

Throughout the film, the lines of dialogue reinforce the ideas we witness in graphical terms. Dialogue lines are not literal in that they do not describe the images or convey their exact meanings, they are rather more of a reinforcement, through the character's first person and point of view. Moreover, they consist of a specific language which further serves to individuate the character, namely by highlighting features such as humour, aggression, personality and how thoughts and feelings are verbalised. Again, even in text lines of dialogue, we become witnesses of an experience, which shows us how a certain character acts in terms of body language and expressive verbal language. In the following line of dialogue, we experience more the incredulity and emotion of *Pazu* watching *Sheeta* falling from the sky, rather than a description of whether *Sheeta* is an angel or not, as an explanation.

> ***Pazu:*** "Thank goodness. You laugh like a regular person. The way you fell from the sky. I though you were a angel" (00:13:40)

At another point in the film, *Pazu* explains his beliefs to *Sheeta* regarding the legend of Laputa, in a dialogue line which shows how *Pazu* believes in the claims made by his father:

> ***Pazu:*** "There's a Laputa in Gulliver's Travels, but Swift made it up" (00:17:23).

This line of dialogue is particularly interesting as it humourously shows *Pazu's* credulousness, by comparing the work of a fictional writer with the events of his own life. It shows that no matter what, this is the truth in this world and reveals how far *Pazu* believes it.

3.2.9.3. SOUND AND MUSIC: *Pazu's* trumpet song

Songs in Miyazaki's films play a fundamental role in the poetic approach to certain scenes. Within ten minutes of the film, the day breaks and *Pazu* climbs to the top of the roof of his house at sunrise, frees the doves from their cages and starts to play a beautiful fanfare song on his trumpet as a waking ritual.



Fig. 3.2.9.3.Sound and music: the fanfare song played by *Pazu* in his trumpet (Dir.: Miyazaki, 1986, 00:10:48).

When *Pazu* frees the doves, they circle *Pazu* and the clifftops surrounding *Pazu's* house, making us travel on their wings, and feel the magic of the heights in an enormous sense of scale, space, atmosphere and freedom. The world is seen from above and the tiny houses hanging on the walls of huge cliffs can be seen. The song played by *Pazu* also gives us a sense of the magic, poetry and freedom of the surroundings. We do not fear falling or the isolation of such heights, but enjoy the gentle blowing of the breeze and wind as the song continues its peaceful and happy melody. *Pazu* places some dove food in *Sheeta's* hand, showing her signs of trust, empathy and friendship. After *Sheeta* explains that she does not know how she ended up falling from the sky, Pazu tries to offer an explanation by asking her for her crystal and wearing it on his neck, in an unsuccessful attempt to show *Sheeta* that her crystal is what enables her to float. He falls off the roof instead of floating.

3.3. *MY NEIGHBOR TOTORO* (Dir.: Miyazaki, 1988)

(Consult APPENDIX 3.3 for resumed results of this sub-section)

3.3.1. ORIGINS

3.3.1.1. ORIGINAL IDEA

My Neighbor Totoro (Miyazaki, 1988), was written and drawn by Miyazaki and as the director explains in his memos, the aim was to make a film where "parents will fondly recall their childhoods and children will start to explore the thickets behind shrines and climbing trees to try to find Totoro"(Miyazaki, 1996, p. 255). In this sense, *My Neighbor Totoro* is a film for adults and children alike. Although it recreates the feelings and world of the child, Miyazaki rejects the idea of making "a nostalgia piece" of his own childhood, and instead, stresses how he wanted it to be a journey of discovery, entertainment and playful games of children in a "happy and heart-warming" film, full of "pleasant and glad feelings".

As Miyazaki describes, "I do want to state clearly that I didn't make this film out of a personal nostalgia for that time. I made it hoping that children would see it and then go out to run around the field or pick acorns!" (Miyazaki, 1996, p.355) *My Neighbor Totoro* definitely changes the direction and mood of the previously observed two films. While *Nausicaä of the Valley of the Wind* (Miyazaki 1984) and *Laputa: Castle in the Sky* (Miyazaki, 1986) focused on narratives exploring an ethical response and peaceful resolution for their universes, in *My Neighbor Totoro,* we are brought to the profound feelings, yet naive thoughts of being a child again. Most of the sequences in the film are through the eyes of a child, showing what his fears and thoughts are and who his imaginary friends are, almost as if Miyazaki wishes to show us how to preserve those values of family, love and affection.

3.3.1.2. INSPIRATIONS

As usual in Miyazaki, inspiration for the film come from two sources: fiction and real life-based events. The fiction inspirations come from the Japanese children's tale, *The Acorns and the Wild Cat*, by Japanese children's author and also poet, Kenji Miyazawa (1898-1933) (Miyazaki, 1996, p.366). Miyazaki also refers to being inspired by Japanese legends, revolving around characters such as old cats with shape shifting powers, especially reflected in the film on the character of *Neko Bus (catbus).* A loose inspiration by English author, Lewis Carol, is mentioned by Miyazaki regarding the *Cheshire Cat* character from *Alice's Adventures in Wonderland* (1865) and the "entrance to the rabbit hole" sequence.

However, as may be observed in Miyazaki's approach, there are also inspirations based on real events, which in this case refer directly to Miyazaki's life and childhood (Miyazaki, 1996, p.350), and the real events of his mother's illness (Cavallaro, 2006, p.69). Miyazaki mentions in his texts his concerns about being a child and having feelings of loneliness in his house, when his father would leave to visit his mother. Some of these references also recall the absence of his mother when he was coming home from school to find an empty house, such as the day Miyazaki's dog vanished and he could not rely on the presence of his parents to help him. As referred to by Cavallaro "fears and anxieties course through Totoro's narrative as the experiences of Miyazaki's young protagonists inexorably unfold the ever-present, sinister shadow of their mother's illness" (2006, p.69). Other vivid

feelings are stated by Miyazaki such as, "I want to put into the pictures the feeling I have on looking at a grassy field and thinking, there are so many kinds of plants growing here" (1996, p. 352).

3.3.1.3. UNIVERSE

The film depicts a time referred to by Miyazaki as being somewhere "around the time before TV" (1996, p.350). This time period is a reference for the landscapes and rural inland of the country, illustrating what it was like to grow up in rural Japan, in its natural environment surrounded by plants, trees and small houses. The director's use of memories of real experiences and feelings from his childhood is a reference in the film, instead of the "make-believe" process (Miyazaki, 1996, p.352) which implies more credibility. In this case, the early perceptions and feelings of a child of a certain age in Japan during that period are represented, thus reflecting a sense of Japanese identity.

The landscape references, as referred to by Miyazaki (1996), are of a combination of three main areas in Japan: the area near Nippon Animation, Seijo Sakuragaoka, where Miyazaky grew up, the area of Tokorozawa, where Miyazaki currently lives and also the area of Akita (which is home to art director, Kazuo Oga-san). In Miyazaki's writings, the inspirations from real experiences and memories allow for vividness in the film, emphasising a child's vision, sometimes in over scaled scenes, such as the example of the giant camphor tree, related to a certain age of perception and imagination. As Miyazaki describes,

> Rather than going abroad to hunt for a location, I was really happy to make a movie full of fragments of landscapes I had seen in Japan, or remembered, or had seen in my childhood. For example, the large camphor tree in Tsukamori, the forest - although there wasn't really such a large tree, I felt I had seen such a large tree. (Miyazaki, 1996, p.350)

Being able to see through the eyes and imagination of the child creates a universe which transpires a level of fantasy that transcends the physics or logic of reality to become a world full of naivety, where a camphor tree grows meters high, in bullet time speed, at an impossible pace and scale. As intentionally stated by the director, this transformation from the real is the representation of his own childhood impressions, sometimes over sized or behaving at an excessively fast pace, and where imaginary friends inhabit the universe.

The transformation of logic of this world occurs in one of the "most possible worlds" of Miyazaki's films, within the essence of a natural world growing around us. When the two sisters meet the *Totoros* (which cannot be seen by humans), or when both are lifted into the air on *Totoro's* back, flying to the tree tops of the forest, the universe becomes fractured between the behaviours and impressions of the real and a logic which transcends reality and takes the audience into the magic universe of Miyazaki.

Whether we believe that *Totoros* actually exists or not, or whether we become fascinated and engage with its huge size, weight, vocal sounds and the way *Totoro* defies gravity and goes on a flight with the help of a small spinning top and an umbrella, appears not to be a matter of interest at a certain point in the film. We become more interested in perceiving the feelings of the child in this magical world rather than trying to understand whether it is possible or not. In Miyazaki's films, we are taken away from reality very easily into the rich and enchanting place of dreams and hopes of

characters, some of them human, others not human at all (*Totoros*, *Neko Bus*, *Soot Sprites*, *growing trees*), others extravagant in form, such as the two strange *Cat Buses (Neko Bus)*, one for *Totoros* the other for humans, and others which capture the fears of the child, such as the *Soot Sprites*, characters which inhabit empty houses (which also appear in the film *Spirited Away*).

Reality and imagination merge into a unique universe. As Miyazaki describes, "It's much easier to fake the way a fictional character runs. It's much more difficult to show Mei and Satsuki, who are real children, running" (1996, p.368). As Miyazaki explains, the behaviours of creatures of imagination are far easier to represent than real based characters, such as *Mei* and *Satsuki,* as their closer connection to reality is more demanding in terms of credibility by the audience. The confrontation between different laws of logics and characters' different physiologies are intentionally depicted on the screen, but constructed with a true connection and empathy with the real, in this case referring to what the child believes, sees and feels.

As Miyazaki describes "Laputa really exists after all (laughs). Treasure island and *Totoro* exist. Because of his existence, *Satsuki* and *Mei* aren't isolated and helpless. I think that is sufficient" (1996, p. 368). The fictional worlds of Miyazaki are portrayed in places, where the logic and physics are intentionally transformed, making an impossible world believable, most of the time depicting the world we feel inside. As Miyazaki describes,

> Satsuki and Mei meet Totoro, but the scenes of the bus stop where Satsuki meets him and inside the tree where Mei first meets him, are basically presented so that it is unclear whether they were real or a dream. Of course, I think they really happened. (Miyazaki 1996, p. 364)

3.3.2. NARRATIVE

The narrative of *Totoro* develops around the life of two sisters who move to a new home set in a rural area, "where the air is clean", to be near their mother who is recovering in the hospital from tuberculosis. The narrative begins with a happy atmosphere, where father and daughters hysterically start their adventure cleaning an old empty house near a huge camphor tree. Due to its old state and the dusty creatures that inhabit the house, the *Soot Sprites*,, the two sisters call it a haunted house. In the new house the routines start: *Satsuki* goes to school everyday, the father engages in his working routines for long nights and *Mei* is left in the natural surroundings of the house playing on her own. In the green grass of her garden, *Mei* spots a small white *Totoro* which tries unsuccessfully to hide from *Mei*, shifting its body state from opaque to transparent and becoming invisible at times. *Mei* calls these creatures *Totoros*. *Mei* follows the *Totoro* "into the rabbit hole", a bush tunnel made of plants, which leads her to a huge cave inside a tree where a giant *Totoro* is quietly sleeping. As the film progresses, these magical creatures also become a representation of the inner feelings of the child and the family who fear for their mother's health, and also the feelings related to her absence on a daily basis. When the two sisters are confronted with the idea of their mother not getting better and not coming home any time soon, they react in opposed ways, according to their age. *Satsuki,* afraid of the consequences, accepts the idea of their mother staying in hospital so she can recover properly. *Mei* on the other hand reacts emotionally and ends up getting lost on her way to the hospital. After a long day looking for *Mei*, Satsuki finally finds her, and they both visit their mother at the hospital. The narrative unfolds moments of delight and imagination with the *Totoro's* presence on a rainy night next to the two sisters standing alone in a bus stop waiting for their father. Another example is when *Totoro* helps the two

sisters to grow trees, which will produce fine air and maybe help their mother. *Totoros* are the escape world where *Mei* and *Satsuki* find company and avoid feeling scared and alone. They are the world of the child made visible.

3.3.3. CONTENT

The theme of the film lies on the frontier between dream and reality, portrayed in the encounter between two sisters and an imaginary friend, the giant character *Totoro. Totoro* is seen first by *Mei* and later by *Satsuki*, opening the door to the idea that both sisters believe in *Totoro* despite the fact they are of different ages. *Totoro* is king of the forest, plants, trees, and the sense of nature growing. As Miyazaki explains,

> Unfortunately camphor trees don't produce acorns. They just have small black seedpods. That's why Camphor trees don't grow in Satsuki and Mei's garden. In the scene when the seeds grow, I thought that if I tried to depict the plants with the least bit of exaggeration, it would no longer seem like Japanese. (Miyazaki, 1996, p.354)

The curious aspect is that this sense of Japanese identity works as a reference to the real and also as a reference to imagination. As Miyazaki describes, "For example, the cat bus comes like a gust of wind. But if we make the gust of wind a cat bus, we shift away from Japan. There is no wind spirit in Japan, even though we do have a fellow who carries a bag and sends out wind from it (1996, p.354. As Miyazaki continues, "So if we make the cat bus into a wind spirit, suddenly it becomes something that isn't Japanese"(1996, p.354). The theme evokes a sense of Japanese identity, and depicts how it feels to grow up in Japan and being inside a child's world. The values of emotional bonding between a child and her family are very strong, showing us what it means to have a sister, what it is like to play with her, to laugh or to be scared if she disappears, as *Mei* does in the middle of the film. The film theme also alerts us to be playful, naive, happy and heart-warming in a film of pleasant and warm feelings.

While at the heart of the film there is a strong intention to capture the real feelings and emotions of the child, seen and experienced as vividly as possible, there is also an eccentricity of imagery which recalls what a child can imagine, such as forms of characters such as the *Cat Bus* (*Neko Bus*), the *Totoros* and the *Soot Sprites*, a kind of eccentricity always present in Miyazaki. As Miyazaki states, "For myself, other than the Totoro, the catbus, and the soot sprites, I used things I had actually seen (1996, p.352). As Miyazaki continues, "They weren't things I had read about in a book, but they were all things and scenes I recall seeing - the house, the land, the water's surface, the trees, the plants" (1996, p.352). As Miyazaki explains, the truthful impressions from childhood are taken to exaggerated forms so as to represent the point of view of the child's age, such the large scale of things, or the speed at which plants and trees grow. As Miyazaki describes, "We all have some tree we looked up at in awe of its size and grandeur when we were little (1996, p. 351). As Miyazaki continues, "When I drew the tree it turned out to be that huge. I don't feel at all that I'm lying because in my mind it really was that big." (1996, p. 351). Overall, the film *My Neighbor Totoro* is in line with Miyazaki's usual type of discourse: universes of time and place which depart from the real but culminate in some other magical world where the physics, logic and physiologies of characters are intentionally configured to transform reality into a place of dream, change and hope. Miyazaki's words on how he takes into consideration the representation of themes about children is profoundly caring as he tries to give references to

children as soon as their brains are fully awakened. As Miyazaki describes, "By focusing mainly on an audience of fourth graders (the year when the number of cells in a child's brain reaches that of an adult), it will reach an audience of even younger children, and expand even further in its age appeal" (1996, p.252). The theme is also in predominantly related to the early age when children start to watch films and the content they encapsulate, in addition to the idea that animation works for children as it works for adults. As Miyazaki comments,

> The future of animation is threatened by the fact that for most films being planned today the target age is gradually creeping upward. More and more animated films are being made to cater for niche interests, and there is ever more sub categorization and diversification taking place. In the midst of this, it is important for us not to lose sight of the fact that animation should above all belong to children, and that truly honest works for children will also succeed with adults. (Miyazaki, 1996, p. 252)

3.3.4. CHARACTERS

As in the afore-mentioned Miyazaki films, a pattern of four typologies of characters was analysed: the protagonist, *Satsuki*, a young female heroine (around 10 years of age) her partner, *Mei*, who is an exception as a partner, as generally they are male, who is *Satsuki's* sister (around 5 years of age), an opponent, which is also an exception in this film and is not a real character but a situation that is difficult for the two sisters to cope with, the illness of their mother (in this case more of an obstacle than an opponent) and the representation of strange creatures, in this case the imaginary friends seen by the children, the *Totoros* who are gentle companions of the child.



Fig. 3.3.4. Typology of Characters: 1.Protagonist: *Satsuki*, 2. Partner: *Mei*, 3. Opponent: exception; Obstacle: Mother's illness, 4. Strange creature: *Totoro* (Dir.: Miyazaki, 1988).

3.3.4.1. PROTAGONIST: *Satsuki* (10 years of age)

Satsuki, the protagonist, as in other films by Miyazaki, is a young female heroine, in this case 10 years of age. She is *Mei's* older sister and she is both protective and a great companion to her sister. She has very short hair, she is thin and is psychologically half child and half grown up. She is young enough to be able to see the *Totoros* (which are invisible to humans and only exist in children's imagination) and also grown up to help with the domestic tasks in the house, to help her father and to take care of her younger sister, *Mei*.



Fig. 3.3.4.1. Protagonist: *Satsuki* (Dir.: Miyazaki, 1988).

When *Mei* disappears, she runs around all afternoon until dawn looking for her, finally asking the *Totoro* for help. It screams for the *Neko Bus (catbus)* to help. This episode demonstrates how *Satsuki* is already responsible but still very young with a very strong world of imagination.

3.3.4.2. PARTNER: *Mei, Satsuki's* sister (5 years of age)

Mei is the younger sister of *Satsuki* and she follows *Satsuki* everywhere, even to her classes in school. *Mei* likes to be around people and the family. She is very curious and dynamic about discovering the world around her. When she insistently pursues the small *Totoros* into the *Totoro's* hole, she discovers a giant *Totoro*, which is, in fact, just *Mei's* imaginary friend. When *Mei* finds the big *Totoro*, she starts to play an imitation game with it, making the same faces as the *Totoro*, and screaming as loud as it does, just as young children do when they play. *Mei* is funny, active and very emotional, and spends a lot of time on her own, discovering a world of imagination in which she plays, often getting lost in her search for acorns, dustbunnies or totoros. When *Mei* finds out her mother is not coming back from the hospital she becomes really upset and embarks on a journey alone to the hospital, showing how stubborn she is, and also how she misses her mother and how afraid she is that her mother will not be coming back soon.

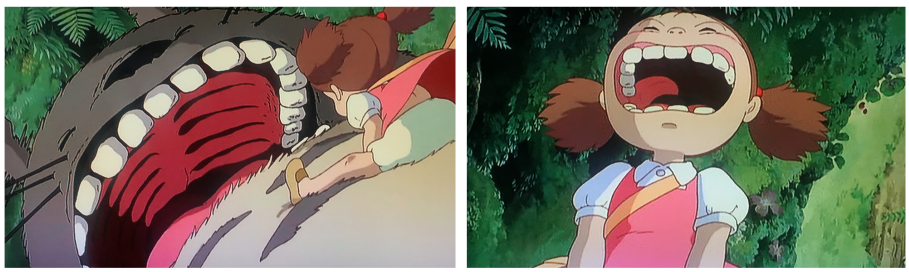


Fig. 3.3.4.2. Partner: *Mei* (Dir.: Miyazaki, 1988).

3.3.4.3. OPPONENT: exception

In this film, the opponent is an exception. Instead of an opponent, protagonist and partner are confronted with an emotional obstacle, which is represented by their mother's illness and the fear of being alone. Both sisters face this obstacle according to their ages. When *Satsuki* whispers into her mother's ears that *Mei* thinks their new house is haunted, she is also demonstrating that she is old enough not to believe it, while *Mei's* young age makes her more vulnerable.

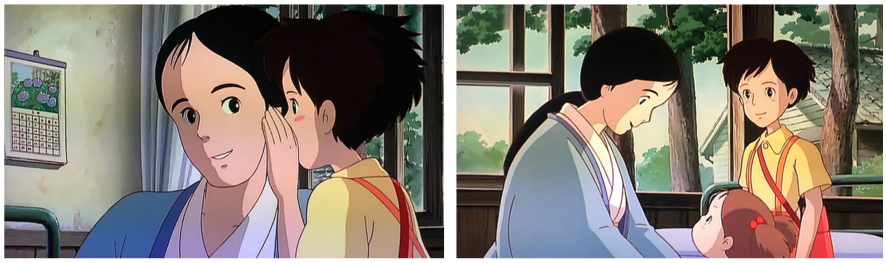


Fig. 3.3.4.3. Obstacle: mother's illness (Dir.: Miyazaki, 1988).

While *Satsuki* gets terribly upset and is insecure about her mother's delayed return home, she understands that this delay is serious and she fears for her mother's life. *Mei* on the other hand, just wants her mother back, and is not aware of how seriously ill her mother could become if she left the hospital. When *Satsuki* confronts her younger sister with the idea that their mother could die, *Mei* collapses in tears, saying she hates *Satsuki*. This event shows how *Mei* is still too young to cope with such difficult issues. Stubbornly, *Mei* takes the corn from the nanny's arms, who had explained to her how the fresh vegetables would heal her mother's health, and runs to the hospital to give it to her mother, without realizing the journey was three hours long and she did not know the way. She gets lost and *Satsuki, Totoro* and *the Neko Bus* save her hours later.

3.3.4.4. STRANGE CREATURES: *Totoro*

Totoros live 1000 years, can reach up to 2 meters, have fluffy fur and they live inside caves or old trees and they cannot be seen by adults. They are easy going and live in a carefree manner. The category of strange creatures is, in this analysis, the representation of strange creatures to humans, as their co-existence with humans represents in form and behaviour an existence which is strange in its nature, invisible essence and species. In the film, *Totoro* represents the imagination of the child, a creature that does not exist or cannot be seen by adults but which makes sounds, breathes, plays and helps the children cope with their feelings, thoughts and experiences. In this film, *strange creatures* represent both the fear of being alone and also the freedom of escaping a world where *Mei's* mother is not present to keep her company and give her attention and affection. *Totoro* is the magical friend of *Mei* who she plays with, imitating its sounds, screaming the fears away in loud sounds and helping her to plant plants in the garden. Together, through gestural rituals, the *Totoros* and two sisters grow a huge camphor tree in their garden.



Fig. 3.3.4.4. Strange creature: *Totoro* (Dir.: Miyazaki, 1988).

3.3.4.5. OTHER CHARACTERS: *The Neko Bus (catbus)*

The *Neko Bus* is another strange creature and one of the most extravagant in form and physiology. Like the *Totoros*, the *Neko Bus* cannot be spotted by adults, but for *Mei* and *Satsuki*, when waiting in the night for their father at the bus stop, the appearance of the *Neko Bus* represents the loneliness of waiting in the night in the rain. The *Neko Bus* is a kind of cat, with twelve paws, that runs and flies, with eyes which shine like car lights and light up the road, yet it is also a bus, and its interior is similar to a vehicle where *Satsuki* and *Mei* can sit on cat fur. Its appearance and behaviour also reveal the imagination of children, where anything is possible. When at the end of the film, the *Neko Bus* is called to action to save *Mei*, the destination sign changes its destination name from hospital and cemetery to *Mei*, which represents a level of imagination, which is very magical and believable.



Fig. 3.3.4.5. Other characters: *Neko Bus* (Dir.: Miyazaki, 1988).

3.3.4.6. OTHER CHARACTERS: *the Soot Sprites*

The *Soot Sprites*, (which also appear in *Spirited Away*) are dust creatures that live in dusty and dark places like an old house, which has not been opened for a long time. However, their appearance is like a living creature with cartoonish eyes and they act and behave as if they were animals or had a life of their own. *Mei* is profoundly curious about them and she does not leave without scaring them away.

3.3.5. OBJECTS

The elements and objects of this world are mostly natural, but divided in elements of nature which resemble our reality and other elements that only exist in the fantasy world of children, referred to herein as elements of imagination.

3.3.5.1. ELEMENTS OF REAL NATURE: plants, trees, camphor tree

The natural elements of the world are very natural and simple and resemble a world with almost no technology. The house is typically Japanese style, with wooden floors, large windows, large doors and a huge garden. Outside, trees, plants, flowers and vegetables grow all around the house. The water can be brought in from an outside rudimentary tap. Father and daughters use a bicycle to go the hospital and the father also arrives home from work on a bus. The acorns *Mei* finds around the house fascinate her.

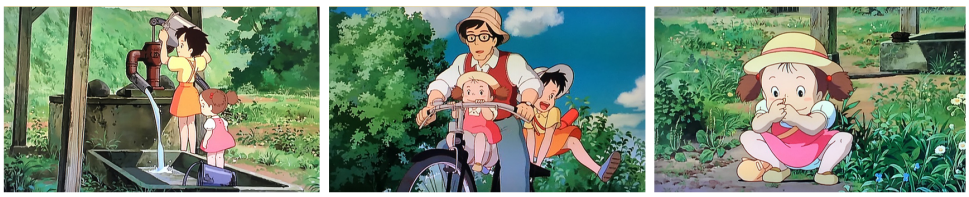


Fig. 3.3.5.1. Objects: elements of real nature (Dir.: Miyazaki, 1988).

3.3.5.2. ELEMENTS OF IMAGINATION: *Neko Bus, Totoro,* growing trees

Simultaneously there is a whole world of imagination which complements the natural world of the adults. The imagination of children is represented magically in imaginary friends such as a *Totoro* that flies in a spinning top, a bus with the physiology of a cat, a *Totoro*, which plays an ocarina song that can be heard by the father and a huge camphor tree, which grows in a fraction of a second.

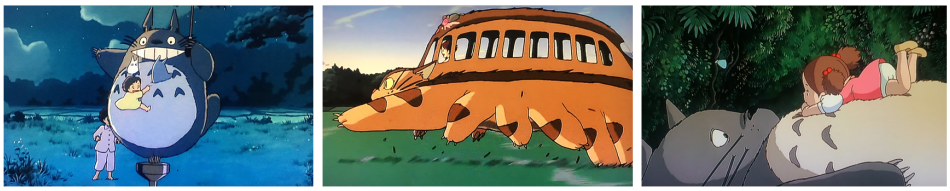


Fig. 3.3.5.2. Objects: elements of imagination, the spinning top, *Neko Bus* and *Totoro* (Dir.: Miyazaki, 1988).

3.3.6. SETS

3.3.6.1. SETS: a new house or a haunted house

When the girls move into the new home, they find an old dusty house, which has been closed up for a long time. They discover an old front wooden pillar, which is unbalanced and almost falling apart, an interior, which is dusty, dark and full of *Soot Sprites* which makes *Mei* suspicious about whether or not the house is haunted.



Fig. 3.3.6.1. Sets: the new home, the haunted house (Dir.: Miyazaki, 1988).

3.3.6.2. SETS: *Totoro's* hole

The huge camphor tree is the reason why the father has chosen to buy this house, it is a sign of purity of air, which their mother needs so badly to recover. The tree is also home to the *Totoro*. It lives in its interior under the roots that go to the ground in a cave. In line with the story of *Alice in Wonderland*, *Mei* falls into a hole to discover the *Totoro's* resting place.



Fig. 3.3.6.2. Sets: camphor tree - the *Totoro's* hole (Dir.: Miyazaki, 1988).

3.3.6.3. SETS: surrounding nature (plants, lakes, flowers, corn)

The surrounding nature is stunning, large corn fields, vegetables fields, lakes, plants, trees, farms and a natural environment which resembles another time, so pristine and green.

3.3.7. BEHAVIOURS

3.3.7.1. CHANGE OF STATE (PROTAGONIST): exception

The change of state of the protagonist in this film is an exception as it is not the physiology of the body of the character that changes. Instead, the main change in *Satsuki* is psychological, when she realizes how much she has upset and scared *Mei,* to the point of her disappearing. Stressed and fearing for her little sister, *Satsuki* runs all day looking for *Mei.*



Fig. 3.3.7.1. Change of state (protagonist): *Satsuki* runs all day looking for *Mei* (Dir.: Miyazaki, 1988).

3.3.7.2. CHANGE OF POSITION: Flying in the skies with *Totoro*

As in other Miyazaki films, the change of position occurs in the freedom of the skies. Although *Totoro* appears to have a heavy and massive body to balance, it manages to master a tiny spinning top and an umbrella in which it flies around with the two sisters. *Totoro* flies like a professional, ascending into the heights of the camphor tree with open arms screaming their fears away while the two sisters imitate its sounds with large open mouths. The scene is magical, free and liberating, as we feel the two sisters are not afraid or at risk and it is only imagination which is setting them free from their fears. In a liberating line of dialogue *Satsuki* says: "*Mei we are the wind!*"



Fig. 3.3.7.2. Change of position: flying with *Totoro* in the spinning top (Dir.: Miyazaki, 1988).

The *continuous graphical structures* give credibility once more to the world of the child, flying away in the air and loudly screaming their fears away. As usual, flying is a pattern in Miyazaki's type of behaviours, acting as a liberating behaviour from the ground and from the weight of the troubles of the children.

3.3.7.3. CHANGE OF FORM (STRANGE CREATURES): The *Totoros*

As in other Miyazaki films, the change of state in the physiology of characters happens quite often. In this film, the small *Totoros,* are able to disguise themselves between the full and absent opacity of their bodies. This resource is also used in other films, such as when *Chihiro* fades away from her world, a symbol of losing her identity. In this case, it acts as a disguise, a way for the *Totoros* to pass *Mei* without her disturbing them, but unsuccessfully.

The attentive *Mei*, with her eyes wide open and her inspecting curiosity awakened, does not let the *Totoros* get past easily and goes in their pursuit. This behaviour and the ability of the *Totoros* to become invisible is very interesting, as we already know that these creatures cannot be seen by adults, so they are actually hiding only from *Mei*, thus emphasizing her ability to imagine creatures in a credible manner in their escaping behaviours. The *continuous graphical structures* form a movement, which is simply maintaining the form of the *Totoros* bodies, only making them invisible to the eyes of *Mei.* As she imagines their path of escape, she is able to spot them a little further ahead.

We viewers also imagine the path the *Totoros* have taken for a few moments, even if they are not visible, and we also spot them further ahead. The scene becomes magical, as we watch it unfold through the eyes of *Mei,* but also through her ability to imagine creatures in such a magical and playful way, as young children can.



Fig. 3.3.7.3. Change of form (strange creatures): the *Totoros* become transparent (Dir.: Miyazaki, 1988).

3.3.7.4. CHANGE OF FORM (OTHERS): The *Neko Bus*

The *Neko Bus* is another creature which represents the creative extravagance of the imagination of the child. A combination of a cat and a bus, the neko bus arrives to pick up an imaginary creature, the *Totoro*, from a bus stop, probably to take it to an imaginary place. When it arrives, its shape changes and a window of the body bus turns into a door so that the giant *Totoro* can enter. The movement of its transformation is quite subtle, and it is believable that a cat can also be a bus which is beautifully designed, making us believe it could really do such a thing. We are taken to the wonders of imagination over and over again, to a point that we start to consider that all these things make complete sense... and they do!

When *Satsuki*, lonely in the night, and in the rain waiting for her father to arrive with her younger sister on her back, we follow her inner world of imagination where strange things such as *Totoros* and *Neko Buses* exist. When the huge *Totoro* comes to the bus stop, it is the first time *Satsuki* is acquainted with it. It has a leaf on its head because of the rain, so *Satsuki* asks it is it really is a *Totoro* and hands it her father's umbrella. When the *Totoro* enters the *Neko Bus*, it gives the sisters a little present (a bag of magic nuts and seeds is wrapped in bamboo leaves and tied with dragon whiskers), as if wishing to help them cope with the waiting. The door of the *Neko Bus* metamorphoses back into a window and leaves no physical entrance to the bus. The scene is quite imaginative, leaving us speechless, as we feel these two children are just coping as best they can with the absence of their parents. When later on a regular bus arrives with their father, we are brought back to the reality of their lives, knowing that for brief moments we were taken away and liberated from all life's troubles for a while. The combination of the real feelings of the child and the extravagance of the imagination make Miyazaki's universes and behaviours deeply magical and emotional.

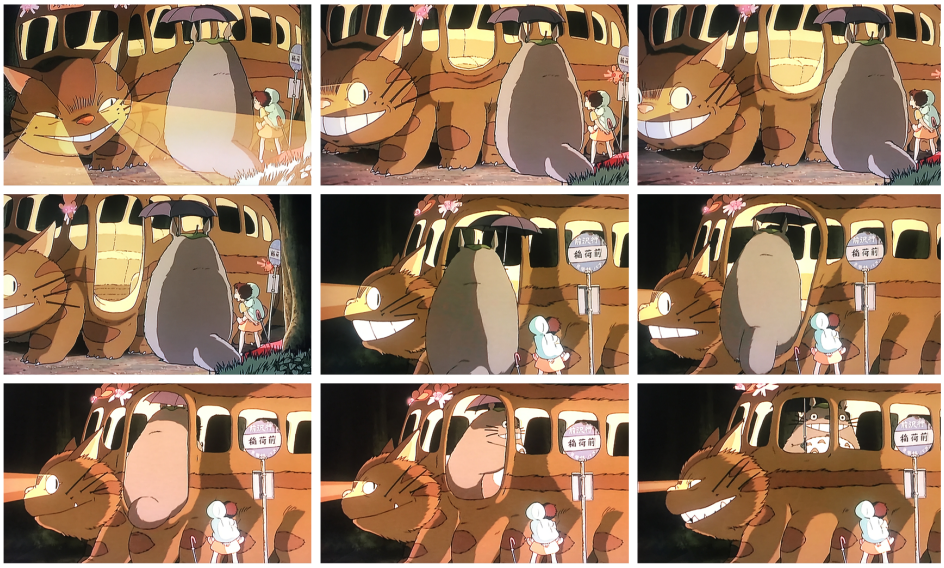


Fig. 3.3.7.4. Change of form (others): the *Neko Bus* (Dir.: Miyazaki, 1988, 00:50.00).

3.3.7.5. CHANGE OF FORM (ENTITIES): Camphor tree

The transformation of sets is another pattern in Miyazaki's films. In this film, it happens in a beautiful scene during the night. As *Satsuki* earlier on explains in her letters to her mother, *Mei* looks like a crab waiting all day for the plants to sprout, so she makes a drawing of a crab with *Mei's* face. In the night, the two sisters awake to find the *Totoro* right outside their house, next to the garden. In the blink of an eye, the two sisters join them. Together they move their bodies in a ritual movement up and down, as if mimicking the growth of plants, in an ascending movement but also in bullet time for plants to grow. In a very magical way, the plants sprout and really start to grow and grow and grow from small leaves to a huge camphor tree at high speed.

The movement of this unusual spurt of growth is smooth, natural and believable. The construction of meaning also invests in the symbol of a huge camphor tree as a natural element which can purify the air just in their garden, which would be of benefit to their mother and she would perhaps get better sooner. The following day, the two sisters awake to see that the plants have started to grow, although they are not as big as they were the night before. Between dream and reality, the two sisters are just happy to see the plants starting to grow, and in their exchange of dialogue the frontier between reality and imagination is emphasised: ***Satsuki:*** "It was a dream", ***Mei***: "But it wasn't a dream".



Fig. 3.3.7.5. Change of form (entities): the camphor tree (Dir.: Miyazaki, 1988, 00:55:00).

The *continuous graphical structures* of this scene act as an acceleration of the natural growth of the tree, not only to speed up the process, but to reveal and make visible a behaviour that could only be possible in a child's imagination.

3.3.8. CONTINUITY

3.3.8.1. FAST PACE: *Mei* and *Satsuki* discovering the house

Although there are scenes in the film where speed and action are accelerated, the playing scene in the garden (3.8.1) reveals the amazing and moving ability of Miyazaki to capture the children with all their energy, pace, laughs and giggles, running bare foot across the wooden floors, to the extent that we hear the dry sound of their feet on the ground and the frenzy of young children playing, discovering and inventing their worlds. The scene below invests in making us discover, through Miyazaki's eyes, what it is like to go back to our childhood, to the moments where we discovered a new place, whether alone, with a sibling or a friend. The frenetic pace of children playing makes us feel the joy, naivety and freedom, and all the possible words of children playing games and pretend games such as screaming to scare the ghosts away, in this case represented by the *Soot Sprites*, the black dots with white eyes that inhabit the place. In a conversation between the mother and the two sisters at the hospital, a few lines of dialogue demonstrate how *Mei* is coping with the new discoveries in the house.

Mom: "A haunted house?" (00:22.15)

Mei: "Mom, do you like ghosts?" (00:22.18)

Mom: "Of course I do! I can't wait to see them" (00:22.22)

Satsuki: "Mei was afraid you didn't like ghosts" (00:22.26)

The comfort given by her mother is very touching, and it shows how important this issue is for *Mei.*



Fig. 3.3.8.1. Fast pace: the agility of children (Dir.: Miyazaki, 1988, 00:04.10).

The emotional and profound bond between the two sisters is natural in their complicity of sharing discoveries, games, fears, joy and loud laughs. We are not told in the narrative or dialogue how close these two sisters are, Miyazaki prefers to show us how great it is to be sisters at this age by making us go through their experiences and live through their behaviours, gestures of affection, and to be moved by how sisters can be best friends in life. The construction of meaning invests in showing us what it is to be a child and what it means to be great sisters. The *continuous graphical structures* invest in the fast pace of the gestures, expressions and emotions of the two sisters, as a means of recalling our own reality.

3.3.8.2. SLOW PACE: Two children at a bus stop in the rain

In contrast with the previous scene, the scene below is one the quietest, steady and slow paced scenes in the film. In the rain at night, the two children find themselves alone, waiting for their father. There are no other people around, no cars, only them in the rain. The passage of a giant frog emphasizes the slow passing of time, as if the waiting is almost unbearable for them. For *Satsuki,* it is the first time she meets the *Totoro*, while *Mei* is asleep. First she hears some scratching sounds next to her. Very slowly and cautiously, *Satsuki* looks to her left to see a huge *Totoro* paw behind her umbrella and right next to her.

In between pauses of movement and sounds where nothing happens, *Satsuki* asks the creature if it really is a *Totoro*, making us believe that these creature not only appear to small children like *Mei*, but also to older children like *Satsuki*. In the letters to her mother, *Satsuki* tells her mother how amazing this day had been for them.



Fig. 3.3.8.2. Slow pace: at the bus stop (Dir.: Miyazaki, 1988, 00:45:44).

3.3.8.3. EMOTIONAL PACE: The fight between the two sisters

The telegram scene features a moment in the film when the two sisters receive the news from the hospital saying that their mother is not coming home soon. Both sisters cope with the news according to their age. *Satsuki* becomes very frightened, due to her knowledge that the situation might be more serious than a cold. For *Mei*, her reaction is one of immense sadness, causing her to cry and feel resentful about her mother's absence. In an attempt to explain to *Mei* the reasons why their mother needs to stay at the hospital, *Satsuki* asks her if she wants their mother to die, which hurts *Mei* deeply, making her sob in profound sadness, holding a corn which she believes will heal her mother.

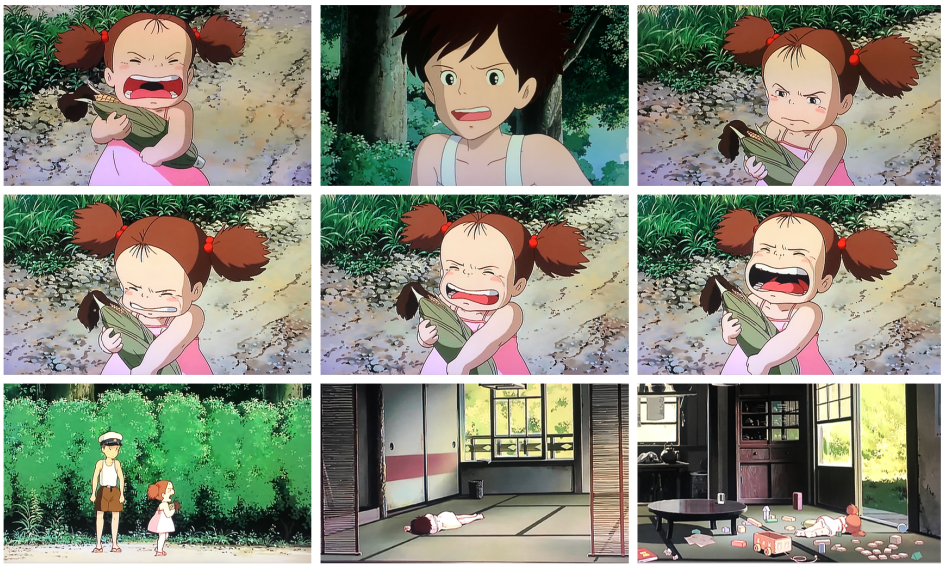


Fig. 3.3.8.3. Emotional pace: the fight between the two sisters (Dir.: Miyazaki, 1988, 01:00.00).

The moment is highly emotional, as we have been witnessing how difficult it has already been for both sisters to cope with the situation, but at this moment they react in different ways, on the verge of a fight, which reaches a climax, suggesting a possible rift between the two sisters.

Satsuki: "So you don't care if she dies do you?"

Satsuki: "Stop being silly! I'm going."

Mei: "I hate you Sastsuki!"

3.3.9. SPEECH, SOUND AND MUSIC

3.3.9.1. SUBJECTIVE CO-SPEECH: Father and daughters in the bathtub

On the first night at the new house, there is a storm outbreak when the father and his daughters are taking a bath together. Reflected in this scene are the strong family bonds and how the father enjoys the company of both daughters. When the strong winds hit the house, the father explains and shows the two sisters how they can scare the bogyman away: they only need to scream out loud for him to go away. Both sisters engage in this pretend game and forget their fears, enjoying the company of their father.



Fig. 3.3.9.1. Subjective co-speech: father screams to scare the bogyman (Dir.: Miyazaki, 1988, 00:17:42).

Again, the construction of meaning in this scene invests in the idea of taking us on a journey back to our childhood where we can be frightened but can also cope with our fears. The subjective text here invests in revealing to us how this father is committed to understanding his daughters' feelings and emotions and how he tries to help them cope with them.

3.3.9.2. DIALOGUE: Father tells *Mei* he believes her

Around thirty-four minutes into the film, when *Satsuki* arrives from school, *Mei* is missing. The father and *Satsuki* find *Mei's* hat at the entrance of the bushes and follow the interior path to find *Mei* lying asleep on the ground. After waking, *Mei* explains how she saw the huge amazing *Totoro* and its friends, tying to show them both the tree where she had fallen, but unsuccessfully. *Satsuki* asks *Mei* if it was the same *Totoro* as the one in her picture book, to which *Mei* replies positively. *Satsuki* realizes that it is just *Mei's* imagination, although *Satsuki* will also see the *Totoro* herself, later in the film. *Mei* is

very upset as she is unable to show them how true her words are, but in a very touching scene, her father reassures her with beautiful words of understanding.

> ***Mei:*** "I didn't lie" (00:34:19)
>
> ***Father:*** "Neither of us thinks you are lying. You probably met the king of this forest. You were very lucky. He doesn't come out very often. We should go to the shrine to pay our respects."
>
> ***Sastsuki:*** "Pay respects?"
>
> ***Father:*** "To this forest".
>
> ***Father:*** "What a beautiful tree. This tree must have stood here for years and years. Trees and people used to be good friends. I saw that tree and decided to buy the house. Hope mom likes it too".

When the father tells *Mei* that she was really lucky to have spotted the king of the forest as he is rarely seen, they all become very happy and go to the shrine to pay their respects to the forest and the *Totoro*. The scene invests in dialogue lines, which reflect strong family bonds and a profound sense of being a parent, being sensitive to the child's balance, sensitivity and emotions demonstrated through comforting attitudes towards the child. When the father tells *Mei* they should pay their respects, he is honouring her cause and her feelings.



Fig. 3.3.9.2. Dialogue: *Mei's* father believes in her imagination (Dir.: Miyazaki, 1988, 00:34.19).

This scene will give confidence to *Mei* to cope with her struggle and sensitive feelings of missing her mother. Once again, the lines of dialogue reinforce the theme of the film, to be able to be transported to the wonders of childhood.

3.3.9.3. SOUND AND MUSIC: the ocarina song

As was also the case in the previous two films, this film adopts a symbolic approach to music, which emerges in the form of an ocarina song. After being transported by the *Totoro* to the camphor treetop, the *Totoros* and two sisters sit on the camphor tree branches and start to play a song on an instrument resembling an ocarina, a type of ancient clay flute. Surprisingly, the sound is heard by the sister's father in his office, making him stop his world for brief seconds to acknowledge its sound, while his hair blows in the night breeze.

The production of meaning once again invests in creating a doubt about what is and is not real. Can the two sisters being at the top of a camphor tree be real? The fact that not only they but also the *Totoros* are playing a song that can be heard by their father mixes real and imaginary worlds together. The whole situation merges dream and reality, giving us the impression that this frontier probably does not exist.



Fig. 3.3.9.3. Sound and music: the ocarina song (Dir.: Miyazaki, 1988, 00:58:45).

3.4. *KIKI'S DELIVERY SERVICE* (Dir.: Miyazaki, 1989)

(Consult APPENDIX 3.4 for resumed results of this sub-section)

3.4.1. ORIGINS

3.4.1.1. ORIGINAL STORY

Kiki's Delivery Service (Miyazaki, 1989) is a film written and drawn by Miyazaki. The film was a screen adaptation, with significant changes, of the book, *Kiki's Delivery Service* (1985), written by Japanese author, Eiko Kadono (Miyazaki, 1996, p. 262, 263). The film aimed to target adolescents and young adults and was intended, in Miyazaki's words, to expose the struggles of young female adolescents, especially those coming from the countryside to a big city like Tokyo to work and prove their talents and independence (Miyazaki, 1996, p.262). The film exposes the story of a 13 year old girl, *Kiki*, who leaves her hometown as a trainee witch. She travels from the countryside to a modern city by the sea to gain her independence. In the big city, *Kiki's* creates her own business, a delivery service of goods using her flying broom. More than depicting a successful model of her business, the film exposes *Kiki's* difficulties to overcome her insecurities, such as acquiring self-confidence without the presence of her family, dealing with high expectations of succeeding in her work, dealing with her frustrations of not being easily accepted by others and overcoming her feelings of loneliness. As Miyazaki writes, the aim of the film was not to be pessimistic but "to send an expression of solidarity to young viewers who find themselves torn between dependence and independence" (1996, p. 264).

3.4.1.2. INSPIRATIONS

The inspirations for the film came from two sources. As is quite frequent with Miyazaki, the film depicts the concerns of the director in relation to the real world in forms of fantasy. In this case, his concerns lie with the spiritual hopes of young contemporary girls succeeding in a competitive and global world (Miyazaki, 1996, p.262). *Kiki* becomes the symbolic representation of these concerns in a journey, which is especially difficult for girls, to make a living and to succeed using her talents, earning money, fulfilling her ambitions and finding recognition.

The combination of the ordinary world of a modern Swedish city and a protagonist, whose occupation is to ride a broom using her witchcraft, marks the essence of Miyazaki's style regarding fantasy. Instead of following the typical elements of this genre (sorcery and super powers), Miyazaki depicts a story which is deeply connected with the humanity of our world. More than a super power, *Kiki* develops a skill which allows her to fly. When she loses confidence she also loses her power. The symbolic construction of meaning invests in the idea that only by developing one's own skills is one able to succeed, rather than owning a power. In a northern European city, within a context of ordinary modern urban life, cars, trams, boats, shops and crowds give context to the world where *Kiki* tries to fit in to the surprise of all those around her, who live in a world where nobody has such witch powers.

3.4.1.3. UNIVERSE

The universe is set in a fantasy world with links with the present time, such as the modern life of big cities, where *Kiki's* witch magic co-exists with the ordinary world. The universe is placed in a

fictional landscape, resembling Sweden, a modern Northern European city, where *Kiki* navigates the skies on her magic broom to deliver goods to customers. In this universe, both aspects of modern and ordinary life and the nature of *Kiki's* magic and ability to fly co-exist in the same universe. The logic of the universe is divided between the resemblance of the real and the possibility of escape, provided by fantasy, a typical pattern in Miyazaki's universes where places are neither totally real nor all fantasy, but a combination of both, making them unpredictable and magic.

3.4.2. NARRATIVE

The film portrays the journey of a thirteen year old witch, *Kiki*, who possesses *the ability to fly*. In order to complete her training as a witch, she has to prove she can live in a foreign town for a year and gain her own independence. In this new city, she opens a "delivery service" business, making a living by delivering goods to customers by flying her broom through the skies. The film takes on a much darker tone than the original children's book, by not portraying the young and naive *Kiki* as the stereotypical heroine, for whom everything works out well or where everything is solved by her witch powers. On the contrary, *Kiki* is portrayed with a spiritual challenge of self-discovery to overcome her feelings of homesickness, loneliness and frustration, in order to succeed. As Miyazaki describes, "There is a similarity here with young women who dream of the bright lights of the big city and hope to make it on their own, while still depending on the emotional (and often economic) support of their loving parents" (1996, p. 263).

When she completes 13 years, *Kiki* moves to Koriko, a foreign city by the sea,. There she finds *Osono*, a kind pregnant woman who gives her a room to stay in exchange for some help in her bakery shop. *Osono* also helps *Kiki* set up her own flying delivery service business. In the new city she meets *Tombo*, a young geek, who is fascinated by aviation and by *Kiki's* flying abilities and therefore tries to be in her company. However, alone in the big city, *Kiki* feels excluded from the ordinary ways of life of *Tombo* and his friends, and ends up isolating herself from the trendy group of youngsters. At her lowest ebb, she breaks her broom in half to overcome her temporary inability to fly. At this point, she also becomes unable to understand *Jiji's* language. When trying to cope with all her frustrations, she meets *Ursula*, a young painter who becomes friendly with *Kiki* and visits her in town.

When *Ursula* sees *Kiki* looking so sad, she invites her to spend some time in her cabin in the forest. Away from the town and all the pressures, *Kiki* and *Ursula* have a great time together, as real friends do, laughing, chatting about their convictions and talents, and *Kiki* is made to feel more secure about herself. By seeing *Ursula's* way of dealing with her art and her own frustrations, *Kiki* realizes she also has to overcome her own. Feeling much better, *Kiki* returns to the town to discover that her friend, *Tombo,* has been involved in a Zeppelin balloon accident and is struggling to survive, suspended by a rope in the air. When *Kiki* sees the news on the TV, she runs across the city to help him without hesitation.

The resolution, as is the case in most of Miyazaki's films, comes in the form of a loving, helpful and ethical response to the events. When *Kiki* finds *Tombo*, she takes a broom from a man on the street, and with all her courage works hardly to master the ability to fly again. Both her strength and desperation to save *Tombo* bring about success, and she becomes able to save him. The narrative resolution comes in the form of overcoming her confidence and mastering her talent again by working hard and being motivated to save the one she loves, *Tombo.*

3.4.3. CONTENT

The theme of the film reflects *Kiki's* inner struggle of lack of confidence, the difficulty of being alone in the city, in addition to the frustration of not being recognized by others. Her independence is not only a matter of financial sustainability but also a psychological and spiritual development of being able to face and grow into adulthood and to deal with aspects of survival, expectations and disappointments. As Miyazaki describes, "The true independence girls must now confront involves far more difficult tasks of discovering and expressing their own talents"(1996, p. 263). As in other Miyazaki films, there are clear intentions to depict the profound concerns and problems of our society, such as the lack of spiritual development. As Miyazaki describes "We are, in fact, in an age where poverty should be discussed in spiritual rather than material terms" (1996, p.262). *Kiki's* magic, represented in her "ability to fly" and "inability to fly" at times, is portrayed in a very different way from other common witchcraft genre films. *Kiki's* talent is not a super power device, which always works, but rather an unconscious skill to be discovered, which she has to learn, conquer, control and master so as to use it to her own benefit. As Miyazaki states,

> There have been many stories of "magical girls", created before, especially for TV anime, but the "witches" in such shows have usually just been devices for girls to actualize their dreams. Witches in other worlds have just a means of the girls to become stars, without any struggle at all. (...) In our film version, Kiki's magic is something that all real girls possess - limited abilities that merely hint at some sort of talent. (Miyazaki, 1996, p.263)

3.4.4. CHARACTERS

The typology of characters in this film is an exception. In the protagonist's role we have a young girl away from her parents, struggling to succeed on her own, like other protagonists of Miyazaki. As her partner, we have a helpful friend, *Tombo*, who although not as present as other partners in other films, shows deep affection towards *Kiki*, and helps her to regain her confidence with his company and friendship. However, it is *Ursula*, *Kiki's* friend, who becomes responsible for unblocking *Kiki* from her inner crisis. As an opponent, we have *Kiki* herself as she becomes the cause of her own conflict, in terms of her insecurity and consequent isolation which make her lose her motivation, strength and power. As a strange creature, we have *Jiji*, the talkative cat companion of *Kiki,* who represents a strange co-existence with the protagonist by speaking her own language and being her family friend with human abilities.



Fig. 3.4.4. Typology of characters: 1.Protagonist: *Kiki*, 2. Partner: *Tombo*, 3. Opponent: *Kiki's* insecurity, 4. Strange creature: *Jiji*, the black cat (Dir.: Miyazaki, 1989).

3.4.4.1. PROTAGONIST: *Kiki* (13 years of age)

Kiki is a typical protagonist of Miyazaki's films. She is young and facing a world bigger than herself where she struggles to survive on her own. Her characterization as with most of Miyazaki's

protagonists is of a humble, modest and not over pretty girl. She is also fragile, sometimes afraid, and her empowerment comes from her courageous psychological growth, which she embraces. Her ability to fly is liberation from the ground which also typically occurs in Miyazaki's films, but in this film also symbolizes the feelings of being on her own. She manages to create her own business, overcoming her insecurity due to her resilience, psychological strength and love for *Tombo*.



Fig. 3.4.4.1. Protagonist: *Kiki* (Dir.: Miyazaki, 1989).

3.4.4.2. PARTNER: *Tombo*

Tombo is a young geek fascinated by aviation. He is often working on his personal project: creating a flying bicycle. He is fascinated by *Kiki's* flying abilities. He tries hard to get closer to her, although he struggles to gain her confidence throughout the film. In the time they spend together, they talk to each other and show affection, and at the end this is resumed in a symbolic ride where *Kiki* is trying to save him. They depict a pair, not concerned with the outside world or an ethical response to their planet (as in most of the other films), but with the inner development of their relationship and connection, which is their main goal, as is the case with young partners in real life.

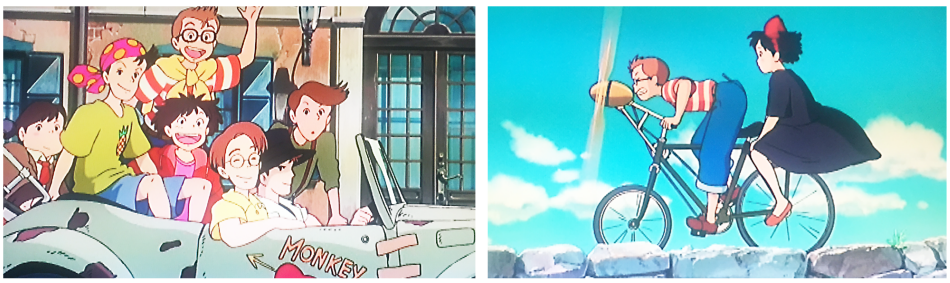


Fig. 3.4.4.2. Partner: *Tombo* (Dir.: Miyazaki, 1989).

3.4.4.3. OPPONENT: *Kiki's* lack of confidence due to life in the big city

Life in the big city proves to be a difficult process for *Kiki*, since she is away from her family, trying to make a living, to establish new relationships and friends and to overcome her fears to succeed as a witch.

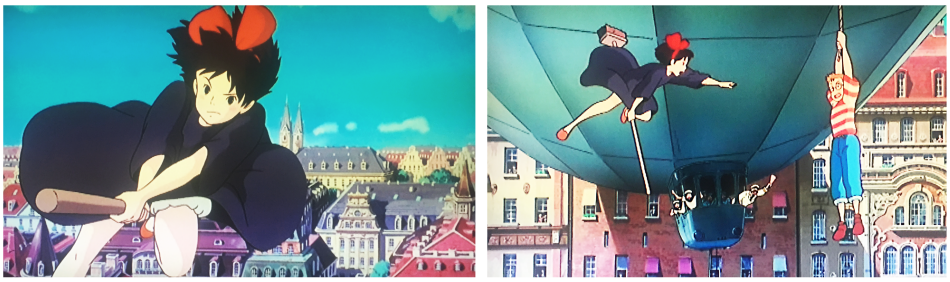


Fig. 3.4.4.3. Opponent: city life (Dir.: Miyazaki, 1989).

Her opponent in the film is herself and her insecurity, as she struggles to fit in a competitive and different environment. At one point in the film, she loses her ability to fly and the ability to understand her cat, which she finally overcomes when motivated to save *Tombo* from the Zeppelin airship accident, which forces her to overcome her deepest insecurities.

3.4.4.4. STRANGE CREATURES: *Jiji*, the talking cat (familiar spirit)

Jiji represents *Kiki's* "familiar friend" in the film. *Jiji* speaks human language, up to a certain point in the film, which stops when *Kiki* loses her confidence and witch abilities. *Jiji* also speaks to other animals, such as dogs, crows or wild geese and understands their language too. He adapts well to the new town, finding a beautiful white cat that lives next door and becomes his new girlfriend.



Fig. 3.4.4.4. Strange creatures: *Jiji*, the talking cat (Dir.: Miyazaki, 1989).

3.4.4.5. OTHER CHARACTERS: *Osono* and *Ursula*

Two other characters become important in *Kiki's* journey. *Osono* is the pregnant woman, owner of the bakery who starts to help *Kiki* on the first day *Kiki* arrives in town. She is a kind woman, who interprets *Kiki*'s fragility as a cry for help. She offers her a room and a job and later on encourages *Kiki* to develop her own business, similar to what mothers do to help their daughters gain confidence. *Ursula,* on the other hand, is a young artist and depicts the role of *Kiki's* best friend in the story.

When she visits *Kiki* and realizes she is not feeling well, she invites her to spend some time in her cabin in the woods, away from the pressures of town. There, her elucidative talks with *Kiki* about the time she became uninspired to continue painting, and how everything changed a while later, encourage *Kiki* to understand her own insecurities. *Ursula* becomes responsible for *Kiki's* liberation from being blocked and depressed to become more secure, due to her company, talks, friendship, and by discovering that she is not alone.

3.4.5. OBJECTS

The families of objects in the film are quite urban and correspond to the ordinary life of people in big cities. Northern European architecture, typical emblematic city buildings, such as a city hall or clock tower, busy roads, cars, trams and buses, a Zeppelin airship which gives context to the time of the universe, modern neighbourhoods, crowds, shops, and people in their ordinary lives and cosmopolitan clothes are the groups of objects, vehicles and accessories found in the film, which do not project any major symbolic meaning, other than giving context to the universe.

3.4.6. SETS: The city of *Koriko*

The main set of the film is in the city of *Koriko*, a typical Northern European city with a tower clock, busy roads full of cars and crowds, shops and a commercial life based on material goods, in line with the real modern cities of today. Within the city, two sets are represented: the bakery shop, where *Kiki* starts to work, and *Ursula*'s cabin in the woods. However, the sets do not project significant symbolic graphical meaning, other than serving as places in which the story can unfold.

3.4.7. BEHAVIOURS

The behaviours in this film are mostly represented in psychological growth, which is not a change of the character's physical state but nevertheless represents a change in the role of the character. The changes of position are represented in a great amount of scenes set in the skies, with *Kiki* flying on her broom, as is frequent in most of Miyazaki's films. The behaviours are mostly depicted as resembling the real world of city life, with the exception of *Kiki's* ability to fly on her broom rather than a physiological change of characters or other entities.

3.4.7.1. CHANGE OF STATE: *Kiki* loses her ability to fly

The change of state in *Kiki* happens at a psychological and spiritual level rather than a transformation of a physical state. It is *Kiki's* insecurity and vulnerability that lead her to lose her confidence and skills. Although it is not a typical change of configuration, it deeply affects the spiritual state of her character, in terms of what she is or is not able to do in her life and within the logic of her "fantastic" witch skills. *Kiki's* "inability to fly" implies a change in the logic of the universe, when *Kiki's* magic becomes temporarily absent, implying more credibility towards her vulnerabilities and changing her into a more human character rather than keeping her as a fantastic character with witch powers. It is not the character that chooses to become this way, but is rather a consequence of *Kiki's* difficulties. That is why it becomes so credible, as we understand the same happens to us, when we feel insecure. The transformation of this logic acts as a "meaning making" vehicle to depict a journey of change which she is able to reverse and overcome by the end of film. Around one hour and thirteen minutes into the film, *Kiki* also stops being able to understand the human language of her cat, *Jiji*, that also changes into an ordinary cat, with the ordinary vocal sounds of a cat. The change in her psychological state is given graphical meaning in a scene where *Kiki* tries to ride her broom in her bedroom, coming to the conclusion that she is not able to keep herself in the air. She tries several times to lift herself onto the flying broom, only to crash to the floor every time. When she leaves her bedroom to attempt it again in the open air, she ends up breaking her mother's broom in half and falling to the ground. The construction of meaning in graphical terms and behaviour is highly symbolic. It invests in the idea that

her talent is not given by supernatural entities but resides in her inner strength, in her resilience and the confident development of her skills, which *Kiki* does not yet appear to have accomplished.



Fig. 3.4.7.1. Change of state (protagonist): *Kiki* looses the ability to fly (Dir.: Miyazaki, 1989, 01:13.00).

3.4.7.2. CHANGE OF POSITION: *Kiki* and her flying broom

Although the film is set in a universe of fantasy due to *Kiki*'s witchcraft, her ability to fly represents a tool like many other qualities and skills people develop to make a living. Her skill represents more the deep concerns of the global world, where one must master a skill or a talent and subverts the logic of the "witch magic genre" by making the ability or inability to fly a journey of self development. As all the films in this case study, flying acts as a system that generates liberation from the character's struggles, conflicts, and pressures, from the ground into the direction of the skies as an escape. In this case, it liberates *Kiki* from her hometown in the direction of a new town, and also liberates her to have her own business and independence.



Fig. 3.4.7.2. Change of position: *Kiki* and her flying broom (Dir.: Miyazaki, 1989, 00:06.41).

3.4.7.3. CHANGE OF FORM (STRANGE CREATURES): *Jiji*

Although the transformation of *Jiji* is not as striking or graphically extravagant as other emblematic transformations of characters in Miyazaki's films, a small change occurs in *Jiji's* physiology. Like *Kiki, Jiji* loses his fantastic powers of speaking the human language and being able to communicate with humans.

3.4.7.4. CHANGE OF FORM (OTHERS): exception

No occurrence was observed in this sub-category. The exceptions will not be further analysed for lack of time and space in this thesis focusing only on the patterns of occurrences.

3.4.7.5. CHANGE OF FORM (ENTITIES): exception

No occurrence was observed in this sub-category. The exceptions will not be further analysed for lack of time and space in this thesis focusing only on the patterns of occurrences.

3.4.8 CONTINUITY

3.4.8.1. FAST PACE: *Tombo* and *Kiki* ride the flying bike

One of the fastest scenes in the film is the bicycle ride in which *Tombo* and *Kiki* engage in going to watch the Zeppelin balloon from a close distance. *Tombo* pedals his bike at top speed while the bicycle bounces from one side to another, making the characters shift from a vertical line to the ground to become at diagonal angles to the ground, emphasizing the velocity. The conventional lines of speed also emphasize its style convention. At a certain point, *Tombo* lifts the bicycle to ascend into the air, as he has designed it to fly, however as they reach the top of a hill, the bicycle starts to lift itself into the air for brief moments only to crash on the grass immediately after. They both laugh.



Fig. 3.4.8.1. Fast pace: *Tombo* and *Kiki* ride the flying bike (Dir.: Miyazaki, 1989, 01:04:00).

3.4.8.2. SLOW PACE: *Kiki* goes to *Ursula's* cabin

One of the slowest scenes in the film happens when *Kiki* enters *Ursula's* cabin and observes her paintings carefully for the first time. *Kiki* becomes mesmerized, surprised and curious about someone else's talent, in this case the painting talent of *Ursula*. The scene invests in showing in real time action how long it takes for someone to observe a painting, from the first moment to the longer inner reflections. In silence and without moving, *Kiki* remains for a long moment in the quietness of her mind, making the scene very moving to watch. Once more, slow scenes in Miyazaki invest in depicting the real time of emotions in a way that enables the right timing for the audience to experience them too, not only receiving that same information by text or by speeding up or intercutting the scene with quicker shots which could resume the action, as this would not allow us to feel and experience the time of emotions of the character.



Fig. 3.4.8.2. Slow pace: *Kiki* goes to *Ursula's* cabin (Dir.: Miyazaki, 1989, 01:21:00).

3.4.8.3. EMOTIONAL PACE: *Tombo* hanging in the air by a rope

One of the most emotional scenes in the film is when *Kiki,* against all her insecurities, runs to *Tombo* to save him from falling from the heights. The scene starts slowly when *Kiki* is attentively observing the news on the TV to shift to a much faster pace when she finds out *Tombo* is at risk and hanging by a rope in the air. In the middle of her run to save *Tombo, Kiki* takes a broom from a man in the street and gathers all her strength to regain the ability to fly. In the air, and still not too confident, she struggles on the broom to catch *Tombo's* hand and bring him down to the ground.

Once more, the *continuous graphical structures* in Miyazaki's films are precise and detailed in depicting the real time of emotions, the time of changes, characters' changes of actions, the timing of surprise, which in this case is depicted by the emotional change in which *Kiki* engages, when she fears for Tombo. It recalls the timing of our actions and emotions in real life, which we as an audience can relate to and empathize with, as our own experience of the real.



Fig. 3.4.8.3. Emotional pace: *Tombo* hanging by a rope (Dir.: Miyazaki, 1989, 01:29:00).

3.4.9. SPEECH, SOUND AND MUSIC

3.4.9.1. SUBJECTIVE CO-SPEECH: *Tombo's* friends

When *Tombo* and *Kiki* drive the bicycle to see the Zeppelin dirigible, they end up sitting by the sea laughing with each other. At a certain point, Tombo's group of friends arrive in a fancy car. They invite *Tombo* to go and join them on the Zeppelin ride. *Tombo* gets excited by the idea and asks *Kiki* to go along. The presence of the group is not very empathic towards *Kiki*. They gossip amongst each other about her work at such an early age and for delivering goods to their own houses. *Kiki* moves away and refuses the invitation, showing *Tombo* signs that she is busy. From this moment on, *Kiki* feels more insecure than ever and loses her ability to fly and to understand *Jiji*. The subjective text here invests in the hidden idea that *Kiki* feels very different to the young people of her age. She dresses in a very simple and unsophisticated dark dress, compared with the fancy and trendy clothes of the rest of the group. Although she has looked in the shops, she is unable to afford such pricey clothes. She feels very insecure that she cannot fit naturally into the cosmopolitan city lifestyle, so she moves away from *Tombo* and the rest of the group.



Fig. 3.4.9.1. Subjective co-speech: *Kiki* moves away from the group (Dir.: Miyazaki, 1989, 01:09:00).

Her isolation from the other youngsters is a result of her inner struggles, pressures and feelings of independence, which end up affecting the confidence she needs to master her skills. The subjective text invests in the idea of what is not being said in words shown through *Kiki's* actions and behaviour, which reveal how she feels.

3.4.9.2. DIALOGUE:

The dialogue lines between *Ursula* and *Kiki* depict one of the lowest points of *Kiki's* fears in a scene where she verbalizes her insecurities to *Ursula* about not being able to fly. *Ursula's* verbalization of her similar fears when she thought she was not able to paint anymore allows *Kiki* to realize her own struggle and to become more confident in overcoming it. The dialogue lines emphasize the main theme of the film, in a form where we feel and experience not only the information regarding the theme, but the way the characters experience it, expressing fear in their responses, emotions and gestures.

In lines of dialogue we become aware of *Ursula* and *Kiki's* fears:

Ursula: "When I was your age, I'd already decided to become an artist. I loved to paint so much .I'd paint all day I fell asleep right at my easel. And then one day, for some reason I just couldn't paint anymore. I tried and tried, but nothing I did seemed any good"

Kiki: "Huh".

Ursula: "They were paintings I'd seen somewhere before and not very good copies either. I just felt I'd lost my ability"

Kiki: "That sounds like me".

Ursula: "It's exactly the same... But then I found the answer.(pause). You see, I hadn't figured out what or why I wanted to paint. I had to discover my own style"

Kiki: "Mm-hmm".

Ursula: "When you fly, you rely on what's inside you, don't you?"

Kiki: "Uh-huh. We fly with our spirit. Trusting your spirit! Yes, yes! That's exactly what I'm talking about"

Ursula: "That same spirit is what makes me paint and makes your friends bake. But we each need to find our own inspiration. Kiki, sometimes it's not easy."

Kiki: "I guess I never gave much thought to why I wanted to do this. I got so caught up in all the training and stuff. Maybe I have to find my own inspiration."

3.4.9.3. SOUND AND MUSIC: exception

No occurrence was observed in this sub-category. The exceptions will not be further analysed for lack of time and space in this thesis focusing only on the patterns of occurrences.

3.5. *PORCO ROSSO* (Dir.: Miyazaki, 1992)

(Resumed results of this sub-section may be viewed in APPENDIX 3.5)

3.5.1. ORIGINS

3.5.1.1. ORIGINAL IDEA

Porco Rosso (1992) is a film written and drawn by Miyazaki. The film has its origin in the three part manga series, *The Age of the Flying Boat*, drawn by Miyazaki, which appeared as a complete story in the Model Graphic issue, published by Dai- Nippon Kaiga, a monthly magazine on scale models in 1990 (Miyazaki, 2005b, p. 9,11). However, the origins and art of *Porco Rosso* began even before that. Since 1984 Miyazaki has contributed to this same magazine with Zassou's Notes, a section of the magazine created by Miyazaki with miscellaneous graphical observations, illustrations and notes on military technology embedded in stories with civil war, tanks and battleships as a background. An interesting feature recurrent in Miyazaki's style is that in the manga series some of the represented technology did not always resemble reality, and there was a mash of true, half-true and fantasy war objects, as well as elements and characters which proved to be very entertaining for fans and readers.



Fig. 3.5.1.1 Origins: *The Age of the Flying Boat* (Miyazaki, 1990), Manga Serialization, (Miyazaki, 2005b, p.14).

As Miyazaki reports in his memos for the film, *Porco Rosso* targeted "middle aged businessmen whose brain cells have turned to tofu and are exhausted from international flights"(Miyazaki, 2005b, p. 12). Once the story of the film was about flying, the executive producer Toshio Suzuki came up with the idea to screen it inside planes. After pitching this idea to the national Japanese airlines, the film became an in flight feature (as was also the case with *Kiki's Delivery Service*). In Miyazaki's words,

> You travel overseas or return to Japan on an international flight. A long flight can be both exhilarating and tiring. But this film would certainly enhance your flight. The film set in the sky provides another environment, a world removed from day-to-day life. It will take away the viewers from their everyday troubles. Once the viewers of this film realize that they, too, are flying, they will relate to the film's imaginary world. That in turn will transform their own banal real sky into a dream. (Miyazaki, 2005b, p.12)

The film also targeted "boys and girls and aunties", an exception in Miyazaki's filmography (as was *The Wind Rises*). As Toshio Suzuki, recognizes,

> Until *Porco Rosso*, all Miyazaki's films... were intended for children and parents to watch together. (...) *Porco Rosso* is a bit different. It's really more of a film for adults. Here's why. In his other films, Miyazaki's characters didn't necessarily have... the same motivations Miyazaki does. But in this film Miyazaki is talking directly to the audience. (Toshio Suzuki, Chief Producer, Originally broadcast on Nippon Television on August 8, 1992 (*Porco Rosso*, 1992)

With a more diverse target than other films, and in Miyazaki's words, this film was intended to be,

> Fun, upbeat, but not over the top party, dynamic but not destructive, it abounds with love but not lust, it is filled with pride and freedom, and it is a film that is simple, stripped of artifice, where male characters are always upbeat and lively and female characters are always charming and everyone enjoys life. (2005b, p12)

Men and woman are featured in this film differently to other films (where girls play a more present and powerful role as protagonists), while *Porco Rosso* is the hero of the story. As Miyazaki explains, "Lately, one can't help but notice the "vitality" and "strength" of girls. In contrast, boys from the same generation are so pathetic (2005b, p.12). As Miyazaki continues "(...) When did this start to happen? Since when have men fallen into such a state of disgrace where women find them "dissatisfying and "unassured?" (2005b, p.12).

3.5.1.2. INSPIRATIONS

Major inspirations for both the manga serialization and the film came from the real World War I event, depicting a time during the Great depression (1920s and 30s) where an ex-veteran of WWI is the protagonist and only survivor of a WWI attack, which killed his entire squadron. We can see these inspirations in a flashback scene, illustrating the backstory of *Porco Rosso* as a human in a photograph of *Hotel Adriano* in those days. However, as is usually the case in Miyazaki's films, a magical combination of real events and fantasy elements is also present in this film. As a result of self-punishment for being the only WWI veteran survivor the protagonist, *Porco Rosso,* inflicts a curse upon himself, by self will which turns him into a pig, a graphically powerful symbolic representation of his inner feelings of guilt for not being able to save his friends. Hence, he secretly thinks he does not deserve to belong to the world as a normal person. The construction of meaning uses and abuses this symbolic and metaphoric graphical representation, which is visually very powerful as it enables events to be confronted and seen, but also allows for the audience to experience the inner emotions and deep feelings of the characters. This film depicts Miyazaki's eternal love for planes, his deep concerns with war and is, as usual, set in a charming magical story. Miyazaki's mind-set is revealed in these different faces of the film, where one can feel liberated from the weight of reality and also able to escape, cope and dream in fantasy.

3.5.1.3. UNIVERSE

The universe of the film is set around the Adriatic Sea in Italy, after the period of WWI. In this universe, *Porco Rosso*, an ex-ace fighter and WWI veteran, fights the air pirates and bounty hunters for pride and money. Most of the scenes are depicted in the skies, islands and sea, where planes and seaplanes take us into fast action scenes. One of the most striking aspects of Miyazaki's universes, and also here, is the "confrontation" of real and non-real elements merged into one single universe and defying our imagination. Toshio Suzuki speaks about the essence of Miyazaki's peculiar universes in an interview of the film's DVD extras.

> **Question:** "What kind of person is Miyazaki?" **Toshio Suzuki's answer:** "What I've noticed recently is how detailed he is. He pays attention to the smallest details. I'm always struck by how full of life his films are. Here is an example from *Porco Rosso. Porco* gets a phone call about the air pirates. He says he'll help out, and hangs up the phone. In most films, the hero would take off right after that call. But *Porco* starts the engine, goes through all the preparations. Then he takes off. So, it's like he's the hero, but he's also an ordinary person. He does things like the rest of us, in an ordinary way. But the next minute, he's not ordinary at all. Miyazaki is like that too. So are his films." (Toshio Suzuki, Chief Producer, Studio Ghibli. In an interview originally broadcast on Nippon Television on August 8, 1992, (Miyazaki, 1992))

Embedded in the presentation of the protagonist's configuration of a pig, there is an investment of symbolic visual coding in form, enabling a co-existence of the ordinary world and the fantasy world in the same universe. A man who has cursed himself into having a pig's appearance, and who behaves like a human and has to co-exist with humans even while looking like a pig presents a confrontation of the character with guilt, shame, and self- punishment. The construction of meaning allows for an impossible event to become visible in form and acts as an unavoidable and provocative evocation of the character's inner feelings. *Porco Rosso* co-exists in one of the most ordinary worlds of Miyazaki's filmography, but still depicts through visual language elements that go beyond an extravagance of design, a deeper level of the story by revealing how the character sees himself in *conceptual graphical structures*. This is one of the crucial elements of Miyazaki's language and grammar, the ability to make a believable universe through a storytelling structure, even if what is on the screen is impossible, strange, extravagant and highly imaginative. The human characteristics and motivations of the character are what enable these extravagant *conceptual graphical structures* to make sense.

3.5.2. NARRATIVE

The film opens with an emblematic scene where the protagonist, *Porco Rosso,* is presented. Hidden on a deserted beach, with rocks all around and limited accessibility, *Porco Rosso* is sleeping peacefully, with a cinema magazine over his face, on a reclining chair with his feet on a table, under which there is an umbrella. On the table, an old radio plays a French song called "Les Temps de Cerises" (a song with a strong anti war message (Napier, 2018, p.142, 143), a bottle of red wine is half empty, smoked Gitane cigarettes are loose on the table, a half eaten apple points to a recent bite, and a vintage design telephone with a long cable lies next to *Porco Rosso's* chair. This scene reveals a group of object references which define this charismatic character, and also the period time of this universe as Napier describes as *the ultimate escapist fantasy for overworked Japanese business men who were the film's initial target audience and also, in some ways, for Miyazaki himself* (Napier, 2018, p.142.143)

We are taken back to the 1920s and presented with a character that is represented as human in his configuration and in his behaviour, by what he eats, drinks, smokes and wears. It is only when the telephone rings, that *Porco* uncovers his face, revealing to the audience his face configuration as a pig. He answers the phone call speaking in human language and negotiates a mission to stop the *Mamma Aiutos* gang of air pirates from attacking a tour boat with schoolgirls in exchange for a ransom. Although it is an emergency, the charismatic hero *Porco Ross* takes his time to prepare his departure.

He jumps into his Savoia seaplane to go and save the schoolgirls from the air pirates. In one of the most humorous scenes in the film, a group of very young school girls play with the air pirates' guns and tease them with hysterical laughs, in a scene which does not invest in danger or drama but in the hilarious behaviour of these young girls, who are not taking the air pirates seriously. After saving them, *Porco Rosso* drives to the *Hotel Adriano* for dinner, where he sees the air pirates contracting the American ace fighter, *Donald Curtis* to lead their attacks. *Donald Curtis* falls in love with *Gina* instantly that night but *Gina* only holds affection for *Porco Rosso.*

On different sides of the fight, and with a loving woman to dispute, *Donald Curtis and Porco Rosso* become rivals in the film. *Donald Curtis* begins to chase *Porco Rosso* in an attack, which partially destroys his plane. *Porco Rosso* visits *Piccolo*, his favourite mechanic, who introduces him to his granddaughter, *Fiolina.* At first, *Porco Rosso* is very suspicious about *Fio,* but seeing her hard work and talent for seaplanes, he gives her the opportunity to fix his plane. *Fio Piccolo* is a young girl, aged around 17, who proves to be talented enough to fix and also redesign parts of *Porco Rosso's* plane, the Savoia S-21. The time *Fio* spends with *Porco Rosso* allows her to see how good-hearted he is and finally, when kissing him, she breaks his spell temporarily during a dream sequence in the night.

With his plane now fixed, the film unfolds into a final dogfight duel in the skies, between *Porco Rosso* and *Donald Curtis*. *Porco Rosso* wins the fight. As is implied in one last image of the film, *Porco Rosso* turns into a human again, when *Curtis* asks him what has happened to his face. The narrative is left open, leaving the audience to wonder whether he and *Gina* become lovers. The narrative evolves in a happy tone of action, adventure and comedy throughout the film, depicting a time where war issues were still very recent and vividly portrayed in a stylized look at the past which mostly invests in the emotional story of the charismatic character *Porco Rosso*, the red pig as he is called by others, and his feelings of guilt and shame.

3.5.3. CONTENT

The theme of the film evokes values of pride and loyalty, represented in its relationship with WWI events and also freedom and a carefree tone through the charismatic character of *Porco Rosso,* which are uplifting. The pig physiology of *Porco* acts as a confrontation between reality and fantasy, investing its meaning in a symbolic substitution of the real, portraying a man filled with guilt and a pig's face. The construction of meaning in graphical terms invests in showing us how this man sees himself as not loyal or brave enough to save his squadron from dying. Despite depicting a very significant issue regarding the consequences and phantoms of war, the film is set in a very humorous and stylish universe, and is quite different in tone to *Nausicaä of the Valley of the Wind, Laputa: Castle in the Sky, Princess Mononoke or Howl's Moving Castle*, which portray a more dramatic feeling towards the concerns of real life. *Porco Rosso* is also different from the naive tone and world of the child of *My Neighbor Totoro* or *Ponyo.* In *Porco Rosso,* the tone is light, charismatic, cool, stylish and characterised by an adult type of humour. In the scene where *Porco Rosso* saves the schoolgirls who have been kidnapped by the *MAG* air pirate group, we witness a lack of dramatic values in terms of content. The

schoolgirls are happily enjoying the adrenalin of having been taken hostage, running from one side to the other and wreaking havoc inside the pirates plane, laughing, waving, and making fun of the air pirates for their having failed to shoot *Porco Rosso*, leaving them crazy with their childhood behaviours. These shots are vivid and established with an adult type of humour, where we feel there is no danger in the events and are entertained by the schoolgirls' joy. When the girls sit on *Porco Rosso's* airplane's wings, dressed in their panties and laughing hysterically, the whole scene is everything but a dramatic rescue, investing instead in the ironic humour of a pilot taking care of a group of children as if in a kinder garden.



Fig. 3.5.3. Content: *Porco Rosso* saves the schoolgirls (Dir.: Miyazaki, 1992, 00:06:36)

3.5.4. CHARACTERS

The character analysis in this film has two exceptions. One is the protagonist's partner, which is not the loving *Gina,* but *Fiolina*, as *Fio* acts in the story as a companion of the adventure, a helper and also the one who breaks *Porco Rosso's* most relevant inner struggle, his curse. The second exception is in the category of strange creatures. In this case, the protagonist and strange creature are the same character in two different configurations. They act as two sides of the main character: one is *Marco Paggot,* the human as the protagonist without a curse, and the second is the same character as *Porco Rosso,* with a self inflicted curse and pig configuration, depicting a strange co-existence between the protagonist's inner conflict, feeling like a pig.



Fig. 3.5.4. Typology of Characters: 1.Protagonist: *Marco Paggot* (*Porco Rosso* without a curse and configured as a man), 2. Partner: Fiolina 3. Opponent: *Donald Curtis* and the *Ainto Air* pirate's gang, 4. Strange creature: *Marco Paggot* as a pig and as *Porco Rosso*, a strange co-existence between the two sides of the protagonist (Dir.: Miyazaki, 1992)

3.5.4.1. PROTAGONIST: *Porco Rosso* as a human - *Marco Paggot*

The hero of the story, an exception in Miyazaki's filmography (which usually consists of female protagonists) depicts a 40 year old male, born in 1893, named *Marco Paggot*. He was the only survivor of his squadron during a WWI attack. He is seen as human only on three occasions in the film (in a WWI flashback scene, in *Fiolina's* dream sequence and as a picture on the wall of *Hotel Adriano*).

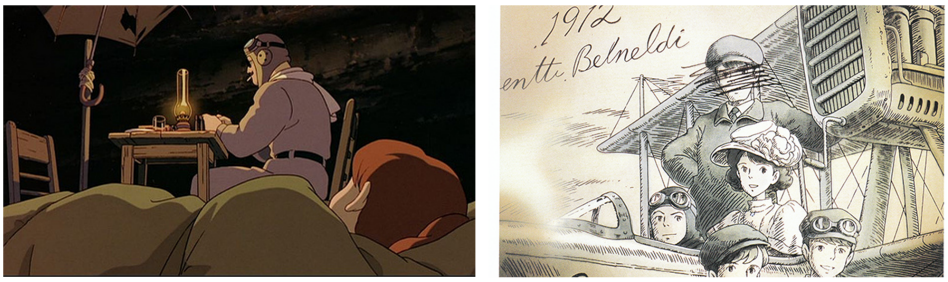


Fig. 3.5.4.1. Protagonist: *Marco Paggot* without a curse in *Fiolina's* dream. In a picture posing next to *Gina*, displayed on the wall of Hotel Adriano, where he had scratched his face out of the photograph (Dir.: Miyazaki, 1992).

Marco Paggot's transformation into *Porco Rosso* depicts a very peculiar aspect in the construction of meaning, as it graphically portrays the symbolic phantoms of war veterans and their inner feelings of guilt and shame, in a form that we cannot avoid. We see and experience how one feels when living with a curse like this, becoming aware of his shame, and we create empathy with the character's struggle.

3.5.4.2. PARTNER: *Fiolina (Fio)*

Fiolina Piccolo is the 17-year-old partner of the protagonist. She is the granddaughter of *Porco Rosso's* mechanic *Piccolo*, a talented seaplane mechanic. She breaks *Porco Rosso's* spell, as *Fio* sees *Porco* as a good-hearted man and not as a pig. Although *Gina* is the love partner of *Porco Rosso*, *Fio* is coded in our analysis as his partner as she is the one who takes action in the events, helping *Porco Rosso* professionally, but also playing the most relevant role in *Porco's* emotional liberation from his spell. She is cheerful, carefree and confident. At 00:27:19 into the film, we can hear the complicity, established between both characters from the beginning of the film, in lines of dialogue.

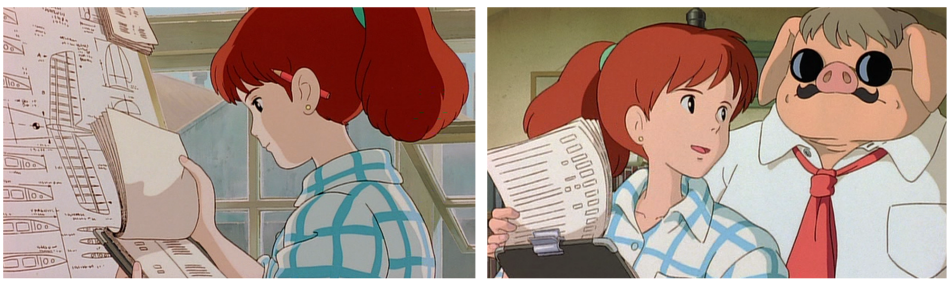


Fig. 3.5.4.2. *Partner: Fiolina* (Dir.: Miyazaki, 1992).

At first, *Porco Rosso* does not believe in *Fio's* talent, due to the fact that she is very young. However, she proves that he might be wrong by asking him a question and making him realise that he was also her age when he first started to fly.

Fio: "Tell me... what's the main thing that makes a good pilot? Experience?"

Porco Rosso: "No. Inspiration"

Fio: "I'm glad you didn't say experience. Grandpa says you were very young when you first soloed... and that you were good even then."

3.5.4.3. OPPONENT: *Donald Curtis* and the *Mamma Aiuto* pirate gang (MAG)

Donald Curtis is the American bounty hunter recruited by the air coalition to defeat *Porco Rosso*. He drives a Curtis R3C-0 fighter seaplane with a rattlesnake printed on its tail. He is cocky, arrogant and thinks he will become a Hollywood star after defeating *Porco Rosso*. He is madly in love with *Gina*, which becomes another crucial point of rivalry with *Porco Rosso*.

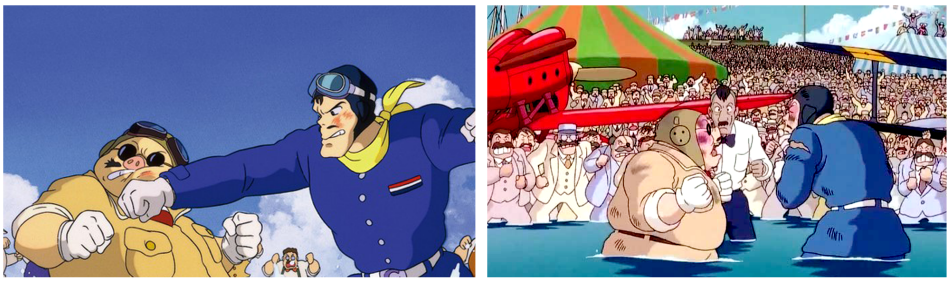


Fig. 3.5.4.3a. Opponent: *Donald Curtis* (Dir.: Miyazaki, 1992).

The *Mamma Aiuto* gang is a group of air pirates, graphically very similar to each other, which attacks ships for money. They do not like showering or brushing their teeth, they carry guns, swords, air glasses, and beige outfits. They drive a military seaplane with a skull drawn on it through the waters of Venice. They make a living by attacking school girl' tour boats or cruise ships, taking the passengers hostages and extracting money as a reward. Yet they respect Fio and when they are around her, they are clean and behave well, even though they display silly humorous manners.



Fig. 3.5.4.3b. Opponents*: Mamma Aiuto* pirate Gang (Dir.: Miyazaki, 1992).

3.5.4.4. STRANGE CREATURES: *Porco Rosso* as a pig - the crimson pig

In the story, *Marco Paggot* is known as *Porco Rosso,* the name that given to him by the air pirates, out of respect. He is the protagonist of the story and also a strange creature in our analysis. His self-inflicted curse depicts a physiological transformation into an appearance as a human with the configuration of a pig's face, symbolically reflecting his feelings of shame, guilt and punishment. However, *Porco Rosso* is far from being a pig and he is extremely honest, fair, kind and human at heart. He acts as a human in his physicality and psychology, regardless of the deviation of his pig face configuration. He has a moustache, speaks like a human, eats with knife and fork, drinks wine, smokes Gitane French cigars and he is in love with *Gina* while also displaying deep feelings of affection for *Fiolina*. He wears a beige suit, white gloves, boots, black shades and additional airplane glasses to pilot his plane. He flies a crimson Savoia S-21 seaplane. He is American, but his grandmother was a quarter Italian. He fights for his pride, his lover and his fortune. The conflict of the film is an inner struggle, making the unusual configuration of the protagonist and the strange creature co-exist with himself, two sides of the same character depicting his struggles.



Fig. 3.5.4.4. Strange creatures: *Porco Rosso's* refuge island (Dir.: Miyazaki, 1992).

3.5.4.5. OTHER CHARACTERS: *Gina* (the lover)

Gina is 30 years old and a singer who runs Hotel Adriano. She loves *Porco Rosso* but *Porco* is unable to confess his feelings for her**.** She is elegant, kind and charming and wears stylish 20s dresses. *Donald Curtis* is madly in love with her and the air pirates respect and admire her to the point that they refuse to fight within a radius of 50 km around the hotel skies, in addition to their policy of not fighting inside the hotel bar.

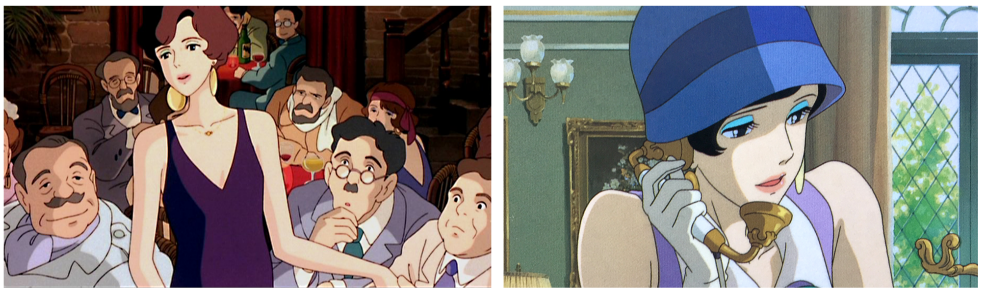


Fig. 3.5.4.5. Other characters*: Gina* singing at the *Hotel Adriano* (left). In her elegant pose on the phone (right) (Dir.: Miyazaki, 1992).

3.5.5. OBJECTS: Flying machines (WWI planes, seaplanes and boats)

The family of objects in this film is mostly depicted in the air or in the sea through the planes, seaplanes, ships and boats of the two rival pilots, *Porco Rosso* and *Donald Curtis*. In the art for the film, we can see that the vehicles have been carefully studied and drawn in detail in an immense variety of sketches, with details of engines, printed symbols and colours for each plane design, detailed operative systems, and explanations on how these vehicles work, showing Miyazaki's love for planes and studies on their designs, which on screen become credible and consistent. All the planes were inspired by real vehicles, regarding models and engines, but adapted to the film in terms of their colours, emblematic symbols and some details.

3.5.5.1 OBJECTS: WWI airplanes

The Macchi M.5 planes flown by *Marco Paggot* resemble those used in WWI in all their details of design, textures, symbols and colours. The model, engines and symbols are very close to reality but adapted to the film's context.

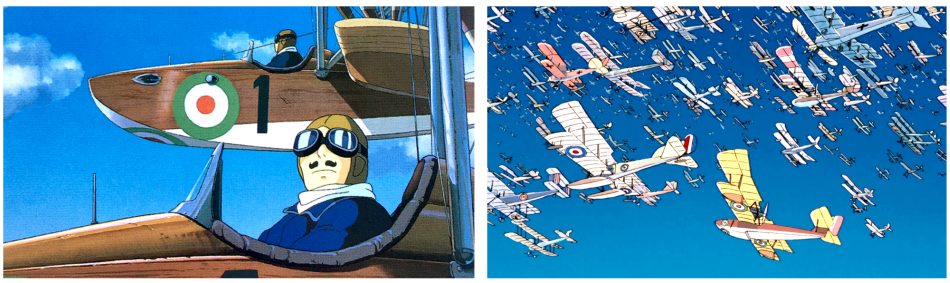


Fig. 3.5.5.1 Objects: WWI planes (flashback scene) (Dir.: Miyazaki, 1992).

3.5.5.2 OBJECTS: *Porco Rosso's* seaplane, the Savoia S-21

The S-21 was an original prototype of an Italian racing flying boat, built in 1921 by SIAI for the Schneider Trophy Race. The Savoia S-21 in the film is based on the real one and can fly up to 330km/h. It was developed in a variety of sketches and design details, such as *Porco's* hometown emblem (Geneva) printed on its tail, with "R", standing for *Rosso* and Republican. The red colour is also related to another name used to refer to *Porco Rosso*, namely the crimson pig.

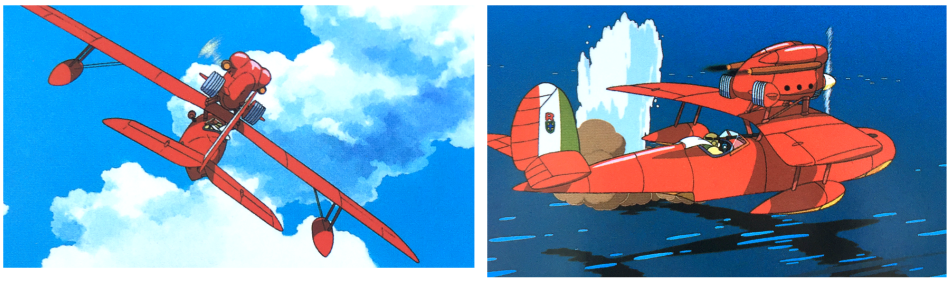


Fig. 3.5.5.2 Objects*: Porco Rosso's Savoia S-21 seaplane* (Dir.: Miyazaki, 1992).

3.5.5.3 OBJECTS: *Donald Curtis* seaplane, the *Curtis R3C-0*

The *Curtis R3C-0* was also inspired by a real American model was modelled after the *Curtis R3C-2*, which won the 1925 Schneider Trophy race, and manufactured by the *Curtis Aeroplane and Motor Company*. The seaplane in the film has great mobility and can fly at a maximum speed of 348km/h. On its tail it has a rattlesnake symbol, which symbolizes fortune and fame. Like the *Savoia-S-21,* the *Curtis R3C-0* was also drawn in multiple sketches and design details, showing Miyazaki's love for drawing planes and his love for the history of aviation.



Fig. 3.5.5.3 Objects: *Donald Curtis'* seaplane – *the Curtis R3C-0* (Dir.: Miyazaki, 1992).

3.5.5.4 OBJECTS: Air pirates' military planes - the *Dabohaze*

The Dabohaze is a large-scale seaplane which can reach speeds of up to 193 km/h. It has skulls printed on its wings and uses huge scale military fire guns. Once again, the seaplanes' interiors and exteriors were drawn in a number of sketches and designs.

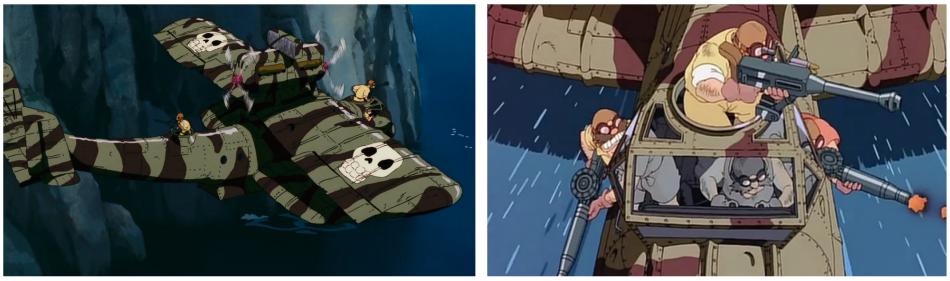


Fig. 3.5.5.4 Objects: the air pirates' planes: the Dabohaze (Dir.: Miyazaki, 1992).

3.5.6. SETS

3.5.6.1. SET: *Porco Rosso's* Island

Porco Rosso's island is a deserted, idyllic beach with turquoise, transparent waters which represents *Porco Rosso's* hidden retreat from the rest of the world. Water and rocks surround the beach set at all angles, making access very difficult, only possible by water or by descending the rock walls. Detached from the world, this island acts as a metaphor for *Porco Rosso's* need for isolation and quietness. The beach set on an island reinforces the insular aspect of Porco's need for refuge. The transparent waters are a symbol of his hidden but transparent and honest personality. The beach has a small cabin and a table in the middle of the sand, covered by an umbrella and some of *Porco Rosso's* personal objects, such as a cinema magazine, so in vogue in the 20s, an old radio, wine and cigarettes.



Fig. 3.5.6.1. Set: *Porco Rosso's* island (Dir.: Miyazaki, 1992, 00:00.00)

3.5.6.2. SET: Hotel Adriano

Hotel Adriano is set in an island, in a type of mansion architecture surrounded by water, common for the geographic references of the Adriatic sea. The mansion has a small marina where boats and seaplanes can be moored. The mansion is surrounded by nature, and it depicts a charming quiet place where everyone can enjoy some music, rest or have a chat. The scene where *Porco Rosso* and *Donald Curtis* meet at the bar is very symbolic as it depicts the conflict between the two in the skies and in their love for *Gina*.

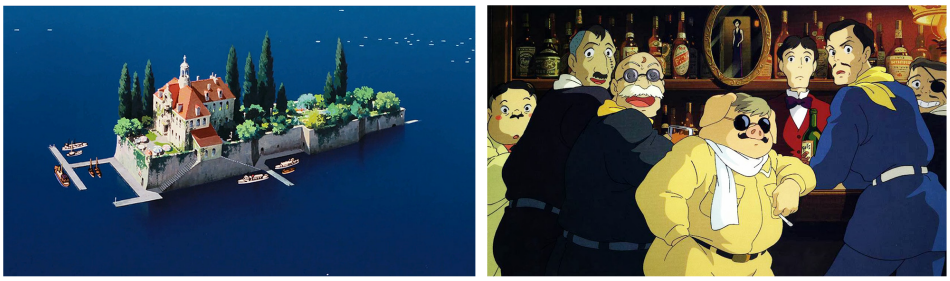


Fig. 3.5.6.2 Set: *Hotel Adriano* in the Adriatic Sea (Dir.: Miyazaki, 1992).

3.5.6.3. SET: Skies and Sea

Skies and sea are also coded in our analysis as a set, as they are where most of action scenes take place. Most of the time is spent in the air in this film. Although the dogfight and air pirates are part of the adventure, *Porco Rosso*'s character lives a life liberated from the ground, on his own and in his Savoia S-21.

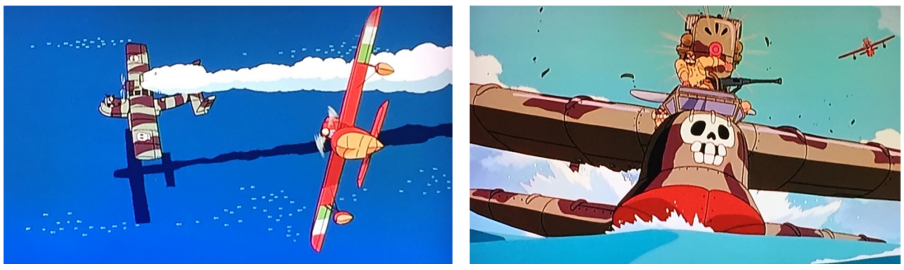


Fig. 3.5.6.3 Set: Sky and sea (Dir.: Miyazaki, 1992).

3.5.7. BEHAVIOURS

The analysis of behaviours in this film indicates a pattern in the change of state of the protagonist (*Marco Paggot* into *Porco Rosso*) and also in the change of position category, which mostly occurs when flying in the sky. , However, in the categories regarding the physiological changes of other characters and entities, this film proved to be an exception to the other films as changes of this nature are mot observed.

3.5.7.1. CHANGE OF STATE: *Porco Rosso* as a human

Porco Rosso appears as a human at three points in the film: in a photograph on the wall of *Hotel Adriano*, taken in 1912, in *Fiolina's* dream sequence and in a flashback scene with glimpses of his most dramatic period during WWI. Despite serving to construct the backstory, these three moments also a symbolic reference to the reason for *Porco's* present configuration, as a consequence of those traumatic events. The protagonist becomes represented in form, by his fears, phantoms of war, inner conflicts, shame and guilt, which go to the extreme point of graphical transformation of his state and physiology from a human into a pig. The graphical construction of meaning invests here in the intolerable co-existence with himself as a man of honour and pride, and he is only capable to cope with himself as a person who blames himself so severely. As is the case in most of Miyazaki's films, the protagonists' change of state are a pattern of graphical resources, used as a symbolic and metaphorical construction of meaning that goes beyond style to invest in graphical coding by substituting elements from the real into forms which evoke new meanings. One of those moments occurs around thirteen minutes into the film, in a conversation between *Gina* and *Porco Rosso* at the *Hotel Adriano*. In a moment of close intimacy between the two, *Porco Rosso* eats at a table with a knife and fork and drinks wine, as he listens to *Gina's* emotional thoughts about her three previous husbands who passed away. *Porco Rosso* replies with strong complicity, raising a glass to toast his comrades:

Porco Rosso: "The good ones all get killed."

Gina: "Thanks Marco. You're always here for me."



Fig. 3.5.7.1.1. Change of state: *Porco Rosso* as a human in a photograph on the wall (Dir.: Miyazaki, 1992, 00:13.42).

The dialogue continues, where Gina acknowledges Porco's spell:

Porco Rosso: "Everything is great except that picture on the wall."

Gina: "Don't touch it. It's the only one of you when you were human. The spell that changed you... how can you break it?"

While this scene evokes part of the protagonist's backstory in a photograph taken in 1912, where *Porco Rosso* as a human(*Marco Paggot*) is standing with *Gina*, where he has scribbled over his face to cross it out, it also reveals Gina's desire to break his spell. Moreover, this scene portrays the extreme complicity and affection between these two characters, by revealing their inner emotions, and appears to transmit the idea that the past, which affected *Porco* so profoundly, can still be resolved. The second moment where *Porco Rosso* appears as a human occurs when *Fiolina* awakes in the night, when she is neither totally awake nor asleep, and she sees *Porco* at the table preparing his cartridges for the next day with a human configuration. In a matter of seconds, she opens her eyes wide to look at *Porco Rosso* again, and sees he has taken on the configuration of a pig.

Fio: "Porco... why did you turn into a pig?"

The scene is extremely symbolical in form as it invests in the idea that this is how *Fiolina* sees *Porco,* as a human, whether in a dream or in fantasy. Due to her admiration and affection for *Porco*, in *Fio's* eyes *Porco* is profoundly human and so she sees him in her own thoughts, emotions and eyes as a human. When *Fio* awakes she verbalizes ideas to Porco to break his spell in lines of dialogue such as:

Fio: "You know how the princess turned the frog back into a prince?"

Fio: "Porco shall I kiss you?"

***Porco*:** "You are a good girl. You make me think that all humanity's not a waste. Now be good girl and go back to sleep".



Fig. 3.5.7.1.2 Change of state (protagonist): *Porco Rosso as a human in Fiolina's* dream (Dir.: Miyazaki, 1992, 01:04:00).

The third moment of *Porco's* appearance as a human happens in the flashback scene of *Marco Paggot* during WWI, which comes after the previous scene. When *Fio* asks *Porco Rosso* why he has turned into a pig, *Porco Rosso* tells *Fio* about his last summer in the war and how his best friend *Berlini* had been shot down by enemies two days after marrying *Gina* (*Porco* was their best man). *Porco* also explains how he felt so tired and completely unable to help him or anyone else. While we hear the story in words, we witness the scene from the past in images in a scene that is extremely symbolic and provides a clear

picture of that day. *Porco Rosso* emerges above the clouds in his plane, which is flying itself while he regains conscience. Around him, he sees a huge cloud of shot planes ascending from beneath the clouds into the heights of the blue sky, like angels ascending to heaven in their planes, forming a huge floating cloud of dots in the sky. The dots become an infinite row of dead pilots in their planes floating in a slow pace into the vast space of the infinite. As he finishes the story, *Fio* kisses him and *Porco Rosso* blushes.



Fig. 3.5.7.1.3 Change of state (protagonist): *Porco Rosso* as a human in the WWI attack (Dir.: Miyazaki, 1992, 01:07:00).

3.5.7.2. CHANGE OF POSITION: Air pirates and planes in the skies

The changes of position in movements and actions in this film amount to an immense amount of scenes above the ground, following a pattern of other films, however in this case planes and their pilots are part of the story.

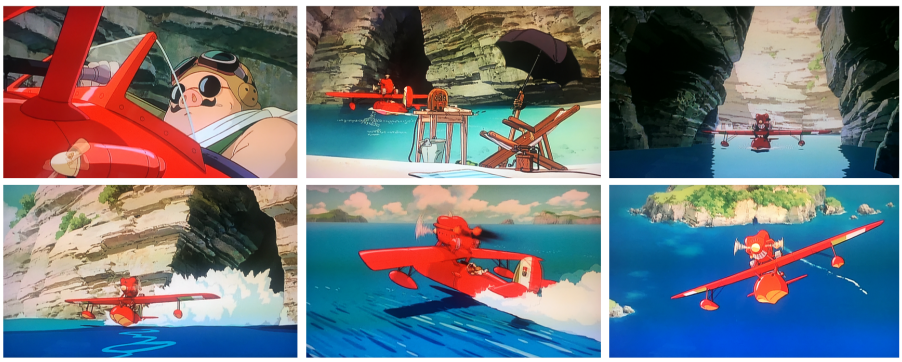


Fig. 3.5.7.2 Change of position*: Porco Rosso* flying his Savoia S-21 (Dir.: Miyazaki, 1992, 00:00:00).

The film portrays an inherent part of the history of flying, in the story of its pilots, their plane engines, design and innovations and the events the characters are involved in, such as wars, dogfights, air pirate attacks or bounty hunters. The flying characteristic in this film is not depicted in fantasy terms but mostly in resemblance to reality and what it means to live in the freedom of the skies, illustrating Miyazaki's the profound love of planes, as is also observed in the film, *The Wind Rises*.

3.5.7.3. CHANGE OF FORM (STRANGE CREATURES): *Porco Rosso* as a pig

The strange co-existence of humans and strange creatures occurs in this film within the same character, when *Marco Paggot* turns into *Porco Rosso*. The extreme change of the character's physiology from human to pig reveals the inner struggle of *Porco Rosso* to overcome his feelings of shame and guilt. Stuck in an intolerable existence, *Marco Paggot* inflicts a curse upon himself and continues to live as a pig, while all the pirates tease him.



Fig. 3.5.7.3. Change of form (strange creatures): *Porco Rosso* as a pig (Dir.: Miyazaki, 1992, 00:13.42).

3.5.7.4. CHANGE OF FORM (OTHERS): exception

No occurrence was observed in this sub-category. The exceptions will not be further analysed for lack of time and space in this thesis focusing only on the patterns of occurrences.

3.5.7.5. CHANGE OF FORM (ENTITIES): exception

No occurrence was observed in this sub-category. The exceptions will not be further analysed for lack of time and space in this thesis focusing only on the patterns of occurrences.

3.5.8 CONTINUITY

3.5.8.1. FAST PACE: Sky dogfight

One of the fastest paced scenes in the film occurs with *Porco Rosso* and *Donald Curtis* in their final dogfight. In an event where huge crowds come to watch the final showdown between the two pilots, *Porco Rosso* and *Donald Curtis* show their best flying tricks while trying to hunt each other. Stylized action movements unfold the speed in texture lines on the surface of the water with the effect of emphasizing speed, angles of rotation, lack of weight, clouds of water when the pilots shoot each

other and the point of view of the pilots inside their planes pointing at each other, making us forget that we are still on the ground watching, and focusing the camera on the movement of tracking each other in the expectation of who will be the winner. The scene is dynamic, using *conventional graphical structures* to depict the speed and adrenalin of the action, making us also fly above those skies.



Fig. 3.5.8.1 *Fast pace: Porco Rosso and Donald Curtis' Dogfight* (Dir.: Miyazaki, 1992, 01:15:00).

3.5.8.2. SLOW PACE: *Porco Rosso's* turquoise beach

One of the slowest paced scenes in the film is its opening scene. In a slow, quiet and relaxed mood, we come upon the presence of *Porco Rosso*, as if discovering his character in the tranquillity and quiet beach. Very slowly, the camera travels around the secret deserted refuge of *Porco Rosso*, making us discover his personal objects, such as a radio playing an anti-war song, a telephone which he uses for his work, a magazine which displays his taste for cinema, his cigarettes and his plane close by, hinting at his lifestyle. The timing of the scene makes us perceive his personality and its sense of escape directed for the business men target audience (Napier, 2018, p.142).

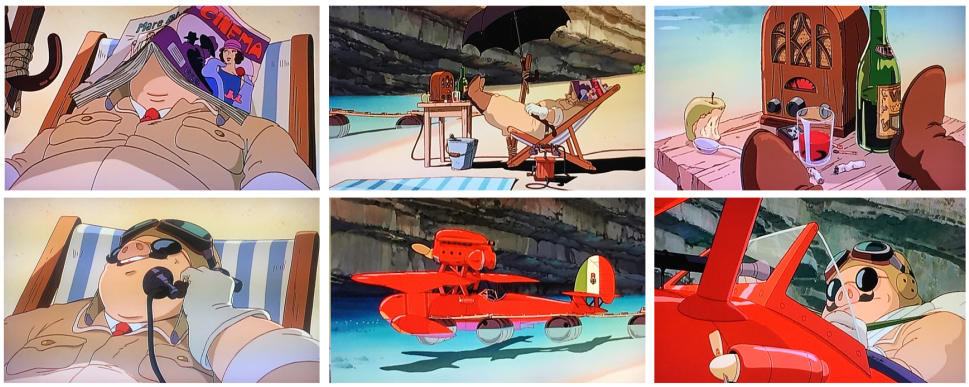


Fig. 3.5.8.2. Slow pace: *Porco Rosso* at his hidden refuge (Dir.: Miyazaki, 1992, 00:00:00).

3.5.8.3. EMOTIONAL PACE: Air pirates negotiation

Although there are other emotional scenes in the film, in the scene below, the conflict between *Porco Rosso* and *Curtis* reaches its climax in a physical ambush. When *Porco Rosso* and *Fio* arrive at *Porco's* secret island, a group of hidden air pirates run out and surround *Porco Rosso,* threatening him.



Fig. 3.5.8.3. Emotional pace: *Porco Rosso* and *Fiolina's* resolution (Dir.: Miyazaki, 1992, 00:56:50).

Amidst the confusion, *Fio* takes the lead to defend *Porco Rosso*, making a speech about how honourable and brave air pirates usually are and showing them that this is not how conflicts should be solved. *Fiolina* bravely and confidently walks to the front of the air pirate's group and speaks to their hearts. In lines of dialogue *Fiolina* says:

Fio: "I was raised on stories about seaplane pilots. My grandpa always said there are no finer people. Their hearts are washed clean by both sea and sky. So they are braver than sailors...and prouder than regular pilots (...) the most precious thing to them isn't money or women, it's honour. (...) A man without honour or scruples is nothing!"

Donald Curtis appears in the scene by descending from the cliffs surrounding the beach. In response to *Fiolina's* proposal, *Curtis* and *Porco* arrange a fair fight between them on one condition: If *Curtis* wins the fight, *Fio* will marry him. If *Porco* wins the fight, *Curtis* will pay his debts. Only after the pirates and *Curtis* leave, and *Fiolina* and *Porco Rosso* are left alone again, do we come to realise how nervous and insecure *Fiolina* was while delivering her speech. She demonstrates to *Porco Rosso* that it was the only way to save him. *Porco Rosso* recognises her bravery and her affection and assures her he will do the best for both. The emotional level of the scene is immense as it establishes the limits of the characters and what they are willing to do in an extreme situation. *Fiolina* chooses to save *Porco Rosso.* At the end of the scene, *Fiolina* takes off her clothes to dive into the transparent waters of *Porco Rosso's* island, projecting the idea that *Fio* has gained entry into *Porco's* world, thus establishing a profound emotional bond between them.

3.5.9. SPEECH, SOUND AND MUSIC

3.5.9.1. SUBJECTIVE CO-SPEECH: At the cinema

Around thirty-eight minutes into the film, *Porco Rosso* meets his friend *Ferrarin* in the dark room of a cinema theatre. In a low volume speech while the film is running, *Ferrarin* warns *Porco Rosso* about how the authorities intend to pursue him with the argument of his illegal entry into the country and for being a lazy, decadent pig. As we hear the conversation between the two, the pictures on the screen depict a scene in which a mouse and a pig are fighting. In lines of dialogue we hear:

Porco Rosso: "This is a lousy film."

Ferrarin: "It's a good film, when the images in the movie show the pig being thrown away and the mouse getting together with the lady mouse."

Ferrarin offers *Porco* his help by giving him the opportunity to join the air Force again, and to be in a safe position, to which Porco replies:

Porco Rosso: **"**Better a pig than a fascist."

This line of dialogue reveals *Porco Rosso's* strong feelings regarding the role of the air force in the war, revealing the reasons behind his most profound decisions and consequent curse.



Fig. 3.5.9.1. Subjective co-speech: At the cinema (Dir.: Miyazaki, 1992, 00:38:30).

3.5.9.2. DIALOGUE: Enforces the theme of *Porco Rosso* being a pig

This confrontation is intentional and described in the film through lines of dialogue spoken by *Porco Rosso* and others at several points in the film. Some examples are:

Porco Rosso: "I'm not a person", in *Porco Rosso's* line of dialogue, as a reply to the bank character, who asks him to contribute money to the patriots; (00:15:30 in the film).

Porco Rosso: "Laws don't apply to pigs", Porco Rosso's line of dialogue in response to the gun shop character, who tells him ironically that the government will change the laws for pirates and people like *Porco Rosso*, (00:16:27).

Porco Rosso: "Better a pig than a fascist", Porco Rosso's line of dialogue, in response to *Ferrarin's* invitation to accept him in the air force again, (00:37:00).

Gina: "Don't touch it. It's the only one of you when you were human. The spell that changed you... how can you break it?" (00:13:42).

Fio: "Porco... why did you turn into a pig?" in a conversation with *Porco Rosso* in the night, believing she had seen him as a human (01:04:00)

Fio: "My father was in the same unit as Flight-lieutenant *Marco Paggot*. I used to love the story of how he jumped off a cliff in a storm... to rescue an enemy pilot."

The lines of dialogue spoken by *Porco Rosso* and other characters reinforce the content and theme of the film, particularly as far as *Porco Rosso's* curse is concerned. The singular portrayal of a former war ace fighter who lives with guilt and shame becomes visible in images of his face configuration, but also in spoken words making *Porco Rosso's* curse not a subjective or inner representation of his feelings of guilt but one that is seen, heard and discussed by everyone, making it more embarrassing for him. From the dialogue lines in the film, we are reminded that *Porco* is really a pig every single day of his life, whether when he goes to the bank, or when he makes a new friend like *Fiolina,* or when he is with the love of his life, *Gina,* and also when the air pirates call him a pig out of respect. His feelings of shame are internal but also become external, making his co-existence with humans dramatic and symbolic.

3.5.9.3. SOUND AND MUSIC: *Gina's* song

As also happens in some of the other films in our case study, particular songs have a significant impact on the story, when played by the characters themselves (such as in the case of *Nausicaä of the Valley of the Wind, Laputa, Castle in the Sky, "My Neighbor Totoro, Howl's moving Castle, The Wind Rises*) as they become part of the story (*My Neighbor Totoro*) or part of the character's story (as in *Nausicaä*). In this case, the French song *Les Temps des Cerises (Napier, 2018, p.142, 143)*, is sung by *Gina,* the owner of *Hotel Adriano* establishing both a relationship with the characters and the space but also with an anti war message. The scene begins inside Hotel Adriano, where *Gina* is singing the beautiful lament song by the piano, in a lovely elegant purple dress, made up eyes and lips and dangling golden earrings in front of a crowd enchanted by her charm, beautiful voice and elegance.



Fig. 3.5.9.3 Sound and music: *Gina's* song *Les Temps des Cerises* (Dir.: Miyazaki, 1992, 00:10:30).

As the song, continues, we are brought to the distant skies, where *Porco Rosso* flies his Savoia S-21 into the sunset. With *Gina's* voice in the background, we travel with *Porco Rosso* to the front of the

Hotel where he parks his seaplane and enters *Hotel Adriano*. The music continues as *Porco* enters the staircase entrance while *Gina* sings the line, *But it is very short, the time of the cherries*, evoking a melodic tone of lament and loss related with an anti war message but also with a poetic feeling related with the romance between *Gina and Porco Rosso* (Napier, 2018, p.140-143). The song becomes symbolic in this scene as it enacts the arrival of *Porco Rosso* from distant places into the hotel, as if following *Gina's* voice, until the moment he is inside, and *Gina's* voice becomes louder and is a real presence, investing in the idea of the emotional desire of proximity between *Porco Rosso* and *Gina*. The song also choreographs a poetic continuity between the scenes, which invest in the characterization of arriving from the outside and entering the interior space of the hotel. Positioned on a tiny insular island, *Hotel Adriano* is a special place to relax, to get away from the crowds and troubles and where *Gina's* enchanting voice establishes a mood that puts everyone at ease.

When *Porco Rosso* descends the staircase into the bar, a few journalists join him to take a photograph of him for the newspaper, portraying him as a hero for saving the children from the air pirates, while *Donald Curtis* comes to meet him. This encounter between the two establishes a symbolic confrontation between the ordinary world and a fantasy world, where *Curtis*, a human and *Porco Rosso*, another human with a pig's face, are having a drink together as if they could co-exist in the same universe. They begin a conversation where they flatter each other ironically to establish their rivalry. Against each other, they have the pride and fame of being the most famous seaplane pilots in the world. They use this to intimidate each other, but they are also fighting another battle for the love of *Gina*. However, *Gina's* emotions are very clear, she loves *Porco Rosso*.

Another particular song is played during the credits as Susan Napier notes, *The films ends with another poignant lament over the final credits, this time a Japanese song invoking the days of student radicalism in the 1960s Tokyo, Once in a While Shall we talk about the old times* (Napier, 2018, p. 142).

Music becomes part of Miyazaki's rich references which he uses to enhance the messages he wants to convey on his films. In one hand Miyazaki's uses music as one the film's elements or ingredients that complement the story with another layer of the message but in another hand Miyazaki also uses music as players and as part of the character's characterization when using a particular instrument or singing a particular song, making his characters more rich and believable.

3.6. *PRINCESS MONONOKE* (Dir.: Miyazaki, 1997)

(Resumed results of this sub-section may be viewed in APPENDIX 3.6)

3.6.1. ORIGINS

3.6.1.1. ORIGINAL IDEA

In Miyazaki's words (1996, p. 272), the aim of *Princess Mononoke* (Miyazaki, 1997) was to make a vivid period action-adventure drama which depicted both "the struggle between humans and spirits over a beast god" and the "meeting between a girl (raised by wolves, a fierce fighter who despises humans) and a boy"(who has a death curse placed upon him), who encounter the key for their liberation. The film targeted upper elementary school-aged children and the general public and reflects the Miyazaki's profound concerns with the protection of the environment and its clash with the industrialized world and destructive weapons used by man, and additionally, as in most of Miyazaki's films, it talks about love and humanity.

3.6.1.2. INSPIRATIONS

As described by Miyazaki (2014), the film took inspiration from the natural ancient Japanese forests, such as Yakushima, Kyushu and the mountains of Shirakami-Sanchi, which were selected on the basis of location scouting for the film. The film is set in the past, during the Muromachi Period (1336-1573), but it also resonates historical references to proto-Japanese races such as the Jomon (14,000 -300 BC), the Yamato native of the Japanese archipelago (XIX century), and the Emishi period (7th-9th centuries), from which Mononoke's mask, disguise, clothing, ethnic lore and natural world took inspiration.

In keeping with other films by Miyazaki, *Princess Mononoke* stemmed from the profound concerns of the director with the global world, in this case the complex clash between the ancient natural world of forests and the arrival, growth and interaction with the modern industrial civilization and man's use of destructive weapons and power. The film also reflects the period of the Iron Age, depicted in the iron village setting. Another important reference reflects Miyazaki's visit to a sanatorium near Tokyo where he witnessed people living with leprosy. In the film, a group of sick people with leprosy is taken care of in the iron village with *Lady Eboshi's* consent. Miyazaki's worries and compassion towards vulnerable groups of people is usually portrayed in his films.

3.6.1.3. UNIVERSE

The universe of the film depicts a historic epic drama set in the Muromachi Period (1336-1573) in the ancient forests of Japan. The universe evokes Japan in an era when the forest was thick, with the purity of nature, such as distant mountains and deep valleys, abundantly flowing streams and a multitude of birds, insects and natural biology. The universe also evokes the Iron Age period, specifically the references to the mining village and the arrival of man with destructive technology, such as fire guns, to conquer the iron soil for the mines to produce iron. The universe is divided by the confrontation between these two worlds: the world of ancient and untouched forests and the world of modern and industrial civilization, which threatens to destroy nature. The natural world is inhabited by clans of animals such as the *Monkeys*, the *Boars* and the *Wolves*, which will fight together with *San,*

Princess Mononoke to protect their habitat in order to survive. The forest is also the home of gods and supernatural entities, such as the *Kodamas* (spirits of the forest) and *Shishigami*, the *Deer God* (god of the forest), the latter holding the power to give or take life from animals or plants. This natural world is also the home of the protagonist *San, Princess Mononoke*, a girl raised by wolves, who goes on to protect the forest and the animals by fighting the armed, industrialized humans who come to destroy the forest. On the other side of the universe there is *Lady Eboshi*, leader of the industrialized world, who controls the iron mine, the miner's village and the *Tatara Clan* of ironworkers. She is a fierce woman who seeks the destruction of the forest at all costs, killing the trees, animals and gods with the use of gun power. She is a merciless leader, dominant and aggressive in her personality and leadership. The logic of the universe combines the ordinary world of the iron village workers and the fantasy world where animals can speak a human language, can change their states or physiologies and defy the laws of nature by walking on the surface of water, like *Shishigami.* This is the only film in our case study in which there is no clear flying scene.

3.6.2. NARRATIVE

Princess Mononoke depicts the story of *San, Princess Mononoke* (Mononoke means spirit or monster) a young human girl raised by wolves in the forest, who endures a violent confrontation with the *Tatara clan*, the iron village led by *Lady Eboshi. Lady Eboshi* leads the iron village and the iron mine, taking down the trees and destroying the forest, its animals, gods and spirits, with the dominance of rifles and fire arms, in order to claim the iron sand soil to produce iron.

San claims the protection of the forest, its animals and gods, from the destructive force of humans in order to survive, to protect her adoptive mother, *Moro* (the wolf goddess), and the other animals' clans, the *Wolves, Monkeys, Boars*, *Kodamas* (forest spirits) and the god of the forest, *Shishigami. Prince Ashitaka*, the last Emishi prince, is a young boy who appears in the middle of the battle between these two strong opposed women. Without taking sides, *Ashitaka* stops their fight, and tries to restore peace and balance among nature, animals, and humans and to save the one he loves, *San*. However, even though *San* and *Lady Eboshi* are opposed characters in the story and portray the two extreme sides of the conflict, they are not portrayed as just heroines or plain villains. They are not all good or all bad and evil characters.

As is common in Miyazaki, all the characters are portrayed with a duality of character, ferocious and gentle at different points in the story. Although *San* is wild and good at heart, she is also prepared to fight *Lady Eboshi* in order to save her loves one. *Lady Eboshi,* on the other hand, although cruel and cold, she also takes care of a group of sick people with leprosy in her village. Miyazaki depicts both sides of humanity in both types of characters, avoiding a clichéd characterization of characters and stereotyped preconceptions. According to Miyazaki,

> If you cut out the complex aspects and look at everything just as good or evil, I don't think you can grasp the true nature of things. I made Mononoke with that in mind, so I didn't make clear who was an evil character and who wasn't. (Miyazaki, 2014, p. 30)

As in other Miyazaki's films, the narrative is driven by values of understanding, peace, the value of life and avoidance of sentimentalism, and characters are depicted with tough choices in their

universe and difficult journeys of survival. The same occurs with the supernatural entities in this film, with gods who are not all good or evil. *Shishigami* can bring life and death to plants or animals.

As Miyazaki describes, "The gods in Japan are neither purely good nor purely evil. The same god can at times be ferocious and at other times bring about gentle greenery" (Miyazaki, 2014, p. 36). The resolution, a common trait in Miyazaki's films, comes in the form of love and sacrifice. *San's* mother, *Moro* (the god of the wolves) dies in order to save *San*. *San,* in turn, must forgive humanity's cruel actions in order to continue living and protecting the forest without resentment. There is a better outcome in the film, but it is due to the change and sacrifice of characters that the fate of their world changes, just as in real life.

3.6.3. CONTENT

The theme depicts Miyazaki's frame of reference and concerns regarding the conflict between the natural world and the emergence of the industrial age coupled with the human dominance of weapons in Japan. The film projects a complex ambivalence of values, such as war and peace, love and hate, natural and technological worlds, which is symbolized in the conflict between two opposed characters, *San* and *Lady Eboshi*. The film discards the idea of dominance of one world over another to evoke a dichotomy of values between evil and good. At its essence, the theme projects values of understanding, love, peace and the value of the life of animals and nature. As Miyazaki says,

> I will depict hatred, but only to show that there is something more valuable. I will depict a curse to show the joy of liberation from it. I will depict the boy's understanding of the girl and the process by which the girl opens her heart to the boy. In the end, the girl will likely say to the boy: I love you, but I can't forgive humanity. Smiling the boy will probably say: That's' alright. Let's live together in peace. (Miyazaki, 1996, p. 274)

The film develops both sides of the struggle and the consequences of the conflict, and it reflects the need for a tolerant co-existence between humans and nature. As Miyazaki describes,

> At the same time, the living animals, tortured by humans, bring on a terrifying curse and become demon spirits. I wanted to show the unbearable existence of these animals. I feel that it is impossible to talk about the relationship between humanity and nature unless I depict these aspects of it. (Miyazaki, 2014, p. 31)

As Miyazaki describes in his writings, the film seeks to portray the need for understanding the protection of animals and nature, but as he also acknowledges, the need for understanding humanity too. Miyazaki explains, "Unless we accept violence as one of the attributes of humanity and not as an illness or something to be repressed, our understanding of humans becomes very narrow" (Miyazaki, 2014, p. 35). Basically, Miyazaki paves the way for a positive change of events by depicting both sides in order to restore hope. As he elaborates, "Princess Mononoke does not purport to solve the problems of the entire world. The battle between rampaging forest gods and humanity cannot end well; there can be no happy ending. Yet, even amid the hatred and slaughter, there are things worthy of life" (Miyazaki, 1996, p. 274). He continues, "It is possible for wonderful encounters to occur and for

beautiful things to exist" (Miyazaki, 1996, p. 274). In the film, the main characters, *San* (who seeks to protect the forest) and *Lady Eboshi* (who seeks to destroy the forest), depict two opposed sides of the struggle, while *Prince Ashitaka* acts as a mediator, not taking sides with anyone, but saving his loved one. As Miyazaki describes, "Ashitaka's position is somewhat similar to the one Japan faced in the Gulf war. We were unable to decide which side to go with at the time. We were appalled by Saddam Hussein, but we couldn't justify being on America's side either" (Miyazaki, 2014, p.35). He continues, Ashitaka wasn't able to support either side, but he wanted to save those he loved." (Miyazaki, 2014, p.35)

3.6.4. CHARACTERS

Princess Mononoke depicts a recurrent pattern in the typology of four characters in the story. As a protagonist, we have a young orphan girl, raised by wolves, who is courageous and will endure the self-sacrifice of losing her own mother in order to save her world. As a typical partner in Miyazaki's films, *Prince Ashitaka* is the protagonist's young companion, who helps and saves her from dying. As an opponent, *Lady Eboshi* resonates a female opponent, with more resources, weapons and power dominance over the protagonist. In the category of strange creatures, we have *Shishigami*, an entity that interacts with humans, but which is from another nature and portrays in graphical terms the fears and consequences of the events in a form which makes it unavoidable to notice.



Fig. 3.6.4. Typology of Characters: 1.Protagonist: *San, Princess Mononoke*, 2. Partner: *Prince Ashitaka*, 3. Opponent: *Lady Eboshi*, 4. Strange creature: *Shishigami - Daidarabotchi* (Deer God) (Dir.: Miyazaki, 1997)

3.6.4.1. PROTAGONIST: *San, Princess Mononoke*

Princess Mononoke is the symbol of protection of the natural world but is also a human. Raised by wolves, she depicts a side of humanity in the protective form of her habitat and environment. However, she is also more connected to the natural world than the modernized world. She wears ethical, primitive clothes such as animal skin to protect her, natural accessories such as her necklace and mask, evoking the proto Japanese races of the forests. She still relies on primitive medicines and herbs, such as the healing plants she gives to *Ashitaka* to save him. Character wise she is firm, frontal and stands fierce to protect her habitat, the value of the forest animals and plants, and is an obstacle between the natural and industrialized world.



Fig. 3.6.4.1. Protagonist: *San, Princess Mononoke* (Dir.: Miyazaki, 1997)

3.6.4.2. PARTNER: *Prince Ashitaka*

Her partner, *Prince Ashitaka,* is cursed by the consequences of the human destructive technology, and doomed to die. However, even when he is injured by *Nago's* demon, he fights to protect the protagonist *San*, helping her at all costs and saving her life when she is almost eaten by the demon, *Okkoto. Ashitaka* acts as a mediator in the story between the two opposed sides of the conflict, and manages to free himself from his curse and help restore peace.

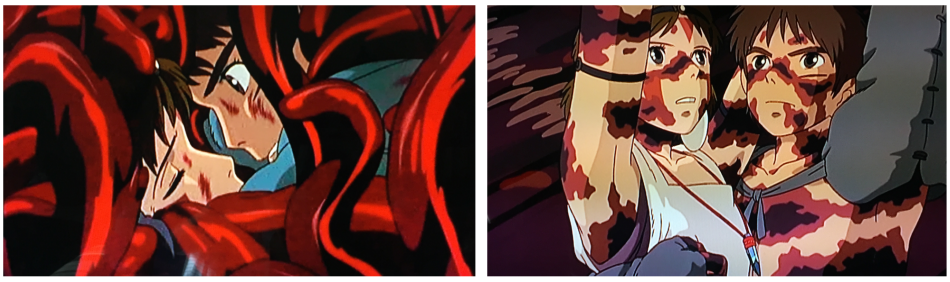


Fig. 3.6.4.2. Partner: *Prince Ashitaka* (Dir.: Miyazaki, 1997)

3.6.4.3. OPPONENT: *Lady Eboshi*

Lady Eboshi is the symbol of the industrialized world. She arrives with weapons and an army of ironworkers, leading them to inflict injury on any animal that comes on her way. She will kill anything (animals, trees, gods) to conquer the iron soil. She is motivated by the greed for power, she behaves by means of destructive forces and she lacks compassion and empathy for the natural world. Graphically, she is feminine, wears make-up and is portrayed as an over confident leader with no mercy.



Fig. 3.6.4.3. Opponent: *Lady Eboshi* (Dir.: Miyazaki, 1997)

3.6.4.4. STRANGE CREATURES: *Shishigami - Daidarabotchi*

Shishigami is the *Deer God* of the forest an entity that appears to have existed as long as the forests themselves. It is a strange creature in our case study, as it does not resemble any human configuration and has supernatural behaviour, which defies physics and interaction with humans. In form, it is depicted as a strange being that co-exists with humans, and its *conceptual graphical structures* invest in the construction of meaning, portraying the fears and destructive consequences of the industrialized world. *Shishigami* is depicted with a specific logic and physiology, which is transformed during the course of the film according to the evolution of events.

During the day, *Shishigami* appears in the shape of a golden deer in the distance with some strange half-monkey, half-human face that is disturbingly quiet and "gentle ". Its body resembles a deer with horns made of trees. In the night, it shifts into *Daidarabotchi*, the nightwalker, a giant creature made of luminescent plasma, which behaves more like a hybrid liquid morphing shape. In the nightwalker shape, its physiology grows higher than the forest. It can make anything bloom as it steps the ground. It can give life or death to plants and animals and acts under the values of protection of the forest.



Fig. 3.6.4.4. Strange creatures: *Shishigami - Daidarabotchi* (Dir.: Miyazaki, 1997)

3.6.4.5. OTHER CHARACTERS: *Wolves, Boars* and *Monkey* clans, *Kodamas*

In the natural world, four groups of characters are depicted: the *wolves* are a group of two *wolves* and *San's* mother *Moro,* forming the *Wolves' clan.* They speak like humans and are fighting humans alongside *San*. The *Boar's clan* forms another more numerous group. These boars also speak a human language and are very active in the story, fighting their cause. The two boars, *Nago* and *Okkoto*, have been attacked by weapons and transformed into horrible demons. Consumed by anger and hate, they have physically changed their bodies into a corpse infested with blood leeches. They attack humans, contaminating them with burning curses, such as the one inflicted on *Ashitaka*. The third group is the *Monkey's clan*. They are less active in the story and depict more than anything the hate and despise for humans. They also speak a human language but seem to be more alienated and hypnotized by anger rather than active. They are physically depicted with angered red eyes.

The animal clans symbolically represent the causes of the forest, as their home and by opposition they also depict the hate for the violent acts of humans. Although they are portrayed as wild animals of the forest, they speak like humans and have strange voices. The strangeness of their dialogue is different to the anthropomorphic quality of certain characters in animation, as they appear to have only this one ability of human discourse, to claim in a human language their need for peace while the rest of their physiologies act as wild animals of the forest.



Fig. 3.6.4.5. Other characters: *Wolves*, *Boars, and Monkey clans and the Kodamas* (Dir.: Miyazaki, 1997)

The last group, the *Kodamas,* are very different in their essence. They represent the silent spirits of the forest. They are tiny white creatures, which move their heads in 360 degrees and make a strange

noise, similar to the sound of grinding teeth. They form an enormous group, which appears in the forest with a semi-transparent appearance, and they show *Prince Ashitaka* the way. The *Kodamas* remind us of the joy of young children walking and running without feeling threatened. They have two dark dots as eyes and a dark shape as mouth, making their appearance more of a spirit than a terrestrial animal with a conscience or a soul.

3.6.5. OBJECTS

The families of objects in the film invest in the characterization of the two sides of the universe: natural objects versus industrialized objects. *Princess Mononoke* represents the natural world, making use of natural weapons made of stone, a natural mask and natural clothes such as animals skin, and she moves on the back of her wolf mother, *Moro*.



Fig.3.6.5.1. Objects: the natural world (natural weapons) (Dir.: Miyazaki, 1997)

Contrary to *Mononoke*, *Lady Eboshi* represents the contrast with the natural world: iron village, iron mine, houses, engines and fire weapons.

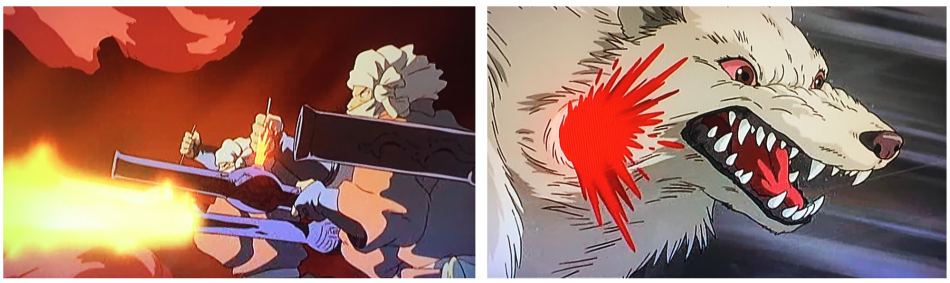


Fig.3.6.5.2. Objects: the industrialized world (fire guns) (Dir.: Miyazaki, 1997)

3.6.6. SETS:

The sets of the film depict the two sides of the conflict: The iron village and the industrialized world and the untouched, pristine natural forest.



Fig.3.6.6.1. Set: the iron village (Dir.: Miyazaki, 1997)

Although constructed with simple materials such as wood, the iron village depicts engines such as wheels, gates and mine wagons and depends on animals to help with the work. The forest, in contrast, is an untouched, pristine green space where animals and spirits live without human interaction or interference.



Fig.3.6.6.2. Set: the forest (Dir.: Miyazaki, 1997)

3.6.7. BEHAVIOURS

The characters of this universe, humans, animals and gods, are also affected by a logic which is not natural, but rather depicts curses, deformities and physiological transformations, according to the theme, in *conceptual graphical structures*. When attacked by humans and their weapons, the characters become transformed with strange physiologies, as if consumed by hate, anger and aggression, in the form of beasts, bodies of leeches and burning autonomous tentacles. *San*, *Ashitaka, Shishigami*, *Okkoto* and *Nago* are affected in their physiology by the consequences of human destruction.

3.6.7.1. CHANGE OF STATE: *Okkoto* tries to devour *San*

Although the physiology of the protagonist, *San, Princess Mononoke,* does not change in the development of events, and she does not contribute to the pattern of occurrences in this category, she is affected in her physicality almost to the point of dying. When *San* is engulfed in *Okkoto's* blood leech tentacles, which affect her physiology with huge demon burns, she almost collapses unconsciously inside the beast's body. The scene is aggressive in action, with red colour tones of blood and the vicious behaviours of the live tentacles, trapping *San,* almost to the point of making her merge into them. The construction of meaning invests in the idea that humans will be consumed by these beasts, which, in turn, have become this way due to the use of weapons and violence by humans. Graphically, the construction of meaning invests in the idea of making the horrors of humanity's violence against animals and nature visible in strange forms, which will consequently affect humans too.



Fig. 3.6.7.1. Change of state: *Princess Mononoke* devoured by *Okkoto* (Dir.: Miyazaki, 1997, 01:43:00)

Only after *Ashitaka* enters *Okkoto's demon body* of red leeches and tentacles is San rescued from dying. However, her demon burns do not grow to have a "life of their own" as is the case with *Ashitaka,* which left him with demon tentacles that grow out of his arm. They both escape alive and both end up healing themselves.

3.6.7.2. CHANGE OF POSITION: Walking on the surface of water

As acknowledged by Cavallaro, *Princess Mononoke* is "indeed the only Studio Ghibli feature in which Miyazaki has played a major artistic role that does not include any flying sequences"(2006, p.120). Although the film does not seek a clear liberation from the ground in flying type behaviours, it still portrays a logic of physics, which evokes liberation from the real.



Fig. 3.6.7.2. Change of position: walking on the surface of water (Dir.: Miyazaki, 1997, 01:50:00)

Around one hour and fifty minutes into the film, *Shishigami,* the *Deer God* appears in the lake, putting its paws one after the other on the surface of the water without sinking into it. As in other Miyazaki's films, the logic of behaviours defies the patterns of our ordinary world in movements and *continuous graphical structures* that are not possible and which invest in the magic and liberation from reality, defying laws of physics, weight and the gravity of the real world in alternate forms and behaviours.

3.6.7.3. CHANGE OF FORM (STRANGE CREATURES): *Shishigami Daidarabotchi*

The physiological transformation of strange creatures occurs with the behaviour of *Shishigami - Daidaboracchi* in one of the most colossal physiological transformations in this film and other films. When the *Deer God* is shot by *Lady Eboshi's* rifles, a giant transfiguration of his body figure occurs. From his neck, a mass of textured plasma grows infinitely into the heights of the treetops to expand into the sky in a huge uncontrolled mass. In the film, when the gunpowder and bullets hit the animals, natural creatures or entities, they contaminate the characters and turn them into demons which become visible in graphical terms.

Daidaboracchi's transformation depicts the most extreme result of hate and violence inflicted by humans in the film. Its physiology, although supernatural, is left with no positive power of self-defence and it grows uncontrollably, affecting the universe. Only when *Ashitaka* is able to give it back its head, is it able to regenerate itself and restore peace and harmony to the natural environment. Its physiological transformation belongs to the logic of a supernatural world and does not act as a device of total super power over humans. It acts according to the level of violence inflicted on it, producing new meaning, actions and logic in the universe. Only when harmed does it act harmfully towards humans. Its reaction and transformation restructure the logic of physics of its supernatural world of powers, by reacting negatively as a cause-effect phenomenon, and projecting to human characters an image of their inhuman insensitivity when dealing with nature in such destructive ways.



Fig. 3.6.7.3. Change of form (strange creatures): *Shishigami - Daidarabotchi* (Dir.: Miyazaki, 1997, 01:50:00)

3.6.7.4. CHANGE OF FORM (OTHERS): *Nago, Okkoto* and *Ashitaka*

Nago, *Okkoto* and *Prince Ashitaka* are three examples of physiological transformations that take a visible form resulting from the destructive curses caused by the fire guns and human action. The iron ball from the human weapons, which hits *Nago,* leaves a curse on the wild boar, transforming him into a demon, physiologically similar to a leech tentacled beast boar. *Prince Ashitaka*, although human, is also affected by this curse when trying to kill *Nago*, and he is left partially affected in his arm by this strange physiology of leech tentacles, which is detached from his human condition. The curse gives him supernatural strength but it also spreads throughout his body, which will consume him until causing his death, however this does not happen as he is healed by San. The logic of physiology, what it means to be human or animal, is transformed into a physiology of a demon or hybrid human, as the result of human violence. This transformation of logic is intentionally depicted in animals, humans and also gods, as a graphical construction of meaning of the consequences of human behaviour.

3.6.7.5. CHANGE OF FORM (ENTITIES): exception

No occurrence was observed in this sub-category. The exceptions will not be further analysed for lack of time and space in this thesis focusing only on the patterns of occurrences.

3.6.8 CONTINUITY

Continuity in the film evolves at the pace of an adventure, shifting from fast to slow and emotional scenes, thus investing in a journey towards salvation and escape from destruction and demons and in finding a peaceful solution and ways to protect the environment. Persecutions of demon creatures, battles between the *Eboshi* people and the animal clans killing and destroying each other are the most depicted scenes on the screen.

3.6.8.1. FAST PACE: *Ashitakas's* persecution by the demon *Nago*

One of the fastest scenes in the film happens within two minutes. *Prince Ashitaka* enters the frame riding his elk, while the demoniac boar, *Nago that has already been shot by humans* runs aggressively after *Ashitaka* while his physiology transforms horrendously from a boar to an enraged spider leech creature. The fast pace of the scene establishes the harsh consequences of man's actions on animals and nature, demonizing them with his weapons and making them evil. In the run, *Ashitaka* is left with burning scars from the boar, which will curse him to die. The speed of the action is mostly achieved by the *continuous graphical structures* of *Nago's* physiological transformation, which defies any logic of our ordinary world.



Fig. 3.6.8.1. Fast pace: *Ashitaka's* persecution by the demon *Nago* (Dir.: Miyazaki, 1997, 00:02:27)

3.6.8.2. SLOW PACE: Chewing the healing plant

One of the slowest scenes, which is also very emotional, takes place at the *deer god's lake*. When *Ashitaka* is lying down sick, in the silent, quiet and deserted forest by the lake, *Princess Mononoke* chews a healing plant, placing it in *Ashitaka's* mouth, so he can heal himself. The slow pace of the scene reveals very small acts of action but invests in the emotional response of the characters to the dramatic

and extreme situation of *Ashitaka's* semi-conscious state, making us experience the real time of emotions at a slow, emotional pace, and the expectation of knowing whether *Ashitaka* will live or not.



Fig. 3.6.8.2. Slow pace: chewing the healing plant (Dir.: Miyazaki, 1997, 01:07:00)

3.6.8.3. EMOTIONAL PACE: The symbolic fight between *San* and *Eboshi*



Fig. 3.6.8.3. Emotional pace: the symbolic fight between *San* and *Eboshi* (Dir.: Miyazaki, 1997, 00:49:00)

Around fifty minutes into the film, a symbolic moment occurs, which represents in a summarised form, the whole narrative, theme and the characters' sides in the conflict. After several attempts on the part of *Lady Eboshi* and *Princess Mononoke* to defend their own territories, they engage in a fight. When the fight brings both of them closer to each other, *Prince Ashitaka* arrives and with his cursed but also strong arm, places himself in the middle of the two to stop them. *Ashitak*a acts as a mediator in the fight, which symbolically represents his role as a mediator in the story. For *Princess Mononoke, Ashitaka* is the link to humanity, while for *Eboshi* he is an obstacle to the destruction of the forests and its animals. He represents the element of balance and commitment between the two sides of the conflict. Due to *Ashitaka's* actions, the conflict stops, and the moment becomes very emotional, as it depicts how important it is for each one of the opponents to win this fight and also a truce in the faith of their universe.

3.6.9. SPEECH, SOUND AND MUSIC

3.6.9.1. SUBJECTIVE CO-SPEECH: The oracle

The oracle scene depicts an old lady of the village who tells *Ashitaka* how the curse inflicted on his arm will bring him death. In the scene, the oracle also places a gun's iron ball on the table, a symbol of the fire arms used by man to show and explain to *Ashitaka* what makes the animals so demoniac and enraged. The scene makes us think about the consequences of the conflict, but also about the causes of the conflict. Although the oracle speaks about the future, it is peculiar how we understand the future but also the past in a scene where the elements become so symbolical in graphical terms.



Fig. 3.6.9.1. Subjective co-speech: The oracle (Dir.: Miyazaki, 1997)

3.6.9.2. DIALOGUE: Expressions of characters in complementary dialogue

There is one highly symbolic line of dialogue towards the end of the film, which informs us that although the conflict has come to an end and peace has been restored, when *Princess Mononoke* verbalizes her love for *Ashitaka* she also states that she cannot forgive humanity, saying that her feelings about the events will not be forgotten.

Princess Mononoke: "I love you, but I can't forgive humanity".

Prince Ashitaka: "That's' alright. Let's live together in peace."

3.6.9.3. SOUND AND MUSIC: exception

No occurrence was observed in this sub-category. The exceptions will not be further analysed for lack of time and space in this thesis focusing only on the patterns of occurrences.

3.7. SPIRITED AWAY (Dir.: Miyazaki, 2001)

(Resumed results of this sub-section may be viewed in APPENDIX 3.7)

3.7.1. ORIGINS

3.7.1.1. ORIGINAL IDEA

Spirited Away (Dir.: Miyazaki, 2001) was originally written and drawn by Miyazaki. As the director explains, "I want to make Spirited Away a film in which an audience of ten year old girls can find what they are truly looking for"(Miyazaki, 2014, p.197, 199). As the director explains, his objective was to focus on his concern with self growth aspects of the identity of girls: "So girls can find what they are really looking for. Girls can learn skills, grow, develop their identity, be strong and survive by making their own choices with their own values" (Miyazaki, 2014, p197). While *Kiki's Delivery Service* was concerned with values of girls' independence, establishing a profession or making a living in the big world, *Spirited Away* focuses on values regarding the identity of girls growing up in the global world in recent modern societies where greed, power and materialism defy the protagonist's spiritual strengths. *Chihiro's* journey is challenged by the need for intellectual, spiritual and emotional development of the self, in a world dominated by materialistic satisfaction, alienation and no sense of identity, represented in her own parents' behaviours. This alienation from the self is represented in *Spirited Away* in a variety of extravagant, metaphoric and symbolic creatures: gods, ghosts, deities, half-human-half-animals and other strange creatures, which inhabit this strange world of the bathhouse, making us question who we have become and what values we stand for in this world. The film works both as a criticism of our materialistic societies and also as a representation in forms of fantasy of what could happen to us if we fail to protect our human values and become transformed into out of control greedy creatures with no sense of identity, conscience or self will and animals with no conscience. At the core of the film lies a choice, which *Chihiro* has to make, about whether she will fade into this seductive world of power, money and gold, or claim back her identity, self-values to change her journey and the faith of her parents.

3.7.1.2. INSPIRATIONS

The inspirations for the film reflect Miyazaki's concerns with the global world and humanity's recent loss of spiritual values in current modern societies. The main inspiration for the film came from the economic bubble, which happened in Japan in the 1990s, characterised by an inflated market, which was complemented by an alienation of identity and human and spiritual satisfaction replaced by values of greed and materialistic satisfaction.

Attached to this reality, and according to Miyazaki, there are also concerns related to child labour, another inspiration for the film, especially referenced by Miyazaki in the NHK documentary seen by the director, on young children working in Peru (2014, p.221), which made a huge impression on the him. In the film, *Chihiro* a ten-year-old girl, who is put to work in a bathhouse where the work itself is extremely physical.

A third inspiration is related to the filthy pollution caused by society of rivers, which led Miyazaki to be actively engaged in a weekly civic routine of cleaning the river near his house every

Sunday of the week (Miyazaki, 2014, p.219). In the film, the character *Haku*, the spirit of the river, is developed according to this inspiration.

Another inspiration for the film came from the Japanese Shimotsuki Festival, where people get together to bathe the spirits from all over Japan in an *ofuro* (Japanese sauna), in order to clean them and make them feel better (Miyazaki, 2014), which gave inspirations to the supernatural deities and eccentricity of design of spirits that visit the bathhouse. The reference for the protagonist *Chihiro* also came partially from reality, from one of Miyazaki's best friend's daughters with whom the director had close contact during the holidays and whose emphatic behaviours became an inspiration for the performance of the character.

As is usually the case in Miyazaki's universes, references from reality are magically combined with references from fiction and fantasy. In this case, fiction and fantasy inspirations are related to sorcery, magic, curses, spells, deities and gods, which are reflected in the character *Yubaba*, the evil sorcerer and ruler of the bathhouse. The design of this film combines an extravagant imagination of characters with ethnic and folklore references such as masks, graphical marks, and tribal patterned fabrics, creatures with no faces, creatures with a combination of human and animal configurations and supernatural gods, designed in rich levels of aesthetics, coded with symbolical graphical meaning and behaviours, thus making this film amazing and spectacular.

3.7.1.3. UNIVERSE: The bathhouse

The universe of the film works as a metaphorical criticism of our capitalist systems and a view on the consequent decay of the human and spiritual values of our society over materialistic empowerment. As referenced at the beginning of the film by *Chihiro's* father, they arrive at what appears to be an abandoned entertainment park from the 1990s, at a time when the world was experiencing a major economic crisis and some of these places had been closed down. However, the universe is enriched by levels of fantasy as the film progresses, leaving the real world far behind and opening the door of the subconscious mind and imagination. As Miyazaki describes,

> Usually the lid of my brain lifts after I get in the groove of making the film. Then I think, ah, it's opened up! But when I'm making a film, I spend all my time thinking not about superficial matters but about what's going on deep down. I open the door to my subconscious mind. And when that happens, suddenly the threads all connect, and I think, ah, so this is what I really wanted to do all along, but in the real world it may not actually work. And of course if I dive too deeply, I might never come back at all. (Miyazaki, 2014, p.227)

The construction of meaning in graphical fantasy universes is a constant pattern in Miyazaki's films. As the film opens, a family of three drives from the urban Japanese cityscape of Tokyo into the countryside. As they drive, concrete paved highways give way to regular roads and to rocky and terrene roads where shrines, trees and a different world begin to emerge. When the family stops by an old abandoned train station, they go through a tunnel, which leads them into a fantasy world: after passing a ghost restaurant district, *Chihiro* wonders in front of the creative and imaginative huge universe of *Yubaba,* the bathhouse. *Yubaba* is the bathhouse's ruler and through sorcery and spell, she has the ability to steal anyone's name, identity, conscience or self-will, and to make profit from the alienation of the people she touches, putting them to work in exchange for money, gold and goods from the clients, in this case extremely extravagant creatures. This fantasy universe metaphorically evokes a

working class system of our modern times, where the empowerment of money and greed is pursued and the decay of spiritual values and the development of self-identity are disregarded.

However, these issues appear in the film, not in a form of direct portrayal of reality, but as a graphical allegory and metaphor, and coded in *conceptual and continuous graphical structures,* which evoke what humanity has become in the extreme configurations of beasts when spiritual values are disregarded. This conflict becomes visualized in the form of the inhabitants' transfigurations, be they beasts, mutant humans, muddy creatures, half-animals or ghosts etc. In the director's writings on the film (Lu & Miyazaki, 2002, p.15), Miyazaki projects an ethical intention of depicting his views on vague issues related to our reality. As Miyazaki states, "the theme of this film is to describe, in the form of a fantasy, some of the things in this world which have become vague." (Lu, & Miyazaki, 2002, p.15)

In this fantasy world, strange gods, spirits, ghosts, beasts and deities arrive to clean their bodies and souls from the filth and corruption of the world. This fantasy universe is rich, colourful, symbolic and extravagant in form, design and behaviours, but also very powerful in graphical meaningful metaphors which are consistently vivid, in which the fears and conflicts of our reality are visualised in strange forms.

3.7.2. NARRATIVE

The narrative begins with a family of three driving along a road, moving from the big city of Tokyo to a new rural town. *Chihiro*, the ten-year-old protagonist is sitting in the back of her parents' car feeling annoyed about having to move to a new school. When the family enters an old train station, which leads them to what appears to be an abandoned amusement park from the 1990s, the family starts to explore the place. They first encounter a restaurant district full of food stands with an abundance and diversity of freshly cooked food and fresh smells.

While *Chihiro's* parents are immediately driven by the smell of food and start to eat whatever they can, *Chihiro* refuses to eat without permission and decides to explore the surroundings. As she walks, she discovers the beautiful building of the bathhouse where she meets a young boy called *Haku*. On the bridge, which leads to the bathhouse, *Haku* tells *Chihiro*: "You are not allowed here. Leave before dark!" Frightened, *Chihiro* runs back to her parents, as the lanterns of the ghost restaurant district start to come on and night falls.

When she arrives at her parents' food stand, *Chihiro* is confronted with a shocking reality... her parents have been transformed into pigs (as a result of *Yubaba's* curse for their greedy behaviour in eating all her food). The world of fantasy is extravagantly unfolded, and drives *Chihiro* to engage in all challenges to become free from this world of spells and to release her parents from their faith. This is *Yubaba's* world, a sorceress who runs and controls the bathhouse.

During the journey to release her parents, *Chihiro* is put to work by *Yubaba*, she loses her name, almost fades into a transparent character and meets strange eccentric creatures, such as *No Face*, who offers her gold and money. She then realizes that deep down she has an inner spiritual strength to overcome all the challenges in order to survive even when she is afraid. In the face of danger, *Chihiro* does not shrink, she does not fade into this greedy world and she does not succumb to the offers of money and gold. Instead, she stands up, learns skills, works hard and acts against the corrupted system of *Yubaba* and finds a way to spiritually survive. She manages to survive due to her resistance and will to do what she thinks is right, preserving her values and her identity. By knowing her true self, she avoids vanishing from this world, to be annihilated and eaten, which is the metaphor of the film.

Chihiro manages to survive and saves her parents from the curse of Yubaba. *Chihiro* is a protagonist that realizes she has a life force inside her that makes her capable of bold decisions and actions and she can adapt and react.

Although the narrative resolution depicts a better outcome, as in other films, this film does not rely on a stereotypical happy ending. It is due to the self-change, self-sacrifice and self-growth of the protagonist, in this case, spiritual growth that a better outcome appears in the story. It is not achieved by an easy or supernatural resolution of events. Although fragile at the beginning, *Chihiro* becomes psychologically strong and spiritually mature and manages to attain a better outcome for her journey.

3.7.3. CONTENT

The theme of the film deals with the harsh consequences of our modern materialistic societies and the loss of values of self-identity, spiritual empowerment and self-discovery versus values of greed, material satisfaction and alienation. *Chihiro's* journey is a sign of resistance to this recent change of values, represented in her confrontation "with forms of strange things and beings", that she cannot physically or spiritual cope with, such as: her parents being turned into pigs, being chased by a character with no face, having to remind herself of her own name every day as it has been stolen from her and having to clean and work with creatures who are not humans but who co-exist in the same world as her. All these harsh events make *Chihiro* a psychologically strong character that fights for her survival, but also for the values and future of her world.

According to Miyazaki, "Chihiro is not the heroine of this story because she's particularly beautiful or because she has a perfect personality. One could even say that she's the protagonist simply because she is strong enough to avoid being eaten" (Miyazaki, Hayao, 2014, p.197, 198). The theme is symbolically represented with the inhabitance and co-existence of *Chihiro* with strange and extravagant creatures of strange forms and behaviours that represent the face of greed, materialistic empowerment and alienation from human values and spiritual identity. Eventually, as greed increases, the uncontrolled, alienated and violent behaviours of creatures such as *No Face* also increase. *No Face's* actions become more and more uncontrolled, to the point where he starts to eat the servants of the bathhouse, such as the green frog who is seduced by his offer of gold. The film depicts high levels of design quality, the eccentricity of characters with physiological and behavioural metamorphoses and transformations of physics, which project in extreme symbolic forms what can happen to human beings if they do not preserve their sense of identity and values and fade into a world of alienation and uncontrolled behaviour.

The creation of meaning in *Spirited Away* is highly achieved by means of symbolical graphic elements and a coherent grammar of aesthetics and design which enable the protagonist and the viewer to see and experience a "supposed cause-effect" of the events which are given visibility in form, as if saying: look what could happen to humanity if we disregard our intellectual and emotional values, we could start eating each other.

3.7.4. CHARACTERS

As in the other Miyazaki films, a pattern of four typologies of characters was analysed. The protagonist, *Chihiro*, is a young female heroine (around 10 years of age) without parental guidance, as her parents have just turned into pigs and cannot help her. Her partner, *Haku,* is a young boy cursed

by *Yubaba,* who appears both in a human configuration as a boy and also in a dragon's configuration, as a result of *Yubaba's* spell.

The powerful female adult opponent is *Yubaba*, the sorceress and ruler of the bathhouse who is greedy, mischievous and merciless. The representation of strange creatures has its most extreme representation in the anonymous lonely rich man, *No Face,* who wears a mask, representing the most extreme form of greedy behaviour and a profound alienation of his personality and identity as he does not even have a face. In this film, we added a table of other strange creatures due to the immense diversity of other strange creatures, which led us to construct a table of the taxonomy of characters in *Spirited Away*. The taxonomy of characters helped us analyse the film and it was not observed to follow the same pattern as the other films in our case study. Nevertheless, it is presented herein as an important part of our analysis of this film, regarding its symbolic construction of graphical meaning, which proved to be highly relevant in this film.



Fig. 3.7.4. Typology of characters: 1.Protagonist: *Chihiro,* 2. Partner: *Haku,* 3. Opponent: *Yubaba*, 4. Strange creature: *No Face* (Dir.: Miyazaki, 2001)

3.7.4.1. PROTAGONIST: *Chihiro* (10 years of age)

Chihiro is the ten-year-old female protagonist. Although in this case she is not an orphan, she is left without parental guidance in this world, as her parents have turned into pigs and are unable to help her in her journey. As in other Miyazaki films, she embraces her journey alone in a fierce world full of dangers. Although she is physically thin and appears to be psychologically fragile at the beginning of the film, she turns into an outstanding and courageous protagonist. She overcomes the absence of her parents, copes with the theft of her own name, overcomes *No Face's* terrifying chase and seductive offers, overcomes *Yubaba's* spell of zipping her mouth, preventing her from speaking for brief moments, and endures the fear of not being able to liberate her parents from *Yubaba's* spell. She tries not to try and remember her name every day, refuses to accept *No Face's* offers of soap bars, money and gold and she copes with all the hard working difficulties to achieve her goal of maintaining her identity and values. As Miyazaki describes,

> Today's children feel shielded, protected and distanced from reality to the point where they only have a vague sense of what it means to be alive, where their only solution is to inflate their otherwise weak sense of the self. Chihiro's skinny limbs and her deliberately miffed and apathetic expressions are a symbol of this. But as reality sets in, and she directly confronts danger from which she cannot extricate herself, she demonstrates an adaptability and toughness that even she had not been aware of; she realizes that she has a life force in her and that makes her capable of bold decisions and actions. (Miyazaki, 2014, pp.197, 198)

Chihiro resiliently keeps growing in this journey, embracing self-sacrifice in order to succeed. *Chihiro* is the reflection of the spiritual and psychological empowerment of a girl against the pressure around her to become corrupted, greedy and alienated. In Miyazaki's words,

> I want to depict a girl who would make viewers worry about what she could become in the future. And while I was drawing her, I thought that she would probably become cool. It's hard to put your finger on what makes a person attractive or not. Because they change so suddenly. Take people's faces; I think that people create the faces they wear. So I didn't want to draw Chihiro with your standard cute-girl face. (Miyazaki, 2014, p.223)

As is the case with many of Miyazaki's protagonists, *Chihiro* is not over beautiful and also not over sexualized or seductive. She is a normal girl and a symbol of the preservation of ethical and spiritual human values over greed, money and power, and preserves a strong sense of identity and psychological strength.

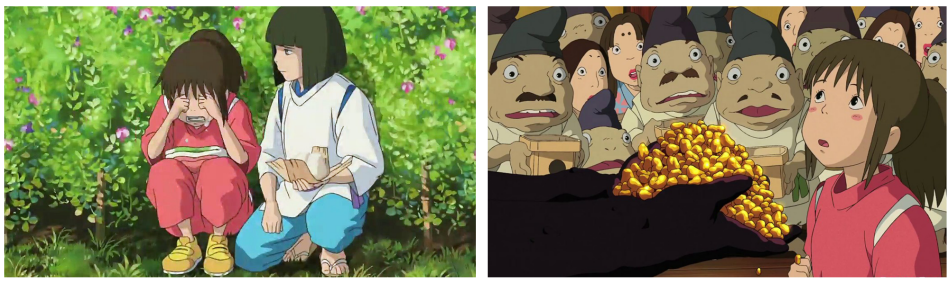


Fig. 3.7.4.1. Protagonist: *Chihiro* (Dir.: Miyazaki, 2001)

3.7.4.2. PARTNER: *Haku*

Haku represents *Chihiro's* partner in the story. Like the majority of the protagonists' partners, *Haku* is around the same age as *Chihiro*. He does not appear to have relatives, and is a male character who is caring, protective and a companion in *Chihiro's* struggle. He behaves like a helpful friend who fights and helps *Chihiro* to succeed. Although he has the configuration of a young boy, at times and against his will he is turned into a dragon due to *Yubaba's* spell which controls his will. In *Yubaba's* world, most characters, such as *Haku,* have forgotten their origins and names, to become prisoners of *Yubaba's* will. The construction of meaning invests in the idea that if someone forgets his name and identity, he will fade into this world and be at the mercy of others who will control his mind, will and in this case the shape of his body and behaviours of his character. The symbolical side of the transfiguration of the shape of his character and behaviour reveals one of the most profound symbolical aspects of graphical meaning, as it invests in an extreme transformation of who we are and who we can become if we do not protect our values. The alienation of our identity and will is depicted in form and visualized in graphical terms, which is unavoidably seen and experienced, in the actions and behaviours that force us to feel we are losing our own self-will and the shape of our own bodies. Although *Haku* is already merged into this world, his journey with *Chihiro* will liberate him from the spell to restore his identity, his name and his origins.



Fig. 3.7.4.2.Partner: *Haku* in the form of a boy (left) and in the form of a dragon against his will (right) (Dir.: Miyazaki, 2001)

3.7.4.3. OPPONENT: *Yubaba* (The powerful sorceress)

Yubaba is the powerful, greedy and controlling ruler of this world and the strong opponent of *Chihiro*. As in other Miyazaki films, the opponent is a female powerful adult who unfairly challenges the young fragile protagonist with far more resources, powers and sorcery. *Yubaba's* power, as is the case with other Miyazaki opponents, is also represented in the form of her graphical appearance. Although not very tall, *Yubaba* has a disproportionately huge body compared with the other characters and also with *Chihiro*. She wears heavy makeup, a lot of jewellery, she makes powerful use of her spells against others and is over controlling, corrupt and greedy for money, gold, power and the control of others. She lives in the ostensive top headquarters of the bathhouse with monumental golden furniture and exquisite architecture, which contrasts radically with the humble servant sleeping quarters of the rest of the inhabitants of the bathhouse, who all sleep together on the wooden floor.

Yubaba is the symbol of a materialistic society, running a place with controlled conditions for her workers and devoid of human values. When challenged about her behaviour, she loses control, shape shifting her body, increasing her size, closing doors at a distance to imprison other characters, stealing the characters' names, controlling and zipping a character's mouth so they cannot speak, as was the case with *Chihiro*. She also roars flames, scaring her opponents with her spells. In form, she represents power, control, imposition and some of the madness of our world.

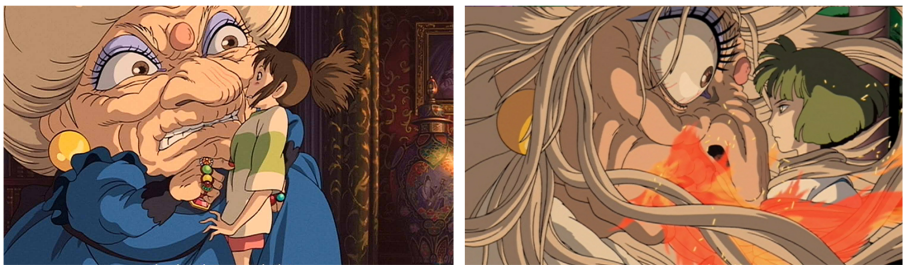


Fig. 3.7.4.3. Opponent: *Yubaba* (Dir.: Miyazaki, 2001)

3.7.4.4. STRANGE CREATURES: *No Face*

No Face is the most extreme form of the strange creatures' typology in this film and probably the richest example of this category of characters in other films. *No Face* represents the extreme form arising from the conflict and themes, as he is both a victim and an attacker in an alienated and materialistic society. *No Face* appears at the beginning of the film, on the bridge, which connects the

real world to the bathhouse. The bridge is a symbolic place as it represents the transition from one place to another, in this case into the strange fantasy world of *Yubaba*. On the bridge, *No Face* appears to be a simple creature, with an anonymous mask instead of a face, which symbolizes a highly relevant aspect of loss of identity, lack of character, with no expressions or empathy.

He is not only scary, he has no identity, which both for the protagonist and the viewers can be very disturbing to co-exist with a faceless character. The rest of his figure does not appear to have a human configuration with arms or legs, although during the film a strange walking leg emerges from under his fading black robe. He silently stares with slow movements of his mask from one side to another, depicting a very disturbing existence. He represents the phantom of a rich lonely man who has lost his identity (Miyazaki, 2014). He represents a criticism of groups of people in our societies who become rich and think money or gold will buy them consideration, attention or affection.

As Miyazaki says, "*No-Face* is just a name and a mask, and other than that we don't really know what he's thinking or what he wants to do" (Miyazaki, 2014, p. 222). As Miyazaki continues "But I do think there are people like him everywhere, people who want to glom on to someone but have no sense of self" (Miyazaki, 2014, p. 222). Throughout the film, as *No Face* has failed to seduce *Chihiro* with gold and his strange squeaky voice, he transforms himself into an out of control creature, growing spider legs on his body, increasing his size to a muddy bubble shaped body, growing huge teeth under his mask, and behaving monstrously, eating the servants and becoming uncontrolled, violent and enraged.

The shift of his behaviour from alienated to violent appears to reflect the feelings of rejection and frustration of not being able to connect with others, and not being able to use any other resource except violence. In form, *No Face* represents the danger of losing human values and becoming a beast creature with no conscience or will, solely dependent on reactive actions. The transfiguration of *No Face's* physiology into a monstrous form no longer relates to our human existence. *No Face* represents what could happen to all of us if we disregard our human values, thus, of all the films, he is the most extreme representation of a strange creature, creatures that interact and co-exist with humans but which are not human at all.

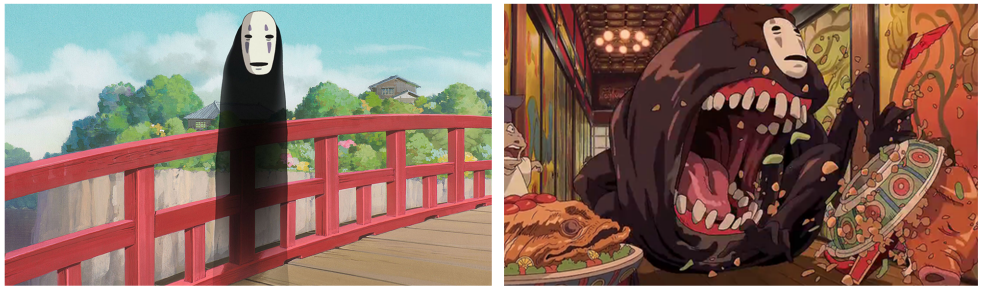


Fig. 3.7.4.4 Strange creatures: *No Face* (Dir.: Miyazaki, 2001)

3.7.4.5. OTHER CHARACTERS: Gods, spirits, ghosts, half-human-half animals

Spirited Away is the film of our case study that graphically depicts more levels of extravagance of design of characters and imaginative behaviours in our category of strange creatures. Strange creatures appear in a variety of forms and creativity of behaviours embedded in symbolic and metaphoric elements, which challenge our most inquisitive thoughts. In form, they depict a distance

and proximity of human values and behaviours and are strange to varying degrees. Very few characters in this film retain an "only human" configuration, depicting a distance, in graphical terms, in creatures that are half-animal- half human, with deviations of human configurations, such as *Kamaji* (a character with six arms), ghosts (which appear as echoes with a dark transparent appearance, depicting an absence of life in expression but which still wander in this world), spirits, gods and deities which appear to inhabit this world but go beyond any human connection, in addition to beasts and monsters who appear and behave in ways that are beyond the scope of human recognition.

Conceptual graphical structures and *continuous graphical structures* become a generating machine of meaning, transporting complex messages encoded in shapes, colours, behaviours and emotional responses. These strange creatures in *Spirited Away* are coded with meaning in the form and behaviours of their physiology, which is proportional to the level of the human values that characterize them. According to the lack of human values, such as greed, uncontrolled behaviours, lack of conscience, identity, alienation and lack of self will, these characters become configured with symbolic human transfigurations, such as strange creatures which no longer retain human shapes. By using the language of symbols, metaphors and graphical coding, meaning becomes transformed in a vision, which is both critical and metaphoric regarding the world we live in. As Paul Wells describes,

> Symbol invests its object with meaning… and it is defined by a series of substitutions. In the narrative progression animation liberates the symbol and its attendant meaning from material and historical constrain, enabling evocation, allusion, suggestion and above all transposition. (Wells, 1998, pp. 83, 84)

In *Spirited Away* these substitutions of the real, allusions, suggestions and evocations are empowered by the semiotic process of the construction of meaning in form which is shown to the viewers in an experience they cannot avoid seeing or feeling. At the same time, the meaning of their configurations invest in a substitution of the real, evoking a new idea or meaning, such as when we see *Chihiro's* parents as pigs, we do not interpret them as animals in relation to their factual referent in reality but rather we are informed that they are humans with greedy values and have thus ended up with such a graphical appearance. The physiology and configuration of characters decode a symbolical language, which enriches the theme of the film. Different, strange physiologies present a link to reality, in configurations of *only human* characters, the closest to our reality, while the category of *strange creatures* has less of a connection with reality. *Strange creatures* are mostly classified by their lack of human expression: the non-existence of eyes (*No Face)* and their evocation of psychological blindness and conscience, lack of blinking eyes (*Kasuga, Ushioni, Otori, Daikon, Yu-Bird, Kashira, Green frog*) and lack of emotional response, signalling a lack of human life.



Fig. 3.7.4.5. Other strange creatures (from left to right): *Kasuga Spirits* (masks), *Ushioni* (horn heads), *Otori group* (yellow birds), *Daikon Radish* (white creature), *Kamaji* (six armed worker), *Three Head Trio* (green heads), *Susuwatari* (soot sprites workers), *Slug servants* (half frog animals-half men), *Yuna servants* (half slug animals-half women), speaking *Green Frog*, ghosts (human shape), ghosts (no human shape), walking lamp (at Zeniba's house) (Dir.: Miyazaki, 2001).

In order to understand all these physiologies of this film, an experiment on mapping the total number of characters was conducted and resumed in a table, which led to an analysis of their configurations and behaviours in a taxonomy of characters in the film, in the following categories:

Class I: "Only human" (which only retain a human configuration) - 2 characters;

Class II: "Almost human" (which partially lose their human configuration) - 8 characters;

Class III: "Strange creatures" (which totally lose their human configuration) - 9 characters;

Class IV: "Characters of Animism" (which possess anthropomorphic features of human configuration) - 7 characters;

Class V: "Ghosts" (which have a phantom presence but no life): 2 characters. In the following figure , all the creatures living in the bathhouse are displayed.

Table 1. Classification of total number of characters in Spirited Away in 5 classes

Class I **Only Human**	**Story – Meaning** (retain only human values)	**Visual Coding - Symbolism – Metaphor** (Retain only a human configuration)
1. Chihiro	Protagonist	Only Human (becomes partially transparent)
17. Lin	Servant	Only Human (slightly long face)

Class II **Almost Human**	**Story – Meaning** (who partially lose their human values: Loss of name, free will, self- conscience)	**Visual Coding - Symbolism – Metaphor** (who have partially lost human physical transformation: partially frogs, slugs, spiders, disproportions, transfiguration)
2. Chihiro's Parents	Led by greed for food	Almost Humans (under spell) - turn into pigs
3. Haku (dragon boy)	Partner - under spell	Almost Boy (under spell) - turns into shape of a dragon
11. Frog men (frog men)	Servant workers	Almost men (animal transfiguration) - Half Frogs
15. Kamaji (six armed)	Slave worker	Almost Man (transfiguration) - 6 stretching arms
18. Yuna (slug female)	Servant workers	Almost woman (animal transfiguration) - Half Slugs
21. Yubaba	Antagonist Bad Sorceress	Almost Woman (sorceress) – bird shape, powers,
22. Baby	The seed of Yubaba	Almost Baby (disproportionate), out of scale
25. Zeniba	Twin Kind Sorceress	Almost Woman (sorceress), supra-natural powers

Class III **Strange Creatures**	**Story – Meaning** (who completely lose their *human* values and conscience)	**Visual Coding - Symbolism – Metaphor** (who have completely lost their configuration: strange animals, beasts, lack of human expression, don't blink (a sign of human conscience), have crooked staring eyes, strange voices.
6. Kasuga (masks)	Spirits/ Rich clients	Strange configuration of Masks, anonymous, no expression
7. Daikon Radish (radish)	Spirits/ Rich clients	Strange configuration of radish, reduced eye expression
8. Ushioni (horns)	Spirits/ Rich clients	Strange configuration of horns, anonymous, no expression
9. Otori (birds)	Spirits/ Rich clients	Strange configuration of birds, anonymous, no expression
10. Yu- Bird (half bird)	Companion, under spell	Strange Animal Transfiguration: half human and half bird
13. No Face (beast)	Rich client, beast	Strange Beast: spider, multiple legs, no eyes, beast mouth
14. Green Frog (talks)	Servant worker	Strange Animal Configuration: walking frog, speaks,
20. Head trio (green heads)	Companions, playful heads	Strange Playful loose heads: no soul, conscience or reason
23. Stinky God (river god)	Rich client, beast	Strange Beast: Mud creature, transforms shape into a mask

Class IV **Animism**	**Story – Meaning** (only role is to perform humour or comical gags in the film)	**Visual Coding - Symbolism – Metaphor** (who are given life and behaviour resembling anthropomorphic cartoons. Configuration of a cartoon, big eyes)
16. Susuwatari (soot)	Slave workers	Soot Characters: with eyes and expression, comic - animism
19. Bell Face	Door Bell	Bell is given life with a face that talks - animism
24. Shigamati (Paper)	Killer Paper birds	Paper is given life which chases (killers) - animism
26. Mouse	Companion, under spell	Mouse cartoon - animism
27. Bird Crow	Companion, under spell	Bird cartoon, comic - animism
28. Worm Seal (worm)	Seal, under spell	Worm cartoon, comic - animism
30. Walking lantern (Paper)	Walking Lantern	Lantern is given life with a leg that walks - animism

Class V **Ghosts**	**Story – Meaning** (ghosts with no life in the story)	**Visual Coding - Symbolism – Metaphor** (black shadow with no use of other colours, semi transparent and with no facial configuration such as eyes or expression.
4. Shapeless Ghosts	Restaurant district Ghosts	No colour and shapeless
14. Human Ghosts	Train Ghosts	No colour and human shape

Fig. 3.7.4.6.a. Taxonomy of characters

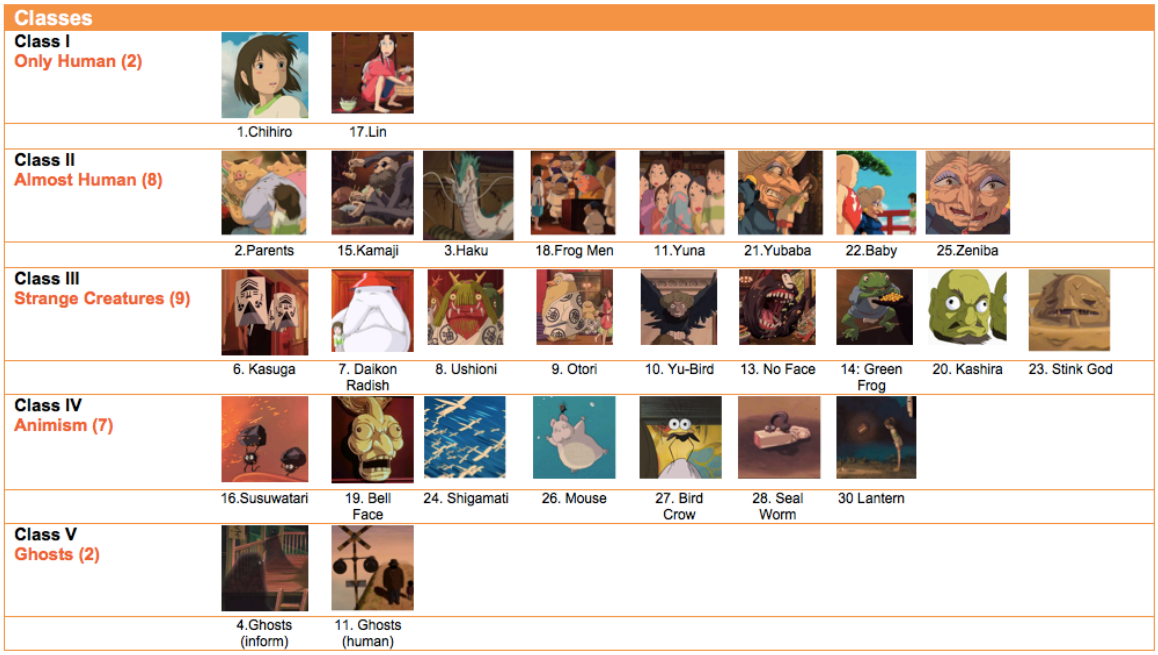


Fig. 3.7.4.6.b. Taxonomy of characters

Level - 0 of the bathhouse: The Bridge and the entrance

At level 0 of the bathhouse, we encounter the protagonist *Chihiro*. She is classified in our table as *"only human"*. *Chihiro* is the closest to our notion of human physiology and behaviour and the link to our reality. Her figure is fragile, with symbolically thin legs, but psychologically strong when standing up for her spiritual values. She metaphorically represents the rejection of a materialistic world and values of greed and slavery and defends values of liberation, identity and freedom. At this level we also encounter *Chihiro's* parents, who become transformed into pigs due to their greedy behaviour.

They are classified in our table as *almost human,* since they present the decay of human values and conscience and undergo a temporary transformation into animals- pigs. The symbolic meaning and metaphorical values of these two characters invest in the idea that if we lose our values we might turn into animals.

Level - 1 of the bathhouse: the Steam Room

At the bottom of this working class pyramid of the bathhouse system, level -1, we encounter *Kamaji*, a slave machine worker, who lives in the underground steam room. *Kamaji* is symbolically coded in terms of configuration with six stretching arms. The symbolic exaggeration of the number and length of his arms invests its meaning in someone who works supernaturally in an operative system.

As a slave he eats, drinks, smokes, sleeps and works without leaving his workplace. *Kamaji* is classified in our classification table as *almost human*, as he presents a distortion and transformation of a human figure. His helpers, the minuscule particles of soot, who perform repetitive working actions with discontentment and humour, are represented with a physiology that resembles a comic cartoon, classified in our table as *characters of animism*. The anthropomorphic features of their human configuration rely on a simplification of two eyes and humoristic behaviour. At this level, the *Seal Worm* is also classified as a *character of animism*, as it resembles a cartoon configuration, a worm with two eyes and humoristic behaviour.

Levels 1, 2 and 3 of the bathhouse: The Baths and sleeping headquarters

Going up in the stratified structure of the building, to level 1 and 2, we encounter the bathtub rooms, where the servants work and the guests arrive to be served. The servants of the bathhouse are depicted in two groups: the *Frog Men* group (male servants with a partial frog resemblance) and the *Yuna* group (female servants with a partial slug resemblance). Both groups of servants have had their names, identity, memory, and free will stolen by the spell of *Yubaba*. Although they speak, eat, talk and walk like humans, they have gained a partial transfiguration of animal resemblance. The *Yuna* female group presents a disproportionate scale and distortion of their faces with a slug resemblance and two marks on their foreheads. The *Frog Men* also present different levels of distortion of human configuration with a frog resemblance. They have different tones of skin, such as green and brown, distorted mouths and noses which resemble frogs, and some of them have frog legs and arms.

The class of servants in the bathhouse mostly reflects a loss and decay of human values and they are all fascinated with earning gold and money from the guests, in bodies which graphically reflect that same dehumanization in animal forms such as half-frogs, half-slugs or half-snails. The loss of human resemblance can been seen in the various specimens of these groups, such as skin colour deviation from human skin to frog skin, nose and mouth deformities from human to frog or slug shapes, elongated faces, frog feet etc. Both groups are classified in our taxonomy table as *almost human*. The *Green Frog* is classified as *strange creature*, as he is no longer an animal or a human. He is a transfigured strange creature, with hypnotic eyes, who talks, loves gold and has hardly any human values. *Lin* is a servant who still has a human figure and almost no human deviation in her configuration. She is categorized in our table as *only human*, because we do not see on the screen signs of distortion of her human figure, apart from a slightly elongated face.

The guests and clients of the bathhouse represent the next level of the class hierarchy. This group of characters is symbolically coded with anonymous masks or strange faces with no human expression and dressed in with visually fashionable extravagance. Some of them do not have bodies, they just wear robes, have minimal facial expressions, weirdness in their eyes, such as a hypnotic eye gaze, and do not blink. They also appear to lack noses to smell, mouths to eat and any sort of human soul or emotional response and expression. They look alienated, with no sense of personality or identity. These character groups are: The *Kasuga* group (masks), The *Ushioni* group (horn characters), The *Otori* group (yellow birds), Daikon Radish (white radish). They all have an extravagant and creative transfiguration, with no resemblance to a human figure, which is observed mostly by the lack of expression and movement of their eyes. They do not blink either. They mostly stare, with their eyes wide open, as if they were lost, without any sign of human conscience or expression. They are classified in our table as *strange creatures*.

In this group of clients, we encounter two very strange creatures (beasts): *No Face* and the *Stinky God*. *No Face* is the strangest of all the strange creatures, as the one with the most shape shifting physiology, the furthest deviation from human configuration and the one who most engages with humans. Metaphorically, *No Face* represents the higher level of greed, someone who has completely lost control of his actions and who is dominated by very aggressive behaviour. *Chihiro's* bravery enables her to lead *No Face* out of the bathhouse. Their journey together on the train towards *Zeniba's* house is quietly and silently disturbing. The radical difference in their symbolic configuration, and the metaphorical co-existence of a young and innocent, yet brave child who sits next to this outrageous violent character, with vicious, abusive behaviour, establishes the highest level of radical interaction between *only human* and *strange creatures* in the film. They symbolically depict two opposed limits of the theme and universe, in terms of content, form and behaviour. They represent two opposite values with

corresponding configurations in this universe. The second beast, although not as important as *No Face* in the meaning of the story is the *Stinky God*. His physiology is an organic shape-shifting organism made of shape shifting mud matter, with muddy eyes, which keeps transforming its shape. He throws up a huge amount of objects from the city, transforming himself into a mask and then into a flying serpent. He is classified in our taxonomy table as a *strange creature*.

Level 4 of the bathhouse: *Yubaba's* headquarters

Going up to level 4 of the building, we encounter the characters at the top of the hierarchy. One of the most important characters (opponent character) is the sorceress *Yubaba*: the rich, powerful and mean witch who controls the place and steals everyone's freedom. Graphically, Y*ubaba*, is depicted as the less Asian, with a Caucasian configuration of the face, a prominent nose, big eyes and dressed in line with Western values of fashion. Symbolically, she is coded with a disproportionate head. She can perform spells, has powers and can steal other characters' names and their free will. She is classified in our table as *almost human*.

Haku, the boy who protects *Chihiro,* has a human configuration that at times assumes the form of a dragon. He is also under the spell of *Yubaba*. He is classified in our table as *almost human*. Other characters, such as *Zeniba* (*almost-a-woman* – sorceress with powers) and *Baby* (*almost-a-baby* - out of scale) are also classified in this category as *almost human*. They partially retain a human configuration, but are also transfigured or transformed into other shapes.

At this level, we also have *Kashira* (the trio of disembodied green heads) with the classification of *strange creature*, as this character does not have the resemblance of a human conscience or human physiology. Like some of the other strange creatures, the three heads hardly blink (they are rarely observed blinking). His crooked eyes also emphasise the idea that the 3 pairs of eyes of each head have no vision or conscience. Their vocal sounds resemble a creature and not a human voice or language.

At this level, we also encounter the *Door Bell Face,* the *Shigamati* (Origami's Paper Killers*), the mouse* and *Yu-bird*, who are all classified as *characters of animism*, as they possess anthropomorphic values but are not humans in conscience or physiology. Their role and performance relies on gag and humour.

Outside the bathhouse: *Zeniba's* walk, Train, Restaurant district

Outside the bathhouse we have two groups of characters classified as *ghosts*. The ghosts from the restaurant district have no human configuration, while the train ghosts have a human configuration. However, neither group has facial identification, there is no use of colour, and they seem not to exist, acting as an echo of some distant existence with no colour or soul. Also outside the bathhouse we have the walking lantern, classified as a *character of animism,* as it possesses anthropomorphic features, such as walking on one leg and foot but similar to a cartoon.

In conclusion, the interaction of radical physiologies with humans in the same universe reveals a map of intentions and a confrontation with *conceptual graphical structures* (symbolic and metaphorical), on the part of the author regarding the production of meaning. It is almost saying, if human values cease, will we become beasts that will rule the world with aggressive behaviour and a loss of conscience and values? Through the experience of animation, these values become a visible possibility. They come to life and act as a vision that evokes an interpretative answer. Do we want to live in a place like this? They provoke the protagonist and the viewer to find an alternative. In her journey, *Chihiro* evokes the greatest metaphor of all: young children have the power to change the world, mentalities and values in society and to resist and make their world a better place. Below a resumed table of all these characters is

presented, with a list of the total number of characters and a graphical table of our proposed taxonomy of classes of characters in this film.

3.7.5. OBJECTS

The families of objects observed in this film were divided into two families, opulent and humble objects, which reinforce the two sides of the theme and the empowerment or lack of empowerment of its characters, characterizing the materialistic and spiritual world represented in the bathhouse.

3.7.5.1. OBJECTS: Opulent headquarters of *Yubaba*

Rich, opulent interior architecture, with an abundance of doors to protect the rooms and more intimate spaces of *Yubaba*, decorated walls in diverse styles, decorative carvings, ornate ceilings, decorated marble floors, pillars and columns, sophisticated wallpaper textures, gold plated surfaces and objects, huge chandeliers, huge vases and pots which ornament the door entrances and spaces. Small-scale objects also characterize the materialistic world of *Yubaba*, such as jewelleries spread over *Yubaba's* office table, bags of golden nuggets, precious stones, money, a variety of pillows in all colours and textures, a huge amount of toys in the baby rooms etc.

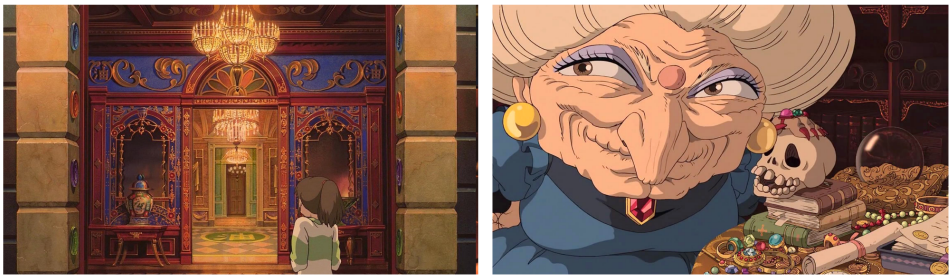


Fig.3.7.5.1. Objects: the opulent headquarters of *Yubaba* (Dir.: Miyazaki, 2001)

3.7.5.2. OBJECTS: Modest Objects: humble headquarters of the servants

The servants of the bathhouse, on the other hand, represent the other side of the materialistic society. They all sleep together in the same sleeping headquarters with mattresses next to each other and their clothes hanging on ropes. Their work spaces are simple, modest and devoid of decorative elements. Humble materials such as simple wooden floors, simple clothes, simple tools to work with, such as brooms and soap are the objects to be found in this class of workers.



Fig.3.7.5.2. Objects: the simplicity of the worker's conditions (Dir.: Miyazaki, 2001)

3.7.6. SETS

3.7.6.1.SETS: The restaurant district

The restaurant district symbolizes a strange area which is neither real nor fantasy, but a transition to the fantasy world. While it has the typical appearance of a Japanese food market with the smell and fumes of freshly cooked food, which makes it very appealing, the absence of people, waiters, chefs or any kind of living presence makes these places very strange and scary. The restaurant district acts as an invitation to the greedy world of *Yubaba*, almost as a door entrance or a first challenge in this world. While for *Chihiro's* parents it turns out to be a seductive invitation they cannot resist, for *Chihiro* it turns out to be a challenge of resistance, which she wins by refusing to eat anything without permission. This idea is confirmed in lines of dialogue when *Chihiro* meets *Yubaba.*

Yubaba *(to Chihiro):* "This is no place for humans. It's a bathhouse where 8 million gods can rest their weary bones. Your parents had a nerve. Gobbling our guests' food like pigs!" (00:33.00)

While during the day the place is deserted, when night falls, strange ghosts start to wander around the place. These figures have no human configuration but have two white dots for eyes. Their bodies are half-transparent and they glide through the air like echoes from a distant existence, which no longer belong to this world.



Fig.3.7.6.1. Set: the restaurant district (Dir.: Miyazaki, 2001)

3.7.6.2. SETS: The bathhouse

The main set of the film, the bathhouse, metaphorically symbolizes the materialistic society itself, which we understand under a comparison of the world, "as if" society were a bathhouse. Although the beautiful building depicts an Asian architecture, with references to old Japan, inside it depicts a modern system of working classes, a capitalistic system, greed and limited freedom of its inhabitants. The characters in this place are organized metaphorically in a class hierarchy of a capitalistic system. The world of fantasy is symbolically coded with coherent values in the building, spaces or characters' roles and behaviours.



Fig.3.7.6.2. Set: the *Bathhouse* (Dir.: Miyazaki, 2001)

Starting from the bottom to the top of the building, at Level - 1 the bathhouse we have: the steam room, home to the boiling rooms, and the home of *Kamaji*, who eats, sleeps and works without leaving his place. The space has wooden cases, simple floors, no chairs, no tables, only a huge oven which powers the bathhouse, and no accessories. *Kamaji* has his food served on his working spot. At level 0, we have the entrance of the bathhouse where *Chihiro* makes her entrance, which is marked by a red bridge, which is very significant. The bridge represents a passage from the real world, which *Chihiro* leaves behind, to a new world *Chihiro* is going to enter. At levels 1, 2 and 3 of the bathhouse, we have both the baths for the guests and the sleeping headquarters of the servant workers with very humble wood decor and poor conditions. Although men and women are divided, the servants sleep together in juxtaposed beds on the floor. At Level 4 of the bathhouse, we have *Yubaba's* headquarters, an opulent and highly wealthy area with rich textures on the walls, paintings, paper patterns, marble floors, ornate, carved ceilings, carpets, chandeliers, huge pottery, columns, fireplaces, gold, bags of coins, jewellery, sophisticated interior design, huge spaces, fire place, a desk full of golden bags and a space where everything is opulent in contrast with the other floors. Even the doorbell is extravagantly opulent, golden and creative: it is a talking face bell that speaks to *Chihiro* asking her, "Are you not going to knock*?*"

3.7.6.3. SETS: The Train

By the end of the film, *Chihiro* heads to *Zenibas's* place to give her the seal back by train. C*hihiro* and *No Face* walk on the train tracks to discover that the ticket service man and everyone inside the train are transparent ghosts, shadows who behave with life and still walk, carry bags, and are accompanied by children. However, these figures have no faces, no signs of expression, no colour on their bodies, they are merely dark semi transparent silhouettes which continue to move like bodies and are an echo from a distant life, no longer in possession of a conscience or existence. The fact that the train tracks are slightly underwater depicts a very improbable resemblance to reality. Instead, this transports us to the feeling of unknown territory, with a destination that is vague, complemented by commutes that are strange.



Fig.3.7.6.3. Set: the *Ghost Train* (Dir.: Miyazaki, 2001)

3.7.7. BEHAVIOURS

3.7.7.1. CHANGE OF STATE: *Chihiro* fades away

One of *Chihiro's* first challenges is the need to preserve the visibility of her own body. The transformation of the state of her own physiology works as a metaphor for the need to preserve values and identity, without which she will simply fade away, or disappear from the world. The change of state of the protagonist's physiology appears as a pattern in our analysis. In this case, around thirteen minutes into the film, *Chihiro* in despair, and with disbelief tries to wake up from what she thinks is a strange dream. She realizes she is becoming transparent and can see through herself. *Haku* calms her down and gives her a red pill so that she will remain visible and opaque. In lines of dialogue, we learn:

Chihiro: *"*It's a dream, it's got to be.*"*

Haku: *"*Unless you eat something from this world you will vanish*". "*Don't worry it won't turn you into a pig.*"*

Chihiro: *"*What about my mom and dad? They didn´t really turn into pigs did they?"

Haku: "In the name of the wind and the water within thee… unbind her."



Fig. 3.7.7.1. Change of state (protagonist): *Chihiro* vanishes (Dir.: Miyazaki, 2001, 00:13.00)

Although spoilt at the beginning of the film, *Chihiro* develops a strong character throughout her journey and we create great empathy towards her as the film progresses. Her transformation is intellectual and emotional, and her character evolves not because she is cute or has super powers, but because she finds stronger and solid values in her inner self, which help her act in the face of danger. *Chihiro* defies the corrupted world she is faced with and remains strong. She is not seduced and does not fade into a world without human values, instead, she fights against that power, gaining the value of her freedom and the freedom of her parents. The transformation of state of her physiology represents precisely those values in metaphorical, symbolic and *conceptual graphical structures*. When she appears to be losing faith she starts to fade, in a form which is graphically visible to us, and when she endures the challenge to fight, she manages to preserve the visibility of her own body and to be alright. As Miyazaki describes,

> Basically, I think I just want them to know that the world is deep and filled with variety. That there are infinite possibilities in the world they live in and that they are a part of this world. Perhaps it's enough just to say that the world is rich and precious and that they hold it in their hands. I honestly made this film just wanting to tell these young girls, " Don't worry, you can make it all right. (Miyazaki, 2014, p.228)

3.7.7.2. CHANGE OF POSITION: *Chihiro* and *Haku* flying

As in other Miyazaki films, changes of position in this film also include a flying scene. At the end of the film, when the problem is resolved, we see *Chihiro* and *Haku* flying in the air holding hands, in a very typical scene of Miyazaki, where characters are liberated from the ground, defying gravity, weight and physics and feeling free from their troubles. They have managed to make it, to free themselves from *Yubaba's* spells. As referenced in Miyazaki's writings (1996, 2014), flying scenes enable liberation from the worries, structures and weight of the real and from the ground, paving the way for new resolutions, new possibilities and the freedom to cope with and hope for a better and positive outcome.

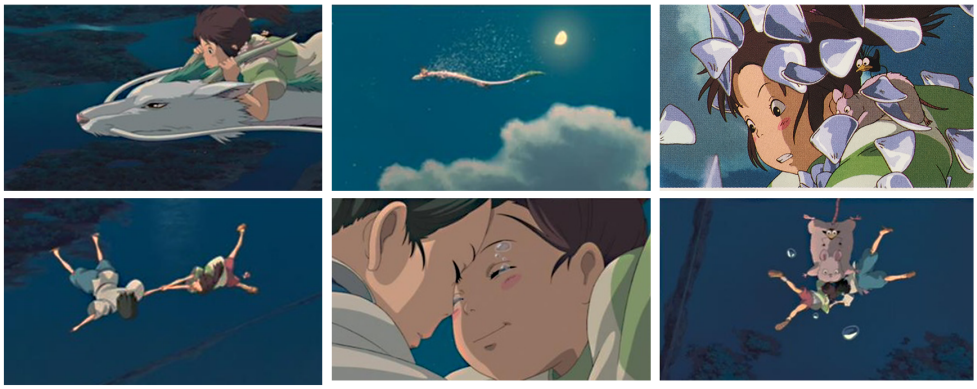


Fig. 3.7.7.2. Change of position: *Chihiro* and *Haku's* flying scene (Dir.: Miyazaki, 2001, 01:48.00)

3.7.7.3. CHANGE OF FORM (STRANGE CREATURES): *No Face*

A crucial physiological transformation in this film occurs with the character *No Face* (the anonymous and rich lonely man). *No Face's* physiological transformation represents the most highly symbolic image of meaning making in form. From a neutral standing figure, *No Face* transforms himself into forms, actions of uncontrolled values and behaviours, which are extravagant and imaginative. He grows strange spider legs, he changes from a standing to a walking beast, he grows teeth, and he devours everything in front of him, like a beast with no conscience or sense of self. He obsessively pursues *Chihiro* with his offers of gold in exchange for her attention, but to no avail. When *Chihiro* resists his violent behaviours and realizes that only by leading him out of the bathhouse will he be free from *Yubaba's* control and be able to change, she leads him to escape.

Out of the bathhouse, *No Face* becomes calmer and changes from attacker to victim. The construction of meaning here invests in the idea that strange creatures will become beasts if they do not get out of the environment that promotes such a transformation, as if saying in order to heal you need to get out of the system. That is precisely what *Chihiro* does, she helps this strange beast get out of the corrupted system and find a new purpose in life.



Fig. 3.7.7.3. Change of form (strange creatures): *No Face's* transformation (Dir.: Miyazaki, 2001, 01:28.00)

Although in this fantasy world there are many eccentric creatures, supernatural forces, spirits and gods, *No Face* evokes high levels of symbolism when depicting an anonymous creature with no face, no values, no self-control, and no sense of identity. It depicts the extreme side of an alienated

creature, which desires to buy the attention and affection of *Chihiro* in exchange for money and gold. During the train ride to a new solution, the confrontation between these two characters depicts a sense of strangeness, but also a path to a changing and healing process. No longer afraid of confronting each other, the two co-exist and seek solutions. *Zeniba's* place seems to be the place where *No Face* will find peace. *Yubaba's* twin sister, *Zeniba*, is intellectually and morally opposed to her sister (symbolically represented as her twin), and lives in a humble and spiritual manner in her cottage in the forest. *Chihiro* is able to get away from *Yubaba's* power and to find a better life for *No Face*, who stays on to live with *Zeniba*. *No Face* represents the consequences of the loss of self and effects of materialistic societies. In form, he represents a creature we do not want to become, to feel or be close to.

3.7.7.4. CHANGE OF FORM (OTHERS): Parents transformed into pigs

When, at the beginning of the film, the two human figures who are *Chihiro's* parents are transformed into animals (pigs), we witness a huge symbolic construction of meaning regarding the theme, this is probably the most powerful physiological transformation in the film, along with *No Face*. The construction of meaning in this scene invests in graphically showing the most natural level of human affection, represented by our parents, the people we love most, being transfigured into animals, with no conscience and an intolerable physiology. This transfiguration is powerful both at the level of *Chihiro's* emotion towards her parents and in the bold and clear transformation of meaning.



Fig. 3.7.7.4. Change of form (others): *Chihiro's* parents' transformation into pigs (Dir.: Miyazaki, 2001, 00:11.00)

Those we regarded as being the most ethically and emotionally close to *Chihiro* are now transformed to a point of no return, they are unreachable as we knew them and have no resources to come back to the world of *Chihiro*. What we witness on the screen goes beyond visual extravagance or imagination, and invests in a construction of meaning that is powerful and scary. Due to their spiritually greedy behaviour, they are consequently physically transformed, as if their bodies have become a consequence of their minds, something else.

The transformation is graphical, symbolic and metaphorical, and acts as an unimaginable force of meaning-making, a metaphor. According to Wells, "Whilst the symbol invests in an object with a specific, if historically flexible, meaning, metaphor offers the possibility of a number of discourses within its over-arching framework" (Wells, 1998, p.84). As Wells describes above, the metaphor acts on a large scale, and not only in relation to the object itself, as symbols do. Humans who have lost their values are configured in the large picture as animals or as creatures with a distortion of human

physiology. The metaphor here invests in the idea that if we lose our human values in our society, we will become animals with no conscience, and we will vanish.

As stated by Wells, "Metaphor essentially grows out of symbolism and serves to embody a system of ideas in a more appealing or conductive system" (Wells, 1998, p. 84). The conducted system of ideas that Wells refers to above is reflected in the substitution and transformation of the characters' physiology, in their journey, from human to animal, but on a larger scale it is also related to the main theme, the decay of society and human values. Following this conductive system, in *Spirited Away*, characters are configured according to their proximity and distance from human values and configured as humans, animals, transfigured creatures or beasts.

The logic of the world is suddenly transformed into a world of fantasy, where the rules of the game change and anything can happen. The real world of the busy city is replaced by a dream-fantasy universe, where physics, physicality and logic change radically, enabling the emergence of a place of liberation for the values and theme of the film. The worlds of Miyazaki transform the logic of the universes, in worlds of fantasy where events, physicality and gravity are transformed and provide their characters with an encounter with another world, forms, nature and essences, evoking the possibility of change, which represents one of the most essential features of Miyazaki's grammar in making films.

In this film, the symbolic aspects of the logic and the transformation of the rules of physics of universes, physiologies of characters and logic of behaviours to such extreme levels reveal rich levels of the production of meaning in the films, as they restructure the order and laws of what is possible in those universes and what happens as a phenomenological cause-effect event. *Spirited Away* is marked by huge transformations of physics (supernatural powers, fading aspect of characters disappearing) physiological transformations (characters that transform into others, due to greedy behaviours, alienation) and a strong level of symbolism, metaphor, and graphical coding of meaning (embedded in the configurations of characters), which emphasize the theme and meaning of the film in multiple ways.

The transformation of *Chihiro's* parents represents terrifying transformations of physicality, as it represents the transformation of characters who are strongly and emotionally related to the protagonist, conveying a radical emotional transformation in her also. On the other hand, their transformation also conveys a highly symbolic radical change from human beings, with human physicality, conscience and will, to animals with no will, control or self-conscience. On a higher level, it depicts a symbol of the loss of human values as a result of greed. It is a huge metaphor of the theme, and a form of creating meaning. What is more astonishing is how these levels of meaning, although extravagant, become so clear in Miyazaki's language and grammar. As Miyazaki explains,

> I frankly wasn't trying to make some sort of ironic point by turning the parents in Spirited Away into pigs. Because they really were like pigs. There were lots of people like that during Japan's economic bubble years and after. They are still around today. There are brand-name pigs, and rare-item snob pigs. (Miyazaki, 2014, p. 217)

As Miyazaki describes, in his thoughts images are clear when depicting meaning, and they depict a visibility of things that words cannot represent, in their graphical effects and consequences. *Chihiro's* parents were an obstacle for her to grow happily with self-values. As Miyazaki states,

> Because they were getting in the way of Chihiro becoming the heroine. Children can't possibly realize their true potential if they have parents around them always saying "Hurry up!" or trying too hard to be friendly or trying too hard to make them happy. (Miyazaki, 2014, p. 217)

3.7.7.5. CHANGE OF FORM (ENTITIES): *Stinky God*

There are many characters in this film that shift from one configuration to another, such as: *Chihiro's* parents (from humans to pigs), *Haku* (from boy to dragon), *No Face* (from standing figure to walking spider beast), *Kasuga Spirits* (who grow robes from their masks), the *Bird Crow* (transformed into *Yu-Bird, a* bird with *Yubaba's* face), *The Baby* (transformed into a mouse) etc.

River God, disguised in a *Stinky God* appearance, evolves in a series of peculiar physiological transformations, to which particular attention is given. He is a god entity disguised as a monster beast of mud matter. He appears physiologically to be a muddy creature, with a muddy face and muddy body in layers, eyes, mouth, and teeth. He looks stinky and graphically appears as a constantly deforming monster. He vomits a whole city's junk from inside his body, and in the end transforms himself into a mask and a dragon-snake shape. He leaves a green ball for *Chihiro*, which will help *Haku* become human again. Although this creature is not very important in the story, apart from offering a break spell ball to *Chihiro*, his abnormal disguise and transformation is very striking and in form it depict a radical unexpected succession of transformations, which become important for the logic of transformations in the film as they become unavoidable to our eyes, in graphical term, and to our experience of this world.



Fig. 3.7.5.5. Transformation of form: *Stinky God* transformation from muddy, to mask and to snake (Dir.: Miyazaki, 2001, 00:56.00)

3.7.8 CONTINUITY

3.7.8.1. FAST PACE: Escape Route

One of the fastest paced scenes in this film is the escape route in which *Haku* and *Chihiro* engage so the other inhabitants do not sense the human smell of *Chihiro*. At full speed, the magical

Haku holds *Chihiro* by the hand and runs like the wind, almost flying above the ground in the air passing through multiple sceneries, opening doors with his hands at a distance (power), passing huge hangars with huge amounts of food, passing the pig pit where *Chihiro's* parents are held and escaping towards *Kamaji's* underground rooms to hide, while the music plays an emotional tone of chase and frantic escape. The speed of the scene is immense and stylized in blurry lines, condensing an almost supernatural levitation in its movement, felt through the spaces while characters move forward without a sense of effort or difficulty. It also gives the viewer a sense of almost flying above the ground.



Fig. 3.7.8.1. Fast pace: *Escape Route* (Dir.: Miyazaki, 2001, 00:15.50)

3.7.8.2. SLOW PACE: The Ghost train

One of the steadiest and slowest scenes of the film is the train ride to *Zeniba's* home, the 6th stop of a strange train which leaves them at *Swamp Bottom*. The scene begins with *Chihiro* and *No Face* walking on the train tracks with water in their feet to catch a strange train. The train stop is a platform above the water with nothing around it, making it a highly inaccessible stop. *No Face,* who has turned back into his standing figure with a half transparent robe, walks behind *Chihiro*.

The sound is almost non-existent, there are no other people around and when the train arrives, emerging on the surface of the water, we are left feeling that we do not know where this train is going or where it has come from. The absence of other geographical references, destination and lack of people give this scene a sense of being lost or of moving towards the unknown.

When the two characters enter the train, a figure which is mostly seen off-screen, appears only in a shot showing two white gloves operating a ticket machine without showing any face or any sign of a human figure with expression or empathy. Inside the train, other commuters are graphically depicted as fainted transparent dark silhouettes, similar to ghosts. The commuters appear under a human configuration with human behaviours such as walking, sitting and transporting their objects, but with a strange sense of lifelessness.

With no defined face, gestural or facial expressions, no colour or vividness of their bodies, they look like echoes of a distant past life. When *Chihiro* enters the train she tells *No Face,* "Behave yourself, ok?", showing that she is no longer afraid of him, but also limiting any possible damage on this uncomfortable ride. They both sit next to each other in a sense of companionship and strangeness in a disturbing silence and steadiness of this slow paced ride. The scene is developed with silence and calm but with the emotional resistance of both parties. It is probably one of the most symbolic scenes in all Miyazaki's films, depicting two extremes of a spiritual conflict which confronts us, in form and

movement, with the opposition, strangeness and resistance of these two characters, in a scene that is particularly steady, but also especially strong and emotional.

Although *Chihiro* knows *No Face* is a strange beast, she tolerates his presence, trying to help him find a better outcome for his life, and also copes with the idea that in her world she will have to fight his greedy and corrupted forces in order to change the course of events. This scene invests in the idea that due to *Chihiro's* understanding of the presence of such a harsh creature, she will manage to lead the events to a better outcome.



Fig. 3.7.8.2. Slow pace: the *Ghost train* (Dir.: Miyazaki, 2001, 01:33.00)

3.7.8.3. EMOTIONAL PACE: *Chihiro* helps *Haku*

Around one hour and twenty two minutes into the film, *Haku*, *Chihiro*, the *mouse* and the *Bird Crow* fall into a tube hole from *Yubaba*'s room to the underground levels of *Kamaji's* rooms. *Haku* appears at this stage in a dragon configuration and he is badly hurt. Due to *Yubaba's* spells, *Haku*, an eager sorceress learner, has become a slave of *Yubaba,* being at her mercy and injured when enduring her fights. When Chihiro sees *Haku* hurt, even in the form of a dragon, she helps him to swallow a green ball to break his spell and to release him from Yubaba's oppression. *Haku* ends up spitting out the spell in the form of a seal ink worm creature and regains his human configuration again. The scene is highly emotional as we feel *Chihiro's* despair and the need to save him. In lines of dialogue she says: *"*I knew it was Haku*",* while *Kamaji* comments on the scene saying: "Don't you see? It's called love!*"* As in other films by Miyazaki, the protagonist and partner develop strong feelings of friendship, companionship and affection, even though they have not known each other for long. In this case, *Chihiro* is able to recognize *Haku* and to help him cope with his pain and save him from *Yubaba*. While *Haku* starts out as the one to help *Chihiro* at the beginning of the film, in the end she also saves him. The construction of meaning invests in the idea of values of friendship, love and affection.



Fig. 3.7.8.3. Emotional pace: *Chihiro* saves *Haku* from *Yubaba's* spell and oppression (Dir.: Miyazaki, 2001, 01:22.00)

3.7.9. SPEECH, SOUND AND MUSIC

3.7.9.1. SUBJECTIVE CO-SPEECH: words are power

Around thirty-three minutes into the film, *Chihiro* meets *Yubaba* in her top headquarters to ask her for work. *Yubaba* made an oath to give work to anyone who asks for it but she is not willing to give it to *Chihiro* without a reward. *Chihiro* insists while *Yubaba* pushes *Chihiro* in the air without touching her, only with her will, zipping *Chihiro's* mouth to stop her from talking. She flies above the ground, orders objects into places without touching them, and threatens to turn *Chihiro* into a piglet or a lump of coal. *Yubaba*'s powers also include firing up a cigarette with her fingertips, or levitating things in the air like the letter and pen used to sign *Chihiro's* work contract. In this contract, she steals *Chihiro's* name by ungluing the ink letters of her name from the paper and by telling her: "From now on you will be Sen*"*. The construction of symbolical meaning is very powerful in this scene as it invests in stealing someone's identity and self will, such as *Chihiro's* identity and sense of self. As Miyazaki explains,

> Appropriating another's name does not equate to just changing your name; it is a way of completely controlling the other person. And in that sense, Sen is horrified when she realizes that she is forgetting that her own real name is Chihiro. Every time she visits her parents in the pigsty, she finds herself more and more used to the idea that they have been turned into pigs. In Yubaba's world, one must always live with the constant threat of being completely devoured. (Miyazaki, 2014, p.198)

However, *Chihiro* is a protagonist who realizes that although *Yubaba's* world is corrupted, greedy and scary, she must find a possible solution and a way out. In the film, Miyazaki conveys this sense of strength and identity under the value of spoken words, the right to have a name and the verbalization of actions and values, which in the film is depicted in *Yubaba's* curses, such as not allowing other characters to talk, or changing their names and identity. As Miyazaki states, "If there is one thing I want this film to convey, it is that words represent our will, words are us, words are power" (Miyazaki, 2014, p.199). *Chihiro* understands the strong value of words in this world, and the value of preserving the memory of her name secretly. Although frightened and at times incredulously horrified, she commits to the task of fighting back that power and acts to survive. In this scene, although the ink letters of her name have been stolen from the paper, changing her name to Sen, she signs it with

the secret hope she will manage to fight back the oppressing powers of Yubaba to control others by the verbalization of words and the spell of stealing one's name.



Fig. 3.7.9.1. Subjective Co- Speech: Words are power (Miyazaki, 2001, 00:33.00)

3.7.9.2. DIALOGUE: the theme in characters' words

As in other films by Miyazaki, lines of dialogue appear not as literal messages of the actions of images but to complement or act as part of the characters' characterization and expression of their thoughts, behaviours and identity. Although the lines of text of dialogues seem constantly to confirm the theme and direction of the story, they also become powerful in the way they expose and characterize the personality of the characters in the way they speak, feel and react.

In the first image of the film, we see in a close up shot of a card in a flower bouquet the words: "Good luck *Chihiro*, we will meet again" while *Chihiro* says out loud: *"*I liked my old school*"*. My flowers died*"*. My very first bouquet is farewell flowers, how sad. "These lines of dialogue are quite symbolic as they depict the emotional state of *Chihiro* and her sad feelings about moving to a new town. When she realizes her flowers have died, it is as if she is assuming that something inside her has also died, and that these beautiful flowers are not a sign of happiness but of sadness.

Later in the film (00:46:52), when *Chihiro* no longer remembers her name, she recalls the image of this card to remind herself about who she is. Lines of dialogue act as an expression of the character's inner feelings, namely feelings of departure, the loss of memory of her name and her expressive thoughts. Around 00:14:00 minutes into the film, when *Haku* speaks to *Chihiro* about how to cross the bridge, he does so in a secretive tone, protecting her and being her companion, and by living the experience with her. More than lines explaining how to act, dialogue lines act as part of the character's personality. Some of the dialogues in connection with the characterization of characters are as follows:

> ***Haku:*** *"*Hold your breath while we're on the bridge, even a tiny breath will break the spell and the attendants will see you.*"*

Haku protects *Chihiro* by hiding her, and gives her instructions on how to get into the boiling rooms of *Kamaji* to ask him for work,

> ***Haku:*** *"*If you don´t work, Yubaba will turn you into an animal.*"* "She is the sorceress who runs our world.*"*

Around 01:12:00 into the film, we can see not only the actions of characters but also the voices and behaviours in lines of dialogue, which characterize the characters in the story. When the

frogmen sing their goals, they act as silly greedy creatures, singing their objectives out loud as if in a party:

> ***Frog men*** (singing to *No Face):* "Time to beg for tips. Start begging. Now beg. Gold spring from his palms." (01:12:00)

No Face's voice changes when he speaks to different characters. With *Chihiro,* he whispers in a squeaky voice, trying to be gentle, but when he talks to the servants he roars a cynical, annoying voice, which is frightening and scary.

> ***Chihiro*:** "I don't want, I don't need any." (regarding the gold *No Face* is giving her)
>
> ***Everyone:*** *"*He ate them.*"* (regarding *No Face* eating a frog and a slug)

Again, around 01:28:00 into the film, *No Face* keeps chasing *Chihiro:*

> ***No Face:*** *"*Want some gold? I'm not giving it to anybody else. I'm lonely, I'm lonely*"* *"*I want Sen.*"* (Sen is Chihiro's name in this world)

No Face keeps changing his voice into different tones, as if trying to please *Chihiro.*

3.7.9.3. SOUND AND MUSIC: exception

No occurrence was observed in this sub-category. The exceptions will not be further analysed for lack of time and space in this thesis focusing only on the patterns of occurrences.

3.8. HOWL'S MOVING CASTLE (Dir.: Miyazaki, 2004)

(Resumed results of this sub-section may be viewed in APPENDIX 3.8.)

3.8.1. ORIGINS

3.8.1.1. ORIGINAL IDEA

The film, *Howl's Moving Castle* (Miyazaki, 2004), took its main inspiration from British author, Diana Wynne Jones's novel, with the same title, *Howl's Moving Castle* (Cavallaro, 2006, p.157). The original story underwent major changes in Miyazaki's adaptation to the screen, in which he concentrated the focus of the film on a *"war love story",* seeking to depict strong values of love, loyalty and pacifism, while also showing the destructive effects of war (Miyazaki, 2005c). As is common in Miyazaki's films, the director developed the story in sketches, concepts, images boards, ekonte and a variety of design elements, which gave rise to the vision elements of the film.

3.8.1.2. INSPIRATIONS

The inspirations for the film combine real events with fiction references, as is usually the case in Miyazaki's films. The universe of the film is created in the past, around the "19th century European neo-futurist painters, where magic and science co-exist" (Miyazaki, 2005c, p.10). Miyazaki's staff embarked on a journey for location scouting, visiting Europe, specifically Colmar in Alsace, France, where the film is set. The crew also spent some time in Heidelberg, where it took inspirations from the architectural styles of "half timber" wooden architecture, prevalent in Germany and England.

The futuristic technology work of Albert Robida is also referenced by Miyazaki as inspirations for the film. Although the film is set in a fantasy world and revolves around the love story between *Sophie* and *Howl*, in the background of the story, there is a significant war between two kingdoms, which makes *Howl* become a transformed character by war.

As Miyazaki strongly states on multiple occasions in his writings (Miyazaki, 1996, 2005c), the film depicts his strong opposition to America's invasion of Iraq in 2003, and the destructive effects of war (symbolically stated in his winning discourse of the film *Spirited Away* (Miyazaki, 2001) at the Academy Awards of Hollywood). The rejection of war is one of the most prominent patterns in Miyazaki's filmography, whether an integral part of the story, background story, or part of the protagonists' story, or even in the graphical representation of the phantoms, and fears of war (at times characterized as curses such as in *Porco Rosso*).

Howl (a human who becomes transformed into a howl bird character) is the symbolical representation of the consequences of a character who is cursed and transformed into a warrior *Howl* bird, and who risks losing his human form and symbolically his humanity. In form, *Howl's* physiological transformation depicts his fears of the war.

As is common in Miyazaki's films, his concerns regarding issues of our reality are depicted in universes of fantasy, which liberate the viewer from the real and the fears of life, to make him experience and perceive in form other probabilities and the consequences for humanity if we keep fighting and killing each other as is the case with *Howl*. The inspirations from fantasy emerge in several elements, such as a sorcerer boy named *Markl,* an animism character named *Calcifer* (a character

resembling a fire mass with eyes, voice, expression who is also cursed), a protagonist who ages from 18 years to a 90 year old lady, a castle that walks, flies and opens its doors magically to different sets and the usual richness of design, details, colour and graphic symbolism which Miyazaki masters so well.

3.8.1.3. UNIVERSE

The universe of the film is set in the past, dating back to around the 19th century. The universe is divided into two different worlds. On the one hand, we have the war events in the background of the story, which display flying machinery, weapons and violent attacks between two kingdoms that deteriorate and turn *Howl* into a creature of war. On the other hand, we have the extravagant world of fantasy, where a semi-organic walking castle wanders around, a refuge where *Howl* heals himself from his fears and phantoms of war, and where *Sophie* and *Calcifer* protect themselves from the world.

The magical castle, the most prominent object and set of this universe, is an element that is radically detached from our reality in its extravagant and imaginative materials, structures and behaviours. *Howl's Moving Castle* is a walking castle powered by the fire demon, *Calcifer*, which can open its door to different sets of the universe of the film. The castle walks around with its chicken legs like a living creature, with elements attached to its shape such as houses, cannons, and an eccentricity of design details such as organic ears, wings which allow the castle to fly, a mouth made of junk metal, and a paraphernalia of different objects which form the different spaces of the castle such as houses, terraces, rooms and the generic shape of the castle. In this universe, physics are also transformed into a different logic.

The Castle has a four colour device by its door, and when one of its colours is selected, its doors open magically into different sets of this universe, allowing the characters to walk out into different spaces by magic. The physics of this world are also portrayed in magical flying (both ordinary flying on planes and also a fantasy skywalk above the city), curses, an immense amount of shape-shifting physiologies of characters (*Sophie, Howl, Calcifer, Witch of the wasteland, dog* and others), strange creatures (*blob men* with eyes and a blobby non-human configuration), which defy the limits of our imagination. When depicting warplanes, Lamarre (2009) states that Miyazaki's universes intentionally reflect more elements of fantasy than reality movements,

> All in all, such funny and eccentric vehicles, often with lots of flapping legs or spinning arms that make them whimsically accessible to the human body, seem calculated to avoid streamlined ballistic-designed craft. Miyazaki studiously avoids jets and rockets, and when he cites such designs; they are closely associated with the evils of war. (Lamarre, 2009, p.61)

3.8.2. NARRATIVE

Howl's Moving Castle depicts a story where a young female protagonist, called *Sophie*, who is an 18-year-old girl young hat maker, lives in a city inspired by northern European city scapes (Miyazaki, 2005c). *Sophie's* job is to fantasise hat styles, which appears to enable its wearers to acquire the fantasised characters of what she has envisioned (Cavallaro, 2006, p.159).

When the soldiers from a military parade in town harass *Sophie* in a city alley, calling her "*little mouse*", *Howl,* the wizard, under the configuration of a blond handsome man (he has other configuration appearances, such as a howl bird), appears out of nowhere, and with his magic, gets rid of the soldiers and walks away with *Sophie*. Jealous of *Howl's* loving behaviour towards *Sophie*, the furious witch of the wasteland, sends a gang of *Blob Men* (shape shifting and flexible dark figures, with big noses, hats and no eyes) to attack *Howl* and *Sophie*. Emerging from the walls, the scary *blob men* group pursue *Howl* and *Sophie* in a strange liquid form.

Howl takes *Sophie* by her hands, elevates himself and *Sophie* into the air and enacts an out of gravity skywalk, above the city, in which they are holding hands in the fine air with nothing holding them up.

That same night, an unknown customer appears at *Sophie's* shop. Transported by the *blob men* in masks, the *witch of the wasteland* passes in a palanquin in front of *Sophie's* shop, making her entrance. The witch appears in a big fat configuration, and with an over scale presence puts a curse on *Sophie*. The result is that *Sophie* is suddenly turned into a 90-year-old lady (transformation happens off-screen), which dramatically changes her physical appearance. She also becomes unable to vocalize her thoughts about this curse. *Sophie* is immediately driven to hide, to liberate herself from the curse. She runs away from home that night without a word.

On her journey through the empty hills, she picks a branch from a tree to make a walking stick. By accident, *Sophie* discovers the character *Turnip head*, a scarecrow who was turned upside down in the middle of the branches, with only his stick leg visible. *Sophie* helps *Turnip head* back into a vertical position, and discovers he has a life of his own. He walks on his stick leg and helps her find the direction of shelter. In the hills, a strange, roaring sound is heard, and when it emerges in the picture, *Sophie* discovers a magnificent walking castle wandering around the hills. *Sophie* runs towards it and jumps to its entrance door.

Inside the *Walking Castle Sophie* meets *Calcifer* and begins her strange life with *Howl* in his formidable walking fortress, engaging in his resistance to fight a war with another kingdom. In the end, the *Witch of the Wasteland* gives back *Howl's* heart which was trapped in *Calcifer's* curse, thus making *Howl* return to his human configuration and humanity, which he has lost fighting the war. As is common in Miyazaki's journeys and narratives, the outcome is positive. However, this does not happen by magic, but due to the characters' efforts to overcome their inner fears, to confront their bigger struggles, to grow, to change and to liberate themselves from their conflicts, curses and phantoms in their journeys.

3.8.3. CONTENT

The central theme of the film is related to the destructive effects of war, an ever-present theme in Miyazaki's films, and the prevalence of an ethical pacifism towards conflicts. *Howl's Moving Castle* is a film which is more similar in tone to *Nausicaä of the Valley of the Wind* and to *Laputa: Castle in the Sky*, as far as the profound concerns with war are concerned. As in other films, these references are combined with elements of extravagant fantasy, in the logic, physics and physiologies of their universes. The film also depicts strong values of love, compassion and the unavoidable human affection between characters. This becomes evident in some of the characters' interactions: although the *Witch of the Wasteland* is an opponent to *Sophie*, *Sophie* also takes care of her when it is necessary. As in other films (*such as Nausicaä of the Valley of the Wind, Laputa: Castle in the sky, Spirited Away),* the protagonist, *Sophie,* knows how to put others she cares about above her own self-interest, demonstrating an ethical approach to life in values of compassion and understanding. The theme of

the film also reflects a concern with the coming of age of characters, as Miyazaki mentions, "aging in a positive way". When *Sophie* turns into a 90 year old, she helps to put a stop to a war, she manages to gain the love of *Howl* and her tasks such as engaging in housework, bathing *Howl*, do not make her less heroic or attractive as a character. Thus, the film portrays a sense of aging positively amidst values of love, compassion and kindness.

3.8.4. CHARACTERS

In our analysis, we encounter the usual four-typology of characters in this film. As the protagonist we have *Sophie*, a pattern in Miyazaki's filmography of young female protagonists. Although she has family, she leaves to hide from them due to her curse, so during her journey *Sophie* has no connection with her family. Her loving partner is *Howl* who, like other partners, is a compassionate character who starts out by helping the protagonist and ends up being helped by her, as is also common in other films. As the opponent, we have the powerful *Witch of the Wasteland*, an adult and more powerful opponent than the protagonist, and as strange creatures we have the *Blob men*. There are a variety of physiological transformations of characters in this film, but the *Blob men* are the ones that are less human in their motivations, configuration and behaviours.



Fig. 3.8.4. Typology of characters: 1.Protagonist: *Sophie*, 2. Partner: *Howl,* 3. Opponent: *Witch of the Wasteland*, 4. Strange creature: *Blob Men* (Dir.: Miyazaki, 2004)

3.8.4.1. PROTAGONIST: *Sophie* (18 years - 90 year old)

Sophie's role in the story is marked by a curse inflicted on her, which changes her 18 year-old appearance into the appearance of a 90 year- old (off screen) when she looks at herself in the mirror. Her clothes are the same but on an older body, her hair has the same hairstyle but is grey and slightly shorter, and her character remains the same, but due to her transformation she is forced to hide and change the course of her story.



Fig. 3.8.4.1. Protagonist: *Sophie's* curse: She turns into a 90-year-old lady off screen (Dir.: Miyazaki, 2004, 00:10:37)

She maintains the details of her identity and her character throughout the film and she continues to be recognizable and credible in the story. Sophie is kind, positive, and compassionate, like all Miyazaki's protagonists.

3.8.4.2. PARTNER: *Howl* (a boy who also has the configuration of a *Howl).*

Howl, who starts out in the film as a blonde, handsome human boy, undergoes severe physical changes throughout his journey, due to the effects of war. Ordered to fight in the war by the king, *Howl* acquires the physiology of a warrior bird howl when fighting. However, due to the amount of time *Howl* spend fighting the war, he starts to lose the ability to return to his human shape. The symbolism and metaphor invest in the idea that if he fights the war for too long, his values will deteriorate and change him to a point of no return. At the end of the film, we can observe the liberation of *Howl* in the kissing scene, from a scary creature to a human shape again. Although disturbed by the war, *Howl*, is also lovable, a kind human being, and a helpful friend to *Sophie.*



Fig. 3.8.4.2.Partner: *Howl* (Dir.: Miyazaki, 2004)

3.8.4.3. OPPONENT: *Witch of the Wasteland*

The *Witch of the Wasteland*, dressed in a figure-hugging line black dress which is very open at the level of her chest, is a powerful adult and sorceress, and holds a feminine seductive appearance. She wears red lipstick and feminine make-up, a sophisticated big hat, and she evidences in her body language an over seductive personality, although she has a strange voice (slightly masculine). Wishing to seduce *Howl* to follow her ways, and jealous of *Howl's* attention to *Sophie,* she suddenly grows and enlarges the scale of her body, leaving a spell on *Sophie* turning her into an old lady.



Fig. 3.8.4.3. Opponent: *Witch of the Wasteland* (Dir.: Miyazaki, 2004)

As in some other films, the opponent proves to be far more powerful than the protagonist in her powers and brazen behaviour. She demonstrates several transformations of her body throughout the film, such as melting her body into a deformed, liquid like figure. At the end of the film she changes into a kind old woman, and she is taken care of by *Sophie.*

3.8.4.4. STRANGE CREATURES: *Blob Men*

The group of *Blob Men* emerges from the concrete materials of the walls, these figures penetrate through walls and holes, have shape-shift abilities that deform their bodies into a wobbly, stretching and shrinking liquid dark mass. The *Blob Men* appear not to have an identity and are similar to each other in appearance, acting like a group, performing actions as an alienated army under the spell of the *Wasteland Witch*. This shift shaping physiology is also common in other Miyazaki films, however, the essence of anonymity of the group is quite particular.



Fig. 3.8.4.4 Strange creatures: *Blob Men* (Dir.: Miyazaki, 2004)

3.8.4.5. OTHER CHARACTERS: *Calcifer*

Calcifer is a fire demon who powers the castle with fire, and he was cursed a long time ago. When he was about to die, *Howl* gave him his own heart to save him, but in return *Calcifer* has to stay inside the moving castle and is unable to verbalize his curse or speak about ways to liberate himself. His configuration is similar to a fire shape, which can decrease or increase the intensity of his fire, temperature, shape and expression.



Fig. 3.8.4.5 Strange creatures: *Calcifer* (Dir.: Miyazaki, 2004)

Calcifer is the typical *character of animism* (in our taxonomy of characters), possessing anthropomorphic features such as eyes, mouth and arms at times, but configured under a classical gag cartoon character appearance.

As seen in the film and acknowledged by Cavallaro (Cavallaro, 2006, p.159), Sophie's curse also prevents her from verbalizing her predicaments, just like the character of Calcifer. According to Cavallaro, the inability of characters to verbalize through language portrays "Miyazaki's concerns with the power of language to define people's identities and destiny" (Cavallaro, 2006, p.159), which also happens with the character *Chihiro* in Spirited Away, and which is described by Miyazaki.

3.8.5. OBJECTS

The families of objects in the film reflect two sides of the universe. On one side we have the ordinary hat shop of *Sophie's* real life, right at the beginning of the film, a sewing workshop room with colourful hats. On the other hand we have the magical world of *Howl*, with the paraphernalia of sorcery and the magical objects he creates such as pendulums, batons, eye stones etc. The ordinary and the fantasy emerge from the characters' spaces of creation, constructing their personalities and characters in addition to their inner worlds.



Fig.3.8.5.1 Objects: Sophie's workshop (left); Howl's sorcery room (right) (Dir.: Miyazaki, 2004)

As in other films, warplanes and war ships are part of the families of vehicles in the film. The war between the two kingdoms occurs in the skies and seas, although it is not as present as in films such as *Porco Rosso* or *The Wind Rises*, or even in *Laputa: Castle in the sky,* which focuses in detail on the war itself and battles with plane vehicles. In *Howl's Moving castle,* the war is in the background of the film and only seen at particular times.



Fig.3.8.5.2. Objects: planes and war ships (Dir.: Miyazaki, 2004)

3.8.6. SETS

3.8.6.1 SETS: *Market Chipping* town and *Kingsbury*

The film begins in the fictional cityscape of *Market Chipping* in the *Kingdom of Ingary*. The city reflects northern European architecture influences, such as wooden, colourful city houses, a market in the centre, common people dressed in period clothes, carrying elegant umbrellas and wealthy hats, a city centre, a royal palace etc. A military parade with soldiers in uniform arrives in town with their flags constructing the context of *Sophie's* hometown where she lives and works. Kingsbury is the capital of Ingary and where the king lives in his opulent golden palace.



Fig.3.8.6.1 Set: *Chipping market* (left), *Kingsbury* (right) (Dir.: Miyazaki, 2004)

3.8.6.2. SETS: The *Folding Valley Hills*

Folding Valley is a fertile, pristine green area, which surrounds *Market Chipping,* the town where *Sophie* lives. When the *witch of the wasteland* turns *Sophie* into a 90-year-old lady, *Sophie* runs to the hills on the periphery of the town to hide herself from her family and everyone else. These are the hills where the *Moving Castle* wanders and which will shelter *Sophie*. The valley is beautiful, green, and surrounded by mountains, a perfect place for a castle to walk and wander.



Fig.3.8.6.2 Set: *Folding Valley* (Dir.: Miyazaki, 2004)

3.8.6.3. SETS: The *Moving Castle*

Although it is a vehicle and object in the film ,The *Moving Castle* also becomes a major set in the film, as it works as a huge space which has a life, character and behaviour of its own, operating with its own system of physics and logic, and is a space where most of the story takes place. The exterior of the castle appears as a mishmash of iron structures with front houses, cannons, junk metal objects, and an eccentricity of biologically influenced design details, such as human ears, wings, chicken legs and a metal mouth. The castle wanders around like a living creature, powered by a steaming engine, operated by the character *Calcifer,* and it can either walk or fly in the air above the ground. Inside the castle, the structure works as a set similar to a house with several rooms inside, bathrooms, a common kitchen, a terrace with tresses and flowers and *Howl's* magical room. *The Moving Castle,* like other sets in other films (*Laputa, castle in the sky*, or the bathhouse of *Chihiro*) is embedded in fantasy elements and extravagant imagination. One of the most imaginative features of the castle is its four colour dial at the door. The device enables a colour to be chosen so that one can walk out into a different location of the film, which may be miles away. When *Sophie* discovers this magic she is amazed.

The castle is in itself magical, liberating and imaginative, and it acts as an escape for the characters and a place of refuge from the weight and unfairness of the war oppressors, where some of

the characters like *Howl*, *Sophie, Calcifer,* hide their curses from the rest of the world. The castle is an imaginary safe place where characters can cope with their own existence.

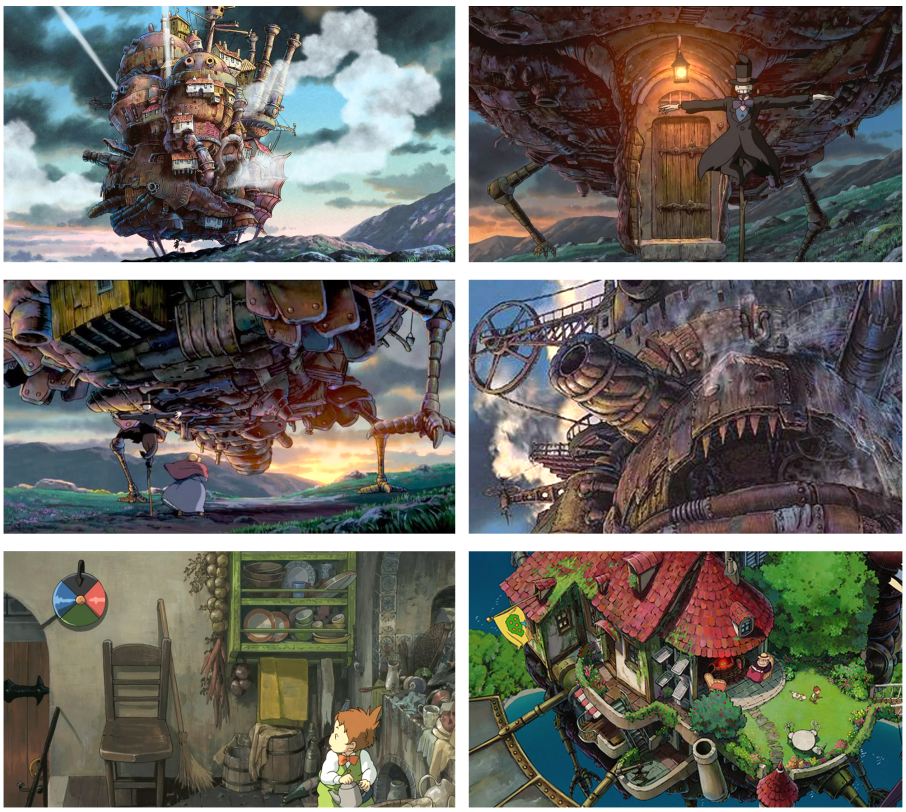


Fig.3.8.6.3. Set: the *Moving Castle* (Dir.: Miyazaki, 2004)

3.8.7. BEHAVIOURS

3.8.7.1. CHANGE OF STATE: *Sophie* ages from 18-90 years old

As in other Miyazaki films, the transformation of *Sophie's* state occurs in graphical terms, affecting her character and her journey. Although *Sophie's* aging is the result of a curse inflicted upon her by the *witch of the wasteland*, her character points to some insecurities as a young girl. As she ages from an 18 year-old to a 90 year-old, *Sophie* becomes more confident and able to tell *Howl* that she loves him. *Sophie's* age shifts several times in the film. Its first occurrence happens off screen, after the *witch of the wasteland* appears in her shop during the night (00:10:37). In this scene, we see *Sophie* as a young girl in one shot, shifting straight to a shot of the witch and immediately after to *Sophie* again as an old lady. The transformation happens off-screen. When *Sophie* looks at herself in the mirror, she is terrified with her image and does not know what to do. At the end of the film (00:58:48), when *Sophie* visits the King's palace to help *Howl*, as she speaks, we witness on the screen her character in a reverse process, shifting from the old to the young *Sophie* again, especially when she speaks about *Howl* with confidence and affection. As she gets younger, she maintains her braided hair, which changes from grey back to brown. In a line of dialogue between *Sophie* and *Howl*, *Sophie* admits her lack of confidence, which in *Howl's* eyes, proves to be untrue.

Sophie: "Please, Howl, I know I can be of help to you. Even though I'm not pretty, and all I'm good at is cleaning."

Howl: "Sophie... Sophie you are beautiful!"

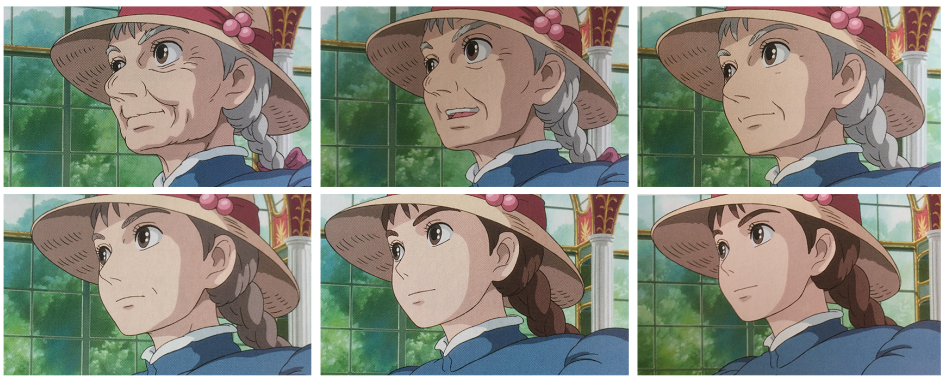


Fig. 3.8.7.1. Change of state (protagonist): *Sophie's* reverse process on screen (Dir.: Miyazaki, 2004, 00:58.48)

Although *Sophie's* age moves backward and forward towards the end of the film, we never lose track or sense of her character, personality or empathy, in fact, quite the contrary. The symbolic change of state of *Sophie* allows us to feel, see and engage in her inner struggle, which becomes a physical consequence of her psychological state and personality to a point that we can see it and feel it. The symbolism of this change of state implies a construction of meaning which is not a mere aspect of fantasy but rather constructs meaning in graphical terms, which are unavoidable in a confrontation between the character's psychology and her confidence on the screen.

3.8.7.2. CHANGE OF POSITION: *Howl* and *Sophie* skywalk

At the beginning of the film, *Howl* appears in the shot to save *Sophie* from the harassing soldiers in the alley, and again immediately after from the *black blob men* sent by the *witch of the wasteland.* With his magic, *Howl* elevates himself into the air performing a graceful, choreographed skywalk, as if teaching *Sophie* how to walk in the air with nothing beneath their feet. Grabbing *Sophie's* hands, *Howl* carefully embraces her with affection while "*descending an invisible staircase"* from the skies. Fear of an attack is transformed into a scene which evokes liberation through fantasy in an extraordinary action and behaviour for human characters.

The scene portrays vivid aspects of Miyazaki's typical style and graphical resources, which recurrently portray characters above the ground, flying, scenes with a lack of gravity, and a physicality and physics out of the ordinary world. The result is a consequent liberation from troubles or issues, which allow characters to cope with their existence. In this case, this out of gravity skywalk happens due to the logic of the supernatural power of *Howl's* sorcery, which enables *Howl* to transport *Sophie* above the plaza. Yet it is the tone and feeling of the pair's connection that is symbolically coded in their gestures and their graceful affection, which is also liberating.

For a moment, we forget the dangers from the ground in a poetic and magical scene, which almost feels like a dancing waltz in the air. As the pair walk down to *Cesari's* roo*f,* both characters carefully descend the "invisible "stairs", positioning their feet on precise, " invisible steps", as if they need stairs to descend although they have been walking in the air for some time. This makes the scene even more fantastic.



Fig. 3.8.7.2. Change of position (flying): *Sophie* and *Howl* sky walk (Dir.: Miyazaki, 2004, 00:05:51)

3.8.7.3. CHANGE OF FORM (STRANGE CREATURES): *Blob Men*

The physiological transformation of strange creatures in this film appears in the form and behaviour of the dark wobbly *blob men* characters. These creatures, coded in our analysis as *strange creatures*, due to their lack of physical or psychological human values or configurations, are a mass of wobbly, blobby bodies with two very discreet eyes, a big wobbly nose and strange liquid legs and arms, which move themselves by morphing and distorting their liquid bodies in space, transcending walls and emerging from concrete paved ground like growing masses of liquid. They glide in the air while their arms and legs slide and follow their body direction in unstable movements. Around five minutes into the film, we witness their strange behaviour, which is a pattern in Miyazaki's graphical and temporal characterization of behaviours.



Fig. 3.8.7.3. Change of form (strange creatures): *Blob Men* (Dir.: Miyazaki, 2004, 00:05.33)

3.8.7.4. CHANGE OF FORM (OTHERS): *Witch of the Wasteland*

Various characters undergo physiological transformations in this film, such as the *Witch of the Wasteland*, *Calcifer, Turnip head,* and, most importantly, *Howl*. Regarding the *Witch of the Wasteland*,, one of her transformations occurs when she arrives at *Sophie's* shop. She shifts from an ordinary woman's configuration to an over scale size and into a light semi-transparent physiology, passing through *Sophie's body* like a mass of wind, scaring and frightening *Sophie*. Her character undergoes other transformations throughout the film, such as coming back to the appearance of her natural, which is much older.



Fig. 3.8.7.4.1. Changes of form (others): *Witch of the wasteland* (Dir.: Miyazaki, 2004, 00:09.30)

In this case, her transformation acts as a graphical confrontation in size and power, which symbolically represents the intimidation of *Sophie,* and invests in the construction of meaning of a powerful presence, which *Sophie* is unable to fight. The transformation of the character, *Calcifer* , is very different. *Calcifer* is suffering from a curse that has transformed him into a fire shape and has left him unable to speak about it or to mention ways of breaking the curse. *Calcifer* possesses anthropomorphic features and animistic characteristics in the form of a mass of fire with two cartoonish eyes, a voice, and at times he extends fire shapes resembling two arms. He has a life of his own, participating in the story like any other character. His expressions are more similar to a cartoon character, with his typically cartoonish eyes few details. However, it is the constant changing mass of fire coupled with expressive gestures and emotions that make him so special. The animistic characteristics give *Calcifer* a soul in constant change and movement, with very simple resources, making him a highly hypnotic character to watch.



Fig. 3.8.7.4.2. Changes of form (others): *Calcifer* (Dir.: Miyazaki, 2004, 00:21.10)

Although the physiological transformation of *Howl* is more important to the story than the previous two, it also reflects more complex content, symbolism and metaphorical aspects. In the story, *Howl* has given his heart to *Calcifer* to save him in the past. Although *Howl* is a sorcerer, he has sworn an oath to the Royal Academy of Sorcery, which obliges him to obey the King's orders, and in his case, to keep fighting the war between two kingdoms. However, in the intimacy of his soul *Howl* is against this and all other wars.

The result is that each time he transforms himself into a huge howl bird with feathers, claws, big teeth and flying abilities, which enable him to fight the war, he also struggles to come back to his human shape. At times, his transformation back to a human configuration is difficult, making him green, sick, and wobbly. As *Calcifer* notices each time Howl goes to fight, the consequences become worse, to the point that he may not be able to regain his human shape anymore.

The construction of meaning is highly symbolical in graphical terms. Symbolism acts as a graphical machine of meaning of the psychological state of Howl. The more he fights, the more he is unable to return to his human shape and humanity as a result of the violence, fear and phantoms of war. He symbolizes the negative and destructive effects of war in the form and behaviour of his character. The construction of meaning in graphical terms becomes powerful and unavoidable for us to see.



Fig. 3.8.7.4.3. Changes of form (others): *Howl's* sickness (Dir.: Miyazaki, 2004, 01:48:00)

3.8.7.5. CHANGE OF FORM (ENTITIES): The *Moving Castle*

As in other films, the main set of this film, the moving castle, also becomes a source of transformation with a life of its own. Although it is powered by a fire engine, the castle also behaves in a variety of imaginative movements, such as walking with chicken legs, or flying above the ground making use of its wings, having a metal mouth which opens and lets characters in, and having a dial that enables its main door to open to multiple locations that are miles apart in a fraction of second. Its exterior structure form keeps changing, moving like an organic body, making its chimneys, blocks of houses and general structure slide its parts. However, it is the interior transformation of the castle that becomes more symbolic in the film.

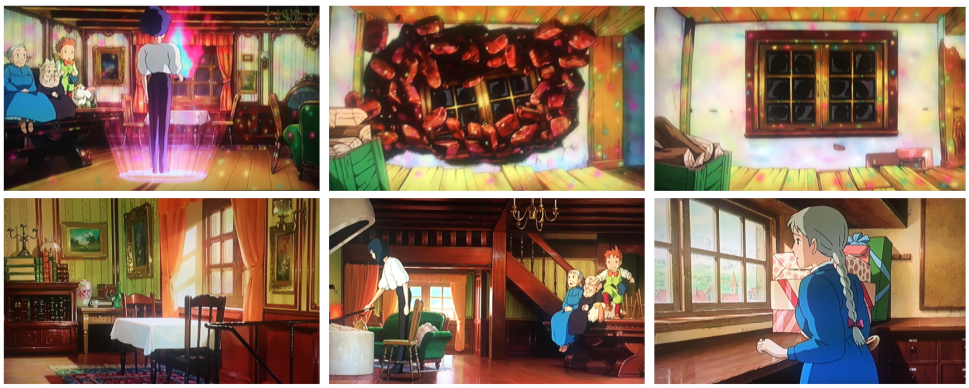


Fig. 3.8.7.5. Changes of form (entities): the castle rearrangements (Miyazaki, 2004, 01:15.00)

With his powers, *Howl* opens windows on the walls, improves the space with brand new decor and objects, makes it a clean space, adds rooms and creates a workshop for *Sophie,* exactly like the hat shop she used to have, with a window overlooking the train tracks. *Howl* also adds a new portal with a new colour (pink) on the dial device, which *Howl* and *Sophie* call their secret place. In form, the castle becomes a rendered mental activity of what characters wish, desire and hope for, and where they conquer their freedom, peace, identity and home.

3.8.8 CONTINUITY

3.8.8.1. FAST PACE: The war in the skies

In the film, a war takes place in the background of the story. Military planes, missiles and strange creatures, similar to the *blob men,* dressed in uniforms and pilot glasses fight *Howl* in the skies. In an attempt to save the town and *Sophie* from the fight, *Howl* holds onto a missile bomb, slowing down its speed and stopping it from crashing to the ground. As in most of the war scenes in Miyazaki's films, military planes, air fighters and bombs are depicted with high speed in the skies, turning scenes into a full red colour stylization of the fire and bombing scenarios, and the horrors and consequences of war are depicted in implicit, vivid and ghastly atmospheres. As in other films, protagonists and partners fight the war in order to stop it and to reclaim fairness and peace.



Fig. 3.8.8.1. Fast pace: at war (Dir.: Miyazaki, 2004, 00:38.32)

3.8.8.2. SLOW PACE: The staircase to the Palace. *Sophie* cries in the rain.

Two of the slowest scenes in the film are very different in essence.



Fig. 3.8.8.2.1. Slow pace: Going up the staircase of the palace (Dir.: Miyazaki, 2004, 00:53.48-00:56:10)

In the first scene, around fifty three minutes into the film, both the *Witch of the Wasteland* and *Sophie* encounter each other in front of the King's palace. When they get there, they face a staircase, which is huge, steep and high. In a scene that takes almost three minutes, we see both characters climbing the stairs with motivation, effort, and resilience but in an exaggeratedly slowed down speed, as if symbolically emphasizing its distance and difficulty to climb, to the point that the *Witch of the Wasteland* starts to disintegrate and her body deforms due to the immense effort.

Although the witch has put Sophie under spell, Sophie does not express herself as a resentful character, and instead she keeps motivating the old, tired and disintegrated witch to complete the climb successfully. The scene demonstrates the character of each, while at the same time investing in a comic slow pace where the two characters overcome obstacles with very different attitudes.

The second scene of this category depicts an old *Sophie,* after a row with *Howl.* Sick and tired of the war, *Howl* speaks about giving up and about the huge struggle he is having in order to maintain his appearance and beauty. The old looking *Sophie,* on the other hand, who does not feel pretty, walks out of the door after unsuccessfully convincing *Howl* to fight his insecurities while at the same time feeling those same feelings of insecurity. In the rain, *Sophie* struggles with her inner feelings of self-confidence and cries out loud in a scene which moves us in the quietness of a rainy atmosphere, where she can cry without anyone seeing her, mastered so well by Miyazaki, in terms of emotional expressions.

The timing is about showing deep expressions, deep feelings as they happen so that the audience can also see and feel them. The construction of meaning invests in showing the humanity of *Sophie* and that although she has remained strong to help *Howl,* she is also struggling with her own feelings. The *Turnip Head* kindly comes outside to protect *Sophie* from the rain and encourages her to go inside.



Fig. 3.8.8.2.2.b. Slow pace: *Sophie* cries by the lake (Dir.: Miyazaki, 2004, 00:45:27)

3.8.8.3. EMOTIONAL PACE: Breaking the spell with a kiss

One of the most emotional scenes comes towards the end of the film in the resolution of the story and in the form of love. When *Sophie* becomes aware that *Howl* lost his heart to protect *Calcifer*, she realizes that she has to find a way to return it back to him. After finding *Howl* in a miserable state of alienation, *Sophie* kisses him, breaking his spell and allowing him to become human again. *Howl* loses

his bird configuration, his feathers fly away and he lies on the ground, where *Sophie* places his heart again in his chest.



Fig. 3.8.8.3. Emotional pace: *Howl's* liberation, the kiss (Dir.: Miyazaki, 2004, 01:44.00).

In this scene *Sophie* manages to convince the witch to release *Howl's* heart which was trapped in *Calcifer's* body, and while she kisses *Calcifer,* liberating him from his curse, she also kisses the turnip head which, after being liberated, becomes a handsome man and is also able to return *Howl's* heart back to his chest, making him return to life. Seeing all of this, *Madam Suliman* finally accepts stopping the war and freeing *Howl* from his oath.

3.8.9. SPEECH, SOUND AND MUSIC

3.8.9.1. SUBJECTIVE CO-SPEECH: *Howl's* Oath (Royal Sorcery Academy)

Subjective co-speech reveals parts of the story in emblematic scenes. In this film, it comes in the form of a royal oath. After fighting in the war, *Howl* comes home sick and tired. He takes some rest in his magical room, where he explains to *Sophie* why he is obliged to fight in the wars for the king. On the wall of his magical room, *Howl's* royal oath to the Royal Academy of Sorcery is displayed, in which he swore to obey the king's orders. Unable to cope with such unfairness, *Howl* and *Sophie* make a plan. *Sophie* will pretend that she is *Howl's* mother and she will try to explain to *Madame Suliman* that her son can no longer fight in the war as he is possessed by sickness. While the scene demonstrates the reasons why *Howl* is trapped in such a situation which can cause him his life as a human being, the scene also reveals the complicity, love and affection between *Sophie* and *Howl* trying to help each other, and pursuing dangerous plans in order to save *Howl's* life.



Fig. 3.8.9.1. Subjective co- speech: *Royal Sorcery Academy* Oath to the king (Dir.: Miyazaki, 2004, 00:48.30)

3.8.9.2. DIALOGUE: exception

3.8.9.3. SOUND AND MUSIC: The escape from *Madam Suliman*

Most of the more emotional and poetic scenes come together with songs performed by the characters in the story. In this film, when *Howl*, *Sophie* and the witch escape from the royal palace, they travel from underwater into the skies, where a group of tiny firework creatures gather in a circle around them to sing a ritual song, making this escape poetic and magical.



Fig. 3.8.9.3. Music: escaping *Madam Suliman Hymn* (Dir.: Miyazaki, 2004, 01:02:40)

3.9. PONYO (Dir.: Miyazaki, 2008)

(Resumed results of this sub-section may be viewed in APPENDIX 3.9)

3.9.1. ORIGINS

3.9.1.1. ORIGINAL IDEA

The film, *Ponyo* (Dir.: Miyazaki, 2008), set out to target children from preschool age, and in Miyazaki's words, it is meant to be enjoyable, entertaining, with rich elements of fantasy, love and adventure. The film is based on the original novel of Danish author, Hans Christian Andersen, *The Little Mermaid* (Andersen, 1837), but was adapted by Miyazaki to a Japanese setting by the sea (Miyazaki, 2014, p. 419). The story is set in a "little Japanese seaside town with a house on the top of the cliff in a universe where magic and alchemy are accepted as part of the ordinary world"(Miyazaki, 2009b. p.11).

In line with *My neighbour Totoro, Ponyo* portrays the best of childhood, with a protagonist who is probably the less human of our case study in her physiology (similar to the protagonist *Porco Rosso*, but in this case even more extreme, as she keeps shifting her physiology on screen). The protagonist, *Ponyo,* was born as a goldfish at the bottom of the ocean, but having inherited the powers of sorcery from her father, she has the ability to turn herself into a human girl who is highly motivated by her love for a human boy, *Sosuke*. While the film unfolds a beautiful love story, it also portrays the director's concerns with the protection of the environment, in this case the ocean, (as in *My Neighbour Totoro,* where the director's concerns with nature were portrayed in the protection of the forest. In both cases, these concerns are established in light terms).

The story is embedded in a naive tone, as it is portrayed through the eyes of the child, in very vivid colours (as opposed to films such as *Nausicaä of the Valley of the Wind* and *Laputa, Castle in the Sky*, where profound concerns with the environment are taken on more serious and dramatic terms and consequently portrayed in more pastel colours). *Ponyo* is one the films that best portrays the innocence, cheerfulness, cuteness and imagination of a 5 year old child in a world that is not that of the child nor of the adult, but a mixture of reality and fantasy, with a sense of magical possibilities which magnificently consolidate hopes for a successful outcome to this love story between a fish and a human (Miyazaki, 2014, p. 419).

3.9.1.2. INSPIRATIONS

The inspirations for the film, as usually happens in Miyazaki's films, reveal both references from the real and fantasy. The inspirations from reality are related to the pollution of our oceans, as is immediately established at the beginning of the film, an issue to which Miyazaki is very sensitive and civically active. In the documentary by Mami Sunada (2013), Miyazaki describes his weekly routine of cleaning the polluted waters of the river next to his house every Sunday. In the story, when *Ponyo* reaches the low waters of the shore, she is caught by an enormous mass of garbage, ending up with her head trapped in a jelly jar, a type of event that we have been witnessing in our modern world.

The inspirations from fiction took considerable influence from the tale of *The Little Mermaid* (Andersen, 1837), by Danish author, Hans Christian Andersen (Miyazaki, 2014, p. 419). Other loose inspirations came from the well-known works of Soseki Natsume (1867-1916), considered in Japan as

one of its greatest modern-day writers. In their location scouting, the crew went on a trip to the Setonaikai region in the southern part of Japan, a region with more than 3000 islands and a national park, which was a source of reference and inspiration for the film. A trip to the Tate Gallery in England was also mentioned when the crew was seeking inspiration.

3.9.1.3. UNIVERSE: the ocean as a character with a living presence

The universe of the film, in Miyazaki's words, is based on

> A little Japanese seaside town and a house on top of the cliff, in a universe where magic and alchemy are accepted as part of the ordinary world. The sea below, like our subconscious mind, intersects with the wave-tossed surface above. By distorting the normal space and contorting normal shapes, the sea is animated not as a backdrop to the story, but as one of its principal characters. (Miyazaki, 2009b, p.11)

Ponyo combines a universe where an ordinary little town by the sea is touched by the sorcery and magic that comes from the bottom of the sea, making this universe one of the most magical of all the films. It is very unreal but at the same time one of the most profoundly emotional, seen through the child's eyes and heart. As Noburu Yoshida, the art director of the film describes, "The initial challenge wasn't about creating elaborate backgrounds but to think about designing a tableau that would match a scene in which something is out of the ordinary - Miyazaki called it magic-happens (Miyazaki, 2009b, p.23).

In the film, this magic comes in several layers, such as the character's profound motivations for being a fish while also falling in love with a human being, the presence and behavioural entities that defy the logic of the ordinary world, such as the transformation of *Ponyo*, the transformation of the sea into a character, deforming the sea space into an underwater magical world, and the tone of emotions which is especially delightful, as felt by a 5 year old child.

In this universe, *Ponyo's* father, *Fujimoto,* is a wizard-scientist, full of tricks and a graphical extravagance of design; *Ponyo's* mother is a goddess of the ocean, with an eccentric mermaid-goddess appearance, an out of scale body which defies any human appearance or presence; and *Ponyo* has millions of young sisters that live at the bottom of the magical sea.

Ponyo, the gold fish that falls in love with a human boy, turns into a human girl, walks and runs on the surface of huge waves of fish, making the impossible adventure of the stories of our childhood come to life. Magic makes the impossible become possible in graphical terms, characterised by such an emotional childish tone and imagination, it is hard not to be touched.

The ocean, an entity with a life of its own, morphs into waves with eyes at times, and commanded by *Fujimoto's* orders, they sometimes morph into a mass of fish which jump and fly above the water. The physics in this film has a logic, which is very much different to that of *Laputa: Castle in the Sky*, as the anti-gravitational forces, the morphing natures, the aspects of animism, and the logic of how the ocean behaves does not rely on any resemblance to reality. Instead, it constructs the unpredictable logic of the imagination of the child in graphical possibilities, which call to our naivety, our genuine feelings of playfulness, even though we know that what is before our eyes is not real, but it makes us dream and wonder in the world of imagination. The universe is coloured with probably the

most vivid colours of all the films of our case study. As Katsuya Kondo (supervising animator in Ponyo) explains:

> Many current animated films tend to extract colours or use monotone and subdued hues. I wasn't explicitly working in opposition to this, but I didn't want to use a quiet palette but more vivid colours. With that said, there were a lot of colours to choose from, so I consulted with the chief colour designer Michiyo Yasuda during the actual production. We elected not to use dull colours and yet mostly steered away from primary basic colours that might come off as crude. (Miyazaki, 2009b, p.19)

The interview testimonies of Katsuya Kondo (supervising animator), Noboru Yoshida (art director) and Michiyo Yasuda (chief colour designer) give us a glimpse of how every detail, such as colour, is treated in Miyazaki's films. While the original stories, sketches, ekonte and colour treatment are developed by Miyazaki himself, there is a level of detail which is followed and enhanced by the crew, making every intention of the film work and act as a whole.

3.9.2. NARRATIVE

> Ponyo is an inquisitive little fish who escapes her overprotective father, Fujimoto, and arrives at a port town inhabited by humans. There, she is trapped inside a jelly jar and rescued by a kind-hearted boy, named Sosuke. Touched by his promise to protect her, Ponyo becomes a human girl, using her magic passed on to her by her father, but this has devastating repercussions in the human world. (Miyazaki, 2009b, p.16)

When *Ponyo* gets her head stuck in a jelly jar, *Sosuke* breaks the glass, frees *Ponyo*, looks at her and calls her *Ponyo*. On doing so, *Sosuke* cuts his finger on the glass of the jar, which allows *Ponyo* to lick his human blood. By licking human blood, she is able to shift from a gold fish and to wake up the dormant human gene in her by sorcery. However, *Ponyo's* father, *Fujimoto,* has other intentions for *Ponyo* and makes several attempts to rescue her from the human world. *Fujimoto* commands the *minions* (wave spirits with eyes and behaviour) to go and rescue *Ponyo*. At the bottom of the sea once again, *Ponyo* refuses to be called by her given name *"Brunhilde",* arguing with her father that she is now called *Ponyo*, and that she loves a human boy named *Sosuke* and that she will become a human too. And so she does. With the help of her sisters, a mass of fingerlings with no human face, *Ponyo* manages to escape from the bottom of the sea to the surface of the water, in a scene where we witness the transformation of a school of gold fish erupting from the sea in the form of a tsunami to land in the waters of the ocean as giant fish waves moving in the direction of town and in the direction of *Sosuke*. That night a storm and tsunami hit the fishing village. *Sosuke's* mother, *Lisa,* is driving home from the day care centre where she works with *Sosuke* at her side.

On their way home, the storm becomes stronger and the frightened *Lisa* drives with speed and insecurity, attempting to get home along slippery bends and in heavy rain. The ocean becomes alive like a living creature and pursues *Lisa's* car in a mash of rain, water and a giant mass of fish, with *Ponyo* running on the surface of it. When *Ponyo* finally gets closer to the car and to Sosuke, she runs into *Sosuke's* arms while we witness her physiology changing from half-fish to human and reaching a human shape. The day after the city is flooded by the storm. *Grand Mamare* is called by *Fujimoto* to

come and help *Ponyo* and *Sosuke*. She explains to *Ponyo* and *Sosuke* that if *Ponyo* becomes a human she can no longer become a fish again. But both *Ponyo* and *Sosuke* accept the terms and *Ponyo* is released in a bubble to become human. *Ponyo* is a tale of childhood, love and adventure. This is the story of a little fish from the sea struggling to realize her dream of living with a human boy.

However the plot's development implies commitment, sacrifice and love, which both characters appear to choose, however their graphical terms are different to all other adaptations of this tale (for example Disney), where the adaptation to a mermaid princesses and a male prince in a fairy tale tone is very different to the approach adopted by Miyazaki. *Ponyo* and *Sosuke* are ordinary children who fall in love and take the responsibility to commit to each other.

3.9.3. CONTENT: A love story between a fish and a human

As Miyazaki describes, the content of the story evokes "A little boy and a little girl, love and responsibility, the ocean and life - these things, and that which is the most elemental to them, are depicted in the most basic ways in Ponyo" (Miyazaki, 2009b). Miyazaki continues," This is my response to the afflictions and uncertainty of our times" (Miyazaki, 2009b). The content of the film develops on the basis of concerns with our ordinary world, thus a very different tone to that of a fairy tale.

At the very beginning, the film depicts this tone in the awareness of the filth of the environment, symbolized in *Ponyo's* ascendency from the bottom of the ocean to the surface. When a boat approaches, cleaning huge amounts of rubbish from the bottom of the ocean, *Ponyo* ends up with her head stuck inside an empty glass jar, which is clearly a symbol and sign of the times of our world.

On the shore, *Sosuke*, who is playing with a steamboat, sees a goldfish and breaks the glass jar, freeing *Ponyo* in his hand. However, when breaking the glass, *Sosuke* cuts his finger, exposing his blood, which *Ponyo* licks when *Sosuke* transports *Ponyo* in his hand. By licking human blood, *Ponyo* ends up shifting and awakening the dormant human gene within her.

Fujimoto, the over protective and strict father of *Ponyo*, comes to her rescue. He is a sorcerer and former human with an extravagant appearance of long orange hair and dressed in blue and white stripes. He dispatches the sea waves which begin to take the configuration of sea monsters. *Sosuke* does not notice this. *Sosuke* takes *Ponyo* home, and very quickly *Ponyo* still in the goldfish shape, begins to enjoy the company of *Sosuke*, by playing with him, eating ham, and being shown around, again very different to the tone of a fairy tale romance in which a magic or enchanted happy ending unfold which rarely resemble a connection with true life. In this film, despite the fact that the content and theme involve magic, the nature of the characters' relations are treated as ordinary, human emotions and are, thus, much closer to the emotions of the real. The theme of the film speaks about the natural relationship between characters where the love of one for another overcomes the struggles of not belonging to the same world. While *Sosuke* is human, *Ponyo* is a fish. The love story also becomes a loose metaphor for the reassurance of balance between the two worlds, when a human boy frees a little fish from the pollution of the human world.

The film depicts these concerns in very light terms, allowing magic and love to overcome drama and the impossibility of addressing a subject whose only resolution lies in the union and celebration of the two worlds, the ocean and the land world. Like most of Miyazaki's films, the content speaks about our humanity, our choices, responsibilities, and the dilemmas of our modern world. In this case, due to the non-human physiology of the protagonist who changes into a human, the content emphasizes a balance between nature and humanity.

3.9.4. CHARACTERS

As in other Miyazaki's films, a typology of four characters was encountered. The protagonist, *Ponyo* (a young female protagonist), her affective partner (young companion) *Sosuke*, an opponent which in this case is not an enemy, but is *Ponyo's* over protective father who wants her to get back to the bottom of the sea, and a strange creature, the *Grand Mamare*, the goddess of the ocean, an over scaled character with a non-human essence and presence.



Fig. 3.9.4. Typology of characters: 1.Protagonist: *Ponyo*, 2. Partner: *Sosuke*, 3. Opponent: *Fujimoto*, 4. Strange creature: *Grand Mamare* (Dir.: Miyazaki, 2008)

3.9.4.1. PROTAGONIST: *Ponyo* (originally named Brunhilde)

Ponyo, the young female protagonist of the film, was born a goldfish. She is around five years of age, quite young, as are most of the protagonists. Although she is not an orphan as most of Miyazaki's characters are, her parental guidance is not conventional. Her mother, *Grand Mamare*, is the goddess of the ocean and is a present figure on very few occasions of the story, not a constant presence. Her father, once human, and now a dedicated sorcerer, is engaged in protecting the bottom of the sea and is not as present and conventional as an ordinary father either. They both love *Ponyo* and want her to be happy. *Ponyo* has inherited her father's knowledge of magic and she has the ability to change herself into a half-fish, developing chicken legs and also a half human's arms and legs, which culminate into a total human shape when she licks *Sosuke's* human blood.

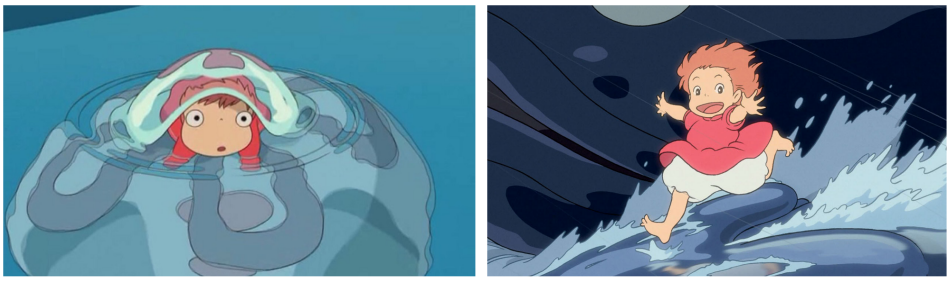


Fig. 3.9.4.1. Protagonist: *Ponyo* (Dir.: Miyazaki, 2008)

She loves *Sosuke* and will run the waves until she finds him again. She is adventurous, playful, energetic, happy, as most young girls of her age are, but it is her true love and affection for *Sosuke* that makes her so special and human. The construction of meaning in graphical terms invests in the idea that she will change and adapt her physiology in order to be happy. She will sacrifice her life for the love of Sosuke. In loose terms, she becomes a symbol of the love of humanity.

3.9.4.2. PARTNER: *Sosuke*

Sosuke is also around 5 years of age. He is a relaxed, kind-hearted boy, who finds *Ponyo* on his way to school and shows immediate affection towards her. *Sosuke* releases *Ponyo* from the jelly jar and promises to protect her, which he does throughout the film. Both protagonist and partner share laughs, play together and help each other when necessary, like ordinary children. The film differs from the genre of fairy tale where prince and princess generally achieve a happy ending together by veracious means. *Sosuke* and *Ponyo* become companions for life due to their natural love for each other and the choice of making a life together. They depict strong bonds in their relationship, as is the case with most partners in Miyazaki's films.



Fig. 3.9.4.2. Partner: *Sosuke* (Dir.: Miyazaki, 2008)

3.9.4.3. OPPONENT: *Fujimoto*

Fujimoto is *Ponyo's* father, a sorcerer-scientist who had previously been a land-based man, but is now an aquatic human, who uses his magic to restore the balance among creatures in the ocean. He is over protective towards *Ponyo* and wants her to come back to the bottom of the ocean, but is unsuccessful. His appearance is extravagant in the design of his clothes, long orange hair and sorcerer's powers and behaviours.



Fig. 3.9.4.3. Opponent: *Fujimoto* and the *"Minions" (waves)* (Dir.: Miyazaki, 2008)

He is able to command the waves' spirits, the *"minions"* which are creatures similar to waves but with two eyes that obey his commands. In this sense, *Fujimoto* is an opponent who creates obstacles in *Ponyo's* journey to succeed, but is not an enemy who wants to destroy her. Everything he does is out of love for his daughter. He knows that if *Ponyo* is not truly loved by *Sosuke*, she will not be able to live her life as a fish again, and will turn into sea foam. Hence, he is very worried about *Ponyo*, but he will respect her final choice to become a human.

3.9.4.4. STRANGE CREATURES: *Grand Mamare* (Goddess of the ocean)

Grand Mamare is *Ponyo's* mother. She is the great mother of the ocean and is married to *Fujimoto*, one of her many husbands. *Grand Mamare* has a non-conventional human presence, configuration and spirituality and co-exists with humans in strange way. She has an over scale body which floats in the water without much materiality or weight. She appears to merge into the liquid waters and at times she looks more like a spirit that speaks with wisdom and tranquillity but without the weight and gravity of human bodies. She becomes decisive in the resolution of *Ponyo's* final choice to become a human. She calms down *Fujimoto's* worries and speaks to the heart of both *Ponyo* and *Sosuke* to help them make a final and thoughtful decision. She understands that the love between *Sosuke* and *Ponyo* is real, so with her magic she releases *Ponyo* in an air bubble and sends her to the human world. When *Sosuke* kisses the bubble, *Ponyo* becomes a mortal human. Although *Grand Mamare* is a goddess, the resolution of the story comes in the form of love and not in the form of supernatural powers which unnaturally decide the love of the pair. She only helps *Ponyo* and *Sosuke* to think about their decision.

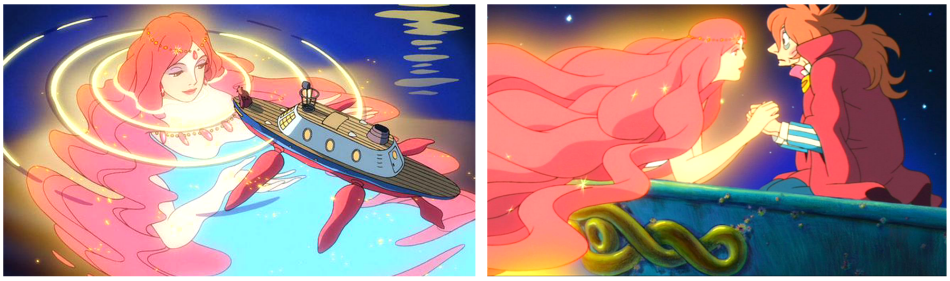


Fig. 9.4.4.4. Strange creature: *Grand Mamare* (Dir.: Miyazaki, 2008)

3.9.4.5. OTHER CHARACTERS: *Ponyo's* younger sisters

Ponyo's sisters are a mass of millions of fingerlings with no human face, but happy eyes and mouth who are raised at the bottom of the sea.



Fig. 3.9.4.5. Other characters: *Ponyo's sisters* (Dir.: Miyazaki, 2008)

They help *Ponyo* to escape to the surface of the water on the back of a jellyfish's head so Ponyo can meet *Sosuke* again. They act as a group with similar characteristics of small red fish bodies and anthropomorphic aspects of human configuration in their faces, such as two dots for eyes and a smiling mouth. They act as a naive, energetic and happy group and although they do not have much presence in the story, they help *Ponyo* to become aware of her thoughts and feelings.

3.9.5. OBJECTS

The families of objects in this film are very much all related to the ocean element, where most of the story is set. On the one hand we have the ocean, as part of the human world. Boats, fishermen, a lighthouse and a fishing village create the objects and context of the human presence in the ocean. The seashore, full of ships, also depicts the human consequences of a polluted ocean, full of rubbish and pollution. Opposed to the presence of humans, the ocean is also a natural element, clean, pristine and full of life with fish, jellyfish, crabs and a variety of sea animals protected by entities such as *Grand Mamare* and *Fujimoto,* who live in a world which is natural and full of magic. Both families of objects create the two sides of the universe, one that is human and the other that is both natural and supernatural.

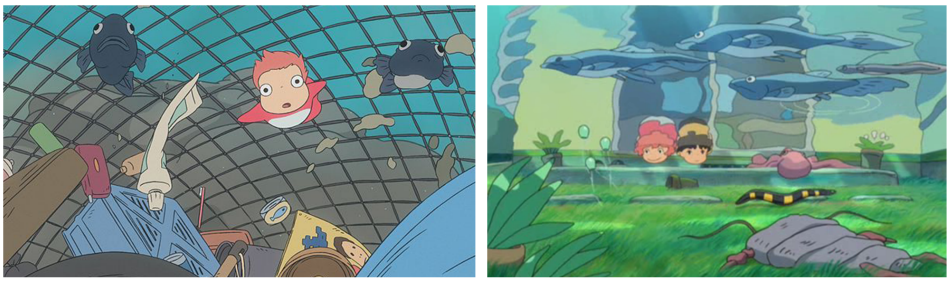


Fig. 3.9.5 Objects: polluted ocean (left) and clean and natural ocean with animals (right) (Dir.: Miyazaki, 2008)

3.9.6. SETS

Similarly to the families of objects, two major sets of the film create the contrast and opposition of both sides of the universe: The magical, clean and pristine underwater castle where *Ponyo* comes from, and the fisherman's village by the sea where *Sosuke* lives.

3.9.6.1. SETS: Bottom of the sea (*Fujimoto* and *Ponyo's* home)

The bottom of the sea is home to *Fujimoto* ,where he works and lives with his millions of daughters, including *Ponyo,* in an underwater rocky castle The bottom of the sea is clean, full of living animals and creatures, full of colour and life and an ecosystem that is both natural and supernatural.



Fig. 3.9.6.1. Sets: *Fujimoto's* underwater home (Dir.: Miyazaki, 2008)

3.9.6.2. SETS: at the surface (*Sosuke's* home by the sea)

Opposed to *Ponyo's* underwater home, *Sosuke* lives on land, in a small house on a cliff by the sea. From there, *Sosuke* can see the boats, the coast, the fishermen and all living life by the sea.



Fig. 3.9.6.2. Sets: *Sosuke's* home on the cliff by the sea (Dir.: Miyazaki, 2008)

3.9.7. BEHAVIOURS

There are various behaviours in this film, and as in most of Miyazaki's films, they are depicted in the changes of state of the protagonist, changes of position and transformations of creatures' configurations and physiologies.

3.9.7.1. CHANGE OF STATE: *Ponyo,* from fish to human

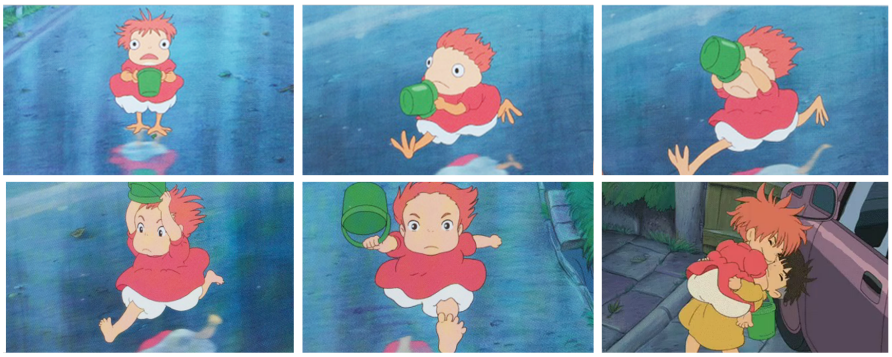


Fig. 3.9.7.1. Change of state (Protagonist): *Ponyo's* transformation (Dir.: Miyazaki, 2008, 00:46:57)

In the night, when the storm and tsunami hit the coast, *Lisa* is driving fast to get home, with *Sosuke* at her side, trying to avoid the huge waves and dangerous slippery road. When they finally get home, *Ponyo*, in a half-fish and half-human configuration, starts to run in *Sosuke's* direction, as soon as she sees him.

As Ponyo runs to *Sosuke,* we can see her physiological transformation from half-fish into a full human shape, shifting from chicken legs to human legs and feet, from paws to human arms and hands, and from a fish face to a human face. The graphical construction of meaning invests in the idea that as she gets closer to *Sosuke*, she starts to feel more human and consequently starts to change into a human shape. The symbolic meaning is rich and deep, showing that her proximity and love for *Sosuke* is real.

3.9.7.2. CHANGE OF POSITION: flying kiss

The changes of position in this film, although they do not include flying still depict several scenes which defy the laws of physics in terms of a lack of gravity, such as when *Ponyo* runs over and rides the tops of the waves with her feet on the surface of the water without sinking. Additionally, at the end of the film, when *Ponyo* is released to the human world in a bubble, *Sosuke* kisses the bubble, liberating her from being a fish, and we can witness the transformation of *Ponyo* into an irreversible human.

Although the scene does not depict a flying sequence, as in most of Miyazaki's films it does depict an unusual kiss between *Sosuke* and *Ponyo,* which creates a sense of freedom and liberation from the ground and lack of gravity in the behaviour of *Ponyo*. *Ponyo* is released from the bubble, growing and transforming her body into a human girl, with human legs. As in most of Miyazaki's films, this freedom from the ground creates scenes of natural and supernatural flying, in this case a flying kiss, the moment when the character really feels free.



Fig. 3.9.7.2. Change of position: flying kiss (Dir.: Miyazaki, 2008, 01:32:00)

3.9.7.3. CHANGE OF FORM (STRANGE CREATURES): *Grand Mamare*

The transformation of the strange creature, *Grand Mamare,* is constantly at the essence of her character. She appears in the waters of the ocean as a giant scale liquid, weightless creature, embedded in luminosity and light, which come from inside her body. She shifts from wobbly liquid forms to the materiality of a body when she comes out of the water, preserving an unnatural giant shape when compared to *Fujimoto's* scale.

Her out of scale size, materiality, light and presence is out of the ordinary world and convey an existence that is merely ephemeral and unpredictable in her physiology. The construction of meaning of her behaviour depicts a presence which becomes decisive in the story, but which is not part of the world of the characters either. *Grand Mamare* acts as a supernatural force, which is unknown to the ordinary world in a positive way, acting as a spiritual element of change. However, her behaviour is not ordinary, it is both magical and supernatural.



Fig. 3.9.7.3. Change of form (strange creatures): *Grand Mamare* (Dir.: Miyazaki, 2008, 01:03:00)

3.9.7.4. CHANGE OF FORM (OTHERS): *Ponyo's* sisters

Ponyo's sisters act as a school of goldfish, erupting from the sea in the form of a tsunami to land in the waters of the ocean as giant fish waves. The group of similar creatures change their physiology from tiny red creatures with orange hair to blue configured fish, forming a mass of waves on the surface of the ocean by jumping together like a wave made of water. Their physiological transformation is huge as they grow into fish that no longer have anthropomorphic features such as hair, eyes and mouth. They become configured as plain fish, on a mission to help *Ponyo* get closer to the shore where she can meet *Sosuke*.

Their physiological transformation occurs on screen, in a series of metamorphoses of elongation of their bodies, change of colour and ultimately, a change from animism characters to animals without human expression.

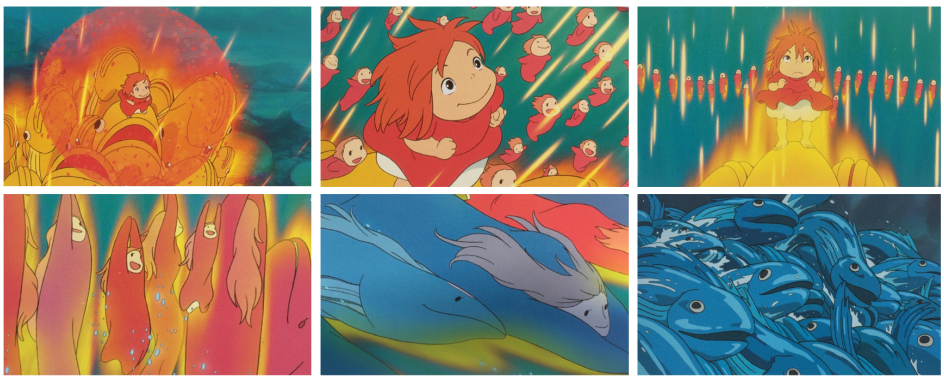


Fig. 3.9.7.4. Change of form (others): *Ponyo* ascending to the surface with her sisters (Dir.: Miyazaki, 2008, 00:37:00)

3.9.7.5. CHANGE OF FORM (ENTITIES): The sea

The ocean in the film is treated as a living creature, the home of various forms of life and animals, and it is transformed into several shapes. One of its transformations is the anthropomorphic form of the waves, commanded by *Fujimoto*, of the *Minions*. The *minions* have two cartoonish eyes and act as singular waves but are juxtaposed to each other, acting as a group of characters which form the ocean.

Another transformation of its form is when *Ponyo* erupts from the bottom of the sea with her sisters, forming a transformation of the calm waters into a tsunami, which hits the coast in giant waves made of giant fish with eyes that behave like waves and a strong current going after *Lisa's* car. The mass is made of natural waves riding at high speed like waves in a storm, fish which are half-fish and half-waves that ride with in pursuit of Lisa's car and also of the giant fish with eyes, which appear to be hypnotised in their swim to help *Ponyo* get closer to *Sosuke*.

The construction of meaning of the transformation of the element of the water becomes intentional in its behaviour to help the protagonist. The scene is magical, transforming the element of the natural water into a living creature, while *Ponyo* runs on top of it intentionally, a vision that is unavoidable. We understand the world of the child in such graphical terms and feel the motivation of *Ponyo* to pursue the car transporting *Sosuke* at all costs. Changes of the elements and entities are crucial in the establishment of the context of the universe.



Fig. 3.9.7.5. Change of form (entities): *Ponyo* running on the waves (Dir.: Miyazaki, 2008, 00:38:00- 00:43:00)

3.9.8 CONTINUITY

3.9.8.1. FAST PACE: Ascending to the surface

With the help of her sisters, *Ponyo* escapes her father's home at the bottom of the sea. The scene depicts an action of escape at high speed, with the objective of liberation. *Ponyo* is sucked into a water tube, sliding down a swirl of water with other fish in a strong current with a half fish and half human configuration. In a small flooded compartment, she opens the closed door of the underwater castle and rides a giant fish wave to the surface in an explosion of speed and a mash of fish, colour and light. This is the moment where *Ponyo* will conquer her freedom. The construction of meaning in graphical terms invests in the motivation to escape, happiness, colourful bright yellow tones, which lead Ponyo to succeed. *Ponyo* manages to erupt into the surface.

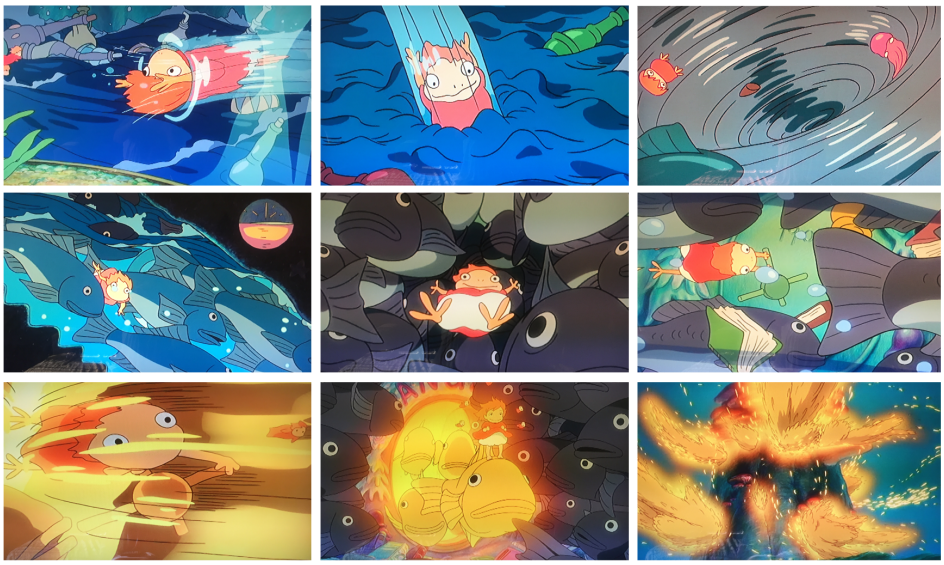


Fig. 3.9.8.1. Fast pace: *Ponyo* ascending to the surface (Dir.: Miyazaki, 2008, 00:36:00)

3.9.8.2. SLOW PACE: The pop up boat

Around one hour and seven minutes into the film, the entire fish village is underwater, following the storm and tsunami of the previous night. *Lisa,* who has gone to help people at the day care centre, is still not at home. *Sosuke* and *Ponyo* are at home, but *Sosuke* is nervous and goes in search of his mother. In the kitchen, *Ponyo* performs some of her magic, inflating *Sosuke*'s toy boat into a real scale boat, big enough for both of them to navigate. The transformation of the object is seen on screen, as if rendering the mental activity of *Ponyo's* imagination in front of our eyes, in graphical terms, and at a slow pace, making us see a magical moment that could not be possible.

The construction of meaning invests in the play of children of this age, inventing magical things out of the ordinary, inventing solutions and putting the world into visible terms, seen through the eyes of the child, which in this case is also helped by her magical powers. They both take the boat to the waters while *Sosuke* engages in the role of the captain, putting his hat on and driving the boat.



Fig. 3.9.8.2. Slow pace: *Ponyo* makes a pop-up boat (Dir.: Miyazaki, 2008, 01:07:00)

3.9.8.3. EMOTIONAL PACE: The Emotional Hug

Around forty-seven minutes into the film, *Ponyo* finally escapes from her father's underwater house to find *Sosuke*. In a scene which begins with Ponyo's transformation from half-fish to a total human shape as she runs into *Sosuke's* arms, in the final moments of her run, we witness a human girl hugging *Sosuke* tightly, with huge signs of affection. Ponyo runs at high speed and embraces Sosuke with overwhelming motivation, strength and love, which is profoundly touching and moving.

We see in the embrace of these two children the genuine need for proximity, complicity, reciprocity, tenderness and passion, in just a few seconds. We understand how important it is for both to be together. Miyazaki frequently shows the strong emotional bonds characters nurture for each other in an emotionally paced scene which invests in the real timing of emotions, according to our experience of the real.



Fig. 3.9.8.3. Emotional pace: the hug (Dir.: Miyazaki, 2008, 00:47:15)

The graphical construction of the scene and its emotional pace convey vividness and emotion, and the timing is in line with the real emotions we experience in our own lives, making it very credible and emotional for the audience to experience it on the screen.

3.9.9. SPEECH, SOUND AND MUSIC

3.9.9.1. SUBJECTIVE CO-SPEECH: The origami of *Ponyo*

In the senior centre, the old ladies sit in the dark, watching the rain outside as the storm hits the village. With a feeling of compassion, *Sosuke* sees that the ladies are scared so he goes to them and gives them a lucky origami to make them feel at ease. The origami has the shape of a little red fish just like *Ponyo*, which the ladies recognize. A few seconds later, the lights come back on, taking the senior centre out the dark. The ladies thank *Sosuke* and tell him that only because of his lucky fish did things turn out well.

The construction of meaning invests in showing, not in direct terms but through the origami symbol, *Sosuke's* true love for *Ponyo* and also in depicting the compassionate and kind-hearted boy who is sensitive to the old ladies' emotional state. The symbolic origami transmits a hidden message in graphical terms, namely that humanity is just as such, caring for each other and making our presence a positive event for others. Subjective co-speech invests in revealing a message within a symbol, legend, prophecy, which in this case reveals both care and compassion for the ladies and his love for *Ponyo* in indirect terms.

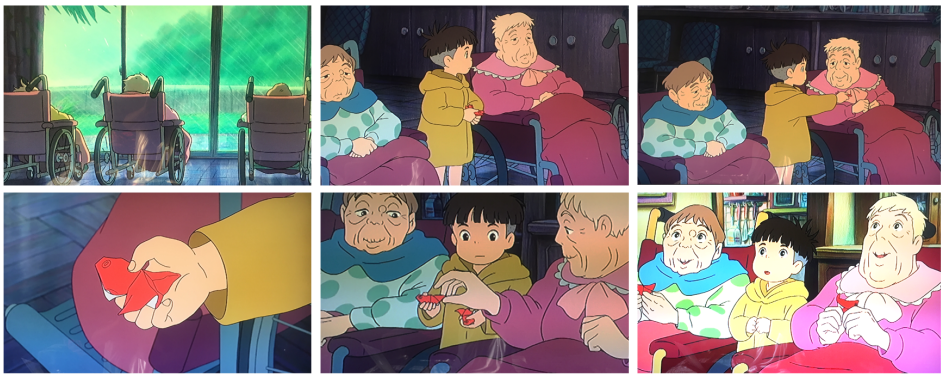


Fig. 3.9.9.1. Subjective co-speech: the origami fish (Dir.: Miyazaki, 2008, 00:40:00)

3.9.9.2. DIALOGUE

The most important dialogue lines at the end of the film summarize the theme, the story resolution and the characters' journeys in their final decisions. *Ponyo* and *Sosuke* are confronted with the firm questions of *Grand Mamare* on how truly and honest *Ponyo* and *Sosuke's* love is and how firmly they are willing to take the responsibility of their decisions and accept their consequences, giving expression and characterization to the characters' feelings in the way they talk, respond or connect. In this case, dialogue acts as a decisive moment of the story.

Grand Mamarre: "Sosuke, Ponyo opened a magic well because she wants very much to be human. To become a real girl she needs you to accept and love her as she truly is. You know Ponyo as a fish, don't you?"

Sosuke: "Mm-hmm."

Grand Mamarre: "And you know her as a human. Your drop of blood did that?"

Sosuke: "Oh, that's it? I cut my thumb. Then Ponyo licked it and made it better. So that's how she changed into a human."

Grand Mamarre: "Could you love her if she moved between two worlds?"

Sosuke: "Mm-hmm. I love all Ponyos. It's a big responsibility, but... I love that girl"

Grand Mamarre: "Ponyo come here, please."

Grand Mamarre: "Ponyo, Sosuke has promised to accept you as you are. To become human you must choose to abandon magic. Can you do that?"

Ponyo: "Hmm-hmm."

Grand Mamarre: "Kiss the bubble, child when you return to land... and Ponyo will become a girl, growing up just like you."

Sosuke: "I accept, Ponyo. Thank you, Ponyo's mother."

Grand Mamarre: "Everyone, the balance of nature is restored. Life begins again."

3.9.9.3. SOUND AND MUSIC: exception

No occurrence was observed in this sub-category. The exceptions will not be further analysed for lack of time and space in this thesis focusing only on the patterns of occurrences.

3.10. *THE WIND RISES* (Dir.: Miyazaki, 2013)

(Resumed results of this sub-section may be viewed in APPENDIX 3.10.)

3.10.1. ORIGINS

3.10.1.1. ORIGINAL IDEA

The film, *The Wind Rises* (Dir.: Miyazaki, 2013), was written and directed by Miyazaki, and it was adapted from the original manga series with the same name, created by Miyazaki between 2009-2010, and published in nine chapters in the Japanese magazine Model Graphic (Miyazaki, 2014c. p. 10).

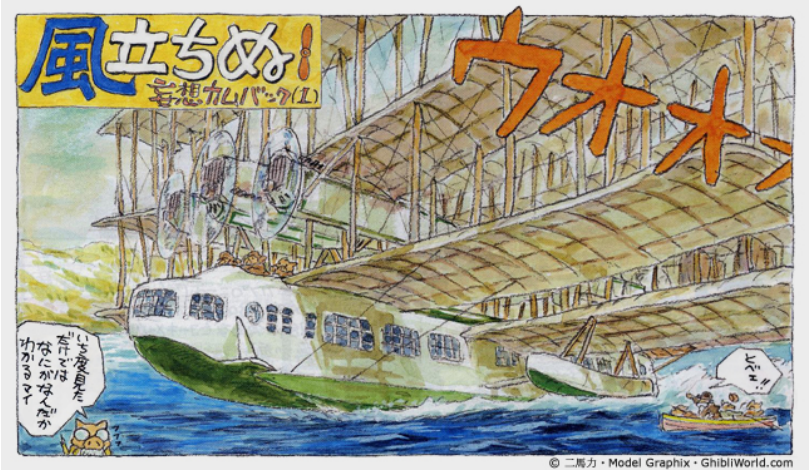


Fig. 3.10.1.3. Manga serialization: *The Wind Rises* (Miyazaki, 1990, Model Graphic Magazine)

One of the major changes from the manga series to the film is that in the manga series most characters are depicted with a pig resemblance, such as their nose and face configuration (as in *Porco Rosso*). The manga series were partially inspired by the novel, *The Wind has Risen* (Hori, 1937), by Japanese writer and poet, Tatsuo Hori (Miyazaki, 2014c. p. 11).

Tatsuo's novel revolves around the theme of life and death and is driven by the love story of a man for a woman who is sick with tuberculosis, living in a sanatorium and who dies at a very young age (Tatsuo's novel is also inspired by real events of his own life). In Miyazaki's film, this is part of the personal story of the protagonist, *Jiro*, who falls in love and marries a woman who has contracted tuberculosis. She dies without *Jiro* being able to save her.

The film also partly originates from the historical real life of Jiro Horikoshi (Miyazaki, 2014c. p. 11), especially his professional life, depicting the story of a talented aircraft designer, responsible for the Zero fighter warplane, which was considered the finest warplane during WWII and used in the Pearl Harbour attack by the Japanese empire (Miyazaki, 2014c. p. 8). The film is unique in Miyazaki's filmography, due to the type of portrait he makes of a fictional bio picture of a real person, Jiro Horikoshi. *The Wind Rises* is the less fantasised film of our case study, depicting many references to real life figures and historical events and also to the history of aviation itself. Adults are able to relate to this film at deeper levels than children, and it reflects Miyazaki's personal love of planes and the history of aviation.

3.10.1.2. INSPIRATIONS

Inspirations for the film came mostly from the bio picture references of Jiro Horikoshi himself, and his life achievements in the history of aviation, namely his creation of the finest plane in terms of design and aerodynamics(Miyazaki, 2014c, p.8,9). Although in the film the protagonist, *Jiro,* is fictionalized, he is strongly linked to the real events of that time, place and context. The context of the film depicts the Taisho era (1912-1926) in Japan, a period between the two world wars, marked by the economy breakdown and lack of work in the cities. The most significant real based event references are related to the history of aviation and its geniuses, inventions, warplanes, aircraft factories, WWI, WWII, and the Kanto earthquake incident, which hit Japan in 1923 and gives context to the time period of the film. As for the context of the film Miyazaki writes,

> From his boyhood to his youth, the years during which our main character lives are weighed down by a sense of stagnation more intense than the one hanging over Japan today: The great Kanto earthquake of 1923, the time of the great depression, unemployment, poverty, tuberculosis, revolutions and fascism, suppression from free speech, one war after another. (Miyazaki, 2014c, p.8)

The film mostly depicts the life of the protagonist, *Jiro Horikoshi,* from his childhood, when he dreamt of becoming a pilot, up to the moment of his biggest life achievement, the design of the Zero fighter. His story becomes the central focus of the film, in a fictionalized bio picture (Miyazaki, 2014c, p.9). His character is strongly inspired by two real historical figures, and also by a third real figure who becomes his inspirational friend:

(1) Inspiration from the real, historical Japanese figure of Jiro Horikoshi (1903-1982), responsible for the creation of "Mitsubishi A5M" and the famous "A6M Zero" planes. The Zero fighter (A6M Zero) was an innovative and powerful Japanese plane used in the early days of WWII, and also in the Pearl Harbour bombings. It took America another two or three years to catch up with such powerful airplanes. In the film, the protagonist, *Jiro,* is the young and talented designer responsible for the design of the Mitsubishi A6M1, which later becomes the Zero fighter, the finest war airplane in the world. *Jiro* combines the essence of a creative designer and aeronautical engineer, based on the historical figure of Jiro Horikoshi, and the figure of Tatsuo Hori, a writer who lived in the same period (Miyazaki, 2014c, p.22).

(2) The real, historical Japanese figure of Tatsuo Hori (1904-1953), a Japanese writer who experienced the Kanto earthquake in Japan in 1923, and lost his mother when he was 18 years old. In the film, the Kanto earthquake is portrayed as part of the time period of the film in the background story. Tatsuo Hori suffered from tuberculosis and was recurrently in treatment in sanatoriums where he wrote his stories. His wife was also hospitalized and died one year after their marriage. In his novel, *The wind has Risen* (Hori), he writes about the story of a husband taking care of his wife who likes to paint. In the film, just like Tatsuo's real story, and also in line with the content of his novel, *Jiro's* wife, *Nahoko*, also suffers from tuberculosis, is also receiving treatment in a sanatorium, also likes to paint and also dies prematurely. The events in the film are strongly linked to the writer's personal life and work (Miyazaki, 2014c, p.11).

Another crucial inspiration from a real based figure is *Jiro's* inspirational friend:

(3) The real, historical Italian figure, Giovanni Battista Caproni (1886-1957), was a pioneer inventor of aeronautical engineering and an aircraft designer who founded The Caproni Aircraft

manufacturing company (Miyazaki, 2014c, p. 44). He devoted his work both to creating warplanes (bombers, seaplanes and trainers during WWI) and civilian and commercial planes (Miyazaki, 2014c, p.11).

In 1910, he designed the first Italian aircraft, the *"Caproni Ca.1"* which was destroyed in its first flight. In 1911, he designed the first multiengine Italian plane, the *"Caproni Ca.31",* which was far more successful. In 1919, he designed the *"Caproni Ca.48"*, a small commercial plane, which crashed in Verona killing everyone on board in the first Italian commercial aviation disaster. Between 1919 and1921, he designed a giant transatlantic seaplane with a capacity for 100 passengers, the *"Caproni Ca.60",* which ended up crashing in its second flight. In the film, all these three types of planes invented by Caproni enter the film, depicting *Caproni's* achievements in their success and failures, portraying part of the history of aviation and the history of pioneers in its vehicles and also in its visionary features. In the film, the character, *Caproni,* becomes *Jiro's* confidant and the inspirational figure that appears in *Jiro's* dreams. *Caproni* becomes someone who understands and shares *Jiro's* dream of constructing beautiful planes (Miyazaki, 2014c, p.44-53).

The similarities and precision of detail between *Caproni's* real invented planes and those used in the film are very close, as is the appearance of the real figure of Giovanni Caproni and the character *Caproni* in the film, resembling reality in very close terms. *Caproni* represents *Jiro's* inspirational figure in the film, someone who represents what it is to be a pioneer, a master, and a supporter of the dream of all humanity at the time, the dream of flying. Caproni appears in *Jiro's* dreams in a place and existence referred to by *Caproni* as "our kingdom". This place is where *Jiro* and *Caproni* discuss their inventions, where *Caproni* inspires and advises *Jiro*, and where they share their genius and hopes regarding aviation history.

Another real based event in the film is the Kanto earthquake incident (1923), which serves as a historically credible event, giving this period story a believable background and conveying depth to the history and geography of Japan, marked by this dramatic incident, which still remains in the collective conscience of those who experienced it (Miyazaki, 2014c, p.11).

(4) The real, historical Japanese Great Kanto earthquake (1923), with a high magnitude, which devastated the cities of Kanto, Tokyo, Yokohama, Chiba, Kanagawa and Shizuoka, killing thousands of people. In the film, *Jiro,* in his youth, meets *Nahoko* (who is only 13 years old at the time but goes on to become his wife) on the day of the earthquake. When the train collapses due to the earthquake's tremors, *Jiro, Naoko* and her nanny, *Kinu,* run out of the train amidst confused crowds. *Kinu* breaks her leg in the crash incident and *Jiro* runs to help them, making a splint for *Kinu's* leg with his scale ruler and taking *Kinu* on his back to a safer place.

Inspirations from fiction also have a presence in the film, although not as extravagant in terms of fantasy, another characteristic of Miyazaki's films. Instead of magical sets, extravagant design and the characters' strange physiologies and eccentric behaviours are more noticeable, in this case, the film is marked by something which is more closely related to our humanity, dreams (dreams of the character, dreams of humanity and its inventors). These dreams become visible in scenes that combine a conscious desire to invent innovative planes, the dreams of humanity to fly and the dream of *Jiro* to share his thoughts with *Caproni* (a pioneer). Between daydreaming and fantasy, these dreams of *Jiro* become more fantastic with the presence of *Caproni,* who only appears in *Jiro's* dreams and doesn't age (he is seen next to *Jiro* as a young boy and as an adult with the same appearance) and also speaks Italian and Japanese, with a presence that crosses different geographies and different periods in *Jiro's* life. Although *Caproni's* genius and achievements resemble reality, his presence and close relation in *Jiro's* dreams transcend the ordinary universe of the film, and symbolically depict through fantasy a dream

shared between the two geniuses, namely the dream of flying. This common dream brings the two characters together, as if they could have met, shared thoughts and become friends and confidants, but is only the case in *Jiro's* dreams. The presence of *Caproni* is particularly symbolic as the film is set during the period of the great depression, a time where unemployment, poverty, tuberculosis, fascism, suppression of speech and wars depicted a sense of pessimism and depressive social moral on the collective conscience of the country. In the film, *Caproni's* presence becomes an opposition to these feelings of pessimism, and serves as Miyazaki's positive response by portraying the need for dreams in characters' lives. Once again, fantasy aspects serve to free us from the worries of real life, conveying hope and positive existence to the characters.

Another fictional inspiration is the adaptation of the character ***Hans Castorp***, the protagonist of the German novel, *The Magic Mountain*, by Thomas Mann (Mann, 1924) (Miyazaki, 2014c, p.174). In Thomas Mann's novel, *Castorp* ends up living in a sanatorium due to having contracted tuberculosis, and during his stay he becomes more reflective, contemplative and loud about the European pre-war situation in a tone that is both satirical and critical of the modernity of humanity. In the film, *Castorp* appears in *Kusakaru hotel*, a refuge far from the cities where both *Nahoko* and *Jiro* are staying. *Castorp's* appearance gives context to *Jiro's* concerns about the war in conversations that convey a critical view about the role and global situation of the future of Germany and Japan during the war. *Castorp* is a peculiar character, he loves watercress for dinner, he smokes cigarettes with *Jiro* and talks to him about the magic mountain of Thomas Mann, and of how Hitler's Nazi governance is evil and how the war is going to erupt again. He also observes how *Jiro* arrives at the hotel as a gloomy man, and how suddenly he becomes full of joy due to his feelings for *Nahoko. Castorp* goes to the piano to play a very happy song, called "Das Gibt's nur einmal", which acts as a celebration of life song.

3.10.1.3. UNIVERSE

The universe of the film, *The Wind Rises,* is highly complex as it depicts the most ordinary world of our case study in a bio picture and period film, with very diverse references and links to historical events, which is rather unusual in Miyazaki's films. Despite the fantasy aspects being far less present and closely related to the inner world of the protagonist, his dreams, they act in complex terms, portraying a positive side to the negativity and pessimism of the period between the two wars (similar to the film *Kiki's Delivery Service*, where only *Kiki's* magic depicts fantasy elements in a world that is more ordinary than fantasised).

The fantasy aspects which emerge in the form of the dreams and daydreams of the protagonist, whether visualized in scenes where we see *Jiro's* mental activity creating his inventions, or when he shares thoughts with *Caproni* in daydream sequences, are highly human in the sense that they show the protagonist's most profound motivations by making visible what is inside the protagonist's mind and heart. These motivations will ultimately affect and change the future of humanity. Aside of these aspects, most of the action of the film is set in a historical period, impregnated with dramatic real based events and the history of Japan between the 1920s and 30s.

The universe is marked by the period between the two world wars, the recession, unemployment and poverty, but at the same time it portrays the dream of a boy who wants to become a pilot, and who becomes one of the most successful plane designers in the history of Japan. The universe of the film depicts a fictionalized biography of this boy from the day his teacher lands him a magazine about the invention of airplanes, where he becomes aware of *Caproni's* existence in history and his genius inventions. The universe of the film accompanies *Jiro* through his first years of life

dreaming about becoming a pilot, his aeronautical engineering studies at school and his first job at the Mitsubishi Company, up to his greatest professional achievement, the creation of the *Zero fighter*. The universe grows as the character gets older, in his choices, dreams, and feelings and ultimately in what his life has become, a place where a dream has become reality. The portrait of the personal life of *Jiro* is also witnessed from the moment he meets *Nahoko* on the train as a young boy until the moment she dies of tuberculosis. The universe of the film is the universe of the protagonist, seen through his eyes, felt by his heart and experienced through his perception, dreams and life achievements.

3.10.2. NARRATIVE

As a young boy, *Jiro* dreams about being an airplane pilot. Due to his short sightedness, he has believed, since childhood, that he will never fulfil this dream and therefore decides to become a designer of airplanes instead. This awareness becomes more vivid in his dreams, where he recurrently meets *Caproni,* a historical Italian plane designer to whom *Jiro* talks and from whom he gets his inspiration to become a plane designer.

When, in his early days, *Jiro* starts to work, the Kanto earthquake hits Tokyo. In this incident, the earth moves, houses are destroyed by massive shock waves and his train collapses in the middle of its journey. During this train ride he meets *Nahoko*, a young girl who is travelling with *Kinu*, her nanny who breaks a leg in the incident. *Jiro* helps *Kinu* by making a splint with his scale ruler and helps them both to get to a safer place until help arrives.

Jiro's journey continues, without more news about *Nahoko.* He starts to study aeronautical engineering with his friend *Honjo.* During a meal, *Jiro* comments with *Honjo* on the beautiful line of a horse mackerel's spine while he eats. *Jiro* finds inspiration to create the aerodynamic innovation features of his plane in this simple element, a special curve, which he draws on paper, measuring its angles.

When *Jiro* finishes school, he travels to Nagoya to work in a plane factory, the Mitsubishi Motor Company. Upon his arrival in Nagoya, he witnesses the consequences of the economy break down in the streets, with the closure of banks, and crowds in the streets trying to sort out their jobs and their economies.

Jiro gets his first assignment at Mitsubishi from *Mr Kurokawa*, a stressful boss who gives him the challenge to work on a plane's wing. At work, *Jiro* loses track of time while he envisions (in mental images we see on the screen, merged with the set) the problems and potential positive aspects of aeronautical engineering challenges in terms of structure, function and design, in vivid images on the screen.

Jiro's mental activity becomes part of the frame, visualized and animated as if part of the ordinary world, in what we refer to as visions of his inventions. A few years later, *Jiro* starts working on major projects for navy competitions and the creation of a new plane. He works hard and at the same time he encounters *Nahoko* again at the Kusakaru Hotel. Although *Nahoko* has tuberculosis, they decide to marry.

Among his drawings, rides to the sanatorium where *Nahoko* is staying and his new professional challenges, *Jiro* creates his plane, the *Zero fighter,* which successfully passes its tests and is a huge aeronautical engineering success. At the end *Nahoko* is unable to overcome her disease and dies. *Jiro* is left with his plane creation but without his love, making this film one of the saddest of our case study. The narrative, which revolves around the events of *Jiro's* life, the challenges he faces in his career and

in his love life, does not have a precise plot that is eventually resolved. The story unfolds a journey, which is the life of a character, with his risks, choices, moments of sadness and success, however this character has no opponent or conflict he has to overcome aside of living his life happily and achieving his goals as an engineer. He overcomes his work challenges due to his talent and hard work, but can do nothing to save *Nahoko*.

The story of this film portrays the harsh events of life without making it possible for both of them to live happily ever after. Thus, the film is one of the saddest and somehow deepest in its portrait of humanity and the conflict and impotence of dealing with dreams, love, life and death. Overall, *Jiro's* life is very inspiring in the sense that his dream of flying belongs to all of us, humanity in general, when a new innovation is brought to the world. Nevertheless, the film is also very sad, regarding *Jiro's* personal love life, as he is unable to conquer more time with the love of his life.

3.10.3. CONTENT

Paul Valery's sentence, shared by *Jiro* and *Nahoko* in dialogue lines when they first meet, *"Le vent se lève, if faut tenter de vivre" ("The wind is rising! We must try to live!")* reveals a tone and mood to the film which is profoundly human, courageous and depicts the risks we must take in our lives in order to do what we love. Although poetic, the sentence is also very symbolic, as it evokes the ephemeral sense of the passing of time in our lives, and how one should try to achieve one's dreams and live them before it is too late.

When *Caproni,* a pioneer in his field, tells *Jiro "*Artists are only creative for ten years. We engineers are no different. Live your ten years well, Japanese boy*"* he is telling him how difficult it might be to achieve those dreams in a short period. Although the content of the film mainly depicts a generic feeling of following our dreams and achieving our goals, it also depicts values of love, in aspects of life and death in the story of *Nahoko*, which is the most dramatic of all the love stories of our case study. *Jiro* embarks on a journey where dreams command his life, portraying an era, the life of an inspirational figure, the historical aspects of the evolution of aviation, the importance of dreams, their consequences, but also the impotence to cure or save someone we love. The film portrays several dichotomies of values: reality and dream, life and death and Miyazaki's constant rejection of war and ethical response of a peaceful existence.

Although the dream of flying is achieved by *Jiro*, the consequences of this innovation are closely related to its use in the horrors of wars. Miyazaki's ethical rejection of the destructive aspects of warplanes is stated in lines of dialogue between *Jiro* and *Caproni,* despite his love for flying and airplanes. In the film, the negative aspects of war are portrayed in a dream between a designer and an engineer who are able to construct an innovative fighter airplane, which in the collective history of humanity is responsible for the bombing of cities and people in such dramatic events such as Pearl Harbour, in which the *Zero fighter* was employed. The inspirational encounter between two characters that share the dream of all humanity, the dream of flying, also unfolds the dramatic consequences of this dream and the choice to be made. In the film, this conflict becomes evident in the dialogue lines between *Jiro* and *Caproni*. When *Caproni* tells *Jiro*:

> ***Caproni:*** "Japanese boy, I've been around planes all my life. Do you know how many of them I've flown? None! Zero! Many can fly planes, but I design them! I create airplanes! And so you can! An aeronautical engineer!"
>
> ***Jiro:*** "Yes!"

> ***Caproni:*** "But remember this, Japanese boy. Airplanes are not tools of war. They are not for making money. Airplanes are beautiful dreams. Engineers turn dreams into reality."
>
> ***Jiro:*** "Yes!"

In another dream scene, *Caproni* also asks *Jiro* a profound question about his dream:

> ***Caproni:*** "Humanity dreams of flight, but the dream is cursed. My aircrafts are destined to become tools of slaughter and destruction.
>
> ***Jiro:*** *"I Know."*
>
> ***Caproni:*** "But still I choose a world with pyramids in it. Which world would you choose?
>
> ***Jiro:*** "I want to create beautiful airplanes."

Jiro's inner conflicting thoughts regarding his rejection of war and use of warplanes also reflect Miyazaki's life during the war (Miyazaki, 2014, p.431) and the story of Miyazaki's father and uncle who worked and owned a company which manufactured parts of warplanes planes (Miyazaki, 2014, p.431). In Sunada's documentary, around 00:24:16 into the film, Toshio Suzuki, Studio Ghibli's executive producer and Miyazaki's film producer, comments on the analogy between the boy *Jiro,* the protagonist of the film *The Wind Rises*, and Miyazaki's personal story

> (...) a boy who loves aeroplanes but who hated war and fights this contradiction. Miyazaki's father was an aeroplane manufacturer. During the war, Miyazaki's father worked at a company named Miyazaki Airplane that manufactured parts of warplanes. So Miyazaki is putting a lot of his father into the Jiro character in this film. (Sunada, 2013, 00:24:16)

Jiro reflects Miyazaki's inner conflicts about his father's occupation, owner of a company responsible for making parts for warplanes. In the film, *Jiro's* character represents both the dream of flying and the fear of such incredible inventions when used against humanity, which is the part that most troubles Miyazaki, in this film and in the others. Due to this duality, the content of the film is highly complex, as it represents the strengths and weaknesses of what humanity has become, in its achievements and disasters and is portrayed in a way leaves little room for fantasy or liberation of its universe.

3.10.4. CHARACTERS

The typology of characters in this film presents three exceptions. The protagonist is not a young female heroine, as is common in Miyazaki's films. As in the film, *Porco Rosso*, this film presents an exception in the gender and age of the protagonist. In this case, *Jiro* is a male adult, following his dreams and embracing his life journey. Although *Jiro* has a love partner in the story, the woman he marries, *Nahoko,* is not the typical partner who is actively part of the action or story, presenting an exception to the partner's typology.

The film also presents an exception regarding an opponent. Although *Jiro* faces obstacles and challenges in his journey, there is no character that actively opposes or tries to block *Jiro's* actions. *Mr Kurokawa*, the stressful chief at Mitsubishi Motors Company, appears only to be a challenge for Jiro to cope with, but he will defend and hide *Jiro* from the Nazi government when needed. *Jiro's* main challenge is the success of the *Zero fighter* plane creation, and his resilient understanding of *Nahoko's* tragic disease.

As a strange creature in the film, there is also a difference between the other strange creatures of our case study. In this film, the presence of *Caproni* is strange in the sense that it crosses temporal and geographic lines, which would make his co-existence with *Jiro* strange and impossible in his ordinary world. Although *Caproni* is the figure of a dream, the nature of his relationship, dialogues and presence with *Jiro* reveals a strangeness that is neither real nor a dream, but more an intimate presence in *Jiro's* daydream as someone inspirational, close to Jiro's heart, and who acts as an echo of *Jiro's* thoughts.



Fig. 3.10.4. Typology of characters: 1.Protagonist: (exception) *Jiro*, 2. Partner: (exception) *Nahoko* 3. Opponent: (exception) Making a plane/wife's illness 4. Strange creature: *Gianni Caproni* (Dir.: Miyazaki, 2013)

3.10.4.1. PROTAGONIST: *Jiro Horikoshi* (young, pre-adult and married man)

The fictionalized bio picture film depicts several moments and ages of *Jiro Horikoshi's* life. As a young boy, *Jiro* dreamt about being a pilot. Although his short sightedness did not allow him to pursue this dream, he decided to become an aeronautical engineer and designer of airplanes so he could still be involved in the dream of flying. The reason we get to know Jiro's dreams in detail is, in part, due to the references that become visible in visions, dreams and animated inner feelings on the screen, as a visualization of the inner world of the character brought to his external world and into the frame.

The film depicts three essential moments of *Jiro's* life in their connection with his dream of flying: as a young boy who has a dream, as an aeronautical engineering student, and as a professional aeronautical engineer. In his childhood: In his childhood (around 13 years of age), *Jiro* has a dream in which he is piloting a plane. During the dream, *Jiro* becomes aware that his short sightedness is a handicap and will not allow him to pursue this dream. His eyes cannot focus properly and he falls to the ground. He decides then to become a plane designer and engineer instead.

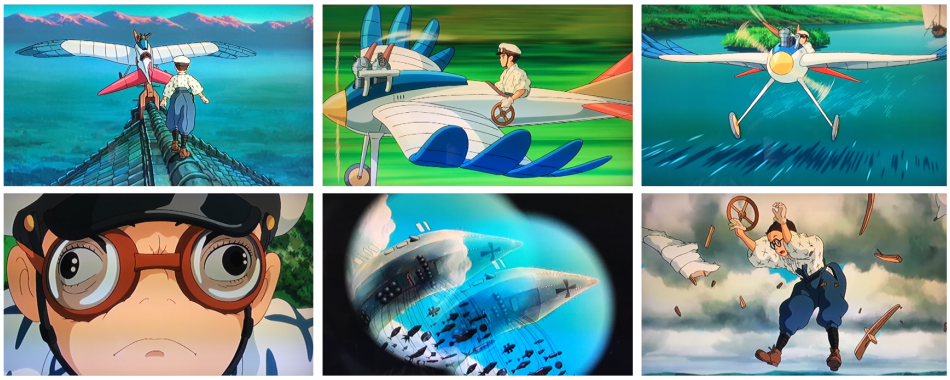


Fig. 3.10.4.1.1.Protagonist: Jiro as a young boy (13 years old) (Dir.: Miyazaki, 2013)

From childhood to adulthood: *Jiro* becomes fascinated with flying when he reads magazines on this theme, given to him by his teacher, and from where he learns about the history of aviation and its genius figures, such as the famous *Gianni Caproni*, a figure who would be present in *Jiro's* dreams from then on. *Jiro Horikoshi* grows up to study aeronautical engineering. At school, when *Jiro* is around 20 years old, and while having lunch with his friend *Honjo*, he observes a horse mackerel spine in detail and retains this event as inspiration for his work by adapting the curve of a plane's wing. He analyses the beautiful curve of the spine, he measures the angles and makes calculations in order to study the aerodynamics of plane wings.



Fig. 3.10.4.1.2.Protagonist: *Jiro* as an aeronautical engineering student (20 years old) (Dir.: Miyazaki, 2013)

From student to professional life: When *Jiro* finishes school, he moves to Nagoya to start work at Mitsubishi Motors Company. There he meets *Mr Kurokawa*, a stressful but harmless chief who will guide his assignments throughout his career. *Jiro* will work on its first drawings for a falcon plane, he will design engineering parts and also design his first plane. During his career, *Jiro* moves from Mitsubishi in Japan to Dessau, to study the German technology of metal planes and returns to Japan to create the *Zero fighter* (when he is around 30 years of age), the most famous plane in the world at the time. His career is marked by opportunities and also by his hard work and talent, which proves to solve the most challenging engineering and design plane problems.

In general, *Jiro* is introverted, reserved in his love, kind hearted and very hard working. He has a great dream of creating airplanes, but also a profound inner conflict about creating planes for destructive purposes such as the war. Jiro is also troubled about the disease of his wife *Nahoko*, who finally dies without him being able to do anything about it.

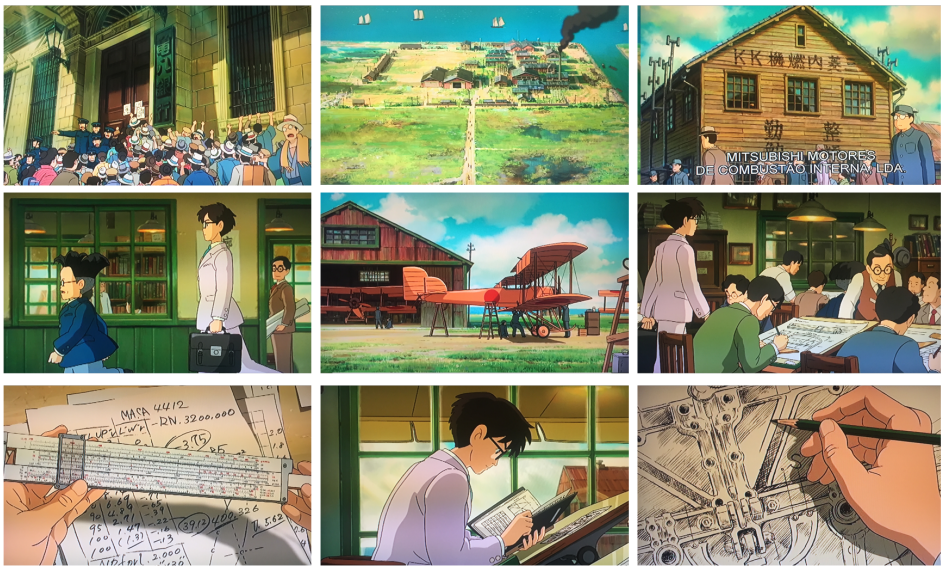


Fig. 3.10.4.1.3.Protagonist: *Jiro* as an aeronautical engineering professional (24 years of age) (Dir.: Miyazaki, 2013)

3.10.4.2. PARTNER: exception.

No occurrence was observed in this sub-category. Although Nahoko is Jiro's love partner she does not constitute a partner in the action of the film. The exceptions will not be further analysed for lack of time and space in this thesis focusing only on the patterns of occurrences.

3.10.4.3. OPPONENT: exception.

No occurrence was observed in this sub-category. The exceptions will not be further analysed for lack of time and space in this thesis focusing only on the patterns of occurrences.

3.10.4.4. STRANGE CREATURES: *Gianni Caproni*

Gianni Caproni is a fictionlized character based on a real figure, and represents the symbolic side of dream in life. He was a pioneer and genious inventor, but as usually happens with pioneers, he also faces the challenges of creating something new with many uncesseful events along the way. Although his creations contributed to the evolution and history of aviation, they also contributed to the use of such vehicles in the war. However, as *Caproni* verbalizes to *Jiro,* he "prefers to live in a world with pyramids, rather than one without them", which symbolically emphasizes the risk of embarking on an adventure of achieving goals that are dreams. *Caproni* appears in *Jiro's* dreams from childhood to adulthood. He becomes *Jiro's* inspiration, companion, advisor and friend and above all someone who shares a common dream with *Jiro.* His presence in *Jiro's* dreams is very symbolic, as *Caproni* is not only a fantasised character, he is also part of *Jiro's* world and mindset, as an important figure who leads his own adventure. His resemblence to the real figure is very close, in his clothes, moustache and outfits adapted to the syle of Miyazaki.



Fig. 3.10.4.4 Strange creatures: *Gianni Caproni* with young *Jiro* (left) and with *Jiro* as an adult (right) (Dir.: Miyazaki, 2013)

3.10.4.5. OTHER CHARACTERS: *Kayo Horikoshi* (sister), *Nahoko* (wife), *Kiro Honjo* (friend) and *Hans Castorp* (adapted fictional character)

Four other characters complement the story of *Jiro* with minor roles, as they do not interfere directly with active actions in the story, but instead they serve and add information to the biographical story of *Jiro*. *Kayo Horikoshi* (sister) represents in Jiro's story, his journey of growing up with a kind-hearted and loving sister. *Nahoko* (wife) represents in *Jiro's* story the love of his life and also a huge loss, as she dies from tuberculosis and which emotionally affects Jiro. *Kiro Honjo* (friend) represents Jiro's companionship in his professional life and *Hans Castorp* (adapted fictional character) represents an imaginary friend with who Jiro has brief but deep conversations about his conflicts.

3.10.5. OBJECTS: Caproni Ca.3, Ca.4, Ca.48, Ca.60 and the *Zero fighter* plane.

The families of objects are mostly marked in this film by the different aircraft vehicles, which briefly demonstrate the history of aviation in *Caproni's* inventions, such as the Ca.3 and Ca.4, Ca.48, Ca.60 planes which closely depict a resemblance to the real planes. The real company named Caproni, an Italian aircraft manufacturer founded in 1908 by Giovanni Battista Caproni, manufactured these planes, which were in most cases used in WWI and WWII, but also some of them for commercial uses. The ultimate invention, the *Zero fighter,* is *Jiro's* creation, which also closely resembles the real Zero Fighter plane, designated as A6M Zero, manufactured by the Mitsubishi Aircraft Company in Japan in 1939.

3.10.5.1. OBJECTS: Aircrafts Caproni Ca.3 and Ca.4 war bomber planes

Caproni Ca.3 and Ca.4 were war bomber planes developed by Caproni as of 1916 (following the Ca.1, of 1914) which actually existed in reality. They were used during WWI and in the post-war period. They were three wooden biplanes, which could carry a crew of four: a front gunner, two pilots and a rear gunner-mechanic. The picture below depicts the same model used in the film.



Fig.3.10.5.1. Objects: Ca.3 and Ca.4 (War Bomber Planes) (Dir.: Miyazaki, 2013)

3.10.5.2. OBJECTS Ca.48 (commercial plane)

The Caproni Ca.48 was an evolution of the bomber Ca.42, adapted for commercial purposes. The plane underwent the removal of all armament devices, and its interior was converted into a cabinet with large windows and 23 seats for passengers. In 1919, a Ca.48 crashed in Verona killing everyone on board, becoming the first Italian commercial air disaster. In the film, the Ca.48 plane resembles very closely the design of the real airplane.



Fig.3.10.5.2. Objects: Ca.48 (commercial plane) (Dir.: Miyazaki, 2013)

3.10.5.3. OBJECTS: Ca.60 (passenger seaplane)

The Caproni Ca.60 created by the Caproni Company in 1921, was a large flying boat, or seaplane, with three sets of triple wings, which could host 100 passengers and was intended for the transport of passengers across the Atlantic.

In its second flight, the plane crashed and was not continued due to its huge costs. The Ca.60 in the film depicts with detail a very close resemblance to the real the one, in its engines and models.



Fig.3.10.5.3. Objects: Ca.60 (passenger seaplane) (Dir.: Miyazaki, 2013)

3.10.5.4. OBJECTS: The Zero fighter plane (A6M Zero)

The Mitsubishi A6M, commonly referred as the Zero Fighter, had its first flight in 1939. It was built by the Mitsubishi Aircraft Company and used during WWII, as the finest plane in the world, combining excellent manoeuvrability and a very long range. In 1941, around 350 Zero fighters were directed into a surprise attack on the Americans in Pearl Harbour, in the Hawaiian territory base, killing around 2000 military, destroying around 188 airplanes and sinking half of their battleships. This event, which was intended to be preventive, led to the entry of the United States of America in WWII. In the film, the use of such famous fighter planes so commonly linked to huge destructive effects is very symbolic, as it depicts the other side of dreams and the history of airplane inventions, an issue that has troubled *Jiro*, *Caproni* and also Miyazaki himself. Being the son of Katsuji Miyazaki, the owner of a Japanese Company (Miyazaki Airplane Company), which manufactured parts for warplanes including the Zero fighter plane, Miyazaki's links with this story are quiet close and troubled. *Jiro* and *Caproni's* issues regarding war are also Miyazaki's concerns with the destructive effects of these aircrafts.



Fig.3.10.5.4. Objects: the Zero Fighter plane (A6M Zero) (Dir.: Miyazaki, 2013)

3.10.6. SETS

The sets in the film depict the several geographical areas related to *Jiro's* journey. Very different to the other films of our case study, the sets in this film are not graphically symbolical or representative of any other construction of meaning than depicting the places and a close resemblance to the geographical areas of Japan and Germany in relation to *Jiro's* journey and its different social and economic contexts.

3.10.6.1. SETS: Kanto (earthquake)

The Kanto earthquake recorded a value of 7.9 and 8.4 on the Richter scale, with its epicentre under Sagami Bay. It was a real event, which occurred in Japan in 1923, leaving its memory on the people of that time. In the film, the great Kanto earthquake gives context and creates depth and credibility to the reality of Japan, where this type of incident is more recurrent than in other geographies and belongs to the collective memory of the country and its inhabitants. The film creates a context of the reality of the protagonist, and the events he has faced throughout his life, and a moment which also marked the day he met his future wife.



Fig.3.10.6.1. Set: Kanto earthquake (Dir.: Miyazaki, 2013)

3.10.6.2. SETS: Mitsubishi Factory (Engineering, designers, plane drawings)

The Mitsubishi Motors Company is the Japanese Company, set in Nagoya, which existed in real life and is depicted in the time period of the film (1920s-1930s). The company was responsible for the design, engineering, creation and construction of aircrafts, mostly for navy and military service. The appearance of the infrastructures of the company highly contrasts with the aircraft company *Jiro* will work at in Germany, thus accentuating the economic differences between one country and the other, the financial constraints in Japan when constructing these aircrafts and the delay of being two decades behind in the history of technological innovation and construction of innovative aircrafts. While at Mitsubishi planes the planes were constructed in wood and in very small hangars, in Germany all the aircrafts were constructed in metal and in huge facilities considered indicative of Germany's advanced technology.

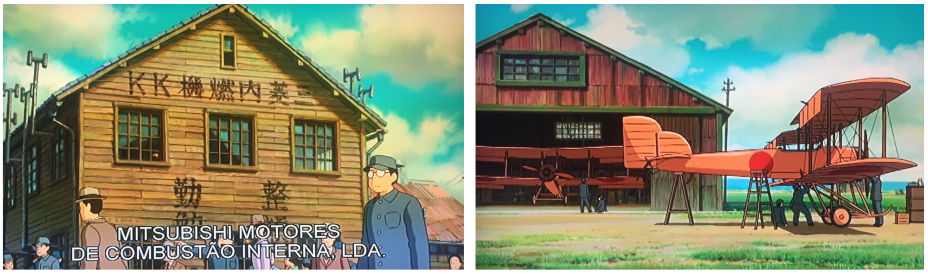


Fig.310.6.2. Set: Mitsubishi Airplane Factory, Nagoya, Japan (Dir.: Miyazaki, 2013)

3.10.6.3. SETS: Junker's Aircraft Factory

In Dessau, Germany, *Jiro* encounters a very different economic reality in the Junker's aircraft Company. The infrastructures are monumental in scale, materials and planes, metal is everywhere and engineering appears to be 10 or 20 years ahead of Japan. Again, this set contributes to the context of the world in the period of the protagonist's life, investing its meaning in giving social, economic and design culture context to the protagonist's story and journey.

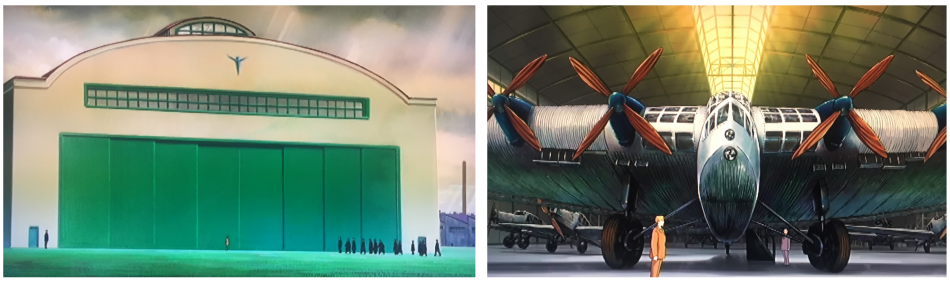


Fig.3.10.6.3. Junker's aircraft Factory, Dessau, Germany (Dir.: Miyazaki, 2013)

3.10.6.4. SETS: Fujimi Mountain hospital for Tuberculosis

The sanatorium-recovery house where *Nahoko* is staying is a humble house in the countryside near the mountains, where the air is clean and the patients are wrapped in blankets and exposed to the air of the mountain in cold temperatures in order for their bodies to heal. The place is deserted, lonely, quiet, and gives context to the difficulties of recovering from such diseases.

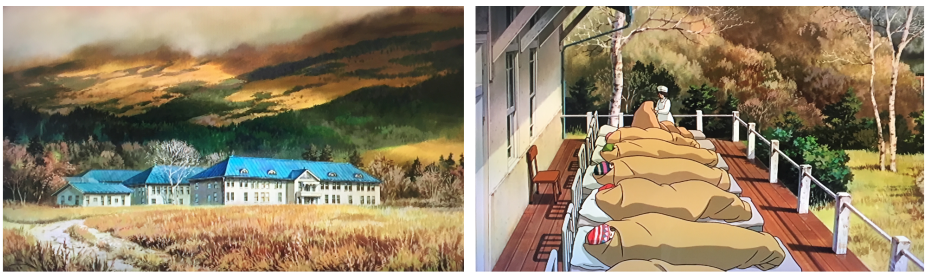


Fig.3.10.6.4. Fujimi Mountain hospital for tuberculosis (Dir.: Miyazaki, 2013)

3.10.6.5. SETS: Kusakaru Hotel (*Nahoko's* refuge)

Kusakaru Hotel is where *Jiro* and *Nahoko* meet and recognize each other from their meeting ten years earlier, in the Kanto earthquake days. During *Jiro's* stay, they meet, play with each other and *Jiro* proposes to *Nahoko*.



Fig.3.10.6.5. Kusakaru Hotel, Karuizawa, Japan (Dir.: Miyazaki, 2013)

3.10.7. BEHAVIOURS

3.10.7.1. CHANGE OF STATE: exception, apart from variations of Visions

The change of state of the protagonist is an exception in this film. Being a bio picture, the film is focused on documenting or representing the ordinary life of *Jiro* instead of exposing him to potential fantasy escapes or fantastic changes of his state. However, one of the most interesting behaviours of *Jiro* lies in his visions. When *Jiro* is at work, the creative visions of his creations come to life, visualized and animated on screen as a product of his mental activity, which would be impossible but which merges into the picture for the audience to see. In the example below, *Jiro's* calculations emerge from his mental images to become visible on the screen, giving shape to the airplane he is creating, discovering its wings in its structure and fuselage, and also crashing as a sign of *Jiro's* vision of the plane's malfunction. When *Honjo*, his friend calls him and brings him back to reality, his hair is still blowing in the wind as if he was also crashing with his plane, before he looks at his friend and his visions fade away. This graphical construction of his visions invest in the idea of the immersive level of creativity, in which Jiro involves himself while at work and at the same time it depicts the graphical approach of the protagonist when thinking.



Fig.3.10.7.1.1. Visions: *Jiro* working on his plane (Dir.: Miyazaki, 2013, 00:33:22)

Another example of *Jiro's* visions may be observed in the scene below, where *Jiro* is lecturing his colleagues about a new plane he is inventing. As he speaks to the crowd and shows his drawings, we see the crowd of colleagues looking up while the ceiling turns into a blue sky where the object of the lecture which has not yet been constructed, flies above their heads making their hair blow in the wind.

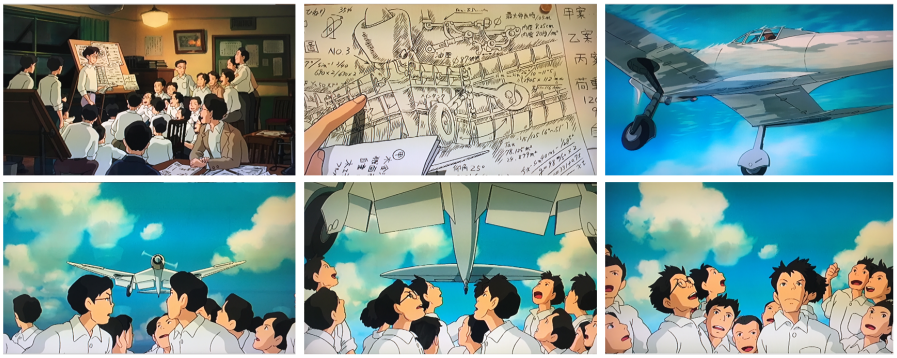


Fig.3.10.7.1.2. Visions: Jiro's lecture (Dir.: Miyazaki, 2013, 01:32:00)

Jiro's mental activity becomes rendered on screen in a mixture of reality and vision, not only in his creations but also in his way of thinking and explaining such innovations to his colleagues. It is crucial in the creative process to be able to see or visualize an idea, and in this scene it also gives a sense to the audience of what is being creating inside *Jiro's* mind.

The visions of *Jiro* represent a symbolic construction of meaning in form and movement, as they act as *Jiro's* dreams and inner thoughts, made visible for others to comprehend his genius, which in animation can act as the experience of making the invisible visible, understandable and possible. Although these visions are not a change of state, they characterize *Jiro's* way of thinking, his immersive creative process and visionary thoughts in his mental activity turned into pictures.

3.10.7.2. CHANGE OF POSITION: Planes

Flying in this film is the core theme, the content, the object, the action, and the history and life of the protagonist. While in other films the aspect of flying appears as a recurrent partial section of action, in this case it is actually the object of the film, and the motivations of the protagonist's journey. The film presents multiple flying scenes, whether in the historical figure of *Caproni's* inventions, the innovative design of the vehicles, or in the consequences of their uses. Below two scenes may be observed, which are very different in content, action and symbolic meaning. In the first, we see *Jiro* in the outside garden of the Kusakaru Hotel, making an airplane out of a piece of paper. *Jiro* cuts the piece of paper, making an airplane similar to the one in his visions. He keeps throwing his paper plane in the air, while the plane starts to change the shape of its wings slightly, into a more refined and sophisticated design. He launches his plane from his window, which ends up landing on the upper roof. *Jiro* climbs out of his balcony window to go and catch the plane above his head when *Nahoko's* head appears from an upper window. Scared by *Nahoko's* sudden presence, Jiro almost falls from the balcony.



Fig. 3.10.7.2.1.Change of position (flying): paper plane (Dir.: Miyazaki, 2013, 01:16:00)

The scene continues as a plane launch game between the two. *Jiro* keeps launching his plane happily in the direction of *Nahoko's* balcony, showing off his skills of making a paper plane fly properly

to *Nahoko*. What seems to be only a game depicts in very symbolic terms the life of *Jiro*. The scene is full of fun, magic and love, while the two of them share moments with each other which so much represents Jiro's dreams in the graphical form of a plane made of paper. *Nahoko* applauds and both laugh together. The scene invests in the symbolic side, as Jiro plays with the dream of his life with naivety and love in a simple game, with a simple piece of paper.

The second scene below shows the result of *Jiro's* dreams made into a shape, its real scale, function, model and its mark on the history of aviation. The scene depicts the inaugural flight of the *Zero fighter,* the dream of his life turned into reality, the goals of his hard work turned into successful life achievements for him, his company and for his country, depicted in a scene where the Zero fighter plane flies to serve the horrors of the war. This scene is very symbolic as it represents so many aspects of the theme. The contrast between the naivety of the previous scene and this scene is colossal, as it depicts two extremes, dream and its concretization.



Fig. 3.10.7.2.2 Change of position (flying): Zero Fighter (Dir.: Miyazaki, 2013, 01:52:00)

3.10.7.3. CHANGE OF FORM (STRANGE CREATURES): Dreams

Although this category is an exception in terms of the physiological transformation of a strange creature, Caproni has a strangeness about him regarding his co-existence with *Jiro*: he does not age throughout the whole period of *Jiro's* life, although he is Italian he speaks to *Jiro* in both Italian and Japanese and his presence depicts the psychological atmosphere of *Jiro's* inner world and he is not seen by anyone else in the film. As is also the case with other protagonists' imaginary companions, such as *Totoro* and the *Nekobus* (only seen by children), *Caproni* only exists in *Jiro's* world of thoughts and dreams, which characterize in form the psychological world of the protagonist.

These dreams are not unconscious night dreams, but act in a similar way to daydreams, in which we are presented with the protagonist's conscience, where he acts, behaves and where he is given choices to make. They act as a psychological graphical state which can be visited and explored by the protagonist and, when given form, also allow the audience to experience them. These dreams become the most symbolic scenes in the film, as they act as the doors of *Jiro's* most profound thoughts, where dreams are awakened and pursued and seen and experienced by the audience. In lines of dialogue, the two characters verbalize the fact that their relationship only exists in dreams, representing both *Jiro's* inner world and also a metaphorical space where the dreams of two characters are shared.

Caproni: "Ehi! E tu chi saresti?" (You there! Who are you?)

Jiro: "I'm a... Japanese boy."

Caproni: "Un ragazzo giapponese? Come mai trovi qua? (A Japanese boy? Why are you here?)

Jiro: "I'm dreaming. I think this is my dream."

Caproni: "Un sogno?" (A dream?)

Caproni: "This is my dream, you know." (Caproni's dialogue lines change from Italian to Japanese. The Japanese lines are all translated into English in our analysis)

Jiro: "I think it's mine too"

Caproni: "Your dream? Listen, Japanese boy. So you think we are sharing this dream?"

Jiro: "I know it's strange. You're Count Caproni, aren't you? I've been reading all about you."

Caproni: "Interesting. Yes, this is a dream. This world is a dream. Welcome to my kingdom"

Jiro: "I'm honoured."

The analysis of three of these dream sequences is presented in order to comprehend the world of the protagonist and the construction of meaning during these states of dream.

Dream sequence I

In the first dream sequence, we see *Jiro* walking on the rooftop of his childhood house during the night. His sister, *Kayo* follows him. He explains to *Kayo* that looking at the stars improves his eyesight. As an audience, we can see that as his sister observes the clear falling stars in the sky *Jiro* only sees blurry movements. As a dream awakening in his mind, we see Jiro seeing planes instead. In this daydream he meets *Caproni*, the Italian plane inventor, in a green grass field, who starts to talk to him in Italian and then in Japanese. Both come to the conclusion that they are sharing this dream, after a brief discussion. The symbolic aspects of this recognition (we are sharing a dream, the dream of airplanes) invests in the idea that the dream of flying is something that connects them both, and is not a just a personal dream but a collective dream of the world too, where we can witness the achievement of seeing planes flying in the skies.

In this dream, *Caproni* tells *Jiro* that making a plane is a dream come true and shows him his t creations, the Caproni's Ca.3 and Ca.4 planes, bomber planes created to be used in the war. *Caproni* also shows *Jiro* two of his future creations: a small plane for passengers, the Ca.48 and a huge passenger seaplane, the Ca.60, which will cross the Atlantic with 100 passengers on board. These three real references of vehicles were inventions that Caproni created in his real life. This dream sequence becomes very complex and symbolic as both characters share their creations in the present, but also where they project and dream about the creations they want to make in the future. They project and dream inside of a dream.

Jiro: "Mr. Caproni, can I ask you a question? I can't be a pilot because of my eye sight. If I'm not a pilot can I not design planes?"

Caproni: "Japanese boy, I've been around planes all my life. Do you know how many I've flown? None! Zero! Many can fly planes, but I design them! I create airplanes! And so you can! An aeronautical engineer!"

Jiro: "Yes!"

Caproni: "But remember this, Japanese boy. Airplanes are not tools of war. They are not for making money. Airplanes are beautiful dreams. Engineers turn dreams into reality."

Jiro: "Yes!"



Fig. 3.10.7.3.1. Caproni's Dream I (Dir.: Miyazaki, 2013, 00:07:45)

Dream sequence II

In another dream sequence, *Caproni* is seen in front of his new passenger seaplane while the world watches it through the coverage filming of journalists, as a historical moment of humanity. As the seaplane starts to emerge from the waters into the sky, it bounces up and down a few times and ends up crashing into the waters, destroying the seaplane. In despair, *Caproni* grabs and destroys the tapes from the video cameras, so history does not cover his failed creations. This scene is very symbolic as it shows that the dreams of pioneers were not only made of success, but also of successive attempts to overcome mistakes with constant improvement and by believing that even failures make the world evolve.



Fig. 3.10.7.3.2. Caproni's Dreams II (Dir.: Miyazaki, 2013, 00:22:14)

At the end of this dream sequence, another dramatic consequence of aircraft creation becomes clear to *Jiro*: while the innovations of aircrafts will take humanity one step forward in its evolution, they will also bring destruction through the negative use of these aircrafts in wars. As we hear in lines of dialogue, these are issues that very much trouble *Caproni* and *Jiro*. Divided between beautiful dreams of such inventions and the real, negative consequences for humanity, *Caproni* and *Jiro* make a decision on how to proceed:

> ***Caproni:*** "Humanity dreams of flight, but the dream is cursed. My aircrafts are destined to become tools of slaughter and destruction."
>
> ***Jiro:*** "I Know."

Caproni: "But still I choose a world with pyramids in it. Which world would you choose?"

Jiro: "I only want to create beautiful airplanes."

Dream sequence III

In another dream sequence, we see *Jiro* on a train while his inner thoughts become visualized on the screen. His worries about the negative effects of warplanes invade his head, where he sees a Japanese plane shot down in flames. *Caproni* arrives on the train and sits next to him and invites him to follow him. They both jump off the moving train in the middle of snowfall. Suddenly, the snow gives place to a green grass field where *Caproni* shows Jiro another of his inventions. On the wing of his plane, *Caproni* asks *Jiro* a profound question: whether he prefers a world with or without pyramids, evoking the idea that he would like to live in a world with great creations (despite their negative consequences). *Jiro* replies, saying that he only wants to create beautiful airplanes, and as he speaks, we see a simple prototype of *Jiro's* plane in a very primitive white design , without engines, flying next to them while *Caproni* tells him what a great dream he has had (00:56:10). The scene is beautiful, as it depicts both inspirational thoughts with *Caproni* being enthusiastic about *Jiro's* work, while also depicting *Caproni's* inventions and giving form to *Jiro's* inventions too, thus reflecting both the value and consequences of these inventions. When Caproni tells *Jiro* to live the most creative 10 years of engineering intensely so he can achieve his dreams, he is telling Jiro to go and achieve his dreams.



Fig. 3.10.7.3.3. *Caproni's* Dreams III (Dir.: Miyazaki, 2013, 00:51:48)

The scene is also very symbolic regarding a conversation between two partners, where the oldest, *Caproni,* passes on his knowledge and encourages *Jiro* to live as best he can the best creative years of his life. The lines of dialogue between the two are very symbolic:

Jiro: "Japan could never build something like this. The country is too poor and backwards."

Caproni: "Inspiration is more important than scale. Inspiration unlocks the future. I've found that technology eventually catches up."

Caproni: "Be careful. This may be a dream, but you can still lose your head. Which would you choose? A world with pyramids? Or without?"

Jiro: "What do you mean?"

Caproni: "Humanity dreams of flight, but the dream is cursed. My aircrafts are destined to become tools of slaughter and destruction."

Jiro: "I know."

Caproni: "But still I choose a world with pyramids in it. Which world would you choose?"

Jiro: "I only want to create beautiful airplanes."

Caproni: "Like that? Very graceful!"

Jiro: "I have a long way to go. I don't even have an engine or a cockpit yet."

Caproni: "Bravo! A beautiful dream! This is my last design. Artists are only creative for ten years. We engineers are no different. Live your ten years well, Japanese boy."

3.10.7.3. CHANGE OF FORM (STRANGE CREATURES): exception

No occurrence was observed in this sub-category. The exceptions will not be further analysed for lack of time and space in this thesis focusing only on the patterns of occurrences.

3.10.7.4. CHANGE OF FORM (OTHERS): exception

No occurrence was observed in this sub-category. The exceptions will not be further analysed for lack of time and space in this thesis focusing only on the patterns of occurrences.

3.10.7.5. CHANGE OF FORM (ENTITIES): exception

No occurrence was observed in this sub-category. The exceptions will not be further analysed for lack of time and space in this thesis focusing only on the patterns of occurrences.

3.10.8 CONTINUITY

3.10.8.1. FAST PACE: The Kanto earthquake

Around fifteen minutes into the film, a very fast paced scene occurs, when the Kanto earthquake hits Japan. *Jiro* is on the train, when a giant shock wave from an earthquake moves the ground, moving houses, mountains, and making the train tracks collapse. The event is highly symbolic as it depicts the day and the moment *Jiro* meets *Nahoko* for the first time. After the train crashes and crowds move out, *Jiro* sees *Nahoko* and her nanny, *Kinu,* to whom he has spoken, on the ground,



Fig. 3.10.8.1. Fast pace: the earthquake (Dir.: Miyazaki, 2013, 00:15:15)

Kinu appears to have a broken leg, so *Jiro* runs to help them. He makes a splint for *Kinu's* leg with his scale ruler and carries her on his back, while fires start to erupt in the location around and the

loud noise of the earthquake emerges from the ground. *Jiro* and *Nahoko* leave *Kinu* in a safer place to go and get help. The fast pace of the scene creates tension, fear, escape and some bravery in how characters cope with the events. In seconds, the cities, mountains, temples and train tracks are destroyed and crowds are evacuated from the affected areas. During these scenes, shots are quick, fast paced, stylized in clouds of fire with diagonal angles of the shock waves. These scenes mostly invest in depicting the trembling and shaking in the images.

3.10.8.2. SLOW PACE: Rain Scene

One of the slowest scenes in the film happens when *Jiro* meets *Nahoko* again for the first time since the earthquake, many years later. In the green fields of the Kusakaru Hotel, in Karuizawa, *Nahoko* recognizes *Jiro* and thanks him for his precious help during the earthquake, reminding *Jiro* who she is. They talk in the rain, which starts to pour down, walking very close to each other under an umbrella and talking about how beautiful things such as the rainbow and life can be. *Nahoko* tells *Jiro* she will guard her painting run by the rain in a safe place to remind herself of this beautiful day. The scene invests in the reunion of both characters, which awakens a strong connection between them, leading to a conversation where they show mutual and deep affection. The steady and quiet pace of the scene invests in the timing of discovering each other, by staring at each other, being surprised, amused and feeling a quiet but strong connection.



Fig. 3.10.8.2. Slow pace: rain scene (Dir.: Miyazaki, 2013, 01:06:05)

3.10.8.3. EMOTIONAL PACE: The Hug, *Nahoko* dies

Although there are many scenes where the emotional pace between *Jiro* and *Nahoko* is portrayed, the following two depict two extreme sides of the couple's union. One of them occurs after a period in which they live miles apart due to *Nahoko's* health condition, when she takes refuge at the Fujimi Hospital to heal from tuberculosis. After many long days, one day, *Nahoko* decides to walk on the train to visit *Jiro*. When she arrives at the station, a scene is shown in which they both run into each other's arms in emotional gestures and movement as if they haven't seen each other for years. The emotional pace of the scene invests in the time of affection and the rush to run into each other's presence quickly. The hug is similar to the scene hug scene in *Ponyo*, where one can feel the timing of strong emotions in the characters' movements, gestures and body language, a language that Miyazaki masters so well in the animated form.



Fig. 3.10.8.3.1. Emotional pace: the hug (Dir.: Miyazaki, 2013, 01:45:00)

The second chosen scene in this category is the last scene of the film, and probably the most emotional of all. In a green field, *Jiro* copes with his feelings of sadness. Although *Nahoko* is miles away, she appears with her umbrella and is dressed as she was the day they met at the hotel. In brief seconds *Nahoko's* presence vanishes in the wind with her umbrella, which rolls across the grass, while we hear her voice in whispers telling *Jiro* to live. *Jiro's* intense facial expressions of pain informs the audience that his feelings of loss are enormous in the slow timing of his emotions and expressions, which in real life happen to be very slow and quiet when we are in deep sadness. We come to know that this moment represents *Naoko'* death, in what appears to be a peaceful landscape, but where Miyazaki's masters the strong timing of his characters' emotions in expressions, movements and eye movement. In this last scene, we not only feel his loss, but also his impotence, frustration and deep feelings of sadness.

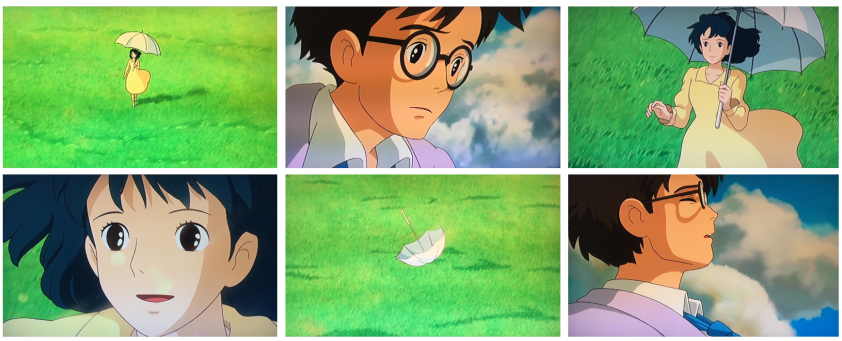


Fig. 3.10.8.3.2. Emotional pace: Nahoko dies (Dir.: Miyazaki, 2013, 01:55:00)

3.10.9. SPEECH, SOUND AND MUSIC

3.10.9.1. SUBJECTIVE CO-SPEECH: The poem

Around one hour and fifteen seconds into the film, a poem (by Christina Rossetti) says:

"Who has seen the wind, not me neither you

Who has seen the wind?

Neither I nor you.

But when the leaves hang trembling,

The wind is passing through.

Who has seen the wind?

Neither you nor I.

But when the trees bow down their heads,

The wind is passing by."

The nature of the poem in the film is related to Paul Valery's initial quote *"The wind is rising! We must try to live"*. The sentence and the poem are very symbolic, as they evoke through subjective co-speech the state of mind and soul of inventors in which one must seek the opportunity to live the best creative ten years of work fulfilling their dreams. Throughout the film, *Caproni* keeps asking *Jiro* if the wind is rising. The sentence invests in the idea of time passing by like the wind, as if saying that time, creativity and life will be over one day, like a clock ticking its seconds until it is over. The nature of the question appears to ask, are you doing everything you can to fulfil your dreams? Are you turning your dreams into reality? Are you making your life worthwhile? The subjective text proposes several interpretations of the content of the film, such as the idea of inventors having very little time for their creations to make the light of the day, making the best use of one's creativity while one can, and choosing a path that will not always benefit all sides. As *Caproni* says, he prefers to live in a world with pyramids rather than in one without them. *Caproni* understands the destructive effects of his inventions but he also still encourages *Jiro* to pursue his own dreams and to give shape and soul to his plane.

3.10.9.2. DIALOGUE: Reinforcing the theme

There are many lines of dialogue in this film, the most symbolic of which are the dialogues between *Jiro* and *Caproni*, where they share, project and discuss the issues of their times and inventions. While they reinforce the theme, dialogue lines also become an expression of the characters' characterization and their personalities in the pursuit of their discoveries. From *Caproni's* advice to *Jiro* to become an aeronautical engineer, to the support of Jiro's creation of planes as dreams and not as war tools, to the idea that creativity and life itself do not last forever, the nature of their dialogues feels like they are discussing dreams in their potential and in their vulnerabilities:

> ***Jiro:*** "Mr Caproni, can I ask you a question? I can't be a pilot because of my eye sight. If I'm not a pilot can I not design planes?"
>
> ***Caproni:*** "Japanese boy, I've been around planes all my life. Do you know how many I've flown? None! Zero! Many can fly planes, but I design them! I create airplanes! And so you can! An aeronautical engineer!"
>
> ***Jiro:*** "Yes!"
>
> ***Caproni:*** "But remember this, Japanese boy. Airplanes are not tools of war. They are not for making money. Airplanes are beautiful dreams. Engineers turn dreams into reality. "
>
> ***Jiro:*** "Yes!"
>
> ***Jiro:*** "Japan could never build something like this. The country is too poor and backwards."
>
> ***Caproni:*** "Inspiration is more important than scale. Inspiration unlocks the future. I've found that technology eventually catches up."
>
> ***Caproni:*** "Be careful. This may be a dream, but you can still lose your head. Which would you choose? A world with pyramids? Or without?"

Jiro: "What do you mean?"

Caproni: "Humanity dreams of flight, but the dream is cursed. My aircrafts are destined to become tools of slaughter and destruction."

Jiro: "I know."

Caproni: "But still I choose a world with pyramids in it. Which world would you choose?"

Jiro: "I only want to create beautiful airplanes."

Caproni: "Like that? Very graceful!"

Jiro: "I have a long way to go. I don't even have an engine or a cockpit yet."

Caproni: "Bravo! A beautiful dream! This is my last design. Artists are only creative for ten years. We engineers are no different. Live your ten years well, Japanese boy."

3.10.9.3. SOUND AND MUSIC: *Castorp's* Music "Das Gibt's nur einmal"

As is the case in some of Miyazaki's films, music becomes an integral part of the story or of the character's role and performance. In this film, music plays a role in the figure of *Hans Castorp*. *Castorp* is a peculiar character; he loves watercress for dinner, smokes cigarettes with *Jiro* and talks to him about the magic mountain of Thomas Mann. He also criticizes how Hitler's Nazi governance is evil and how he thinks that war is going to erupt again. He also observes *Jiro's* personal life. As he observes, in lines of dialogue, *Jiro* arrived at the Kusakaru Hotel as a gloomy man, hiding from authorities, but his stay in the hotel turned him into a man full of joy, due to his feelings for *Nahoko*. While *Castorp's* character acts as an observer and mediator of *Jiro's* stay at the hotel, he also plays the role of celebrating the happy moment of *Jiro's* proposal. He goes to the piano to play a very happy song, called "Das Gibt's nur einmal", a celebration song. After the song, *Jiro* finally asks *Nahoko's* father's for permission to marry his daughter. The song acts as a festive moment, giving light, soul and warmth to the beautiful moment when *Nahoko* and *Jiro* decide to live together, despite *Nahoko's* illness.



Fig. 3.10.9.3. Sound and music: *Castorp's* Music "Das Gibt's nur einmal" (Dir.: Miyazaki, 2013, 01:19:00)

PART IV

4. DISCUSSION OF RESULTS

4. PATTERNS OF OCURRENCES BY CATEGORY:

4.1. STORY
4.2. NARRATIVE
4.3. CONTENT
4.4. CHARACTERS
4.5. OBJECTS
4.6. SETS
4.7. BEHAVIOURS
4.8. CONTINUITY
4.9. SOUND AND MUSIC

4. DISCUSSION OF DATA ANALYSIS AND PATTERNS OF OCURRENCES

MODEL OF ANALYSIS WITH CODED CATEGORIES

1st Level	Categories	Sub-Categories and resumed description
Story	**4.0.1.Origins** (Liberation from the real)	**4.0.1.1 Original idea:** Original and adaptations (by Miyazaki or other authors) **4.0.1.2. Inspirations:** Real event references combined with fiction and fantasy references **4.0.1.3. Universe:** fantasy universes combined with aspects of reality
	4.0.2. Narrative (Journeys of change)	**4.0.2. Graphical Narrative:** narrative told through form. *Manga serialization, image boards, ekonte.* Journeys of change for a better outcome, not a happy ending.
	4.0.3. Content (Ethics for a better world)	**4.0.3. Content:** ethical proposal of a reform of society, peaceful co-existence, rejection of war, environment protection, gender equity, children growing up, values of love, family, friendship and humanity.

2nd Level	Categories	Description
Form	**4.0.4. Characters** (Typology of four groups of characters)	**4.0.4.1. Protagonist:** young females **4.0.4.2. Partner:** young males **4.0.4.3. Opponent:** powerful adult opponents **4.0.4.4. Strange Creatures:** strange presence **4.0.4.5. Other characters:** animistic characters, anthropomorphic characters, ghosts, gods, curses.
	4.0.5. Objects (Families of objects)	**4.0.5. Families of objects:** Natural or supernatural vs. technological. (Flying vehicles, sorcery, nature elements, weapons)
	4.0.6. Sets (Natural and Fantasy scapes)	**4.0.6. Sets:** ordinary landscapes (natural and urban scapes) vs. fantasy landscapes (floating islands/walking castles/ bathhouse of spirits, living ocean etc.)

3rd Level	Categories	Description
Movement	**4.0.7. Behaviours** (Changes of state, position, and metamorphosis)	**4.0.7.1. Change of state**: Protagonists' change of state **4.0.7.2. Change of position:** Flying, floating, falling **4.0.7.3. Change of form by metamorphosis (strange creatures):** Physiological transformation of strange creatures by shape-shifting, metamorphosis, transfigurations **4.0.7.4. Change of form by metamorphosis (others):** Physiological transformation of other characters by sorcery, curses, magic, metamorphosis **4.0.7.5. Change of form by metamorphosis (objects, sets, entities):** Transformation of objects, sets, entities by shape shifting, metamorphosis
	4.0.8. Continuity (Pace, time, emotion)	**4.0.8.1. Fast Pace:** speed, escape, within schematic stylization **4.0.8.2. Slow Pace:** natural elements, reflective, poetic, pace of life **4.0.8.3. Emotional Pace:** real time of human emotions
	4.0.9. Speech, sound and music	**4.0.9.1. Subjective co-speech:** revelations (legends, prophecies, oaths) **4.0.9.2. Dialogue:** Complementary but not literal dialogues revealing characters' identities **4.0.9.3. Sound and Music:** composer Joe Hisaishi and songs played or attached to characters' roles or story

Ref.: Model of analysis with coded categories elaborated for this thesis by the author

While in the previous chapter a qualitative and descriptive analysis, through the proposed model (Appendix 3.0 - Model), was conducted for each one of the ten films included in this case study (Appendix 3.00 - Case study) and resumed in tables of analysis for objective and quicker access (Appendices: 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 3.9 and 3.10), in this chapter, the results are discussed by comparing the coded information in the categories of the model as presented below (Appendix 4.0) which displays the patterns of occurrences and exceptions of the ten films in comparative tables. The results of this comparative and systematic analysis is described in the body of the model below in thirty patterns of occurrences in its sub-categories, resumed in the table and described in the text that follows. The results of each category are also complemented with comparative graphical tables when necessary (in Appendices: 4.0, 4.0.1, 4.0.1.3, 4.0.2, 4.0.4, 4.0.7, 4.0.8, 4.0.9).

4.0.1. ORIGINS (ORIGINAL IDEA, INSPIRATIONS AND UNIVERSE)

4.0.1.1. ORIGINAL IDEA: RICH REFERENCES AND AUTHORSHIP VALUES

(All the results of this sub-category may be viewed in Appendix 4.0.1).

In this *origins* sub-category, the comparative data results revealed the importance of Miyazaki's point of departure for the stories of his films in the choice of a diverse range of literary authors, from different geographies and time scales within a complex and **rich culture of global literary references.** The data also unveiled Miyazaki's **rich and complex references of visual language and visual culture** in the form of his adapted manga stories to the screen with his unique graphical vision. In both cases, original stories by other authors (literary or graphical) or adaptations (literary or graphical), Miyazaki's films proved to be adapted to the screen with the gesture of his hand, in a long, detailed process of pre-production, thus making him an **author** of all the stories adapted to the big screen, which is very unusual in large-scale studio productions. Usually, in large-scale studio productions, authorship is divided among the team members, according to their areas of expertise, such as story, character design, set design etc. In the case of Miyazaki, although he works with a large team, as director, he is also responsible for the creation of all the conceptual graphical storylines and imagery and also for the supervision of the graphical conceptualization of the film, thus setting himself apart from other directors of large-scale studio productions by also being an author.

In this sub-category the results of the comparative data revealed:

(1) A pattern in the director's **adaption of foreign literature** by authors from different parts of the globe and from different time scales, providing a rich and complex point of departure for seven of his ten films, as follows:

1- *Nausicaä in the Valley of the Wind:* the character *Nausicaä* was adapted from the ancient poem *Odyssey* (8th century B.C) by ancient Greek author Homer, and also inspired by the Japanese folktale, *The Princess Who Loved Insects* (11th century, Heian period).

2- *Laputa: Castle in the Sky:* the third part of the book, *Gulliver's Travels* (1726), by Irish author, Jonathan Swift, was adapted to the film in the depiction of the island of Laputa.

3 - *My Neighbor Totoro:* the adaptation stemmed from the tale, *The Acorns and the Wild*, by Japanese poet Kenji Miyazawa (1898-1933) and from Japanese legends revolving around old cats with shape shifting powers.

4 - *Kiki's Delivery Service:* the adaptation came from the novel with the same title, *Kiki's Delivery Service* (1985) by Japanese writer Eiko Kadono.

5 - *Howl's Moving Castle,* the adaptation came from the book with the same title, *Howl's Moving Castle* (1986), by British children's book author, Diana Wynne Jones.

6 - *Ponyo,* the loose adaptation came from the tale of the *Little Mermaid* (1837), by Danish author, Hans Christian Andersen (for *Ponyo*).

7 - *The Wind Rises,* the adaptation came from the Japanese novel, *The Wind has Risen* (1936-37), by Tatsuo Hori and from the character Hans Castorp from the German novel *The Magic Mountain (*1924) by Thomas Mann.

(2) - A pattern in the director's **adaptation of graphical manga serialization** and of being the **author of three of the original screen adapted stories**, namely *Nausicaä of the Valley of the Wind*, *Porco Rosso* and *The Wind Rises,* adapted from original *manga serializations* by Hayao Miyazaki's.

(3) - A pattern of Miyazaki being the **author of all the stories adapted to screen**, and author of the art work and design of *graphical stories*, *image boards*, *concepts*, *ekonte (continuity sketches)*, and *key animation* imagery in all the ten films, making him an author of his films.

4.0.1.2 INSPIRATIONS: COMBINATION OF REALITY AND FICTION

(All the results of this sub-category may be viewed in Appendix 4.0.1)

In this *inspirations* sub-category, a pattern of references combining **'real based events' and 'fictional references'** is observed as one of the most profound elements of Miyazaki's films in the production of meaning. The reason why this result is so relevant is because it gives evidence of the director's rich perception and awareness of the vulnerabilities of real life, therefore he allows the subjective side of individuals to exist in dreams, hopes and fantasy given their need to escape and to cope with their existence by imagining and finding new possibilities in fantasy worlds. By mixing reality and fiction, Miyazaki creates universes with an empathic appeal to our human history and concerns in real life while also appealing to our human need to escape and be liberated from it, through fantasy and imagination, two important aspects of human survival and evolution. Miyazaki's films become inherently human by means of their complex construction of worlds where unfairness, unethical issues or the conflicts of real life are exposed. There is an underlying call for an ethical change in his films which is reflected in their worlds of fantasy in which the characters are able to overcome these problems and find a better solution. Real-life based inspirations act in a surprising way as they reveal the truthful essence of the director's story, memories of the past, sensitivity, ideology and human perception of reality. It is this fracture between the concerns and vulnerabilities of the real world and the need for escape into fantasy worlds that makes Miyazaki's films so appealing. They enable viewers to cope with their reality outside the films, to dream, to become heroes and to construct a better world for themselves. (All the results of this sub-category may be viewed in Appendix 4.0.1).

In this sub-category the results of the comparative data revealed:

(4)- A pattern of *inspirations* within a **combination of 'real-life based events' and 'fiction works'**. The fiction references are described in the previous sub-category.

(5)- A pattern of *inspirations* from **'real-life based events'** may be resumed as follows:

1 - The reference to the real '**Minamata mercury poison accident'** and consequent Minamata disease which occurred in Japan in 1956, leading to a deterioration of the ecosystem which affected animals, plants and humans, causing severe and lethal mutations. This event became a strong inspiration for the poisoned mutant insects and the *Ohms* creatures that live in the poisoned toxic jungle referred to as the Sea of Decay and Corruption, in *Nausicaä of the Valley of the Wind*. In this film, serious concerns regarding the protection of animals, nature and the eco-system from biochemical weapons of mass destruction, which cause lethal mutations and the use of violence by man are exposed.

2. The reference to the tragic '**Kanto earthquake',** which occurred in Japan in 1923 and affected so many people, marking the collective conscience of a generation in the country. The life of the protagonist in the film, *The Wind Rises,* is marked by this huge event and its consequences.

3. The reference to **'real objects, places and historical figures'** related to the history of aviation. In the film, *The Wind Rises,* two historical figures are represented: *(1)* the historical Japanese figure of Jiro Horikoshi (1903-1982), responsible for the creation of "Mitsubishi A5M" and the famous "A6M Zero" planes, the latter being the innovative and powerful Japanese plane used in the early days of WWII, and also used to bomb Pearl Harbour. In the film, the protagonist represents a sort of biography of this real figure. (2) The historical Italian figure, Giovanni Battista Caproni (1886-1957), who was a pioneer inventor of aeronautical engineering and an aircraft designer who founded The Caproni Aircraft manufacturing company. He was responsible for early aeronautical inventions such as *"Caproni Ca.1", "Caproni Ca.31", "Caproni Ca.48"*, *"Caproni Ca.60",* all major inventions in the history of aviation and all represented in the film in relation to the protagonist's life and dream of humanity being able to fly.

4 - The reference to Miyazaki's eternal '**rejection of war',** can be observed in various films and in various contexts and actions:

- Miyazaki being actively engaged in demonstrations against **'nuclear power'** in the streets; by stating these concerns in his writings and by publicly speaking about the rejection of war in various speeches and documentaries related to his work. The reality of the nuclear disasters that affected Japan **(Hiroshima and Nagasaki)** and personally affected Miyazaki's childhood, and a whole generation referred to in various films as an echo of the collective consciousness and identity of the country. The harsh memory of such events can be observed when Miyzaki receives a letter from someone thanking him and his father for helping him and his family when they lost their homes during the war. Miyazaki is also seen stopping his work at the studio to carefully listen to a van passing by, voicing concerns about the nuclear Fukushima disaster and the need to create awareness and act on the matter through loud speakers. The fact that Miyazaki's father also owned a company responsible for the manufacture of plane parts, including the Zero plane, gives context to the director's concerns regarding the conflicts involving bombing planes. The reference to **lethal technology**, **nuclear power**, **biochemical weapons and weapons of mass destruction** is particularly noticeable in the films *Nausicaä of the Valley of the Wind and Laputa: Castle in the sky*, but also in *Porco Rosso, Howl's Moving Castle* and *The Wind Rises.*

- Miyazaki's opposition of America's **'invasion and war against Iraq'** is voiced several times and also publically, in the Academy awards speech for his film, *Spirited Away,* in front of an American audience and within the scope of global distribution. Miyazaki's opposition of America's invasion in Iraq in 2003 is portrayed in a reference of *Howl's Moving Castle,* a film which depicts two kingdoms at war and the transformation and mutation of the character Howl from a human into a war beast, fighting to such limits that he reaches a point of no return and can no longer come back into a human shape, only to become transformed into a beast.

- The reference to the **'WWI'** historical event is depicted in two of his films, *Porco Rosso and The Wind Rises*: (1) in *Porco Rosso,* the protagonist suffers from a self-inflicted curse of being transformed into a human with a pig's face as a consequence of his feelings of guilt for being the only survivor of his squadron during the years of WWI; (2) in *The Wind Rises*, the protagonist also suffers from inner guilt for being the inventor of planes that will destroy nations and kill people in the events of WWII.

- The reference to the **'WWII'** historical event in the film *The Wind Rises* in the form of ambiguous feelings of guilt of the protagonist: since this film is related to the history of aviation, and the invention of the Japanese Zero Fighter, which was used to bomb Pearl Harbour, the protagonist endures an inner conflict for inventing and designing a magnificent plane which is used for war and destructive purposes.

5. Another reference to reality is related to Miyazaki's impressions and concerns regarding the **'protection of the natural environment',** referred to in almost all his films with to greater or lesser extents, and more visible in films such as *Nausicaä of the Valley of the Wind; Laputa: Castle in the sky*, *My Neighbor Totoro*, *Princess Mononoke* and *Ponyo.*

6. Another reference to reality is related to Miyazaki's impressions and concerns regarding **minority and vulnerable groups of our society**, portrayed in his films with great sensitivity, concern, respect and humanity. The Welsh miners' strike is one significant example which caused Miyazaki great concern, particularly the poor living conditions of the miners which became a reference for the film, *Laputa: Castle in the Sky,* but also a reference to lower classes in other films.

7. Another reference to reality is related to Miyazaki's impressions and concerns regarding **'disease or health states'**, and the consequent social exclusion deriving thereof, portrayed in his films. In such cases, his sensitivity towards the treatment of these groups is exposed in his films in various ways, as illustrated by the following examples: Miyazaki's sensitivity to clinical diseases, such as his inspiration from his own mother's tuberculosis (inspiration for the film *My Neighbor Totoro*); to depicting a colony of lepers receiving treatment, shelter and respect (in *Princess Mononoke*).

8. Another real-life based reference is Miyazaki's critical view on the period of the bubble economy and the **'greed of consumerism'** and material satisfaction over spiritual satisfaction (portrayed in *Spirited Away*), depicting his concerns regarding the evolution of modern societies and their lack of ethical human values.

9. There is a recurrent pattern in all his films of depicting the problem of **'children growing up'** (especially in a country where a huge number of children were orphaned during the WWII events) and their spiritual and physical challenges to survive and find an ethical approach to the future of their universes.

10. There is a recurrent pattern of concerns in all Miyazaki's films regarding the vulnerability of girls in modern societies, for which he presents a '**gender equity'** proposal. In most of his films, **girls are the protagonists**, the brave and courageous heroines who succeed in their leading roles and contribute to their universes, not as the female companions of heroes but as heroines themselves.

4.0.1.3 UNIVERSES: LIBERATED WORLDS (TIME, PLACE AND PHYSICS)

(All the results of this sub-category may be viewed in Appendix 4.0.1.3)

A pattern of extravagant, transformed and magical physics of *universes* is observed in this sub-category through a dual tension and combination of reality, fantasy systems and logic of physics, to create **'universes liberated by transformed possibilities of physics and logic'.** Miyazaki's universes exhibit, on the one hand, places that evoke historical times, set in natural or ordinary city scapes, acting within natural forces, dynamics and laws of physics but which at any second can shift into fantasy escapes, timeless universes, extravagant sets with their own laws of physics which defy the logic of our natural world with imaginative solutions that could not be experienced in reality. The relevance of this dual tension is the ability to transform and liberate viewers from their natural worlds into worlds of renewed possibilities. The credibility of such an extravagant combination of references is achieved by Miyazaki's consistent and coherent graphical approach to language and conceptual structures, supported by a graphical coherence of forms, enabling viewers' credible experience of his films to viewers. These imaginary *universes* provide some connection with truth and reality by treating their fantasy elements coherently, as if they really existed. Content and form act together to give visibility to graphical universes of escape, liberation, freedom, change and redemption from reality. This is one of the most powerful abilities of animation, 'to resist reality' in its essence, content and language to allow for a 'substitution of elements and forms of the real, to construct 'equivalent forms' of meaning and to give visibility to something that was not there before. This eye contact with the subjective and ideological world of the director is made possible in animation by graphical language. Thus, the relationships among **'time'**, **'place'** and '**physics'** becomes a key aspect of the graphical and fictional universe, as these elements establish the rules of the game of a universe in terms of what can happen and what cannot happen, of what is real and what is not, shedding light upon a transformed system of physics and an ideological world. Timeless dreams that become real, subjective visions that become visible, flying islands, walking castles, out of gravity magnetism and power, symbolic transfigurations of characters, such as a war veteran being transformed into a pig, people who are greedy for food, gold and money, obsessed with materialism who are transformed into pigs, a greedy monster that has no face, a man who is transformed into a fighting howl beast in war to the extent that he is unable to return to his human shape again, a protagonist who resurrects, another who ages too quickly, another who is a fish and becomes a human through the power of love and many other transfigurations and metamorphoses that all act to create a unique and possible universe in the animated film.

In this sub-category the results of the comparative data revealed three patterns:

(6) A pattern of a combination of '**historical** and **fictional** representation of **time periods**, shifting from fictional past times in most cases, such as: *Laputa: Castle in the Sky (*set in a fictional time but referring to events of the Industrial Revolution around the XVIII and XIX century); *My Neighbour Totoro* (set in the past, before the appearance of TV, probably around the 50s or 6's (no exact time is provided but references are made to Miyazaki's childhood), *Porco Rosso* (set in a fictional time but with reference to the WWI period and its events), *Princess Mononoke* (set in the past with multiple references

to different time scales, such as the Muromachi Period (1336-1573), references to proto-Japanese races: from the Jomon Period (14,000- 300 BC), references in the Mononoke's mask to the Yamato (native of the Japanese archipelago (XIX century), references of clothes to the Emishi period (c. 7th-9th centuries); *Howl's Moving Castle* (set in a context with references to late 19th century European cities and to aviation planes and wars of more contemporary times, *The Wind Rises* (referring to the events of WWI and WWII). *Spirited Away* and *Ponyo* are set in more contemporary periods, from the 1990s to the present, but also evoke timeless universes where gods, spirits and sorceresses establish the rules of a timeless and fictional period in the films.

(7) A pattern of a combination of **'natural and fantasy sets',** such as a combination of natural landscapes or city scapes such as ancient forests or modern urban cities, combined with fantasy sets. *Nausicaä of the Valley of the Wind* is set in a natural forest but also set in a post-apocalyptic and desolated planet resulting from a polluted cataclysmic conflict of poison gases, noxious fungi, rot wood, an infested toxic jungle and the contamination and mutation of animals, which are all trying to engulf the rest of the planet. *Laputa: Castle in the sky* set in "Laputa" is set in a natural kingdom but also under a fictional flying island, floating above its kingdom which rules over it by the power of crystal magnetism (owning legendary treasures, power over the world below, political elite). *My Neighbour Totoro* is set in natural rural scapes of Japan near the areas of Nippon Animation (Seijo Sakuragaoka), where Miyazaki grew up- Tokorozawa (where Miyazaki lives now) Akita (art director's area, Kazuo Oga-san but also set in a place where trees can grow in a fraction of a second and imaginary god forests exist that talk to human children. *Kiki's Delivery Service* is set in a modern global world-city of northern Europe (Sweden) depicting a universe where *Kiki*, a flying witch broom master, navigates the skies of a city to make a living by delivering bread to humans. *Princess Mononoke* is set in the ancient forests of Japan (evoking a natural Japan in an era when the forest was thick, sparsely populated, with its purity of nature, distant mountains, deep valleys, abundant flowing streams, narrow dirty paths, and a multitude of birds, insects and animals) but also set in the Forest of Gods where the god of the forests gives life and death to any living being, and where boars, monkeys and wolves speak human languages amongst each other and to humans. *Spirited Away* evokes an abandoned amusement park from the 1990s in Japan, but where a bathhouse for the gods provides the set in which they can clean themselves from the filth of the world, run by sorceress Yubaba. *Howl's Moving Castle,* while it evokes a reference to the French and Alsatian landscape, it also depicts Howl's Moving Castle, a walking castle powered by a fire demon, Calcifer, which can open its door to different sets of the universe of the film. The castle walks around with legs like a living creature, has elements attached to its shape, such as houses and cannons, and eccentric design details such as ears, wings, junk. In *Ponyo,* while the film is set in a contemporary Japanese sea, it also depicts an underwater world where gods and magic exist, such as the one where fish are transformed into humans. In *The Wind Rises*, most of the settings are more real but the dream sequences also make the film exist in a part of the universe, which could not possibly exist, in which a character who speaks to ancestors may be encountered.

(8) A pattern of **fictional and liberating laws of physics** and the transformation of logic of universes exhibiting animation's essential ability to put a world in another state of things in form, giving visibility and existence to unreal logic and physics, and providing new possibilities which can be achieved by the essence of frame-by frame and continuous eternal transformation in animation. When in motion, these universes defy all sorts of different systems of physics and logics of behaviours, magnetic energies, supernatural powers, sorcery, magic, spiritual entities, floating, flying, anti-gravitational ability, magnetism and extravagant physiological and behavioural metamorphoses, liberating the viewer from reality into another world. In *Nausicaä of the Valley of the Wind:* natural powered gliders (non motor vehicles) are combined with power vehicles; the protagonist resurrects

from death; different physiologies and mutations of mutant giant insects and the transfiguration of biochemical weapons from robots to biological liquid occur. In *Laputa: Castle in the Sky* a flying island floats by magnetism, flying machines such as planes or motor gliders are combined, crystal magnetism allows the protagonist to float and fly with anti-gravitational power. In *My Neighbour Totoro, Totoro,* the god of the forest can fly and is also invisible at times, it can grow plants and trees at the speed of light, different physiologies such as the Nekobus, a cat in the shape of a bus that shift shapes, driving the children across the landscapes, in addition to the existence of sooth spirits, and Totoros. In *Kiki's Delivery Service,* a girl flies a witch broom, a cat speaks human language. *In Porco Rosso,* a human bounty hunter is transformed into a pig by curse and inner guilt. Despite his physiology, he co-exists with humans. In *Princess Mononoke,* spirits, gods and animals co-exist and talk to humans with supernatural powers, such as speaking human language, living or giving life and death to natural beings. In *Spirited Away,* flying, sorceresses, curses, spirits, gods, ghosts and shape-shifting physiologies occur with immense extravagance of design and behaviour. A boy transforms himself into a dragon, and flies across the set, a sorcerer Yubaba can steal everyone's name and identity, curses are inflicted, such as the protagonists' parents being transformed into pigs, spirits, gods, and ghosts that co-exist with humans, the protagonist becomes transparent and fades away from this world. Other strange physiologies such as Kamaji, a man with six arms, *No Face* (a monster), Stinky god (a beast), sooth creatures, half human and half animal creatures (slugs, frogs) shape shifting characters (*Yu-bird*, trio of green heads) all exist in a world with humans. In *Howl's Moving Castle,* a half human and half howl character can fly, sorceresses, magic, curses, shape-shifting physiologies such as a protagonist turning from a young woman into an old woman, by curse and by envy of the witch of wasteland at her will, *Calcifer* (a man turned into fire), *Howl* (a man turned into a *Howl*), shape-shifting physiologies such as blob men, who emerge from the walls. In *Ponyo,* the ocean is a living presence and organism, animated as one of the characters (animism), and the waves are characterized with eyes, sometimes made of several fish. Ponyo is half fish and half human and can run with anti-gravitational power on the surface of the ocean. In *The Wind Rises*, a young inventor talks to historical aviation figures in his dreams. Throughout the film a logic of real and fantasy is introduced in the universes in graphical terms.

4.0.2. NARRATIVE: GRAPHICAL NARRATIVE. JOURNEYS OF CHANGE

(All the results of this sub-category may be viewed in APPENDIX 4.0.2)

In this category, the patterns of occurrences revealed two features: the essence of the construction of Miyazaki's narrative in **'graphical terms'**, allowing design extravagance to drive the form of the story instead of a written script. From its initial stages, the story appears in drawing, using graphical languages and a graphical narrative in a pattern of four formats, *manga serialization, image boards, concept boards* and *ekonte* to create his films. Additionally a pattern in the content of the narrative of the films to project **'journeys of change, hope and better possibilities',** which tend to evolve into a better and positive outcome. In this category, the results of the comparative data revealed:

(9) A pattern of constructing his films through **'graphical narrative'** books with graphical languages and haptic knowledge of the hand, with pencil, ink, watercolour and paper rather than in writing, revealing a striking pattern in Miyazaki's process by constructing meaning directly in form. The results of our analysis observed four main graphical elements where the narrative is constructed: ***manga serialization, image boards, concepts boards***, and the most relevant element of Miyazaki's films, the creation of the ***ekonte.***

- ***Manga serialization*** constitutes the first step of the creation of the story in three of the ten films. They are established within a time dimension that is totally different to a film adaptation, with a more graphic stylization of *conceptual, schematic, conventional, sequential and narrative graphical structures and* characterised by the weight of heavy textures, use of multiple and diverse tones, variety of colour, and the use of complex, detailed contours with no economy of style concerns. *Manga serialization* offers key moments of the story in the form of illustration and description of a world with sketched lines that are free from the frame. They do not imply a complete sequential movement and leave more space for imagination between static boards.

- ***Image boards*** **and** ***concepts boards*** reveal the first step of the adaptation of stories to the big screen. In contrast with manga serialization, the graphical language here invests in a combination of simple and complex language, which is understandable, economic, condensed and consistent, as the viewer will only experience it in real time, and will not be able to step back to access the same information again, or to admire its details and aesthetics. These elements offer a graphical sensitivity which describes, explains, condenses and represents but also invites us to visually perceive and feel the atmosphere of these worlds with vividness, lifelikeness and emotional empathy. *Image boards* construct the first impression of the director of key moments, key characters, key expressions, mood, colour, atmosphere and seasons, while concepts boards invest in a graphical process of establishing the rules of the film. *Concepts boards* involve the design process by means of which the whole film is established in graphical terms. Both image boards and concept boards use different graphical language resources, such as:

- *Conceptual graphical structures* are concepts which are visualized in form to inform the qualities and properties of an object, in physical, psychological and symbolic terms.

- *Schematic graphical structures,* are used not only to inform, but also to expose a choice of aesthetics, with coherence of style, fewer variations and repeated in multiple scenes, with knowledge of forms, using close lines of contour and designed to be replicated throughout the film and coloured with plain colours, with a stable vocabulary and *schema*, as a group of particular graphical options chosen to reconfigure and synthesize concepts in a style. This allows the same character or set to be represented in different angles, scales and behaviours without losing coherence.

- *Conventional graphical structures* are used to depict graphical conventions such as the use of dialogue balloons, clouds of smoke, evocation of sound effects, conventional lines of angles and action, evoking speed and movement with no resemblance of reality itself, but as a graphical system of codes and conventional vocabulary which the viewer recognizes.

-*Spatial graphical structures* are used to code different locations and elements in space, angles and position.

-*Sequential graphical structures* are used to inform the viewer about an order and time of events, of what has happened before or after, using resources for such purposes.

-*Graphical narrative structure* is used to code narrative evolution where speech, form and evocation of movement and sound allow viewers to follow the story within a structure from beginning to end.

- *Continuous graphical structures* is the term used in this thesis to describe the continuous process of drawing frame -by-frame, exposing not only the qualities of the objects, but also depicting their behaviours in form, in *changes of state*, *changes of position* and *changes of form by metamorphoses*, which are particular and highly relevant to the animation practice.

- In the ***ekonte sketches*** (*continuous graphical structures*), the use of graphical language invests in an economy and condensation of elements, designed according to the plasticity of the style, but also within the construction of the 'lifelikeness' of behaviours, movement and expressions. At their essence, they are designed to create the illusory movement that forms the continuous experience of frame-by-frame and eternal changeability of forms, so the reader detects and deciphers meanings and also feels the emotions of a credible and consistent graphical world. Miyazaki's treatment of the *ekonte* is complex, rigorous and rich. The director must feel certain emotions so profoundly to be able to draw them and make others perceive them emotionally. The relevance of this element in Miyazaki's process is enormous, as it articulates the graphical vocabulary in a grammar that defines a visual language, structure, order, modulation of time and syntactic meanings that the reader can follow, experience and feel. Miyazaki's "*rough" continuity sketches* (*ekonte*) are drawn in pencil, sometimes coloured with watercolours and defined with a tremendous precision of action, acting, timing, expression of characters, shot and camera movement etc., timed with a stopwatch. When observing these continuity sketches, one notes that different scenes contrast in the treatment of time and pace, such as quick sequences of action, or others where one can feel the steadiness of emotions as if in "real time", through the character's behaviours such as crying, smiling or hugging. Giving more time and more drawn frames to one specific shot rather than other, is to take the responsibility and decision to sculpt the emotions in time, pace, rhythm and mood, in similarity with our human experience. The continuity sketches for the film *Spirited Away* form a book of 648 pages with the whole graphical narrative, which represents 125 minutes of film duration and can be read as a graphical script.

(10) A pattern in the narrative of depicting **'journeys, which demand a positive change'** from the characters who inhabit the films. Without engaging in stereotypical happy endings or stereotyped heroes, Miyazaki's journeys present a call for change and evolve into a better outcome in these worlds. The narratives of the films present a dichotomy of values where a war can exist but peace can be achieved (*Nausicaä in the Valley of the Wind*), humans can be greedy and end up transformed into pigs but they can turn back into their original human shape by improving and valuing spiritual growth and satisfaction over materialistic satisfaction, greed and lack of values (*Spirited Away*), a girl can make a living and be independent if she fights and overcomes her insecurities (*Kiki's Delivery Service*), animals and nature may co-exist with humans if humanity finds a compromise towards a peaceful resolution by putting down their guns (*Princess Mononoke*). In Miyazaki's narratives, young female protagonists endure journeys that are different to those of a princess in fairy tales or stereotyped heroines. They embrace deep human conflicts, which they overcome due to their courage, self-growth, ethical commitment, positive change and sacrifice, showing their deep and human side. Thus, Miyazaki allows the audience to identify themselves with the change of events to a positive outcome and also to visit the possibility of feeling more heroic in their own choices and lives. Miyazaki's narratives call for a change in the mentalities and behaviours of his characters, depicting humanity in truthful characters and positive journeys, which also allows viewers to cope with the intolerable issues of their own lives.

4.0.3. CONTENT: ETHICAL AND PEACEFUL EXISTENCE

In this category, a pattern of an **ethical approach to themes** depicts journeys of change and reform, evoking an ever-present positive response to the conflicts of the world and an evocation of a more tolerable and peaceful existence for all. Miyazaki's themes explore stories which value a **peaceful co-existence between humans and nature**, the ever **avoidance of war**, lethal technology and destructive weapons, an ethical approach to the **protection of the environment**, concerns about

children growing up, and concerns about **gender equity,** protection of minorities and vulnerable groups, values of respect, self-sacrifice, loyalty, maturity, friendship, affection and love.

In this category the results of the comparative data revealed:

(11) A pattern of an **ethical approach to a peaceful co-existence among men in their societies** under different forms of control and power. This control power may take the form of technology (in *Nausicaä of the Valley of the Wind* and *Laputa: Castle in the Sky*), a weapon (in *Nausicaä of the Valley of the Wind, Laputa: Castle in the Sky, Princess Mononoke, Howl's Moving Castle, Porco Rosso, The Wind Rises*), a governance hierarchy (*Laputa: Castle in the Sky, Princess Mononoke, Spirited Away)* a valuable item such as money, gold, or precious stones (*Laputa: Castle in the Sky, Spirited Away)* a sorcerer's power (*Kiki's Delivery Service*, *Spirited Away*, *Ponyo*), yet Miyazaki's themes propose an equal treatment of individuals regardless of their powers, class and financial status, and equal ethical and fairness values for all inhabitants in order to achieve a peaceful existence among individuals in their societies and prevent greed, corruption, control and war.

(12) A pattern of an **ethical approach to the avoidance of war**, evoked in *Nausicaä of the valley of the wind* (where two sides of the planet are at war, divided by a natural cataclysm with reference to biochemical weapons of mass destruction), in *Laputa: Castle in the Sky* (governance control by weapons, war between kingdoms, reference to weapons of mass destruction), *Princess Mononoke* (war between human and animal kingdoms), *Howl's Moving Castle* (evoking the war between kingdoms in the background story), *Porco Rosso* (evoking the period of WWI), *The Wind Rises* (evoking WWI and WWII events). Only four films in the case study do not portray such themes.

(13) A pattern of **ethical approach to the environmental protection** theme as evoked in *Nausicaä of the valley of the Wind*, (recommended by the WWF (World Wildlife Fund) in the opening of the film, which shows how important the protection of the environment is for Miyazaki), also evoked in *Laputa: Castle in the Sky* (where the natural etherium crystal should be used to protect nature and not to destroy it), in *My Neighbour Totoro (*the protection of forest and the god of the Forest), *Princess Mononoke* (the protection of the forest and the struggle between the industrialized and natural world), *Ponyo* (the protection of the ocean). Half of the films in the case study refer to some sort of natural concern.

(14) A pattern of **ethical approach to children growing up** is present in every film. In all the films in the case study, the protagonists and their companions are young, kind-hearted children, some of them orphans facing a harsh and conflicting world on their own. From the young *Nausicaä* who wants to save her planet from a poisoned cataclysm, to *Sheeta* who wants to save the island of *Laputa* and nature from governance control and destruction, to *Mei* and *Satsuki* who struggle with their mother's illness and the probability of losing her, to *Kiki* who struggles with self-confidence and insecurity, to *Mononok*e who wants to save the forest from the destruction of human weapons, to *Chihiro* who wants to save her parents from greed, consumerism and material satisfaction and from being transformed into pigs, to *Sophie* and *Ponyo* who struggle about being loved, all these children are portrayed in their inner conflicts of self- growth in their worlds with deep humanity. These children portray the biggest metaphor of all, which is the fact that they represent the promise of change and a better outcome for the future of their worlds.

(15) A pattern of **ethical approach to gender equity,** giving girls a leading role in his films as protagonists, which offer a different leading role than boys, which is developed in the following category.

4.0.4. CHARACTERS: PROTAGONISTS, PARTNERS, OPPONENTS AND STRANGE CREATURES

(All the results of this sub-category may be viewed in APPENDIX 4.0.2)

Inseparable from the *original* stories, *inspirations,* references, *universes* and *themes* of the films, characters inhabit the animated universes with an appearance, physicality, psychological values, symbolic and expressive behaviours, reflecting the director's philosophy and choices in their characterization, role and symbolic journeys. In this category, **a pattern of four typologies of characters** is encountered, according to their roles and their graphical construction of meaning in their physiology, physicality and semiotic symbolism.

In this category the results of the comparative data revealed:

(16) A pattern of **young female protagonists**, before reaching adulthood, embrace a journey of change and survival. These protagonists propose gender equity in animation films by leading the fate of the story to a better end. Natural in their configuration and behaviours, rather than being portrayed with over sexualized characterizations, as stereotypical princesses or by having supernatural powers, these protagonists are natural girls facing a world that needs to change. Miyazaki's representation of young female heroines is humble, natural, human and usually empowered by natural forces, art or a psychological spirit rather than lethal technology or destructive super natural resources. *Nausicaä* (13 years old) masters the art of flying the glider and restores peace on her planet with her compassion (*Nausicaä of the Valley of the Wind*), *Sheeta* (13 years old) masters the flying stone power for a positive end to fight the military kingdom and saves her planet from governance control and destruction *(Laputa: Castle in the Sky*), *Satsuki* (10 years old) overcomes her feelings of loneliness and the potential loss of her mother (*My Neighbour Totoro*), *Kiki* (13 years old) overcomes her low confidence and masters her broom in the skies (*Kiki's Delivery Service*), *Mononoke* (teenager), sacrifices her habitat and the life of her mother in order to prevent the complete destruction of the forest by human gun power (*Princess Mononoke), Chihiro* (10 years old) grows and understands the values of spiritual satisfaction over material satisfaction to save her parents (*Spirited Away*), *Sophie* (18-90 years) overcomes her insecurity in order to conquer Howl's love (*Howl's Moving Castle*) and *Ponyo* (5 years old) manages to sacrifice her sorcery abilities to become a mortal human in order to find love and to live with Sosuke. In Miyazaki, the female heroine is an alternative to gender equity and a proposal of a more ethical future, where girls can act in leading roles, as agents of change and simultaneously help to mould mentalities. Although placed in vulnerable positions and usually exposed to fierce conflicts in their worlds, facing more powerful opponents, Miyazaki's young protagonists are brave and courageous, engaging in challenges which require action, change of mentalities, reform of values, such as saving their world from war or lethal technology, or by saving themselves or others. Miyazaki's protagonists are symbols of the need for change and evolution, following a path of reform in worlds full of contradictions and ethical unfairness.

(17) A pattern of **young humble and supportive male partners** is represented in the second typology of characters. *Prince Asbel* (*Nausicaä of the Valley of the Wind*), *Pazu (Laputa: Castle in the Sky*), *Tombo* (*Kiki's Delivery Service*), *Prince Ashitaka* (*Princess Mononoke), Haku* (*Spirited Away*), *Howl* (*Howl's Moving Castle*) and *Sosuke (Ponyo)* are not empowered male heroes with super technology or super powers, nor are they charming princes from fairy tales. Instead, they are humble and great companions around the same age as the protagonists (also sometimes orphaned), sharing their journeys with them by helping them, being supportive and showing friendship, affection and love and contributing to the better outcome of events. These young males are portrayed as the seed of change in their universes

who, due to being young and receptive, engage naively together in changing the unfairness of their worlds as young children usually do. In this category, *Mei* (*My Neighbour Totoro*), although a female companion, she still acts as a partner in the conflict the two sisters face. The same happens with *Fiolina*, she is the true companion of *Porco Rosso,* helping him to fix his plane and break his curse. Only *Naoko* (*The Wind Rises),* due to her illness, is more a figurative presence and the love of Jiro's life, but she does not actively engage in the action of helping him. All the other seven films have a young male companion as a pattern.

(18) A pattern of **powerful, adult and sometimes female opponents**. Opposing the challenges of the protagonists, powerful adult opponents, who are sometimes female, are represented in the third typology of characters with a radical contrast of graphical configuration and empowerment as a pattern. In more than half of the ten films of the case study, adults are empowered by the military army, military vehicles, fire weapons, weapons of mass destruction, use of governance control, powerful sorcery or super powers in stark contrast with the naivety and resources of the young and humble protagonists and partners in their journeys. Powerful adult opponents are the face of an elder order in their worlds and they act against the young protagonists and their partners in a negative ethical response. *Princess Kushana* wants to destroy the forests, animals and also *Valley of the Wind* and its people, using weapons of mass destruction (*Nausicaä of the Valley of the Wind*), *Agent Muska* wishes to use the power of the crystal to control others and the kingdom below the floating island to his benefit, using robots as powerful destructive weapons against people (*Laputa: Castle in the Sky*), *Captain Curtis* defies *Porco Rosso* in the skies using airplane guns (*Porco Rosso*), *Lady Eboshi* uses weapons to destroy the forest and the animals in order to extract iron from its soil, destroying the entire eco-system to become rich and powerful (*Princess Mononoke), Yubaba* makes use of her powerful sorcery powers to steal the names, identity and self will from her servants to achieve her ultimate goal, to become rich with the money, gold and jewellery of clients (*Spirited Away*), *the Wasteland Witch* (*Howl's Moving Castle*) makes use of her sorcery to steal *Sophie's* youth and turn her into a 90 year old lady because she is jealous of Howl's interest in *Sophie* and *Fujimoto (Ponyo), Ponyo's* loving but over protective father makes use of his sorcery so that *Ponyo* does not turn into a mortal human and find love. The contrast of powers between powerful adult opponents (sorcery, military, weapons) and young humble protagonists (humble, naive, kind hearted) portrays in form a radical confrontation in characterization, as if emphasizing the weight of the conflicts children inherit in their worlds and the journey they face in order to overcome and become what they think is right.

(19) A pattern of a co-existence between humans and **strange creatures,** as follows. One of the most interesting patterns in Miyazaki's films is the interaction between young, human, female protagonists and characters with a strange configuration and strange presence. The complex and rich graphical language of Miyazaki graphically confronts young female children with strange characters that do not belong to their world. They are not only weird but are also coded with strange values of meaning in the story. This is where the confrontation occurs, in form. In *Spirited Away*, *No face* is the most formalistic frightening and metaphorically powerful character of this family of strange creatures, as a non-human beast, symbolizing the most opposite form of human values in the story. *No Face*'s configuration, transformations and behaviours invest in the graphical idea of what we can become if we disregard our human values and lose control of our actions, and humanity. The poisoned mutant creature *Ohm* (*Nausicaä of the Valley of the Wind*), *the robots of mass destruction (Laputa: Castle in the Sky*), the imaginary friend *Totoro* (*My Neighbor Totoro*), *Jiji* the talking cat *(Kiki's Delivery Service),* the curse of *Marco Paggot* trapped in the configuration of a pig as *Porco Rosso (Porco Rosso),* the contaminated and consumed *Nago* by gun inflictions (*Princess Mononoke),* the out of control beast *No Face* (*Spirited Away*), the cursed *Howl* transformed from human into a howl as a consequence of war (*Howl's Moving Castle*), the pristine

goddess of the ocean *Grand Mamarre (Ponyo)* and the imaginary dream friend *Caproni* (*The Wind Rises*) are all characters with a strange configuration and strange co-existence with humans. These characters do not belong to the rules of the protagonists' universes, portraying in form and movement a radical confrontation of protagonists with their fears, conflicts, curses, and phantoms, depicted in their forms, physicality and physiologies.

As this sub-category of *strange characters* became such an evident and interesting pattern in Miyazaki's films, a single extra experiment was conducted in the film *Spirited Away*, in order to analyse the typology of all the characters in this film, which presents an extraordinary number of occurrences in this sub-category (see Appendix 4.0.4.). By analysing each character's relationship with the meaning of the story and their configuration, a taxonomy of characters was elaborated, depicting them within their values of content and in 5 classes *of configuration of characters,* as follows: I. *Only human* (only human configuration), II. *Almost human* (those who have partially lost their human configuration), III. *Strange creatures* (who have totally lost their human configuration), IV. *Characters of animism* (cartoon gag formula characters) and V. *ghosts* (figures who seem not to have life, colour, vividness but which wander around in this world). The different physiologies of characters in *Spirited Away* are empowered by the semiotic process of relations among meaning, form and movement. The physiology and configuration of characters decode an alphabet with a symbolism of the theme of the story that is being told. Physiologies present a link to reality, whereby the configuration of *only human* characters is the closest to our reality, while the category of *strange creatures* has less of a connection to reality. *Strange creatures* are mostly classified by the lack of human expression: the lack of eyes (*No Face)* and their sign of psychological blindness and lack of conscience, the lack of blinking eyes (*Kasuga, Ushioni, Otori, Daikon, Yu-Bird, Kashira, Green frog*) as a sign of lifelessness devoid of expression, and lack of stability of their configuration engaging in physical transformations that go beyond human existence. The interaction of radical physiologies with humans in the same context reveals a map of intentions and confrontation on the part of the author: will humans be transformed into beasts if they lose their values of ethical existence? As if asking, if human values disappear, will we become beasts that will rule the world with aggressive behaviour and a lack of conscience? Through the experience of animation, these values become a visible possibility in their transfigurations, metamorphosis and beast configurations, acting as a vision that evokes fear and a response from each one of us. They cause the protagonist and the viewer to find an alternative. *Chihiro* follows the challenge as the young protagonist, evoking the greatest metaphor of all: young children have the power to change the world, mentalities and values in society and also have the genuine power to believe and provide an alternative response to their world. This typology of characters, marked by the recurrent extravagant configurations and instability of their forms in graphical terms, depicts the rift between the weight of reality and liberation from it in forms of fantasy.

4.0.5. OBJECTS: NATURAL Vs. TECHNOLOGY

A pattern of representation of objects is observed in a duality of different families opposing each other as a critical view on the use of destructive technology. In this sense, in most films, **families of natural objects** used by protagonists **are opposed to technological** and lethal objects used by the opponents, as a symbolic criticism of the use of such destructive objects. In most of the films, the protagonists favour and propose an ethical use of natural or non lethal technology while opponents make use of destructive technology.

In this category the results of the comparative data revealed:

(20) Natural powered gliders, natural technology such as windmills from the world of the protagonist is confronted with military planes, war planes and lethal and powerful technology such as weapons of mass destruction used by opponents (*Nausicaä of the Valley of the Wind*), natural gliders and natural crystal power used by the protagonists are confronted with weapons of mass destruction in the form of lethal robots *(Laputa: Castle in the Sky*), the need to preserve and maintain the growth of the natural forest (*My Neighbour Totoro*), war planes and fire guns are the resources to win a fight between two opponents *(Porco Rosso),* the natural and animal resources used by the protagonist is confronted with the gun fire power of man threatening to destroy the natural habitat (*Princess Mononoke),* human resources are used to fight against heavy fire weapons and the military armies of opponents (*Howl's Moving Castle*), the need to protect the oceans from human technology and pollution (*Ponyo*), the invention of war planes for destructive purposes during the WWII (*The Wind Rises*). In eight of the ten films, families of objects depict a graphical confrontation on the two sides of a conflict related to the use of destructive technology against the use of the natural resources of a natural world. The essence of these two families of objects emphasizes that technology should be ethically purposed and not used for destructive purposes.

4.0.6. SETS: NATURAL SETS MIXED WITH FANTASY SETS

A pattern in the characterisation of sets, which **combine reality and fantasy** is observed to emphasise the themes of the films and establish the contrast between natural and technological and destructive worlds.

In this category the results of the comparative data revealed:

(21) A pattern of natural and extravagant sets as follows: world divided by a toxic contaminated jungle by man in contrast with the pure valley of the wind (*Nausicaä of the Valley of the Wind*), the pristine and pure island of Laputa in contrast with the kingdom below, governed by corruption and weapons of mass destruction *(Laputa: Castle in the Sky*), the natural world of the rural forests in Japan and the need to preserve them (*My Neighbour Totoro*), the modern city scapes of modern Europe (*Kiki's Delivery Service*), *(Porco Rosso)* the natural world of ancient forests in Japan, in contrast with manmade villages that threaten to destroy them (*Princess Mononoke),* a bathhouse for the gods who come to clean their spirits of the corruption and filth of the world (*Spirited Away*), the contrast between European cities and war kingdoms (*Howl's Moving Castle*), the natural, pure and pristine underwater kingdom of Fujimoto in contrast with man's consequent destruction of the ocean with boats, pollution and filth (*Ponyo*), and the world at conflict in a global war (*The Wind Rises*) are evidence of the combination of natural or urban city scapes and the presence of lethal technology which threatens to engulf the planets of Miyazaki's. Sets are represented as a critical view on man's destructive action on the environment.

4.0.7. BEHAVIOURS: CHANGES OF STATE, POSITION AND FORM

(All the results of this sub-category may be viewed in APPENDIX 4.0.7. Behaviours)

In this category of behaviours, liberation from reality appears in the liberation of state of protagonists exposing radical changes of state, physicality or the physiological transformations of characters who maintain their identity and character appeal in motion, mostly represented in three sub-categories: ***changes of state*** (liberation from physicality in the state of protagonist), ***changes of position*** (liberation from the ground in flying scenes) and ***changes of form*** by metamorphosis (liberation from

form by transformation) which affect characters, objects, sets and entities, providing one the most important resources of animation, the ability to manipulate the changeability of forms.

In this sub-category the results of the comparative data revealed:

(22) A pattern of **changes of state** where protagonists are exposed to transformation. *Nausicaä* dies and comes back to life in a resurrection scene, as a symbol of self-sacrifice, giving her life to save the planet (*Nausicaä of the Valley of the Wind*), *Sheeta* falls from the skies and floats unconscious without gravity to receive the energy of the natural crystal to save her world (*Laputa: Castle in the Sky*), *Chihiro* fades away from the world by becoming literally transparent as a symbolic sign of losing her identity and values in a world of consumerism and materialism, Chihiro's parents become transformed into pigs (off screen as a change of physiology), as a symbol of their greed, *Sastsuki* and *Mei* merge into an imaginary world only seen by children, flying around on *Totoro's* back as a symbolic escape from their world in order to cope with the potential loss of their mother, *Porco* is transformed into a pig by a curse, as a symbol of his guilt and phantoms of war (off screen), *Sophie* changes from an 18 year old to a 90 year old in a fraction of a second as a symbolic way of becoming ugly or unattractive to *Howl* (off screen and on screen), *Ponyo* transforms herself from a fish into a mortal human being so she can feel what it is like to be human and feel love. These physical transformations of state of characters appeal to a radical and symbolic transformation in which their character is maintained, as opposed to physiological transformations by metamorphosis where characters come out of their bodies to become something else, thus losing the identity of their characters by transfiguration, shape shifting and metamorphosis. The liberation from the weight and structures of the real and liberation from the physicality of the body happens in form and movement, defining worlds of physics which are not real, but which represent the real confrontations of characters with challenges to the point of changing their own state. The result of the protagonist's change of state in *Spirited Away* is related to the main theme, the decay of society and human values, symbolically depicting *Chihiro* in a transparent body. Graphically, the construction of meaning in the characters' changes of state articulates the use of *conceptual, schematic, conventional, and continuous graphical structures* in symbolic constructions of the social. These symbolic constructions give visibility to the use of graphical substitutions of the real and are graphically employed to code significant messages carried through form. Form becomes a generator machine of meaning and ideas where the radical confrontation between protagonists and their states is reconfigured and acts as a conductive system of Miyazaki's critical view on the world through symbols, metaphors and allegory. In this sense, "symbol and its attendant meaning from material and historical constrain, enabling evocation, allusion, suggestion and above all transposition" (Wells, 1998, pp. 83, 84). Miyazaki's visual discourse intentionally depicts a map of graphical references and ideas, where signs, symbols and metaphors act as a semiotic coding system, exposing the fracture between reality and fantasy and emphasizing, in symbolic terms, a confrontation between human protagonists and their challenges and fears.

(23) A pattern of **changes of position** as a **liberation from reality** appears in the liberation from the ground and from the laws of gravity with characters exposed to radical changes of physics in their worlds involving characters flying, floating or falling from the sky, or flying objects such as gliders, planes, magnetic crystals, flying brooms, flying islands, flying and walking castles seen above the ground in worlds and rules of physics that defy our reality.

In the ten films, characters are taken into the freedom of the skies: the power of natural powered gliders (*Nausicaä of the Valley of the Wind*), crystal magnetism which enables the natural floating of an island (*Laputa: Castle in the Sky*), spiritual entities such as gods and spirits which can grow up to the heights of the skies (*Princess Mononoke*), magical sorcery that allows *Kiki* to fly with her broom

above a modern city (*Kiki's Delivery Service*), or which allows *Howl* and *Sophie* to perform a sky walk in the sky (*Howl's Moving Castle*), natural flying vehicles such as war planes, planes, seaplanes or gliders (*Porco Rosso, Laputa: Castle in the Sky, The Wind Rises*), or characters flying in the skies such as *Chihiro* and *Haku* flying together (*Spirited Away*) *Totoro* and the two sisters flying across the forest (*My Neighbor Totoro*) are all part of the universe of the films. In the ten films, characters defy the rules of gravity and reality in the liberation of the skies, by flying, floating, falling or being taken above the sky by themselves, others or by vehicles in scenes that invest in fantasy and liberation from reality. The alteration of the physics and logic of the worlds plays a major role at this level of fantasy as they unfold in time all kinds of different logics, escape from the real, allowing liberation and freedom in fantasy worlds. These sequences of flying, floating, or dancing in the skies are present in every film of Miyazaki, and particularly noticeable in *Laputa* in form and behaviours throughout the film. Being above the ground is a pattern in Miyazaki's work, whether as a comparison or reference to the real or as liberation of the real in fantasy ways such as being out of gravity, having no weight, as if offering a possibility to escape reality in worlds of fantasy.

(24) A pattern of **changes of form** as liberation **from the body** by *metamorphosis* of the physiologies, configurations and physicality of strange creatures.

Unlike change of state, *changes of form by the metamorphosis* of strange creatures make use of *continuous graphical structures* which enable the instability of the form in the animation's ability of eternal changeability, acting in the evolution of the continuous transformation of one form into another in time. These alterations give instability to the body of the character, making them come out of themselves and their original forms to become something else. In all the ten films in this case study, this instability of form occurs as a pattern in the transformation of strange creatures, conveying them as a strange presence. The transformation of animals into contaminated poison beasts, the *ohm* or the reverse transformation of their growing golden light tentacles transforms them from evil into kind creatures who save *Nausicaä* from dying (*Nausicaä of the Valley of the Wind*), the transformation of the evil robots from weapons of mass destruction into kind creatures who help to save Laputa (*Laputa: Castle in the Sky*), the physical transformations of *Totoro* and the *neko* bus are another liberation from reality, making them creatures only visible by children (*My Neighbor Totoro*), the transformation of *Jiji* from sorcery, a super natural talking cat into a normal cat (*Kiki's Delivery Service*), *Porco's* transfiguration by curse from a human into a human with a pig face is another *(Porco Rosso) Nago's* transformation from boar into a beast caused by the nickel of guns (*Princess Mononoke*), the transfigurations of *No Face, Stinky god* and others are another example of the consequences of consumerism(*Spirited Away*), *Howl*'s transformation into a gun weapon of destruction as a powerful beast in form and the curse of a Howl is another (*Howl's Moving Castle*), the transfigurations of Grand Mamarre into a giant protector and goddess of the oceans is another *(Ponyo),* and the imaginary figure of *Caproni* only seen in dreams is another *(The Wind Rises*). *Changes of form* by the physiological metamorphosis of strange creatures create a symbolic path which gives visibility to the invisible and inner and subjective challenges of the protagonists. They become the face of their fears, insecurities, fragilities and danger, portrayed in the instability of their forms.

The pattern encountered in this sub-category of behaviours is the recurrent *change of form* by the *metamorphosis* of the physiologies, configurations and physicality of other creatures.

The pattern encountered in this sub-category of behaviours is the recurrent *change of form* by the *metamorphosis* of objects, sets or entities. In the ten films, changes in objects, sets and entities are exposed to changes of their forms. The god warriors of the seven days of fire are giant figures made of fire who walk with the city at their feet in a changeability of their bodies (*Nausicaä of the Valley of the*

Wind), the set of the flying island of Laputa changes its matter and physicality with the power of the crystal (*Laputa: Castle in the Sky*), the dust spirits of the haunted house keep growing in size and number (*My Neighbor Totoro*), *Kiki's* broom seems to have a life of its own, changing from being able to fly to a normal broom (*Kiki's Delivery Service*), Daidarabotchi grows into the heights of the sky above the forest as an entity changing its form (*Princess Mononoke*), the Shigamati paper spirits keep changing their physicality from natural paper to killer planes with a will of their own (*Spirited Away*), the castle of *Howl* keeps changing its form, rearranging its body of junk and changing the several sets where the castle is able to open its doors by its magical door dial which allows the castle to change its sets, more evident is Sophie's house (*Howl's Moving Castle*), the transformation of the ocean as a living creature with waves made of giant fish who can be mastered by Ponyo and her father (*Ponyo*), and the transformation of Caproni, an imaginary friend who crosses time scales and geographies without aging but who has the ability to "draw" or make visible the dreams of *Jiro* (*The Wind Rises*). The transformations of these objects, sets and entities give more visibility in form and movement to the universes acting against or in favour of characters, but convey a changeability and instability of their forms, enabling an escape to worlds of fantasy.

4.0.8. CONTINUITY: FAST, SLOW AND EMOTIONAL PACE (APPENDIX 4.0.8.)

(All the results of this sub-category may be viewed in APPENDIX 4.0.8.)

In this *continuity* category, the modulation of time progression appears in the rhythm, pace and sculpture of time, not at the level of behaviours or expressions as in the previous category, but as the time progression that constructs a scene in its multiple shots. In this modulation of time and pace, a **fast paced**, **slow paced** and **emotionally paced** pattern is observed in three sub-categories.

In this category the results of the comparative data revealed:

(25) A pattern of fast paced scenes represented with ***schematic*** **graphical structures** exposes a rich choice of elements in a *schema*, which reconfigures and synthesizes concepts in a style, in this case particularly to convey speed to a certain frame shot or scene. In Miyazaki, fast paced scenes make uses of *schematic* language with a flat approach to frame and drawing, with plain colours, avoiding volume or three-dimensional bodies, avoiding ballistic perspective movement, prioritizing horizontal or vertical lines of movements of objects in huge scale sets, and also avoiding depth of field and camera movement through bodies, prioritizing a flat approach where objects seem to be choreographed in the plane structure of a piece of paper. Fast paced scenes also make use of *conventional graphical structures* which expose graphical conventions such as the use of balloons of dialogue, clouds of smoke for explosions and for the evocation of sound effects, conventional diagonal lines to convey action, speed and movement. These graphical conventions have no iconic correspondence with reality but instead they act as a graphical code and convention which the viewer recognizes within a certain vocabulary and language, commonly used in manga serializations. In the fast persecutions of *Nausicaä* and the *Ohm,* diagonal lines of movement are drawn to depict the high speed of a character running (in *Nausicaä of the Valley of the Wind*). As well, clouds of smoke are a convention to depict the explosion from the fire guns of *Ma Dola* and other characters (in *Laputa: Castle in the Sky*). The over exaggerated expressions of the two sisters in *Totoro* are a convention to depict adrenalin and speed when they fly on Totoro's back (in *My Neighbor Totoro*). And so are the schematic lines of movement to convey speed when *Tombo* and *Kiki* ride *Tombo's* flying bicycle (*Kiki's Delivery Service*), or clouds of smoke to convey danger and speed of dogfights (*Porco Rosso).* The colourful schema used in of the war bombings seen above the skies are also a convention (*Howl's*

Moving Castle). The astonishing ascendency of *Ponyo* and her sisters from the bottom of the ocean to the surface in a schema of diagonal lines of movement which keep transforming along the way (*Ponyo*) are also conventions, and also the speed of the zero fighter plane flying above the grass (*The Wind Rises*). All of these graphical conventions employ a language which is flat, schematic and conventional and in a language that the viewer can recognize.

(26) A pattern of **slow paced scenes represented within a poetic steadiness of shots** emphasized by the use of natural elements, choreographed around the reflective state of characters. In the ten films, the steadiness and slow pace of scenes is given a poetic atmosphere of its environment either by natural rain or natural snowflakes or by the natural glowing of a cave by a luminescent crystal that shines like a universe of stars, by the absence of action in the scenes conveying a reflective and steady mood to certain scenes. When *Nausicaä* enters the toxic jungle where poison fungus and mutant animals live wearing her protective mask, she stops by the carcass of a giant *Ohm* eye, similar to a glass globe, protecting her inside watching the toxic snow falling down in a scene that is both reflective, poetic and magical with the noxious snowflakes falling effortlessly to the sound of music in an immense set (*Nausicaä of the Valley of the Wind*). When *Sheeta* and *Pazu* fall inside the etherium mineral cave for a few minutes and land, with the power of the glowing crystal, at the bottom of the dark cave to see that the cave has started to illuminate its walls with an etherium crystal glow, making a similar effect to the sight of the universes with glowing stars around them, making the scene slow, poetic and reflective, marvelling at nature showing itself (*Laputa: Castle in the Sky*). When *Satsuki* and *Mei* walk into the bus stop at night, scared because they are alone to wait for their father who is delayed at work, a very quiet imaginary friend *Totoro* appears, as if to comfort their hearts with his company. The rain pours down in the middle of the night giving the scene a dark and gloomy atmosphere, in the silence of the night where only the drops of water can be heard in a loud volume as if the silence is so big. The scene has a sad atmosphere at the beginning but ultimately becomes happier as the sound of the water drops makes *Totoro* smile (*My Neighbor Totoro*). When *Kiki* loses her self-confidence and visits her friend *Ursula,* she admires one of her paintings, which gives her strength and inspiration. In this very quite scene, she is absorbed by the colours of the painting and mesmerized by its beauty (*Kiki's Delivery Service*) as if time had stopped. When we meet *Porco Rosso* at the beginning of the film, the camera travels at a very slow pace to a table right in front of him, showing viewers his personal objects which define his taste for music, cinema, wine and cigarettes on a beautiful deserted, turquoise beach to finally reveal that *Porco* is not a human (*Porco Rosso),* in a scene which is very quiet and which slowly depicts *Porco's* state of mind and personality. *When San* sees *Ashitaka* injured, she quietly stares at him near the bank of the beautiful lake in an atmosphere which is natural and beautiful, while giving him medicinal herbs to make him feel better (*Princess Mononoke*). The train ride that the young *Chihiro* and *No face* beast embark on is quietly disturbing with the two of them, child and beast, sat next to each other in silence on a ghost train whose destination nobody knows (*Spirited Away*). When *Sophie* is hurt by the words of *Howl,* she goes outside the castle to cry in the rain in a scene which is beautiful, quiet, poetic and sad and where the rain emphasizes the psychological mood (*Howl's Moving Castle*). The romantic meeting of *Nahoko* and *Jiro* ends with the wind blowing and the two of them squashing against each other under an umbrella to protect themselves from the rain in a slow pace and quiet scene (*The Wind Rises*). When *Ponyo* gets tired, *Sosuke* pulls the boat in the flooding waters and transports *Ponyo* to a safe place (*Ponyo*), with the sound of nature and water. Natural elements emphasize the feelings of characters with the atmosphere around them as reinforcing their emotions, with natural elements such as rain, noxious snowflakes, wind, water and glowing crystal in slow and reflective scenes as a pattern.

(27) A pattern of **emotional pace within the real timing of human emotions**. When the *baby Ohm* is taken from young *Nausicaä's* arms, she screams to get him back in a real timing of emotions of someone who from whom something meaningful has been stolen, in dramatic gestures and behaviour, and sad and scared expressions, conveying credibility to the viewers to experience it in time (*Nausicaä of the Valley of the Wind*). When *Sheeta* is saved by *Pazu* (*Laputa: Castle in the Sky*), when *Mei* gets strongly affected by not being able to see her mother (*My Neighbor Totoro*), when *Kiki* saves *Tombo* from falling from a Zeppelin balloon (*Kiki's Delivery Service*), when *Porco Rosso* gets kissed by Fiolina (*Porco Rosso),* when *Ashitaka* saves *San* from lady *Eboshi* (*Princess Mononoke*), when *Chihiro* gives *Haku* a healing ball (*Spirited Away*) when *Sophie* and *Howl* kiss (*Howl's Moving Castle*), and when *Ponyo* and *Sosuke* (*Ponyo*), and *Jiro* and *Nahoko* hug each other as if there was no tomorrow (*The Wind Rises*), emotions are exposed in a special human timing of real feelings. Instead of being told what characters feel or think, strong emotions are depicted with rigorous emotional timing for viewers to watch and to also experience the same emotions. This graphical approach to representing and depicting emotions in real time is a pattern in Miyazaki's films, making them profoundly human.

4.0.9. SPEECH, SOUND AND MUSIC (APPENDIX 4.0.9.)

(All the results of this sub-category may be viewed in APPENDIX 4.0.9.)

In this category of speech, sound and music, three patterns are observed in the multimodal dimensions of the animated discourse in relation to the content, form and movement of the film. In this category, the results of the comparative data revealed:

(28) A pattern of using **subjective speech** in the films through prophecies, flashbacks, oracle premonitions, royal oaths, poems revealing how characters feel or why they have motives and motivations within the story to progress in a certain manner, as revelations made visible in scenes that explain the themes, backstory and content. The prophecy on the wall of a blue robe figure who descends to earth to save the planet from a cataclysm *(Nausicaä of the Valley of the Wind*), the photograph from the past which unfolds a flashback of Pazu's father's proof of the existence of Laputa (*Laputa: Castle in the Sky*), a noise to scare the boogieman away in a bath tub (*My Neighbor Totoro*), *Tombo's* friends distance from *Kiki* (*Kiki's Delivery Service*), the cinema scene which depicts two characters fighting in their planes for the love of one girl (*Porco Rosso),* the oracle promotion that *Ashitaka* might die (*Princess Mononoke*), the powers of a written name that are stolen from the name of Chihiro (*Spirited Away*) the royal oath which explains why jowl cannot run away from the royal sorcery power (*Howl's Moving Castle*), the lucky origami in the shape of a fish (*Ponyo*), and the poem, Who has seen the Wind (*The Wind Rises*), all mark important revelations of the story, themes and content, revealing clues for the story in a subjective and graphical manner.

(29) A pattern of the use of **co-speech to reinforce themes in dialogue lines** exposes a pattern of non-literal but complementary reassurance of the themes in the verbal expression of characters, giving them more depth and credibility and also reinforcing the theme of the film.

In *Nausicaä of the Valley of the Wind,* lines of dialogue such as " ***Nausicaä:*** "Stop. No more killing." (To Asbel, 00:48:04), ***Nausicaä:*** "You think only of killing." (To Asbel) (00:59:26), ***Nausicaä:*** "Please don't kill it" (to her father) (01:02:50) in *Nausicaä of the Valley of the Wind*, emphasize the theme of the film with lines of dialogue which repeatedly call for a stop to violence and the killing of animals, emphasizing the content and also the character personality and ethical characterisation. In *Laputa: Castle in the sky*, lines of dialogue such as ***Pazu*:** "Thank goodness. You laugh like a regular person. The way you fell from the sky. I thought you were an angel" (00:13:40) or ***Pazu:*** "There's a Laputa in

Gulliver's Travels, but Swift made it up." (00:17:23), emphasize the nature of Pazu who saw Sheeta falling from the sky but also believes she is human.

- In *My Neighbor Totoro*, lines of dialogue such as: ***Mei:*** "I didn't lie". (00:34:19). ***Father:*** "Neither of us thinks you are lying. You probably met the king of this forest. You were very lucky. He doesn't come out very often. We should go to the shrine to pay our respects" emphasize Mei's age and naivety by being able to see imaginary friends". In Kiki's Delivery Service, lines of dialogue such as ***Ursula:*** "When I was your age, I'd already decided to become an artist. I loved to paint so much. I'd paint all day until I felt asleep right at my easel. And then one day, for some reason I just couldn't pant anymore. I tried and tried, but nothing I did seemed any good" emphasise the theme of the film which speaks about overcoming the insecurities of our talents. In Porco Rosso, lines of dialogue such as ***Porco Rosso:*** "I'm not a person" (00:15:30), ***Porco Rosso:*** "Laws don't apply to pigs" (00:16:27), ***Porco Rosso:*** "Better a pig than a fascist" (00:37:00), ***Gina:*** "Don't touch it. It's the only one of you when you were human. The spell that changed you... how can you break it?" (00:13:42) emphasize the theme of the film, a veteran who is transformed into a pig by feelings of guilt and shame for being the only survivor of his squadron at war and for not being able to save any of his friends. In Princess Mononoke lines of dialogue such as**:** "I love you, but I can't forgive humanity". ***Prince Ashitaka:*** "That's' alright. Let's live together in peace "emphasize the theme of the film, which is the clash between nature and the destructive violence of men towards nature. Although San loves Ashitaka, she cannot forgive humanity for killing so many animals including her mother Moro. In Spirited Away lines of dialogue such as ***Haku:*** "If you don´t work, Yubaba will turn you into an animal." She is the sorceress that runs our world." In Spirited Away, emphasize the theme of the film, which is based on the control of a sorceress over her workers. In Ponyo, lines of dialogue such as ***Gran Mamare:*** "Sosuke, Ponyo opened a magic well because she wants very much to be human. To become a real girl she needs you to accept and love her as she truly is. You know that Ponyo is a fish, don't you?" emphasize the theme of the film, which consists of the responsibility of choosing to be human instead of being a fish. In the Wind Rises, lines of dialogue such as ***Jiro:*** "Mr Caproni, can I ask you a question? I can't be a pilot because of my eye sight. If I'm not a pilot can I not design planes?", ***Caproni:*** "Japanese boy, I've been around planes all my life. Do you know how many I've flown? None! Zero! Many can fly planes, but I design them! I create airplanes! And so can you! An aeronautical engineer!" ***Jiro:*** "Yes!", ***Caproni:*** "But remember this, Japanese boy. Airplanes are not tools of war. They are not for making money. Airplanes are beautiful dreams. Engineers turn dreams into reality," emphasize the theme of the film, which is the dream of humanity being able to fly and the consequences. Dialogue lines offer an expressive characterization of the characters who at the same time acquire specific expressions in the way they verbalize their happiness or sadness, while also reinforcing the themes of the film.

(30) A pattern of using **voice, instruments and music as an integral part of the story** in the character's role by making visible the poetic, melodic and dreamlike tone of scenes. The "*Lalala*" song of *Nausicaä's* childhood (*Nausicaä of the Valley of the Wind*), the ocarina song played by *Pazu* in the heights of the clouds (*Laputa: Castle in the Sky*), the flute song played by Satsuki, Mei and Totoros which only children can hear (*My Neighbor Totoro*), Gina's feminine song on the piano (*Porco Rosso),* the fireworks song played by universal creatures (*Howl's Moving Castle*), and *Castorp's* celebration song (*The Wind Rises*) are some examples of the pattern of music in the films. Another pattern is the mesmerizing work of Joe Hisaishi, a composer who recurrently uses piano and classical Japanese music in Miyazaki's films with a tone of innocence, childlike and dreamlike atmospheres, which complement the themes and mood of the films.

PART V

5. CONCLUSIONS

5.1. FINAL CONSIDERATIONS AND FURTHER RESEARCH

5.1. CONCLUSIONS AND FURTHER RESEARCH

As became clear in the early stages of this thesis, very few approaches of *design studies* and *design research* have been geared towards an analysis of the graphical language of the animated film. Moreover, the fields of *animation studies* and *animation research,* which are currently undergoing exponential development in their organizational and theoretical studies, have failed to provide grounded research on methodologies, systematic models and tools of analysis of the graphical language in the animated film in order to produce more advanced results.

So one the initial objectives, and later on, one of the first insights of this thesis's research was the need to define the scope, context and domains of the graphical language used in animation and its methodologies of analysis. Animation, like many other visual practices such as comics, film, web content and games, has become a predominant practice of our modern culture and societies, both in the production of its visual products and both as a cognitive process through which viewers exchange meaning in the modern world by means of *visuality*.

This thesis found its **first relevant result and knowledge contribution** in the evaluation **of the '*visuality*' and '*pictorial turn*' concepts** in stressing out how *'seeing the world'*, and *'showing the seeing of the world'* are important graphical constructions of the social, from where we then go on to 'express them in graphical terms', in various practices. This concept of visuality reflects a cognitive process governed by perception, consciousness, pictorial production, reproduction and representation of the ideology of the individual, which become essential to understand and establish. The impact of this concept on our framework had its practical implication in the **proposal of a graphical diagram which combines three pairs of crossed fields** on the study of graphical language in animation as follows: *visual culture & vision studies,* in their relationship with the generation of meaning in *'content'*, *design research* & *design studies* in their relationship with the generation of meaning in *'form',* and *animation research &animation studies,* related to the generation of meaning in *'movement'*. The convergence of these three pairs of crossed fields provided a ground for the analysis and observation of films, in which it was possible to identify where they interact, complement each other, and act in symbiotic ways to create the animated film as a whole (this diagram can be consulted in the framework of this thesis on p.15).

Having brought together these three areas of interest and knowledge, the second step of the present research was to define the scope, boundaries, frontiers and different aspects of the animation domain to be able to construct a methodology and framework of analysis. So **the second result and knowledge contribution** of this thesis resulted in the **proposal of a theoretical model of the animation domains** that provided three main areas of knowledge and value: (a) 'the image-making-process and production values' (b) 'the formal components of images and design values' (c) 'the audience's reception and ideological and cultural values', within a clarification of advanced principles where the exchange of meaning among creators, films and audiences occurs on the three sides of the triangle (a), (b) and (c) (The theoretical model on animation discourse domains may be viewed in the resumed framework of this thesis on p.15).

The result of the contextualization of this theoretical model and its implication in our case study analysis allowed us to identify aspects on the first side of the triangle, **(a) 'the image-making-process'** positioning Studio Ghibli as a studio within high production and studio culture standards. These high standards were related with its advanced technological systems, materials, techniques, team expertise and specific training and education in different areas of design and animated film production, executive production strategies in line with the director's ideological values, budget, time production, high creative standards of quality design and animation, distribution deals, marketing position and merchandising strategy that benefited the context and gave rise to the films' successful reception. The

extensive experience of the three legendary founders of Studio Ghibli (Suzuki, Takahata and Miyazaki) in the TV animation industry contributed uniquely to detaching the studio from TV animation and 'limited animation' standards, to position Studio Ghibli as a reference of high quality design and 'full animation standards'. Within this framework, Hayao Miyazaki emerges as a creator with a prolific knowledge and rich references on content, culture, historical events, influences and ideology in the production of his films, and high standards of discipline, commitment and precision in the delivery of his films. Location scouting in Japan, but also involving overseas travel to other countries in search of references and content were part of Studio Ghibli's culture and production, in addition to seeking specific knowledge for character depiction, such as visiting a veterinarian to learn more about dogs' movements and behaviour. Miyazaki's unavoidable influence and ideology, strictly related to events of his own time and generation, within the collective conscience and identity of Japan, are projected in his films. Particular emphasis is placed on the devastating effects of WWII, the nuclear bombs of Hiroshima and Nagasaki and their effects on children (many of them made orphan) who had to survive and grow up in such a harsh context and who become projected in several films.

On the second side of the triangle of our theoretical model, **aspect (b) 'the formal components of images and design values'**, the animated film itself, became the core of research of the present thesis as the area which analyses the animated images themselves in terms of its graphical resources, graphical structures, graphical language and discourse. This aspect became the most relevant part of the present research since it provided an area of analysis which also included the complexity of key concepts, namely 'perception', 'visuality', 'visual culture', 'content', 'gesture', 'form', 'schema' 'movement' and 'form of the movement', which constitute the pillars of the analysis of the graphical language in the animated film and which will be explain in depth further on this conclusion.

The third element of the triangle, **(c) the cultural and ideological reception** of the theoretical model, has positioned Studio Ghibli as one of the most successful studios in the world among audiences of all ages, cultural backgrounds and geographies, reflected in the global recognition of film academies and critics, the huge box office success of its films and their consumption by audiences all over the world, thus contributing to a global debate on current world issues.

Having positioned the three areas of interest and defined the scope of the animation domains it become clear that a methodology and model of analysis based on research was needed to analyse the animated images in a systematic way. So the **third result and knowledge contribution** of this thesis resulted in the proposal of a **practical and analytical model**, focused on the analysis of graphical language in the animated film - the aspect (b) of theoretical model. This model was constructed within the influence of acknowledged scholars and also influenced by the traits and principles given by ground breaking animation directors along the history of animation film context, with more emphasis on Eisenstein, Walt Disney, McLaren, Wells and Miyazaki. In this way, the structure and the categories of the model were discussed and debated within several scholars' proposals and different case studies in the literature section before being applied to our case study.

The analytical model was then elaborated and consolidated around three levels and nine categories of analysis: **Level 1 -** values of content (Categories: *(1) original idea (authorship, influences and universe), (2) narrative, (3) content*; **Level 2 -** values of form (Categories: *(4) primary objects (characters), (5) secondary objects (objects), (6) tertiary objects (sets),* and at **Level 3-** values of movement and form of the movement (Categories: *(7) behaviours (changes of state, changes of position, changes of form and metamorphosis), (8) continuity (fast, slow and emotional pace), (9) speech, sound and music. (*The full model analysis may be viewed in Appendix 3.0.)

In this thesis, the practical and analytical model constructed the path for advanced research, since when it was applied to the case study, it provided an analysis, within grounded research, of the methodical traits and principles of the animated film, that was capable of revealing the complex patterns and exceptions of occurrences of the animated film's graphical visibility and meaning.
So the **fourth result and knowledge contribution** of this thesis were the insights and results revealed by the application of the analytical model into the case study, which revealed thirty patterns of occurrences and exceptions which indicated the path to distinguish the work of Hayao Miyazaki from other directors in unique graphical traits. The complex and relevant results may be summarized in the following patterns as follows:

At Level 1 - *Story and Content* -the most relevant results were:

- A predominantly ethical response of the director to the conflicts and concerns of the world, in his proposal of films which call for **a profound reform of mentalities** and change of behaviours, so that a more tolerant and peaceful co-existence of humanity may be established in our societies. Hence, Miyazaki's response to the animated film is profoundly positive and meaningful in cultural, ethical and ideological values, reflecting an acute perception of the world around him through visuality and given visibility and existence in graphical terms in his films.

- A predominant **focus on ethical themes** chosen by the director which reflect an eternal rejection of war, the use of nuclear power and weapons of mass destruction, a commitment to protecting the natural environment and providing an ethical balance among humans, animals and nature, positive outcomes for children growing up with strong ethical values rejecting corruption, violence, materialism, greed, the consistent proposal of family, friendship and love values and a unique sensitivity towards gender equity. Miyazaki promotes a world where girls, the heroines of his films, can find their role in society as female leaders with decisive roles. Indeed, Miyazaki's response is meaningful and distinct in the proposal of contemporary, renewed ethical possibilities for humans and their universes which reflect a collective memory and the collective consciousness of the director, which become graphically structured in the narratives of his films.

- A recurrent pattern of **combining 'real based-event' references and 'fictional references'** in his films is one the most enlightening results of this research. The use of real references and dramatic events such as WWI, WWII, nuclear disasters, accidents such as the Minamata Mercury Accident, the Kanto earthquake, the visibility of vulnerable groups of people on the verge of social exclusion or social vulnerability, such as the classes of miners, people living with leprosy, people suffering from tuberculosis or other diseases, in addition to the real effects of consumerism and materialism in the modern world, represent Miyazaki's concerns with reality. On the other hand, in his films these concerns can evolve into worlds of fantasy, liberation, reform, obliviousness, change and ultimately transmit an idea that everything will be alright in the end. This sense of hope has an extremely powerful effect on the viewers as it floods out of the films to become projected in their own lives, also transforming them into heroes who are able to find solutions to overcome the conflicts of their worlds, visually represented in his films in graphical terms.

- The relevant pattern of Miyazaki being **the author of all the stories** adapted to the big screen is unusual in large-scale studio productions. He is the original author of three manga series that gave rise to three of his films and author of the screen adaptation of successful literary novels by globally acclaimed authors from different time periods, revealing another crucial aspect of Miyazaki's literal and visual references and graphical culture. The themes at the root of the content in his films are associated with an identity and a rich, complex culture that affect an entire generation, particularly in Japan, where

some of the harshest conflicts have occurred and are represented in his films in a predominantly graphical process.

- What is crucial in Miyazaki's process of adapting his stories to the big screen in a graphical process is the way he gives visibility to things directly by the gesture of the hand in the construction of his ***'ekonte'*** **(continuity sketches),** instead of using a writing script to develop his stories, his world and his vision. The *ekonte* proved to be extremely powerful for envisioning the imaginary world of the author and also as a precise tool through which the author could transmit his ideas to the production team through visuality. This unique process of visualizing the story in a book with an average of 600 pages, to depict an hour and a half of story on the screen, shows how Miyazaki conveys his profound understanding of the meaning-making machine through visuality, visual perception, the graphical and symbolical coding process, the complex knowledge of forms, design and aesthetics and his profound sensitivity for designing the performance and emotions of characters through gestural and emotional acting with emotional appeal in every single action. From initial ***concepts for manga, manga serializations, film, image boards, ekonte (continuity sketches), layout and key framing imagery***, Miyazaki makes use of various complex graphical resources and uses a graphical language (***conceptual, schematic, conventional, spatial, navigational, sequential and continuous graphical structures*** **of** ***graphical narrative)*** with unique precision and complexity to construct his narratives and code his meaning. These structures give visibility to the graphical vocabulary in the frame used in sketches, shots, scenes, sequences, time frames, performances, behaviours, continuity, expressions, emotions, pace, music, dialogue and sound which become depicted with maximum detail on paper and within the progression of time. In all the ten films of the case study, this unique visual process is used to initiate the film production, giving voice to a director in its various roles of film production. One of the most striking results of this graphical process is that it 'shows more' than it 'tells' in words, description, dialogues or narration. Instead of explaining the emotions of characters or narrating certain events, Miyazaki shows how emotions evolve and unfold in real time in images, gestures, and expressions, and by doing so appeals to our emotional memory of the real, making his visual narratives profoundly genuine and empathic. When experienced on the screen, viewers have an empathic perception of things that despite not being real, are given visibility and existence in graphical terms.

At Level 2 - *Form and design* -the most relevant results are as follows:

- A relevant pattern of representing ideas through *conceptual and schematic graphical structures,* with particular emphasis on their visual, **symbolic and metaphoric value,** providing a visible and unavoidable encounter with meaning through semiotic graphical values, directly in form and through visuality. The investment in conceptual symbolic forms and graphical metaphors enables Miyazaki's work to remain **'distant from their historical and real referent'**, which result in a **'series of substitutions'** of the real in the elaboration of **'equivalent forms'** where graphical fantasy worlds code a new reality for the viewer to experience. This new world corresponds to the interpretation and ideology of the director under symbolic and semantic values. The schematic graphical result is a condensed schema which defines a flat universe made of closed lines, flat colours, reduced use of shades or textures, colourful ambiences and which favours a smashed abstraction of forms against the papers with reduce depth of field and three-dimensionality while relying in symbolical diverse types of configurations which inhabit Miyazaki's flat worlds.

- Regarding the diverse types of configurations with symbolical and metaphoric value a pattern of representing a radical **co-existence of human and naive young female** protagonists **with an extravagant and eccentric design of** ***strange creatures and beasts,*** provides a confrontation of values in form, and an experience for the viewer of inescapable truth of this encounter: these human

characters face their inner conflicts, demons and fears in the form of visible beasts or strange creatures with strange configurations of unreal characters. The subjective world of the characters and the author, such as their conflicts or fears, become visually represented as if they really existed, breathed, acted, and had a life of their own in forms that we understand are not real but which nevertheless are coded with meaning that we do understand. This world becomes believable and credible as a result of the consistent and coherent graphical language given in equal measure to both strange creatures and protagonists, giving visibility to a psychological and subjective world that was not visible before.

- A relevant pattern of ***young female protagonists.*** In eight of the ten films, young female protagonists are graphically characterised as naive and genuine, in modest clothes using natural objects, psychologically characterised as being kind hearted, brave and sometimes orphaned and emotionally driven by an ethical and responsible response to the problems of their world. While the majority of the studies on Miyazaki mention this particular aspect in various ways, this thesis analyses them from the point of view of their graphical journey and characterization that 'shows' more than it ' tells' who these protagonists are, how are they characterized, how they behave in the face of obstacles and fears and how they lead their journeys to become decisive and active in their worlds. These female protagonists endure harsh journeys in their worlds and overcome them with courage, commitment and self-sacrifice. They are not treated as princesses in fairy tales, over sexualized female heroines or as male companions, nor are they empowered by supernatural strengths, instead, they are characterized as humble humans embracing journeys of courage, strength and commitment as a symbol of the need for a change of values in their worlds, and the possibility of new faith in their story. The symbolical meaning of these female heroines' empowerment is driven towards natural forces rather than ballistic powers, proposing an alternative response to technology and destruction and also promoting gender equity by making the girls courageous, leading, active, independent and decisive characters in the story. The biggest metaphor of all the films is related to the fact that these children and young women are active elements of change in the future of their societies by acting with transformed positive ethical values.

- Another relevant pattern is the recurrent formal and graphical encounter of these humble, naive and kind-hearted protagonists with ***"non-human and strange creatures",*** which proposes a formal confrontation of characters within form and graphical symbolical language. In all the films of the case study, these heroines are confronted with a strange taxonomy of creatures such as *non-human, almost human, ghosts, monsters, beasts and strange creatures,* as characters which, in the form of strange creatures, symbolically represent the invisible forces, ideological values, psychological states and fears the protagonists have to face. These strange creatures are given visibility and existence in strange forms of biological existence such as shift shaping physiologies, physiological curses, mutant animals, powerful metamorphosing beasts, monsters with 'no face' or even just imaginary creatures. The contaminated insects in *Nausicaä of the Valley of the Wind* (1984) are the face of fear of what the world can become if we disregard our ethical values and destroy nature, animals and the environment by poisoning them with biochemical weapons. Although they are visualized as strange animal figures, their eccentric design of radioactive beasts exposes a strong level of confrontation between the protagonists and fear, survival, destruction and death. When the human parents of *Chihiro* are turned into animal pigs, due to their greed for food, the same level of symbolism, visual metaphor and transformation is used. It depicts how we humans can change into greedy unconscious animals if we disregard our ethical human value and lose control of our actions. Graphic and symbolic formulae are used to depict substitutions of the real in transformations of the physiology and physical characterization of characters, in a system that enables the evocation of symbolic and metaphoric ideas under the ideology of the director.

- A relevant pattern of using the same **combination of natural and fantasy** in the representation of objects *(1.5. Secondary objects)* and sets *(1.6. Tertiary objects),* presenting a representation of rural or natural landscapes combined with fantastic sets where a castle with chicken legs can walk, an island can float above the clouds and a bathhouse is the refuge of the gods to clean themselves from the filth and corruption of the world. Form becomes the vehicle of coded messages, which represent the discourse of the director, one that is very critical of unethical human behaviours towards nature, animals and human values but which at the same time portrays the possibility of the protagonists to change their worlds with active behaviour. When put into form, they become unavoidable places of truth and inescapable confrontations with places, which the viewers witness before them, through visuality and visibility, in graphical forms, of the inner world of the director.

At Level 3 - *Movement and 'form of the movement'* -the most relevant results are as follows:

- When in motion, these universes are not only given visibility but also an existence in time progression, experienced by the viewer in total immersion. Movement becomes a form of meaning in the way things behave, in the way characters act, move or express themselves in gestures and emotions and consequently becomes a vehicle which codes a scene with certain ***behaviours*** represented in the sub-categories of this thesis as *changes of state*, *changes of position* and *changes of form* by metamorphosis. These categories proved to be profoundly useful to understand the meaning of such graphical universes in motion, and proved to be one of the most significant elements of the analysis at this level, resulting, in turn, from the profound analysis and understanding of Miyazaki's *ekonte*.

- A relevant pattern of ***changes of state*** revealed protagonists who experience an extreme change of state in their formal characterization, behaviours and physicality, while maintaining their character and identity. *Nausicaä* gives her life in an act of self-sacrifice to save the animals and the forest, while also resurrecting to change her state twice (*Nausicaä in the valley of the Wind*), *Sheeta* dives unconsciously from a plane into the skies to protect the precious crystal and to prevent the crystal being caught by the wrong hands for destructive purposes (*Laputa: Castle in the Sky*), *Mononoke's* mother, *Moro,* gives her life to save the natural world, *Chihiro* fades away by becoming transparent and makes a self-sacrifice to work in a strange bathhouse to save her parents (*Spirited Away*), *Howl* becomes transfigured into a beast, almost to the point of no human return, by trying to save his kingdom from war, *Sophie* ages drastically from an 18 year old to a 90 year old lady in the process of conquering self-esteem and love, *Porco Rosso* inflicts a curse on himself in the appearance of a human with a pig's face as a phantom of war *(Porco Rosso)* and *Ponyo* changes from a fish into a human in order to find human love (*Ponyo*).

- A relevant pattern of ***changes of position*** highlights the liberation from real structures and the ground by defying the rules of physics and gravity in the heights of the skies, present in all ten films of the case study, by flying, floating, falling or by characters being transported above the sky by themselves, others or by vehicles. Planes (*Nausicaä of the Valley of the Wind, Laputa: castle in the Sky, Kiki's Delivery Service, Porco Rosso, Howl's Moving Castle, The Wind Rises*), sea-planes (*Porco Rosso, The Wind Rises)*, war planes (*Laputa: Castle in the Sky, Porco Rosso, Howl's Moving Castle, The Wind Rises*), natural gliders (*Nausicaä of the Valley of the Wind, Laputa: castle in the Sky)*, Zeppelin balloons and flying bicycles (*Kiki's Delivery service*), flying brooms (*Kiki's Delivery Service*), flying castles (*Howl's Moving Castle*), floating islands (*Laputa: Castle in the Sky)*, sky walking (*Howl's Moving Castle)*, sky falling (*Laputa: Castle in the Sky, Spirited Away*) and natural flying are a constant pattern in Miyazaki's universes as a symbolic liberation from the ground and from the structures of the real in a world of fantasy, characterised by liberation and imagination.

- A relevant pattern of ***changes of form by metamorphosis*** shows a series of physiological and behavioural transformations and transfigurations of characters, objects, and sets by metamorphosis in

all the films. A castle that walks and flies (*Howl's Moving Castle*), supernatural Gods which are transformed and transfigured into beasts, such as *No Face and Stinky god,* ghosts and spirits which keep transforming their body shapes, a witch who enlarges her body and shape-shifts into a bird with a human face, (*Spirited Away*), an island that transforms its structure (*Laputa: Castle in the Sky*), a toxic forest which keeps producing mutant insects (*Nausicaä of the Valley of the Wind*), black figures emerging from the walls and the ground, the *blob men*, a witch who transfigures herself into wobbly shapes (*Howl's Moving Castle*), plants that keep growing into huge trees in a fraction of a second (*My Neighbour Totoro*), a girl who runs on the surface of waves, with a life of their own made of fish (*Ponyo*), and scenes where human characters, objects and sets leave their physicality to be transformed into something else by metamorphosis is one of the most relevant patterns of the model. These transformations of form put things that could not exist or be visible in other ways in motion, and code meaning in their behaviours. When in motion, the physics of these worlds play a major role at this level, as they unfold all kinds of behaviours, interactions, transformation of characters, energies, gravitational issues and pace and continuity which consider real time emotions, as we humans have.

The patterns of occurrences encountered in the case study proved to be enlightening and strongly consistent in terms of *content, form and movement,* providing the visibility of a unique ideological and subjective world of Miyazaki's case study that can summarize as follows:

In terms of *content,* Miyazaki's ideological worlds appeal to our human ability **to cope with the conflicts of our reality,** while simultaneously allowing us to **escape, dream and be liberated** into worlds of fantasy. Doing so it gives visibility to two profound features of our human evolution and survival, coping with reality and the imagination of new possibilities, hopes and dreams. If in one hand Miyazaki's worlds confront us with subjects such as war and nuclear power, gender equity, protection of the environment, values of honesty, friendship and love, in another hand it also confronts us with a mash of fantasy extravagance of whimsical characters and magical universes providing the possibility of liberation. This combination reveals Miyazaki's ideological world, one that fights the conflicts of the real but one which also dreams of a better future for all.

In terms of *form* these complex worlds are given visibility and existence in the *ekonte,* projecting the ideological, but also subjective and imaginative world of the director on paper directly with the gesture of his hand. The fact that Miyazaki scripts his films directly in visual terms (the *ekonte*) is one the most enlightening aspects of this research in order to understand in depth the use of his graphical and flat language. In terms of *form*, these liberated dream worlds start to appear in a schema which is condensed, synthetized, symbolical, flat and smashed against the surface of the composition and which favours a figurative language of closed lines, flat and colourful system of colour filling, reduced use of texture, shades or shadows, reduced use of depth of field but which at the same time projects an immense sense of scale of objects, spaces and ambiences. The composition although ruled by a figurative schema, it makes use of 'systems of equivalents', 'symbolical vocabulary' and 'metaphoric value' in unescapably ways allowing the creation of worlds which are both real and unreal in a consistent and credible visual schema.

In terms of *movement* these liberated dream worlds also favour a flat world of continuous behaviours and movement enabling weightless and flat characters to fall, float or defy gravity by flying on the skies, in flat vertical and horizontal movements rather than in depth-movement on the screen and avoiding in depth movement of camera or three-dimensional type of movement. The use of continuous metamorphoses on the screen happens as well within a flat simplified schema of continuous transformations of the drawn lines in time progression possible in hand drawn animation. These flat universes open the door to worlds of flat materiality, transformed systems of physics where

weightless and out of gravity elements gravitated on the screen allowing symbolical strange transfigurations metamorphose and surreal behaviours to happen.

Within a language that 'shows more than tells', Miyazaki's worlds are projections of his dreams, individuality and emotions which combine profound and rich references of content, ethical themes and positive values, defined in a flat, condensed and synthesized graphical schema and within a system of behaviours and movement that is flat, light, weightless unfolding transformed systems of physics, transfigurations and metamorphoses. These worlds treated within highs standards of visual coherence and consistency allows us to dream and to escape too from the rules and weight of our reality, giving us the impression that everything is possible to happen in our worlds too and fulfilling audiences with a sense of liberation, hope and positive answer for the troubles of the real.

Having accomplished the huge task of analysing such a long case study but one that proved to be very insightful and which revealed essential information at various levels, it become clear that this research could only be the beginning of a longer and further research path which couldn't fit in the time scale and constrains of this thesis.

For the future the author would like to recommend further studies in the area of graphical language on animation, within the scope of the afore-mentioned overlapping areas of knowledge, methodology and models of analysis in order to understand meaning in animation and in order to produce systematic and based research results, in short or feature animation film formats, or in other areas where animation has a role such as web content, animation in games, animation for virtual reality, animation for augmented reality, animation for visual or special effects and to find its key role among other visual practices.

In the future, the author would like to conduct further analysis of the present case study regarding the 'graphical narrative' category, to also carry out a full analysis of the important *ekonte* element, and in the *characters* category, in the typology of *strange configurations and taxonomy,* which was given little attention in this thesis, due to time and space restrictions.

Additionally, in further research, the author would like to conduct an analysis of other case studies, especially films that have already been studied, as they can reveal new information under the applied model. New case studies are also another focus of interest, particularly Portuguese films which have been less studied to date, in order to enhance new results and comparisons with iconic animated films and other films, and to extract meaningful information according to the proposed analytical model, categories and grounded research which are fundamental to understand the animated film.

Finally, the author would like to share her knowledge of the present research with other scholars, to compare other models of analysis, to analyse and compare other case studies from diverse geographies, time scales and formal approaches, and to contribute to a broader debate on the analysis of the graphical language of the animated film and film history, which constitutes a considerable part of our modern culture, in the way we perceive the world and in the way we make a social construction of our world in terms of graphical representation.

PART VI

6. BIBLIOGRAPHY AND APPENDICES

6.1. REFRENCES, BIBLIOGRAPHY AND FILMOGRAPHY

6.1.1. REFERENCES

6.1.2. COMPLEMENTARY BIBLIOGRAPHY

6.1.3. FILMOGRAPHY

6.2. APPENDICES

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- Miyazaki, H. (Director). (1989). *Kiki's Delivery Service* [Film, 103']. Japan: Studio Ghibli
- Miyazaki, H. (Director). (1992). *Porco Rosso* [Film, 94']. Japan: Studio Ghibli
- Miyazaki, H. (Director). (1997). *Princess Mononoke* [Film, 133']. Japan: Studio Ghibli
- Miyazaki, H. (Director). (2001). *Spirited Away* [Film, 125']. Japan: Studio Ghibli
- Miyazaki, H. (Director). (2004). *Howl's Moving Castle* [Film, 119']. Japan: Studio Ghibli
- Miyazaki, H. (Director). (2008). *Ponyo* [Film, 103']. Japan: Studio Ghibli
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- Oshii, M. (Director). (1995). *Ghost in the Shell* [Film, 92']. Japan: Production I. G Bandai Visual
- Otomo, K. (Director). (1988). *Akira* [Film, 124']. Japan: Tokyo Movie Shinsha
- Reiniger, L. (Director). (1926). *The Adventures of Prince Achmed* [Film, 65']. Germany: Aschenputtel
- Sunada, M. (Director). (2013). *The Kingdom of Dreams and Madness* [Film, 118']. Japan: Studio Canal

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- Takahata, I. (Director). (1988). *The Grave of the Fireflies* [Film, 89']. Japan: Studio Ghibli
- Tezuka, O. (Director). (1963). *Astro Boy* [TV Series]. Japan: Mushi Productions
- Yabushita, T. & Okabe, K (Directors). (1958). *The Tale of the White Serpent* [Film, 78']. Japan: Toei Animation
- Yamamoto. S. (Director). (1926). *The Pot* [Film, 17']. Japan: Ministry of Education
- Yamamoto. S. (Director). (1941). *The Lazy Fox* [Film, 11']. Japan: Ministry of Education
- Yamamura, K. (Director). (2002). *Mt Head* [Film, 10']. Japan: Yamamura Animation

6.2. APPENDICES

APPENDIX I - ANIMATION HISTORY (1/4)

.

Period 1 - Animation History: 1816 - 1908: Before *Fantasmagorie*

American Context:	European Context:	Asia and Japanese Context:
	1816 - *Kaleidoscope*, David Brewster, UK 1824 - *Persistence of Vision with Regard to moving objects,* Peter Mark Roget, UK 1825 - *Thaumatrope, John A. Paris,* UK *1826 - 1st Permanent Photograph, Niépce,* FR 1832 - *Phenakisticope, Joseph Plateau,* BG 1834 - *Zoetrope, William Horner,* UK	
1877 - Phonograph (recording and reproduction of sound),Thomas Edison, USA 1878 - Human/Animal photographic studies of movement, Eadweard Muybridge, USA 1891 - Moving Camera, Thomas Edison, USA	1868 - *Kineograph/* Flip Book, John Barnes; UK 1872 - *Praxinoscope*, Émile Reynaud, FR 1888 - Théâtre Optique/ *Projection on a screen,* Émile Reynaud, FR 1892 - Contract with Grévin Museum, Pantomines Lumineuses, FR	
1900 - *Little Nemo in Slumberland*, cartoon Comic strips, **Winsor McCay**	1895 - 1st Film: *La Sortie de l'Usine Lumière à Lyon*, Lumière Brothers, FR 1896 - George Méliès projects his 1st film, *Play Cards, FR* 1902 - *A Trip to the Moon*, **Georges Méliès**, FR 1904 - *Living Cards*, **Georges Méliès**, FR	1896 - Annexation of Formosa/Taiwan 1904-05 - Won the war against Tsarist Russia 1910 - Conquest and colonization of Korea

Period 2 - Animation History: 1908 - 1928: The Silent Film Era (WWI: 1914-1918)

Silent America:	Silent Europe:	Silent Asia: Japan's 3 simultaneous Silent Asia: Japan's 3 simultaneous Pioneers:
1911 - *Little Nemo*, **Winsor McCay** 1914 - *Gertie, the Dinosaur,* **Winsor McCay** 1918 - *The Sinking of Lusitania*, **W. McCay** 1906 - 21 - *Dreams of a Rarebit Fiend, The Pet, Bug Vaudeville, The flying House)*, **Winsor and Robert McCay** (his son)	1908 - *Fantasmagorie*, **Émile Cohl,** FR 1909 - 40 animated films, **Émile Cohl,** FR 1910 - E. Cohl signs a contract with Pathé, USA Independent films emerge: **GB, Spain, Sweden, Denmark and Russia**	1917 - *The Story of the Concierge Mukuzo Imokawa*, **Shimokawa Hekoten (**Ōten Shimokawa), **1st premiere of a short animated film on theatre (lost film)** 1917 - *Battle of a Monkey and a crab*, **Kitayama Seitaro**: **1st production (lost film, as well as the whole studio during the Kanto earthquake)** 1917 - *The Dull sword, (Nakamura Gatana),* **Kouchi Sumikazu (**Jun'ichi Kōuchi), (the only film which survived but restoration might not be in its full original version) Notes: due to the 1923 great Kanto earthquake a lot of films were lost, being these three films considered to be the pioneers and two of them lost.
1919 - *Felix the Cat*, **Otto Messmer/Pat Sullivan** 1921 - *Out of the Inkwell*, **Max Fleischer/Bray Studios** 1927 - *Ocean Hop, (Oswald the Rabbit), Walt Disney (lost the rights*, Producer **Mintz, Universal**	1916 - *Captain Grogg's wonderful journey*, **Victor Bergdahl, SW** 1920 - *Three little men*, **Robert Storm Petersen, DK** 1923 - *Segodnya*, **Dziga Vertov, RU** 1924 - *Ballet Mécanique*, **Fernand Léger FR** 1926 - *Die Abenteuer des Prinzen/The Adventures of Prince Achmed)* **Lotte Reiniger, GR** (silhouette animation, and use of predecessor of the multiplane camera).	

Source: Bendazzi, G. (2016). *Animation: A world history* (Vol. 1, 2, 3). Florida, Florida: CRC Press

Period 3 - Animation History: 1928 - 1951: The Golden Age (WWII: 1939-1945)

American Context: Walt Disney

1928 - *Steamboat Willie*, **W. Disney (1st Talkie)**
1929 - *Plane Crazy*, **Walt Disney (1st Mickey)**
1929 - *The Skeleton Dance*, **Walt Disney**
1932 - *Flower and Trees*, **W. Disney (1st Color, (AMP Oscar® award for best short)**
1933 - Former Walt Dinsey's employee **Ub Iwerks** invents the **multiplane camera** with parts of his Chevrolet
1932 - *Betty Boop*, **Fleischer Brothers**
1933 - *Popeye*, **Fleischer Brothers**
1933 - *Three Little Pigs*, **Walt Disney (AMP Oscar award for best short)**
1935 - *The Band Concert*, **Walt Disney** (appearance of the characters ***Donald, Goofy*** and ***Pluto*** interacting with **Mickey**
1937 - *Snow White and 7 Dwarfs*, **(1st feature Color) Walt Disney (AMP Oscar®. award for animation feature. Production made with multiplane camera)**
1937 - *Daffy Duck*, **Warner Bros.**
1938 - *Bugs Bunny*, **Warner Bros.**
1940 - *Fantasia*, **Disney**
1940 - *Pinocchio*, **Disney**
1941 - *Dumbo*, **Walt Disney** (2 months Animator's strike)
1942 - *Bambi*, **Walt Disney**

Canada

1936 - *Hell Unltd.*, **Norman McLaren**
1936 - *Dots and Loops*, **Norman McLaren**
1937 - *Chairy Tale*, **Norman McLaren**
1939 - Foundation of National Film board of Canada (NFC)
1941 - Norman McLaren creates the NFC animation department

European Context: England, France, Russia

1928 - "A Statement" (on Sound), **Sergei Eisenstein, Vsevolod Pudovkin, Grigori Alecksandrov, RU**

1926 - *Tusalava*, **Len Lye, NZ/GB**
1935 - *A color box*, **Len Lye, NZ/GB**
1958 - *Free radicals*, **Len Lye, NZ/GB**

1932 - *L'Idée*, **Berthold Bartosh, CZ/FR** (use of predecessor of the multiplane camera)

1932 - *Black & White*, **Ivan Ivanov-Vano, RU**

1934 - *La Joie de Vivre*, **Anthony Gross, GB/FR**
1936 - *The Fox Hunt*, **Anthony Gross, GB/FR**
1938 - *A Color Box*, **Len Lye, NZ/GB**

1941 - "Eisenstein on Disney", Sergei Eisenstein, RU (ed. in 1986 by Jay Leyda in English), RU

1942 - *Radio Dynamics*, Oskar Fischinger**, GR**
1943 - *En Passant*, **Alexandre Alexeieff, RU/FR**

1946 - Foundation of the Cannes Film Festival, in France with the *Palme d'Or* and *Grand Prix* awards

Japanese Context: Anime and Animation

1926 - *The Burglars of Bagdad Castle*, **Ofuji Noburo** (cutout Chiyogami paper, silent)
1929 - *Golden Flower*, **Ofuji Noburo** (B&W, (cutout Chiyogami paper, record talkie)
1929 - *The Black Cat*, **Ofuji Noburo**
1930 - *At the border checkpoint*, **O. Noburo** (cutout Chiyogami paper, sound **1st short with record synchronized sound. 24fps)**
1952 - *The Whale*, **Ofuji Noburo** (cutout, silhouettes, color, sound film, selected to the Cannes film festival)

1930 - *The Monkey's Island*, **Masaoka Kenzo**
1933 - *The world of Power and women*, **Masaoka Kenzo (1st short with sound)**
1934 - *A dance Song with the kettle*, **Masaoka Kenzo** (implementation of cel animation)
1937 - *Princess Katsura*, **O. Noburo (1st Color, Kodachrome)**
1943 - *The spider and the tulip*, **Masaoka Kenzo**

1944 - *Momotaro's Sea Warriors*, **Seo Mitsuyo - 1st feature film in japan (propaganada film)**

Period 4 -Animation History: 1951 - 1960: The birth of a Style

American Context: Walt Disney

USA

1945 - *The Magic Flute*, **UPA**
1945 - *The Fox and the Crow*, **UPA**
1949 - *Mr. Magoo*, **UPA**
1951 - *Gerald McBoing Boing*, **UPA's style**

1950 - *Cinderella*, **W. Disney**
1953 - *Peter Pan*, **W. Disney**
1959 - *Sleeping Beauty*, **W. Disney**
1966 - **Walt Disney** passes away. **Walt Disney Productions continue.**

1946 - *Walky, Talky, Hawky*, **Warner Brothers**
1947 - *Sylvester the Cat & Tweety Pie*, **WB**
1954 - 64 - *Tasmanian Devil shorts*, **WB**
1960 - *Bugs Bunny, Daffy Duck, Coyote and Road Runner, Speedy Gonzalez*, **WB**

1940 - 57- *Tom & Jerry*, **MGM/ Hanna B.**
1957 - *Flintstones, Smurfs*, **Hanna Barbera**

1940 - 57 - *Popeye, Little Lulu, Casper The Ghost*, **Fleischer B. Famous Studios**

Canada

1952 - *Neighbors*, **Norman McLaren**

European Context: England, France, Russia

Great Britain

1954 - *Animal's Farm*, **Halas & Batchelor**
1958 - *The Little Island*, **Richard Williams**

France

1953 - *Bonjour Paris*, **Jean Image**
1956 - *Teuf Teuf*, **Jean Jabely**
1958 - *Jokonde*, **Henri Gruel**
1960 - *Annecy Animation Festival* - ASIFA

Czech Republic

1945 - *Grandfather Planted a Beet*, **Jiri Trnka, Edward Hofman, Joseph Vácha**
1957 - *Old Czech Legends*, **Jiri Trnka,**
1959 - *Midsummer Night's Dream*, **Jiri Trnka,**
1965 - *The Hand*, **Jiri Trnka**

Poland

1954 - *Jonosik*, **Halina Bielinska & Wlodzimierz Haupe, PO -** 1st feature

Russia

1947- *The Humpback Little Horse*, **Ivan Ivanov-Vano**
1950 - *The Girl and the Circus*, Brumberg sisters,
1950 - *The Tale about the Fisherman and the Fish*, **Mikhail Tsekhanovsky**

Asia and Japanese Context: Anime and Animation

Japan

1955 - *The Merry Violin*, color short– **Yamamoto Studios**
1958 - *The Tale of the White Snake*, **1st color feature film – Toei Studios**

Source: Bendazzi, G. (2016). *Animation: A world history* (Vol. 1, 2, 3). Florida, Florida: CRC Press.

Period 5 - Animation History: 1960 - 1989: Three markets. TV and Anime boom

USA

1960 - The three worlds of Gulliver, **Ray Harryhausen**
1963 - Jason and the Argonauts, **Ray Harryhausen**

1976 - *Looney Tunes,* TV **Warner Brothers**
1964 - The *Pink Phink, Pink Panther,* **Warner Bro**

1972 - *Fritz the Cat,* **Ralph Bakshi**
1973 - *Heavy Traffic,* **Ralph Bakshi**

1982 - *The Secret of NIMH,* **Don Bluth**
1986 - *The American tail (Fievel),* **Don Bluth,** Co-production with **Steven Spielberg**
1988 - *Who Framed Roger Rabbit,* **Robert Zemeckis (US) - Richard Williams**, GB

1977 - *The Rescuers,* **Disney**
1984 - *Little Mermaid,* **Disney**

TV:
1965 - *Charlie Brown,* **Ex-UPA**
1966 - *The Flintstones,* **Hanna-Barbera**
1970 - *The Smurfs,* **Hanna-Barbera**
1983 - *He-Man,* **Filmation**
1985 - *She-Ra,* **Filmation**
1989 - *The Simpsons,* **Sam Simon, Matt Groening**

Canada

1968 - *Pas de Deux,* **Norman McLaren**
1969 - *To See or Not To See,* **Bretislav Pojar**
1972 - *Street Musique,* **Ray Larkin**
1974 - *Cat's Cradle,* **Paul Driessen**
1976 - *The Street,* **Caroline Leaf**
1977 - *Notes sur un triangle,* **René Jodoin**
1984 - *Narcissus,* **Norman McLaren**
1985 - *The Big Snit,* **Richard Condie**

Great Britain

1968 - *Yellow Submarine*, **George Dunning**
1976 - *Morph,* **Peter Lord, Aardman,**
1984 - *The Cabinet of Jan Svankmajer*, **Quay B.**
1985 - *Street of Crocodiles*, **Quay Brothers**
1985 - *Brazil*, Terry Gilliam, **Monty Python**
1990 - *Creature Comforts,* Nick Park, **Aardman**
1991 - *Manipulation*, Daniel greaves, **Aardman**
1979 - *Mr. Pascal*, **Alison De Vere**

France

1980 - *Le Roi et l'Oiseau*, **Grimault**
1960 - **Cannes, Annecy, ASIFA festivals and awards**

Russia

1962 - *Story of a Crime*, **Fedor Kytruk**
1966 - *The Man in the frame*, **Fedor Kytruk**
1968 - *Film, film, film*, **Fedor Kytruk**
1969 - *Winnie the Pooh*, **Fedor Kytruk**

1964 - *The Left-handed Man*, **Ivan Ivanov-Vano**

1971 - *Cheburashka*, **Roman Kachanov**

1973 - *Once upon a time there lived a dog,* **Eduard Nazarov**

1973 - *The Fox and the Hare*, **Yuri Norstein**
1974 - *The Heron and the Crane*, **Yuri Norstein**
1975 - *The Hedgehog in the Fog,* **Yuri Norstein**
1979 - *Tale of Tales*, **Yuri Norstein**

Czech

1959 - *The lion and the Song*, **Bretislav Pojar**
1963 - *The Bad Drawn Hen* **Jiri Brdcka**
1982 - *Dimensions of dialogue*, **Jan Svankmajer** 1989 - *Darkness, light, Darkness,* **J. Svankmajer**
1992 - *Food*, **Jan Svankmajer**

Estonia

1998 - *Night of the carrots*, **Priit Pärn**

Japan

1962 - *Tales of the street Corner,* **Osamu Tezuka, 1st Mushi Production short, (MP)**
1962 - *The Male,* short, **Osamu Tezuka, MP**
1964 - *Memory,* short, **Osamu Tezuka, MP**
1965 - *The Drop,* short, **Osamu Tezuka, MP**
1966 - *Pictures at the exhibition,* short, **Osamu Tezuka, MP**
1987 - *Legend of the forest,* short, **Osamu Tezuka, MP**

1963 - *Tetsuwan Atom,* **TV, Osamu Tezuka, MP**

1969 - *One Thousand and one nights*, ***1st feature*** **Yamamoto Eiichi, 1st Mushi Prod.**

1984 - *Jumping,* **Osamu Tezuka, Tezuka Prod.**

2009 - *Kimba the White Lion,* **TV, Osamu Tezuka, Tezuka Productions**

1969 - *Moomin,* TV, **Tokyo Movie**
1968 - *Ai (Love),* short, **Kuri Yogi, Animeshon**

1968 - *Breaking Branches is Forbidden,* short, *puppet animation*, **Kawamoto Kihachiro**
1972 - *The Demon,* short, *puppet animation*, **Kawamoto Kihachiro**

1974 - *Wickie The Viking*, **TV, Hiroshi Saito**
1976 - *Dodoji Temple,* short,**Kawamoto Kihachiro**
1976 - *Doreamon,* **TV, Shin'ei Doga**

1968 - *Little Norse Prince,* **TV, Isao Takahata, Toei**
1971 - *Pippi Long stoking,* **TV, Isao Takahata, Toei**
1974 - *Heidi*, TV, **Isao Takahata, Nippon Animation**
1978 - *The Future Boy Conan,* **TV, Miyazaki/ Takahata Nippon Animation**
1979 - *Anne of Green Gables*, TV, **Isao Takahata, Nippon Animation**
1979 - *The Castle of Cagliostro,* **Hayao Miyazaki (1st H. Miyazaki feature film),** Tokyo Movie Shinsha/ Toho
1984 - *Nausicaä of the valley of the Wind,* **Hayao Miyazaki, Topcraft/Toei**
1986 - *Laputa: Castle in the Sky,* **Hayao Miyazaki (1st feature Studio Ghibli film, SG)**
1988 - *Akira*, **Otomo Katsuhiro**
1989 - *Little Nemo in Slumberland*, **Fujioka Yutaka**
1988 - *My Neighbor Totoro,* **Hayao Miyazaki, Studio Ghibli**
1988 - *Grave of the Fireflies,* **Isao Takahata, Studio Ghibli**
1989 - *Kiki's delivery Service,* **Hayao Miyazaki, Studio Ghibli**

Source: Bendazzi, G. (2016). *Animation: A world history* (Vol. 1, 2, 3). Florida, Florida: CRC Press

6 - Animation History: 1989 - 2015: Contemporary Times

USA TV:
1989 - *Simpsons,* **Matt Groening, Comedy Central**
1991 - 04 - *Rugrats,* TV, **Nickelodeon**
1991 - 96 - *Ren & Stimpy,* **Nickelodeon**
1993 - 97 - *Beavis and Butt-Head,* **MTV**
1996 - 03-*Dexter's Laboratory,* **Cartoon Network**
1997 - *South Park,* **Trey Park &Matt Stone Comedy Central, USA**
1998 - 04- *Powerpuff Girls,* **Cartoon Network**
1999 - *Family Guy*, **FOX**
1999 - *Futurama,* **Matt Groening, FOX**
2001 - 04 - *Samurai Jack,* **Cartoon Network**
2003 - 05 - *Star wars,* **Cartoon Network**

USA Film:
1989 - *Little Mermaid,* **Disney**
1991 - *Beauty and the Beast* **Disney**
1992 - *Aladdin*, **Disney**
1993 - *The Lion King,* **Disney**

1998 - *The Prince of Egypt,* **Dreamworks**
1998 - *Antz,* **Dreamworks**
2001 - *Shrek,* **Dreamworks**
2008 - *Kung Fu Panda,* **Dreamworks**

1986 - *Luxo Jr.* (short), **Pixar**
1989 - *Knick Knack* (short), **Pixar**
1997 - *Geri's Game* (short), **Pixar**

1995 - *Toy Story,* **Pixar & Disney**
1998 - *A Bugs's Life,* **Pixar & Disney**
1999 - *Toy Story 2,* **Pixar & Disney**
2003 - *Finding Nemo,* **Pixar & Disney**
2003 - *The Incredibles,* **Pixar & Disney**
2008 - *WALL-E,* **Pixar & Disney**
2009 - *Up,* **Pixar & Disney**

2002 - *Ice Age,* **Blue Sky, FOX**

1982 - *Vincent,* **Tim Burton**
1984 - *Frankenweenie,* **Tim Burton**
2000 - *The World of Stainboy,* **Tim Burton**
2005 - *Corpse Bride,* **Tim Burton**

1993 - *The Nightmare before Christmas,* **Henry Sellick, Disney**
1993 - *Coraline,* **Henry Sellick, Laika**

Canada:
1987 - *The Man who Planted Trees,* **Normand Roger, NFB**
1998 - *How Wings are attached to the backs of Angels,* **Craig Welch**
1999 - *Chapeau,* **Michèle Cournoyer, NFB**
1999 - *When the Day Breaks,* **Wendy Tilby And Amanda Forbis.**
2008 - *Madame Tutli-Putli,* **Chris Lavis and Maciek Szczerbowski**

Great Britain:
1984 - *The Wind in the Willows,* **Barry Purves**
1989 - *Hill Farm,* **Mark Baker**
1991 - *Body Beautiful,* **Joanna Quinn**
1994 - *Ah Pook is Here,* **Studio AKA**
1997 - *Flat World,* **Tandem Films**
1998 - *Pleasures of War,* **Ruth Lingford**
1999 - *The Littlest Robot,* **Shynola**
1999 - *Furniture Poetry,* **Paul Bush**
2000 - *Chicken Run,* **Aardman**
2000 - 04 - *Intolerance,* **Phil Mulloy**
2004 - *City Paradise,* **Gaelle Denis**
2004 - *While Darwin Sleeps,* **Paul Bush**
2005 - *Wallace & Gromit: The Curse of the Were-rabbit,* **Aardman**
2005 - *Rabbit,* **Run Wrake**
2006 - *Peter and the Wolf,* **Suzie Templeton**
2007 - *Learned by Heart,* **M. Rimminen**
2009 - *Circus Drawings,* **Richard Williams**

France:
1998 - *Kirikou and the Sorceress,* **Michel Ocelot**
2003 - *Les Triplettes de Belleville,* **Sylvain Chomet**
2003 - *Raining Cats and Frogs,* **Jacques-Rémy Girerd, Folimage**
2007 - *Persepolis,* **Marjane Satrapi**

Netherlands:
2000 - *Father and Daughter,* **M. D. de Wit**
1999 - *Beheaded,* **Rosto**

Poland:
1985 - *The Gentle Woman,* **Piotr Dumala**
1991 - *Franz Kafka,* **Piotr Dumala**

Czech Republic:
1991 - *Words, Words, Words,* **M. Pavlátová**
1995 - *Repeat,* **M. Pavlátová**
2006 - *The Carnival of Animals,* **M. Pavlátová**

Russia:
1989 - *The Cow,* **Aleksandr Petrov**
2000 - *The Old Man and the Sea,* **A. Petrov**

1988 - *Kele,* **Mikkail (Misha) Aldashin**
1993 - *The Other Side,* **Misha**
1997 - *Nativity,* **Mikkail (Misha) Aldashin**

1999 - *At the Earth's End,* **Konstantin Bronzit**
2006 - *Lavatory Love Story,* **K. Bronzit**

1989 - *From Left to Right,* **Ivan Maksimov**
1990 - *5/4,* **Ivan Maksimov**
2003 - *Wind Along the Coast,* **I. Maksimov**
2004 - *The Spate,* **I. Maksimov**

Japan:
1991 - *Only Yesterday,* **Isao Takahata, Studio Ghibli**
1992 - *Porco Rosso,* **Hayao Miyazaki, Studio Ghibli**
1994 - *Pom Poko,* **Isao Takahata, Studio Ghibli**
1995 - *Whisper of the Heart,* **Studio Ghibli**
1997 - *Princess Mononoke,* **Hayao Miyazaki, Studio Ghibli**
2001 - *Spirited Away,* **Hayao Miyazaki, SG**
2002 - *The Cat Returns,* **Studio Ghibli**
2004 - *Howl's Moving Castle,* **Hayao Miyazaki, Studio Ghibli**
2008 - *Ponyo,* **Hayao Miyazaki, Studio Ghibli**
2013 - *The Wind Rises,* **Hayao Miyazaki, Studio Ghibli**

1995 - *Ghost in the Shell,* **I.G. Studios**
2004 - *Ghost in the Shell 2*, **I.G. Studios**

2006 - *Paprika,* **Madhouse Studios**
2006 - *Tekkonkinkreet,* **Studio 4°**

2002 - *Mt. Head,* **Koji Yamamura**
2005 - *The Old Crocodile,* **Koji Yamamura**
2007 - *Franz Kafka's a Country Doctor*, **Koji Yamamura**

TV
1992 - *Pretty Soldier Sailor Moon,* **Toei Studios**
1999 - *Magical Doremi,* **Toei Studios**
1999 - *One Piece,* **Toei Studios**
2004 - *Pretty Cure* **Toei Studios**
2001 - *Cowboy Bebop*, **Sunrise Studios**

Source: Bendazzi, G. (2016). *Animation: A World History* (Vol. 1, 2,3). Florida, Florida: CRC Press.

APPENDIX 3.0.

MODEL OF ANALYSIS

1st Level	Categories	Sub-Categories and resumed description
Story (Ideas, vision, conceptual graphical structures)	**3.0.1.Origins** (Authorship)	**3.0.1.1 Original idea:** What are the aspects of authorship of the films? Original, based or adaptations? **3.0.1.2. Inspirations:** What are the inspirational references that complement the ideas of the films? **3.0.1.3. Universe:** What are the graphical universes of the films: in time, place, physics, logic?
	3.0.2. Narrative (Graphical Narrative)	**3.0.2. Narrative Evolution:** How does the graphical narrative evolve in its graphical resources? What is the graphical journey of characters?
	3.0.3. Content (Themes and materiality)	**3.0.3. Content:** What are the themes of the films?

2nd Level	Categories	Sub-Categories and resumed description
Form (Compositional graphical structures)	**3.0.4. Characters** (Primary objects: Usually act at foreground level)	**3.0.4.1. Protagonist:** who has the principal role? What is she/he representing? **3.0.4.2. Partner:** who has the complementary role? What is she/he representing? **3.0.4.3. Opponent:** who represents an opposing role and why? **3.0.4.4. Strange Creatures:** what does a strange presence represent? **3.0.4.5. Other characters:** who are the other existent characters?
	3.0.5. Objects (Secondary objects: usually act at intermediate level)	**3.0.5. Families of objects:** What are the intermediate objects that interact with characters or backgrounds? What do they represent?
	3.0.6. Sets (Tertiary objects: usually act at background level)	**3.0.6. Sets:** What are the different compositional spaces of the film? What do they represent?

3rd Level	Categories	Sub-Categories and resumed description
Movement (Continuous graphical structures)	**3.0.7. Behaviours** (Changes of state, changes of position, and changes of form by metamorphosis)	**3.0.7.1. Change of state**: what are the physical or psychological changes of state of characters? What do they represent? **3.0.7.2. Change of position:** what are the typology of physical changes of position? What do they represent? **3.0.7.3. Change of form by metamorphosis:** What are the physiological transformations of strange creatures? **3.0.7.4. Change of form by metamorphosis:** What are the physiological transformations of other characters? **3.0.7.5. Change of form by metamorphoses:** What are the transformations of objects, sets, entities?
	3.0.8. Continuity (Pace, time, tone)	**3.0.8.1. Fast Pace:** How is the fast rhythm represented? **3.0.8.2. Slow Pace:** How is the slow rhythm represented? **3.0.8.3. Emotional Pace:** How is the pace of emotions represented?
	3.0.9. Speech, sound and music	**3.0.9.1. Subjective co-speech:** What are the revelations in the story? **3.0.9.2. Dialogue:** What is the role of dialogue and written speech? **3.0.9.3. Sound and Music:** What are sound and music representing?

Ref.: Model of analysis elaborated for this thesis by the author

APPENDIX 3.00

CASE STUDY: 10 FEATURE FILMS BY HAYAO MIYAZAKI

Date	Film	Story/ Ekonte Concept/Desig	Director	Studio
1984	Nausicaä of the Valley of the wind	H. Miyazaki	H. Miyazaki	Topcraft/Toei
1986	Laputa: Castle in the Sky	H. Miyazaki	H. Miyazaki	1st Studio Ghibli
1988	My Neighbor Totoro	H. Miyazaki	H. Miyazaki	Studio Ghibli
1989	Kiki's Delivery Service	H. Miyazaki	H. Miyazaki	Studio Ghibli
1992	Porco Rosso	H. Miyazaki	H. Miyazaki	Studio Ghibli
1997	Princess Mononoke	H. Miyazaki	H. Miyazaki	Studio Ghibli
2001	Spirited Away	H. Miyazaki	H. Miyazaki	Studio Ghibli
2004	Howl's Moving Castle	H. Miyazaki	H. Miyazaki	Studio Ghibli
2008	Ponyo	H. Miyazaki	H. Miyazaki	Studio Ghibli
2013	The Wind Rises	H. Miyazaki	H. Miyazaki	Studio Ghibli

- The case study excludes Hayao Miyazaki's early work on TV series, at TOEI, A PRO studios and Nippon Animation, as designer and key animator.
- The case study also excludes shorts, music videos or museum works, and excludes his first feature film as a director, *The Castle of Cagliostro* (1979), from Tokyo Movie Shinsha, Toho.
- Our case study considers Miyazaki's work as an established director at Studio Ghibli, being *Nausicaä of the Valley of the Wind* considered by Hayao Miyazaki a pre-Ghibli film and the film that gave path for the studio.

TV series not considered in our case study:

Date	TV Series	Design/Animation	Director	Studio
1968	Little Norse Prince	Hayao Miyazaki	Isao Takahata	TOEI Studios
1971	Pippi Long stocking	Hayao Miyazaki	Isao Takahata	A PRO Studios
1974	Heidi, Girl of the Alps	Hayao Miyazaki	Isao Takahata	Nippon Animation
1978	Future Boy Conan	Hayao Miyazaki	I. Takahata & H. Miyazaki	Nippon Animation
1979	Anne of the Green Gables	Hayao Miyazaki	Isao Takahata	Nippon Animation

Feature film not considered in our case study:

Date	Film	Design/Animation	Director	Studio
1979	*The Castle of Cagliostro*	Hayao Miyazaki	Hayao Miyazaki	Tokyo Movie Shinsha/ Toho/ 1st film directed by Miyazaki

APPENDIX 3.1.

NAUSICAÄ OF THE VALLEY OF THE WIND (Miyazaki, 1984)

1st Level	Categories	Sub-categories with resumed description
Story	**3.1.1. Origins**	**3.1.1.1. Original Idea:** Adaptation from manga series (by Miyazaki) **3.1.1.2. Inspirations:** From real and fantasy **Real event reference:** (1) Nuclear cataclysm, (2) Japanese Minamata Accident and Minamata Disease (1950's) **Fiction reference**: (1) *Odyssey*, by Homer (Ancient Greece, 8th Century B.C. (2) *Princess Who Loved Insects* (Japan, 11th Century, Heian Period), (3) weapons of mass destruction **3.1.1.3. Universe:** two sides of the planet (pure and infected)
	3.1.2. Narrative	**3.1.2. Narrative:** A journey of one's self-sacrifice to save the planet and to restore peace for a better future for all.
	3.1.3. Content	**3.1.3. Content:** Peace. Anti-war. Protection of environment. Values of self-sacrifice, understanding, compassion, protection, compassion and co-existence, love.

2nd Level	Categories	Description
Form	**3.1.4.Characters**	**3.1.4.1. Protagonist:** *Nausicaä* (13 years, young) **3.1.4.2. Partner:** *Prince Asbel* (young) **3.1.4.3. Opponent:** *Princess Kushana* (adult, military leader) **3.1.4.3. Strange Creatures:** *Ohms* (infected mutant insects) **3.1.4.5. Other characters:** *God Warrior* (biochemical weapon)
	3.1.5. Objects	**3.1.5.1. Motor powered vehicles:** war planes, fire weapons, canons and biochemical weapons. Other: golden metal armoury, artificial arm, jewellery, makeup. **3.1.5.2. Natural powered vehicle**: gliders, windmills, Other: natural mask and masks, gun with cure
	3.1.6. Sets	**3.1.6.1. Valley of the Wind**: immune to poison due to the ocean winds **3.1.6.2. Secret Laboratory:** immune and regenerating **3.1.6.3. Sea of Decay/Corruption:** poisoned forest **3.1.6.4. Tolmekian Kingdom:** military kingdom

3rd Level	Categories	Description
Movement	**3.1.7. Behaviours**	**3.1.7.1. Change of state**: *Nausicaä's* resurrection (01:50:00) **3.1.7.2. Change of position:** *Nausicaä* flying the wind glider (00:12:20) **3.1.7.3. Change of form by metamorphosis (strange creatures):** *Baby Ohm* (01:42:00) **3.1.7.4. Change of form by metamorphosis (other):** *God Warrior* (01:45:00) **3.1.7.5. Change of form by metamorphosis (objects, sets, entities):** *Seven Days of Fire* (00:30:28)
	3.1.8. Continuity	**3.1.8.1. Fast Pace:** Persecution of the *Ohm* (00:09:48) **3.1.8.2. Slow Pace:** Inside *Sea of Decay* (00:07:00) **3.1.8.3. Emotional Pace:** *Nausicaä's* childhood flashback (01:10:00)
	3.1.9. Speech, sound and music	**3.1.9.1.Subjective co-speech:** The prophecy (00:18:37) **3.1.9.2. Dialogue:** Reinforces the theme of non violence **3.1.9.3. Sound and Music:** the *Lalala* song at the *Ohm* nest (00:52:00)

Ref.: Analysis of the case study (1/10) through the elaborated model of analysis

APPENDIX 3.10

THE WIND RISES (Miyazaki, 2013)

1st Level	Categories	Sub-categories with resumed description
Story	**3.10.1.Origins**	**3.10.1.1. Origins:** Adaptation from manga series with the same name by Miyazaki, published in 9 chapters (2009-10) in the Japanese journal Model Graphic. **3.10.1.2. Inspirations:** From real and fantasy **Real event reference:** Depression period, WWI (1914-18), WWII (1939-45), Kanto Earthquake (1923). Disease: Tuberculosis. Based on the real figures of: Jiro Horikoshi (1903-1982), Tatsuo Hori (1904-1953) and Giovanni Battista Caproni (1886-1957). Miyazaki Airplane Company (1915-1983). Mitsubishi Motors Company. **Fiction reference**: *The Wind has Risen* (Hori, 1937) by Japanese writer and poet Tatsuo Hori. The character Hans Castorp, from the novel *The Magic Mountain* (Mann, 1924), by German writer, Thomas Mann. **3.10.1.3. Universe:** The period between the two world wars, depicting the fictionalized bio picture of Jiro Horikoshi, the Zero fighter plane designer.
	3.10.2. Narrative	**3.10.2. Narrative:** The story of a plane designer, Jiro Horikoshi from his childhood up to the creation of the famous Zero fighter (a plane used in Pearl Harbour)
	3.10.3. Content	**3.10.3. Content:** History of aviation. Love for planes. Plane innovation and design. Conflict between planes as design creations and as war vehicles. Love. Growing up with dreams. The life of pioneers and inventors.

2nd Level	Categories	Description
Form	**3.10.4.Characters**	**3.10.4.1. Protagonist:** *Jiro Horikoshi* (From young to adult and as a married man) **3.10.4.2. Partner:** exception **3.10.4.3. Opponent:** exception **3.10.4.4. Strange Creatures:** *Giovanni Battista Caproni* (Dreams) **3.10.4.5. Other characters:** *Kayo Horikoshi* (sister), *Naoko* (wife), *Kiro Honjo* (friend), *Hans Castorp* (adapted character)
	3.10.5. Objects	**3.10.5.1. Planes:** Ca.3 and Ca4 planes, (bombers), Ca.48 plane (commercial plane), Ca.60 seaplane (passenger seaplane), Zero Fighter plane **3.10.5.2. Mitsubishi Designer's objects**: drawings, pencils, factory
	3.10.6. Sets	**3.10.6.1. Kanto Earthquake**: Kanto, Japan, 1923 **3.10.6.2. Mitsubishi Factory**: Engineering, designers, plane drawings, planes **3.10.6.3. German Factory:** German high technology, planes **3.10.6.4. Sanatorium:** Tuberculosis sanatorium in the mountains **3.10.6.5. Kusakaru Hotel:** *Nahoko* and *Jiro's* refuge (wedding proposal)

3rd Level	Categories	Description
Movement	**3.10.7. Behaviours**	**3.10.7.1. Change of state**: (Exception) Visionary Creations (01:33.00) **3.10.7.2. Change of position:** Paper plane (01:16:00), Zero flying (01:52:00) **3.10.7.3. Change of form by metamorphosis (strange creatures):** Dream sequences *Caproni*: 00:07:45, 00:22:14, 00:51:48, 01:55:00. **3.10.7.4. Change of form by metamorphosis (other):** exception **3.10.7.5. Change of form by metamorphosis (objects, sets, entities):** exception
	3.10.8. Continuity	**3.10.8.1. Fast Pace:** The Kanto earthquake (00:15:15) **3.10.8.2. Slow Pace:** Rain Scene (01:06:05) **3.10.8.3. Emotional Pace:** The hug (01:45:00) *Nahoko* is gone (01:55:00)
	3.10.9. Speech, sound and music	**3.10.9.1. Subjective co-speech:** The poem (01:15:05) **3.10.9.2. Dialogue:** *Caproni's* dialogues **3.10.9.3. Sound and Music:** *Hans Castorp* plays piano and sings a Shubert song

Ref.: Analysis of the case study (10/10) through the elaborated model of analysis

APPENDIX 3.3.

MY NEIGHBOUR TOTORO (Miyazaki, 1988)

1st Level	Categories	Sub-categories with resumed description
Story	**3.3.1.Origins**	**3.3.1.1. Original idea:** Written and drawn (by Miyazaki) **3.3.1.2. Inspirations:** From real and fantasy **Real event reference:** Miyazaki's mother illness: Tuberculosis. **Fiction reference**: *The Acorns and the Wild*, by Kenji Miyazawa (1898-1933), Japan. Inspired by Japanese legends revolving around old cats with shape shifting powers reflected in the film in the character *Neko Bus (catbus)*. Loosely inspired by English writer, Lewis Carol's *Cheshire Cat* character from *Alice's Adventures in Wonderland* (1865) **3.3.1.3. Universe:** The world of imagination of the child and imaginary creatures.
	3.3.2. Narrative	**3.3.2. Narrative:** A journey of a child's fears and feelings of loneliness towards the thought of losing her mother.
	3.3.3. Content	**3.3.3. Content:** Being a child, naivety, creativity, imagination, family, affection, love.

2nd Level	Categories	Description
Form	**3.3.4.Characters**	**3.3.4.1. Protagonist:** *Satsuki* (10 years) **3.3.4.2. Partner:** *Mei* (4/5 years) **3.3.4.3. Opponent:** (exception: Mother's illness - children's fear) **3.3.4.3. Strange Creatures:** *Totoro* **3.3.4.5. Other characters:** *Neko Bus (catbus), Soot Sprites*
	3.3.5. Objects	**3.3.5.1. Elements of real nature:** plants, trees, camphor tree, bicycle **3.3.5.2. Elements from imagination:** *cat bus* which changes destination, ocarina song, growing trees, *Totoros*, *Soot Sprites*
	3.3.6. Sets	**3.3.6.1. House**: haunted house **3.3.6.2. Camphor tree:** *Totoro's* hole **3.3.6.3. Nature surroundings** (plants, lakes, flowers, corn)

3rd Level	Categories	Description
Movement	**3.3.7. Behaviours**	**3.3.7.1. Change of state**: (exception) **3.3.7.2. Change of position:** Flying with *Totoro* (00:57:00) **3.3.7.3. Change of form by metamorphosis (strange creatures):** *Neko Bus* (00:50.00) **3.3.7.4. Change of form by metamorphosis (other):** Small *Totoros* (become transparent) (00:27.00) **3.3.7.5. Change of form by metamorphosis (objects, sets, entities):** growing trees (00:55:00)
	3.3.8. Continuity	**3.3.8.1. Fast Pace:** Agility of being a child (00:04:10) **3.3.8.2. Slow Pace:** At the bus stop (00:45:44) **3.3.8.3. Emotional Pace:** The telegram scene (fight between two sisters) (01:00.00)
	3.3.9. Speech, sound and music	**3.3.9.1. Subjective co-speech:** Father and daughters in the bathtub (00:17:42) **3.3.9.2. Dialogue:** Father tells *Mei* he believes her (00:34:19) **3.3.9.3. Sound and Music:** Ocarina song played by *Totoro* (00:58:45)

Ref.: Analysis of the case study (3/10) through the elaborated model of analysis

APPENDIX 3.4.

KIKI'S DELIVERY SERVICE (Miyazaki, 1989)

1st Level	Categories	Sub-categories with resumed description
Story	**3.4.1.Origins**	**3.4.1.1. Original idea:** Written and drawn by Miyazaki, but adapted from the original Japanese book *Kiki's Delivery Service* (Kakuno, 1985) by the Japanese writer Eiko Kakuno. **3.4.1.2. Inspirations:** From real and fantasy **Real event reference:** to expose the struggles of young feminine adolescences especially those coming from the countryside to a big city to make a living. **Fiction reference**: Witches and magic **3.4.1.3. Universe:** Set in a modern northern European city, where ordinary world and magic co-exist.
	3.4.2. Narrative	**3.4.2. Narrative:** A journey of one's self-discovery, self-confidence and independence.
	3.4.3. Content	**3.4.3. Content:** ambition of young girls to be recognized in the modern world by their talents and skills, self-discovery, growing up, finding a living, independence of girls, expectations, disappointment, frustration and feelings of loneliness.

2nd Level	Categories	Description
Form	**3.4.4.Characters**	**3.4.4.1. Protagonist:** *Kiki* (13 year old, young) **3.4.4.2. Partner:** *Tombo* **3.4.4.3. Opponent:** *Kiki's* insecurity and inability to fly **3.4.4.3. Strange Creatures:** *Jiji* (the talking cat) **3.4.4.5. Other characters:** *Ursula, Osono.*
	3.4.5. Objects	**3.4.5.1. City objects:** city, roads, cars, trams, boats, shops, zeppelin **3.4.5.2. Magical objects**: broom stick
	3.4.6. Sets	**3.4.6.1. City**: *Koriko*, a modern crowded city **3.4.6.2. Ursula's cabinet:** isolated forest

3rd Level	Categories	Description
Movement	**3.4.7. Behaviours**	**3.4.7.1. Change of state**: *Kiki* looses her ability to fly (01:13:00) **3.4.7.2. Change of position:** *Kiki* flying with the broomstick (00:06:41) **3.4.7.3. Change of form by metamorphosis (strange creatures):** *Jiji* the talking cat (01:13:00) **3.4.7.4. Change of form by metamorphosis (other):** exception **3.4.7.5. Change of form by metamorphosis (objects, sets, entities):** exception
	3.4.8. Continuity	**3.4.8.1. Fast Pace:** *Tombo* and *Kiki* ride the flying bike (01:04:00) **3.4.8.2. Slow Pace:** *Kiki* goes to *Ursula's* cabinet (01:21:00) **3.4.8.3. Emotional Pace:** *Tombo* falling from a rope (01:29:00)
	3.4.9. Speech, sound and music	**3.4.9.1. Subjective co-speech:** *Tombo's* friends (01:09:00) **3.4.9.2. Dialogue:** About the insecurity of loosing a skill **3.4.9.3. Sound and Music:** (exception)

Ref.: Analysis of the case study (4/10) through the elaborated model of analysis

APPENDIX 3.5.

PORCO ROSSO (Miyazaki, 1992)

1st Level	Categories	Sub-categories with resumed description
Story	**3.5.1.Origins**	**3.5.1.1. Original idea:** Written and drawn by H. Miyazaki. Adapted from the original manga, *The Age of the Flying Boat* (Miyazaki, 1990) **3.5.1.2. Inspirations:** From real and fantasy **Real event reference:** WWI, Years of the Great Depression (1920s, 1930s), Italian escapes. **Fiction reference**: Curse inflicted on *Porco Rosso* **3.5.1.3. Universe:** 1920s, after the war, Adriatic Sea, Italy
	3.5.2. Narrative	**3.5.2. Narrative:** The inner conflict of *Porco Rosso*
	3.5.3. Content	**3.5.3. Content:** Self-inflicted curse of an ex veteran of WWI, phantoms of war, pride, loyalty, freedom, worry-free, uplifting, funny.

2nd Level	Categories	Description
Form	**3.5.4.Characters**	**3.5.4.1. Protagonist:** *Porco Rosso* as a human - *Marco Paggot* **3.5.4.2. Partner:** *Fiolina* (female, 17 years) **3.5.4.3. Opponent:** *Donald Curtis, Mamma Aiuto Gang* (Air pirates) **3.5.4.3. Strange Creatures:** *Porco Rosso* as a pig - the crimson pig **3.5.4.5. Other characters:** *Gina* (30 years), *Piccolo*
	3.5.5. Objects	**3.5.5.1. Flying machines:** WWI planes, planes, seaplanes, boats
	3.5.6. Sets	**3.5.6.1. Turquoise beach**: *Porco's* hidden, deserted island **3.5.6.2. Hotel Adriano:** *Gina's* refuge

3rd Level	Categories	Description
Movement	**3.5.7. Behaviours**	**3.5.7.1. Change of state**: *Porco Rosso* as a human: in a photograph (00:13.42), in *Fiolina's* Dream (01:04:00), in WWI flashback (01:07:00) **3.5.7.2. Change of position:** Flying war planes and air pirates **3.5.7.3. Change of form by metamorphosis (strange creatures):** *Porco Rosso* as a pig (00:00:00) **3.5.7.4. Change of form by metamorphosis (other):** exception **3.5.7.5. Change of form by metamorphosis (objects, sets, entities):** exception
	3.5.8. Continuity	**3.5.8.1. Fast Pace:** Final dogfight (01:15:00) **3.5.8.2. Slow Pace:** *Porco Rosso's* Turquoise beach (00:00:00) **3.5.8.3. Emotional Pace:** Air pirates' negotiation (00:56:50)
	3.5.9. Speech, sound and music	**3.5.9.1.Subjective co-speech:** At the cinema (00:38:30) **3.5.9.2. Dialogue:** Enforces the theme of *Porco Rosso* being a pig **3.5.9.3. Sound and Music:** *Gina's* song - *Les Temps des Cerises* (00:10:47)

Ref.: Analysis of the case study (5/10) through the elaborated model of analysis

APPENDIX 3.6.

PRINCESS MONONOKE (Miyazaki, 1997)

1st Level	Categories	Sub-categories with resumed description
Story	**3.6.1.Origins**	**3.6.1.1. Original idea:** Written and drawn by Miyazaki **3.6.1.2. Inspirations:** From real and fantasy Real event reference: Inspired by the ancient natural Japanese landscapes and different time periods: Muromachi Period (1336-1573), Jomon (14.000-300 BC), Yamato (native to Japanese archipelago (XIX century) and Emishi (from around 7th-9th centuries). Iron Age period. Disease: people with leprosy. Fiction reference: Loosely Inspired by John Ford's Western films **3.6.1.3. Universe:** Historic epic period universe set in the Muromachi Period (1336-1573) in Japan, where the industrialized world threats the natural world with its weapons, machines and destruction combined with supernatural gods and entities of the forest.
	3.6.2. Narrative	**3.6.2. Narrative:** A journey of San's sacrifice to save the forest, to restore a peaceful co-existence between humans and nature
	3.6.3. Content	**3.6.3. Content:** Clash between natural and industrial world. Protection of environment. Peaceful co-existence. Value of life, sacrifice, understanding, compassion, and natural co-existence between humans and nature.

2nd Level	Categories	Description
Form	**3.6.4.Characters**	**3.6.4.1. Protagonist:** *San, Princess Mononoke* (13, young) **3.6.4.2. Partner:** *Prince Ashitaka* (young) **3.6.4.3. Opponent:** *Lady Eboshi* (older, military leader) **3.6.4.3. Strange Creatures:** *Deer God -Shishigami - Daidarabotchi* **3.6.4.5. Other characters:** The clans of *Monkeys, Boars and Wolves*, and the *Kodamas*
	3.6.5. Objects	**3.6.5.1. Fire Guns:** Tatara People **3.6.5.2. Supernatural powers**: *San's* mask, ethnic lore, clothes
	3.6.6. Sets	**3.6.6.1. Natural World:** The Forest **3.6.6.2. Industrialized World:** Iron Village

3rd Level	Categories	Description
Movement	**3.6.7. Behaviours**	**3.6.7.1. Change of state**: *San* is devoured by *Okkoto* (01:43:00) **3.6.7.2. Change of position:** The *Deer God - Shishigami* on the lake (01:50:00) **3.6.7.3. Change of form by metamorphosis (strange creatures):** *Shishigami* appears (01:00:00) - *Daidarabotchi* transformation (01:50:00) **3.6.7.4. Change of form by metamorphosis (other):** *Prince Ashitaka* (00:05:40) (00:27:32), *Nago, Okkoto* **3.6.7.5. Change of form by metamorphosis (objects, sets, entities):** exception
	3.6.8. Continuity	**3.6.8.1. Fast Pace:** *Nago's* Persecution (00:02:27) **3.6.8.2. Slow Pace:** Chewing a healing plant in *Ashitaka's* mouth (01:07:00) **3.6.8.3. Emotional Pace:** Fight between *San* and *Lady Eboshi* (00:49:00)
	3.6.9. Speech, sound and music	**3.6.9.1. Subjective co-speech:** Oracle speech (00:09:00) **3.6.9.2. Dialogue:** Reinforcing the theme **3.6.9.3. Sound and Music:** exception

Ref.: Analysis of the case study (6/10) through the elaborated model of analysis

APPENDIX 3.7

SPIRITED AWAY (Miyazaki, 2001)

1st Level	Categories	Sub-categories with resumed description
Story	**3.7.1.Origins**	**3.7.1.1. Original idea:** Written and drawn by Miyazaki **3.7.1.2. Inspirations:** From real and fantasy **Real event reference:** (1) The economic bubble in Japan during the 1990s (2) Miyazaki's worries about children at labor with reference to the NHK documentary about children working in Peru. (3) Miyazaki's concerns the filth of the rivers. (4) Inspired by the Shimotsuki Festival in Japan: Where people summon spirits from all over Japan and have them bath in an *ofuro* (sauna) to make them feel better. **Fiction reference**: magic, sorcery, spirits, gods, ghosts, curses. **3.7.1.3. Universe:** a symbolical and metaphorical universe of a materialist society. A bathhouse, where the gods come to clean themselves from the filth and greed of the world.
	3.7.2. Narrative	**3.7.2. Narrative:** A journey of a young girl's self-grow in order to survive and to save her parents from their greed behaviour and consequent curse of being transformed into pigs.
	3.7.3. Content	**3.7.3. Content:** Spiritual satisfaction over materialism satisfaction. Values of self-sacrifice, spiritual growing, values of identity, family, protection and love.

2nd Level	Categories	Description
Form	**3.7.4.Characters**	**3.7.4.1. Protagonist:** *Chihiro* (10 years old) **3.7.4.2. Partner:** *Haku* (the river spirit) **3.7.4.3. Opponent:** *Yubaba* (Powerful sorceress) **3.7.4.3. Strange Creatures:** *No Face* (anonymous rich lonely man) **3.7.4.5. Other characters:** Taxonomy of characters: "Only human", "almost human", "strange creatures", "characters of animism" and "ghosts"
	3.7.5. Objects	**3.7.5.1. Humble elements:** humble headquarters **3.7.5.2. Materialistic/ Opulent elements**: gold, money, jewels
	3.7.6. Sets	**3.7.6.1. Restaurant District:** Entering the fantasy world **3.7.6.2. Bathhouse**: A place where gods come to clean themselves from the filth of the world - metaphor of materialistic society **3.7.6.3. Train tracks:** into the unknown to find a resolution

3rd Level	Categories	Description
Movement	**3.7.7. Behaviours**	**3.7.7.1. Change of state (protagonist)**: *Chihiro* fades away (00:13.00) **3.7.7.2. Change of position:** *Chihiro* and *Haku* fly (01:48.00) **3.7.7.3. Change of form by metamorphosis (strange creatures):** *No Face* (01:28.00) **3.7.7.4. Change of form by metamorphosis (other):** Parents (into pigs) (00:11.00) **3.7.7.5. Change of form by metamorphosis (objects, sets, entities):** *Stinky God* (00:56:00)
	3.7.8. Continuity	**3.7.8.1. Fast Pace:** Escape Route (00:15:50) **3.7.8.2. Slow Pace:** The *Ghost train* (01:33.00) **3.7.8.3. Emotional Pace:** *Chihiro* helps *Haku* (01:22:00)
	3.7.9. Speech, sound and music	**3.7.9.1.Subjective co-speech:** Words have power (00:33:00) **3.7.9.2. Dialogue:** *No Face* dialogues and different voices (01:28:00) **3.7.9.3. Sound and Music:** exception

Ref.: Analysis of the case study (7/10) through the elaborated model of analysis

APPENDIX 3.8

HOWL'S MOVING CASTLE (Miyazaki, 2004)

1st Level	Categories	Sub-categories with resumed description
Story	3.8.1.Origins	**3.8.1.1. Original idea:** Written and drawn by Miyazaki. Adapted with major changes from British children's book author, Diana Wynne Jones and her book with the same title *Howl's Moving Castle* (Jones, 1986). **3.8.1.2. Inspirations:** From real and fantasy **Real event reference:** Miyazaki's strong opposition to America's invasion of Iraq in 2003. Influenced by 19th century European landscapes and architecture (Colmar, Alsace, France and Heidelberg) **Fiction reference**: Sorcery, curses, magic. **3.8.1.3. Universe:** *Howl's* Moving Castle is a walking castle powered by the fire demon, *Calcifer*, which can open its door to different sets of the universe of the film. The castle walks around with chicken legs like a living creature, also flying, and has objects attached to its structure such as houses, cannons, human ears, wings, junk and an extravagancy of design.
	3.8.2. Narrative	**3.8.2. Narrative:** A love story set in a war background
	3.8.3. Content	**3.8.3. Content:** Love, anti-war values, growing old positively, loyalty, pacifism and peaceful co-existence.

2nd Level	Categories	Description
Form	3.8.4.Characters	**3.8.4.1. Protagonist:** *Sophie* (18-90 years) **3.8.4.2. Partner:** *Howl* (human and bird) **3.8.4.3. Opponent:** *Witch of the Wasteland* **3.8.4.3. Strange Creatures:** *Blob Men* (liquid characters) **3.8.4.5. Other characters:** *Calcifer, Turnip head, Markl*
	3.8.5. Objects	**3.8.5.1. Ordinary world:** Market Shipping (*Sophie's* world) **3.8.5.2. Magical World**: *The Moving Castle* (*Howl's* world)
	3.8.6. Sets	**3.8.6.1. City escapes**: Market Chipping, Kingsbury **3.8.6.2. The Hills:** Folding Valley **3.8.6.3. Moving Castle**: a castle that walks, flies and transforms itself

3rd Level	Categories	Description
Movement	3.8.7. Behaviours	**3.8.7.1. Change of state**: *Sophie's* aging (00:10:37), (00:58:48) **3.8.7.2. Change of position:** Skywalk above the city (00:05:51) **3.8.7.3. Change of form by metamorphosis (strange creatures):** *Blob men* physiology (00:05:30), (01:27:00) **3.8.7.4. Change of form by metamorphosis (other):** *Howl* (01:48:00) *Wasteland Witch* (00:09:30), *Calcifer* (00:20:36), *Turnip head* **3.8.7.5. Change of form by metamorphosis (objects, sets, entities):** *The Moving Castle* (01:15:00)
	3.8.8. Continuity	**3.8.8.1. Fast Pace:** Fight between planes (00:38:32) 2 war (01:23:00) **3.8.8.2. Slow Pace:** *Sophie* crying by the lake (00:45:27) Up the palace steps (00:53:48/00:56:00) **3.8.8.3. Emotional Pace:** The kiss (01:44:00)
	3.8.9. Speech, sound and music	**3.8.9.1.Subjective co-speech:** Royal Sorcery Academy Oath to the king (00:48:30) *Howl* has to obey **3.8.9.2. Dialogue:** Enforces the theme of non violence in dialogue lines **3.8.9.3. Sound and Music:** Escaping *Madam Suliman* (01:02:40)

Ref.: Analysis of the case study (8/10) through the elaborated model of analysis

APPENDIX 3.9

PONYO (Miyazaki, 2008)

1st Level	Categories	Sub-categories with resumed description
Story	3.9.1.Origins	**3.9.1.1. Original idea:** Written and drawn by Miyazaki **3.9.1.2. Inspirations:** From real and fantasy **Real event reference:** Ocean pollution and its protection **Fiction reference**: *Little Mermaid* (Andersen, 1837), from the Danish author Hans Christian Andersen. **3.9.1.3. Universe:** The ocean as a living creature where science and magic co-exist.
	3.9.2. Narrative	**3.9.2. Narrative:** A journey of a fish that falls in love with a human boy and who wants to become human too.
	3.9.3. Content	**3.9.3. Content:** Protection of environment, compassion, love for humanity, affection, friendship, world of the child.

2nd Level	Categories	Description
Form	3.9.4.Characters	**3.9.4.1. Protagonist:** *Ponyo* (5 years old young, originally named *Brunhilde* and called *Ponyo* by *Sosuke*) **3.9.4.2. Partner:** *Sosuke* (around 5 years old young) **3.9.4.3. Opponent:** *Fujimoto* (*Ponyo's* father, a wizard-scientist, adult and who was once human **3.9.4.3. Strange Creatures:** *Grand Mamare* (*Ponyo's* mother, ocean goddess) **3.9.4.5. Other characters:** The ocean (as a living creature), *Ponyo's* sisters, *Lisa, Koichi*, the senior ladies
	3.9.5. Objects	**3.9.5.1. Land objects:** Lighthouse, fishing town, boats, cars **3.9.5.2. Ocean Objects**: fish, jelly fish, squids, algae, and aquatic life
	3.9.6. Sets	**3.9.6.1. *Sosuke's* home by the cliff**: industrial and dirty **3.9.6.2. Bottom of the sea:** *Fujimoto's* natural and clean underwater home

3rd Level	Categories	Description
Movement	3.9.7. Behaviour	**3.9.7.1. Change of state**: *Ponyo* (fish to human) (00:46:57/ 00:29:19) **3.9.7.2. Change of position:** The flying kiss (01:32:00) **3.9.7.3. Change of form by metamorphosis (strange creatures):** *Grand Mamare* (01:03:00) **3.9.7.4. Change of form by metamorphosis (other):** *Ponyo's* Sisters (00:34:00) **3.9.7.5. Change of form by metamorphosis (objects, sets, entities):** The ocean as a living creature (00:38:00/00:43:00)
	3.9.8. Continuity	**3.9.8.1. Fast Pace:** Ascending to the surface of the water (00:37:00) **3.9.8.2. Slow Pace:** The boat trip (01:07:00) **3.9.8.3. Emotional Pace:** Emotional hug (00:47:15)
	3.9.9. Speech, sound and music	**3.9.9.1. Subjective co-speech:** The origami fish (00:40:00) **3.9.9.2. Dialogue:** Enforces the theme of love in dialogue lines **3.9.9.3. Sound and Music:** exception

Ref.: Analysis of the case study (9/10) through the elaborated model of analysis

APPENDIX 3.10

THE WIND RISES (Miyazaki, 2013)

1st Level	Categories	Sub-categories with resumed description
Story	**3.10.1.Origins**	**3.10.1.1. Origins:** Adaptation from manga series with the same name by Miyazaki, published in 9 chapters (2009-10) in the Japanese journal Model Graphic. **3.10.1.2. Inspirations:** From real and fantasy **Real event reference:** Depression period, WWI (1914-18), WWII (1939-45), Kanto Earthquake (1923). Disease: Tuberculosis. Based on the real figures of: Jiro Horikoshi (1903-1982), Tatsuo Hori (1904-1953) and Giovanni Battista Caproni (1886-1957). Miyazaki Airplane Company (1915-1983). Mitsubishi Motors Company. **Fiction reference**: *The Wind has Risen* (Hori, 1937) by Japanese writer and poet Tatsuo Hori. The character Hans Castorp, from the novel *The Magic Mountain* (Mann, 1924), by German writer, Thomas Mann. **3.10.1.3. Universe:** The period between the two world wars, depicting the fictionalized bio picture of Jiro Horikoshi, the Zero fighter plane designer.
	3.10.2. Narrative	**3.10.2. Narrative:** The story of a plane designer, Jiro Horikoshi from his childhood up to the creation of the famous Zero fighter (a plane used in Pearl Harbour)
	3.10.3. Content	**3.10.3. Content:** History of aviation. Love for planes. Plane innovation and design. Conflict between planes as design creations and as war vehicles. Love. Growing up with dreams. The life of pioneers and inventors.

2nd Level	Categories	Description
Form	**3.10.4.Characters**	**3.10.4.1. Protagonist:** *Jiro Horikoshi* (From young to adult and as a married man) **3.10.4.2. Partner:** exception **3.10.4.3. Opponent:** exception **3.10.4.4. Strange Creatures:** *Giovanni Battista Caproni* (Dreams) **3.10.4.5. Other characters:** *Kayo Horikoshi* (sister), *Naoko* (wife), *Kiro Honjo* (friend), *Hans Castorp* (adapted character)
	3.10.5. Objects	**3.10.5.1. Planes:** Ca.3 and Ca4 planes, (bombers), Ca.48 plane (commercial plane), Ca.60 seaplane (passenger seaplane), Zero Fighter plane **3.10.5.2. Mitsubishi Designer's objects**: drawings, pencils, factory
	3.10.6. Sets	**3.10.6.1. Kanto Earthquake**: Kanto, Japan, 1923 **3.10.6.2. Mitsubishi Factory**: Engineering, designers, plane drawings, planes **3.10.6.3. German Factory:** German high technology, planes **3.10.6.4. Sanatorium:** Tuberculosis sanatorium in the mountains **3.10.6.5. Kusakaru Hotel:** *Nahoko* and *Jiro's* refuge (wedding proposal)

3rd Level	Categories	Description
Movement	**3.10.7. Behaviours**	**3.10.7.1. Change of state**: (Exception) Visionary Creations (01:33.00) **3.10.7.2. Change of position:** Paper plane (01:16:00), Zero flying (01:52:00) **3.10.7.3. Change of form by metamorphosis (strange creatures):** Dream sequences *Caproni*: 00:07:45, 00:22:14, 00:51:48, 01:55:00. **3.10.7.4. Change of form by metamorphosis (other):** exception **3.10.7.5. Change of form by metamorphosis (objects, sets, entities):** exception
	3.10.8. Continuity	**3.10.8.1. Fast Pace:** The Kanto earthquake (00:15:15) **3.10.8.2. Slow Pace:** Rain Scene (01:06:05) **3.10.8.3. Emotional Pace:** The hug (01:45:00) *Nahoko* is gone (01:55:00)
	3.10.9. Speech, sound and music	**3.10.9.1. Subjective co-speech:** The poem (01:15:05) **3.10.9.2. Dialogue:** *Caproni's* dialogues **3.10.9.3. Sound and Music:** *Hans Castorp* plays piano and sings a Shubert song

Ref.: Analysis of the case study (10/10) through the elaborated model of analysis

APPENDIX 4.0.

MODEL OF ANALYSIS WITH CODED CATEGORIES

1st Level	Categories	Sub-Categories and resumed description
Story	**4.0.1.Origins** (Liberation from the real)	**4.0.1.1 Original idea:** Original and adaptations (by Miyazaki or other authors) **4.0.1.2. Inspirations:** Real event references combined with fiction and fantasy references **4.0.1.3. Universe:** fantasy universes combined with aspects of reality
	4.0.2. Narrative (Journeys of change)	**4.0.2. Graphical Narrative:** narrative told through form. *Manga serialization, image boards, ekonte.* Journeys of change for a better outcome, not a happy ending.
	4.0.3. Content (Ethics for a better world)	**4.0.3. Content:** ethical proposal of a reform of society, peaceful co-existence, rejection of war, environment protection, gender equity, children growing up, values of love, family, friendship and humanity.

2nd Level	Categories	Description
Form	**4.0.4. Characters** (Typology of four groups of characters)	**4.0.4.1. Protagonist:** young females **4.0.4.2. Partner:** young males **4.0.4.3. Opponent:** powerful adult opponents **4.0.4.4. Strange Creatures:** strange presence **4.0.4.5. Other characters:** animistic characters, anthropomorphic characters, ghosts, gods, curses.
	4.0.5. Objects (Families of objects)	**4.0.5. Families of objects:** Natural or supernatural vs. technological. (Flying vehicles, sorcery, nature elements, weapons)
	4.0.6. Sets (Natural and Fantasy scapes)	**4.0.6. Sets:** ordinary landscapes (natural and urban scapes) vs. fantasy landscapes (floating islands/walking castles/ bathhouse of spirits, living ocean etc.)

3rd Level	Categories	Description
Movement	**4.0.7. Behaviours** (Changes of state, position, and metamorphosis)	**4.0.7.1. Change of state**: Protagonists' change of state **4.0.7.2. Change of position:** Flying, floating, falling **4.0.7.3. Change of form by metamorphosis (strange creatures):** Physiological transformation of strange creatures by shape-shifting, metamorphosis, transfigurations **4.0.7.4. Change of form by metamorphosis (others):** Physiological transformation of other characters by sorcery, curses, magic, metamorphosis **4.0.7.5. Change of form by metamorphosis (objects, sets, entities):** Transformation of objects, sets, entities by shape shifting, metamorphosis
	4.0.8. Continuity (Pace, time, emotion)	**4.0.8.1. Fast Pace:** speed, escape, within schematic stylization **4.0.8.2. Slow Pace:** natural elements, reflective, poetic, pace of life **4.0.8.3. Emotional Pace:** real time of human emotions
	4.0.9. Speech, sound and music	**4.0.9.1. Subjective co-speech:** revelations (legends, prophecies, oaths) **4.0.9.2. Dialogue:** Complementary but not literal dialogues revealing characters' identities **4.0.9.3. Sound and Music:** composer Joe Hisaishi and songs played or attached to characters' roles or story

Ref.: Model of analysis with coded categories elaborated for this thesis by the author

APPENDIX 4.0.1.

SUB-CATEGORIES: ORIGINAL IDEAS (4.0.1.1.) AND INSPIRATIONS (4.0.1.2)

Films	**Original idea and inspirations from fiction:** Novels, authors, legends	**Inspirations from real based events:** Accidents, wars, society concerns
1. *Nausicaä in the Valley of the Wind* (1984)	- Film: written and drawn by Hayao Miyazaki - Adapted from the manga series (1982-1992) written and drawn by H. Miyazaki. - Inspired by: Greek literature author, Homer, - Adaptation of the character *Nausicaä* from the epic poem, *Odyssey* (8th century B.C.) - Inspired by: Japanese folktale, *The princess Who Loved Insects* (11th century, Heian period)	- Influence of the real mercury poison accident in Minamata Bay in Japan, which originated the Minamata disease in the country (1956), affecting animals, the eco-system and humans at lethal levels. In the film, the *Ohm* characters are creatures infected by poison who threaten to contaminate the rest of the planet. - Profound worries about protecting animals and nature from the destruction and violence used by man.
2. *Laputa: Castle in the Sky* (1985)	- Film: written and drawn by Hayao Miyazaki, partially adapted from Jonathan Swift's novel *Gulliver's Travels* (1726). - Adaptation of the flying island of *Laputa*, which appears in the 3rd part of the book.	- Influence from Miyazaki's visit to Wales, where he witnessed the miners' strike (poor conditions, extreme physical labour for survival) and his solidarity towards this class. - Influence of the Industrial Era and machine inventions - Location scouting: Europe, England and Wales.
3. *My Neighbor Totoro* (1988)	- Film: written and drawn by Hayao Miyazaki - Inspired by the Japanese children's tale, *The Acorns and the Wild,* by Japanese writer and poet Kenji Miyazawa (1898-1933) - Inspired by Japanese legends revolving around old cats with shape shifting powers (*Neko Bus / Cat Bus).* - Inspired by English writer, Lewis Carol's, *Cheshire Cat* from *Alice's Adventures in Wonderland* (1865)	- Influences of Miyazaki's childhood and reference to his mother's illness, in terms of feelings of loneliness and the partial absence of his parents due to his mother's illness. - References to the landscapes of the rural interior, of being a child and growing up in Japan (nature, plants, trees, houses)
4.*Kiki's Delivery Service* (1989)	- Film: Written and Drawn by H. Miyazaki. - Adapted from the Japanese book *Kiki's Delivery Service* by the Japanese writer Eiko Kakuno.	- Influences of Miyazaki's worries about the spirit and hopes of contemporary young girls when moving into the big city, to make a living, earn money, and their ambition of independence and recognition. - Location Scouting: Sweden and northern Europe.
5. *Porco Rosso* (1992)	- Film: Written and Drawn by H. Miyazaki. - Adapted from the original manga, *The Age of the Flying Boat,* by H. Miyazaki.	- Influences from the WWI I event (seen in the film as the backstory of the protagonist, *Porco Rosso* as the only survivor of a WWI attack. His curse of being transformed into a pig reflects the feelings guilt for being at war).
6. *Princess Mononoke* (1997)	Film: Written and Drawn by H. Miyazaki. - Inspired by the ancient Japanese natural forests and the culture from different time scales: Muromachi Period (1336-1573) Jomon (14,000-300 BC), Yamato (native to Japanese archipelago (XIX century) and Emishi (from around 7th-9th centuries). The inspirations from these periods are reflected in clothes, masks, armours, ethnic lore and culture of those times.	- Reflects conflict between natural world and the emergence of the industrial era and man's power and dominance of guns in Japan. - Reflects the iron age period - Reflects Miyazaki's visit to a sanatorium near Tokyo where he visited people living with leprosy - Location Scouting: Ancient Forests of Japan, Yakushima, Kyushu, Shirakami-Sanchi.
7. *Spirited Away* (2001)	- Film: Written and Drawn by H. Miyazaki. - Inspired by Japan's traditional and ethnic space - stories, local lore, festivals, traditional	- Reflects the economic bubble in Japan during the 1990's: reflect the greed and empowerment of money, and materialistic satisfaction over spiritual

	design, deities, magic, and sorcery. (Depicted in the film in the set of the bathhouse of the gods, a mishmash of a traditional style palace and western style (quasi western) mansion. - Inspired by the Shimotsuki Festival in Japan: Where people summon spirits from all over Japan and have them bathe in an *ofuro* to make them feel better.	satisfaction. - Reflects Miyazaki's concerns with cleaning the river of its filth in his weekly routine (depicted in the film with the characters of the river spirit) - Reflects Miyazaki's concerns about child labour: After seeing the NHK documentary on children working in Peru
8. *Howl's Moving Castle* (2004)	- Film: Written and Drawn by H. Miyazaki. - Based on British novel *Howl's Moving Castle* by Diana Wynne Jones but adapted with major changes. - Inspired by the work of Albert Robida. - Late 19th century European neo-futurist painters - Influence of architectural styles of wooden architecture, "half timber", prevalent in Germany and England.	- Reflects Miyazaki's strong opposition to America's invasion of Iraq in 2003 (stated multiple times and symbolically in his winning discourse of the film *Spirited Away* at the Hollywood Academy Awards. - Location scout: Miyazaki's staff embarked on a location scouting journey, visiting Paris and Colmar in Alsace, France, the main place of interest and Colmar, the Alsatian city as the set of the universe.
9. *Ponyo* (2008)	- Film: Written and Drawn by H. Miyazaki. - Based on Danish author Hans Christian Andersen's tale *Little Mermaid* (1837), but adapted significantly to a Japanese setting by the sea.	- Adapted to a Japanese sea village set - Influenced by the filth of the oceans and the need to protect them
10. *The Wind Rises* (2013)	- Film: Written and Drawn by H. Miyazaki. - Based on the manga of the same name by H. Miyazaki - Influenced by German Thomas Mann's novel *The Magic Mountain* (1924) and the fictional figure of Hans Castorp - Influenced by Japanese Tatsuo Hori's novel, *The Wind has Risen* (1936-37)	- WWI and WW II (defeat of Japan) - Great Kanto earthquake (1923) - Life of Real figures: Jiro Horikoshi (zero fighter inventor), Tatsuo Hori (poet), Giovanni Caproni (airplane inventor).

Ref.: Comparative data analysis on the sub-categories 4.0.1.1. (original ideas) and 4.0.1.2. (inspirations from real based events and from fiction and fantasy) of the model

APPENDIX 4.0.1.3.

CATEGORY: ORIGINS (4.0.1.)

SUB-CATEGORY: UNIVERSES (4.0.1.3.)

Films	**Universe:** Time and Place	**Universe:** Logic and Physics (powers, energies, sorcery, spiritual entities, physiologies)
1. *Nausicaä in the Valley of the Wind* (1984)	**- Time:** Post-apocalyptical world, during the twilight era of the *Seven Days of Fire*. **- Place:** Post-apocalyptical universe divided in two sides (infected poison forest and a pure valley). *Sea of Decay*, is a polluted jungle of poison gases, noxious fungus, rot wood, infested and mutated animals, which seeks to engulf the rest of the planet which still remains pure due to the pure wind of the ocean, *Valley of the Wind*	**- Physics:** a planet divided by poison contamination. Flying powered gliders (non motor vehicles) and planes **- Logic:** Resurrection of the protagonist, *Nausicaä* by the contaminated *Ohm*, due to her understanding and compassion for them. Mutations of animals such as giant mutant insects, *Ohm*, over scaled dragonflies, fungi and transfiguration of *God Warrior* (a robot that is a weapon of mass destruction
2. *Laputa: Castle in the Sky* (1985)	**- Time:** Set in the industrial era (XVIII, XIX) **- Place:** *Laputa,* a flying island floating above its kingdom which is powered by the magnetism of the natural etherium crystal (owns legendary treasures, gold and money and is ruled by corrupted governance elite)	**- Physics:** a world divided by the ordinary world and the fantastical flying island of *Laputa*, which floats by natural crystal magnetism. Flying machines such as air pirate planes, military planes and gliders. **- Logic:** Crystal magnetism allows protagonist and island to float. *Robots* (weapons of mass destruction)
3. *My Neighbor Totoro* (1988)	**- Time:** Set "before TV", (around 1950s/ 1960s). **- Place:** Set in natural Japan, this is a universe seen through the imagination of a child, where trees and plants can grow in a fraction of a second with the help of *Totoro*, the forest keeper.	**- Physics:** A universe divided by an ordinary world and the imaginary world of a child. **- Logic:** Imaginary friends such as *Totoro* can fly above the trees, grow plants and trees at the speed of light and by will. Physiological transformation: *Neko Bus* (a cat in the shape of a bus that shifts shape), *Soot Sprites exist, Totoros* can be transparent.
4. *Kiki's Delivery Service* (1989)	**- Time:** Set in a modern global world city **- Place:** Set in northern Europe (Sweden) where the ordinary world and magic co-exist in a universe where *Kiki*, a flying witch broom master, rides through the skies of a city to make a living, delivering bread to humans.	**- Physics:** An ordinary world where Kiki is the only character who possesses witchcraft skills **- Logic:** *Kiki* flies on a witch broom and when she loses her ability to fly, she becomes human. Transformation of *Jiji,* who understands human language, into an ordinary cat.
5. *Porco Rosso* (1992)	**- Time:** after WWI, Great Depression (1920s, 1930s) **- Place:** Set in the Adriatic Sea, around Venice, Italy. A cursed bounty hunter, *Porco Rosso* fights the air pirates.	**- Physics:** Ordinary world where a cursed character lives (Porco Rosso). WWI planes, planes and seaplanes, fire weapons. **- Logic:** A human transformed into a pig by curse (out of guilt) and the phantoms of war.
6. *Princess Mononoke* (1997)	**- Time:** Set in the Muromachi Period (1336-1573), beginning of iron age mining **- Place:** Historic epic period universe set in the Muromachi Period (1336-1573) in Japan, where the industrialized world threats the natural world with its weapons, machines and destruction combined with supernatural gods and entities of the forest.	**- Physics:** A world divided by the natural pristine forests and the appearance of man's technology such as fire weapons. **- Logic:** The *Deer God - Shishigami*. Clans of animals such as the wolves, monkeys and boars can speak human language, Kodamas can appear and disappear like spirits of the trees, *Daidarabotchi* can give life or death to plants and animals. Transformation of *Nago* and *Okkoto* into beasts by human weapons.
7. *Spirited Away* (2001)	**- Time:** in the 1990s, bubble economy in Japan, materialistic, recent modern world. **- Place:** A universe depicting an abandoned amusement park in Japan, transformed into a bathhouse for the gods who seek this place to clean themselves from the filth of the world.	**- Physics:** A metaphorical world as the image of consumerism and greed, the bathhouse of the gods. **- Logic:** *Haku* and *Chihiro* can fly. *Chihiro* becomes transparent, *Chihiro's* parents are turned into pigs, *Haku* turns from a boy into a dragon, *Yubaba* changes her size and blows in flames, spirits, gods, ghosts co-exist with humans.

8.*Howl's Moving Castle* (2004)	**- Time:** Late 19th century **- Place:** *Howl's* Moving Castle is a walking castle powered by the fire demon, *Calcifer*, which can open its door to different sets of the universe of the film. The castle walks around with chicken legs like a living creature, also flying, and has elements such as houses, cannons, human ears, wings and junk attached to its structure.	**- Physics:** A world divided into an ordinary world and the fantastical retreat castle of *Howl*, a moving and magic castle. **- Logic:** *Sophie* and *Howl* can sky walk above the city. *Sophie* (18 years) turns into a 90 year woman, *Calcifer* (a man who is transformed into a fire character), *Howl* (a man turned into a Howl beast). The castle itself keeps changing its structure Physiological transformations.
9. *Ponyo* (2008)	**- Time:** Past **- Place:** Little Japanese seaside town and a house on the clifftop in a universe where magic and alchemy are accepted as part of the ordinary world. The ocean as a living presence.	**- Physics:** A world divided by the ordinary world of a sea village by the cliff and the fantastic and magical underwater world of *Ponyo*. **- Logic:** *Ponyo* can transform herself from fish to human, she can walk and run on the surface of the waves. The ocean is treated as a living presence and character . Strange creatures: *Fujimoto* is an aquatic human (by magic). Physiological transformations: *Grand Mamarre, Ponyo, Ponyo's sisters*, ocean waves
10. *The Wind Rises* (2013)	**- Time:** 1918 - 1945 (WWII) **- Place:** Set in Japan. The period between the two world wars, depicting the fictionalized bio picture of Jiro Horikoshi, the inventor of the Zero Fighter, a plane used in the attack of Pearl Harbour.	**- Physics:** The world of airplane inventions. Variety of flying machines: WWI planes, Zero Fighter, Caproni's plane inventions **- Logic:** *Jiro's* visions are between reality and dreams. The presence of *Caproni* is only seen in his dreams.

Ref.: Comparative data analysis on the sub-categories 4.0.1.3. (Universes) of the model

GRAPHICAL COMPARISON OF THE UNIVERSES OF THE FILMS

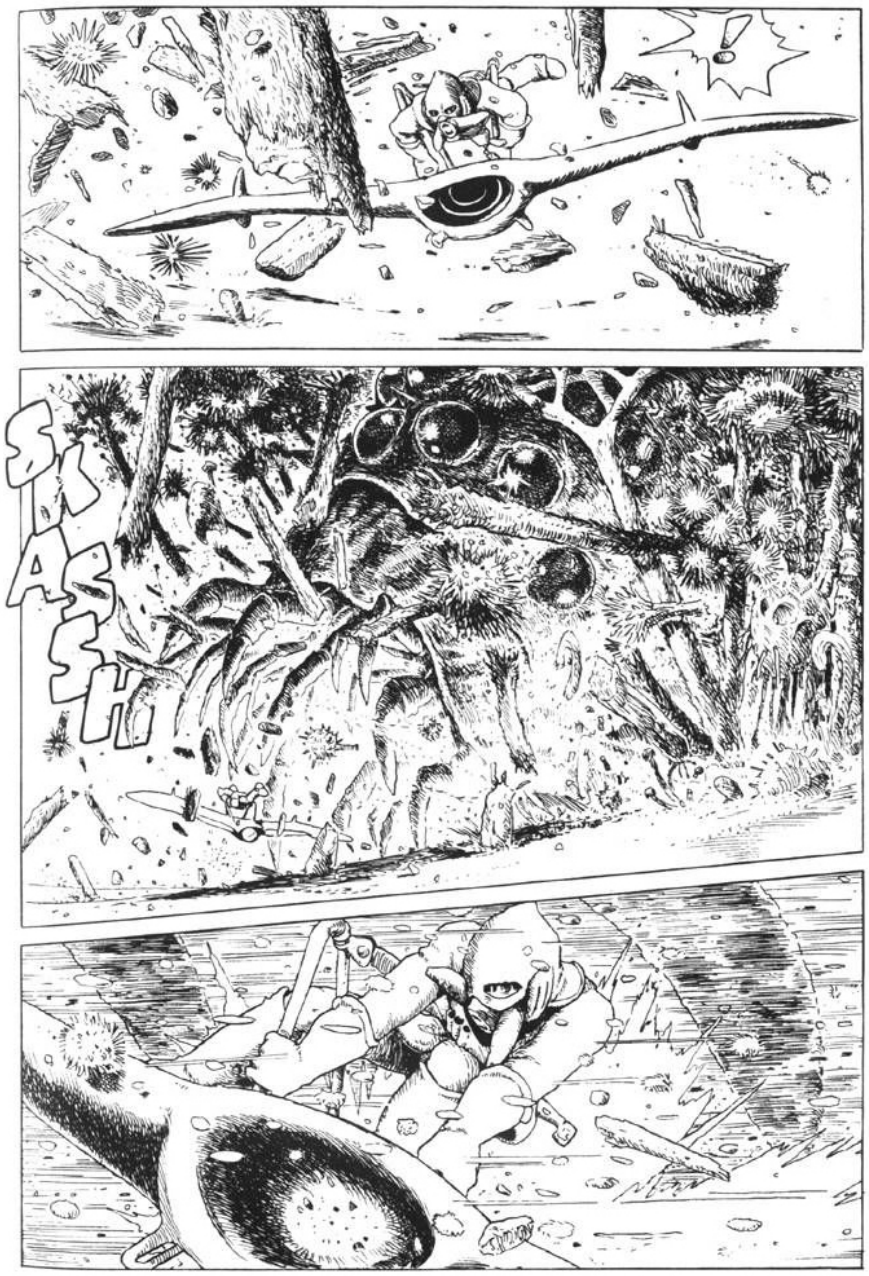


Fig. 4.0.1.3. **Universes:** 1. *Nausicaä of the Valley of the Wind, 2.Laputa: Castle in the Sky, 3. My Neighbor Totoro, 4. Kiki's Delivery Service, 5. Porco Rosso, 6. Princess Mononoke, 7. Spirited Away, 8. Howl's Moving Castle, 9. Ponyo, 10. The Wind Rises*

APPENDIX 4.0.2.

CATEGORY: GRAPHICAL NARRATIVE (4.0.2)
(MANGA, IMAGE BOARDS, EKONTE AND ANIMATION LAYOUTS)

4.0.2.1."NAUSICAÄ OF THE VALLEY OF THE WIND" (MANGA) 1982-1994



Manga serialization (Miyazaki, 1995a, p.15)

4.0.2.1. NAUSICAÄ OF THE VALLEY OF THE WIND, 1984



Image boards (Miyazaki, 2007, pp. 98, 134 115, 104)

4.0.2.1. NAUSICAÄ OF THE VALLEY OF THE WIND, 1984

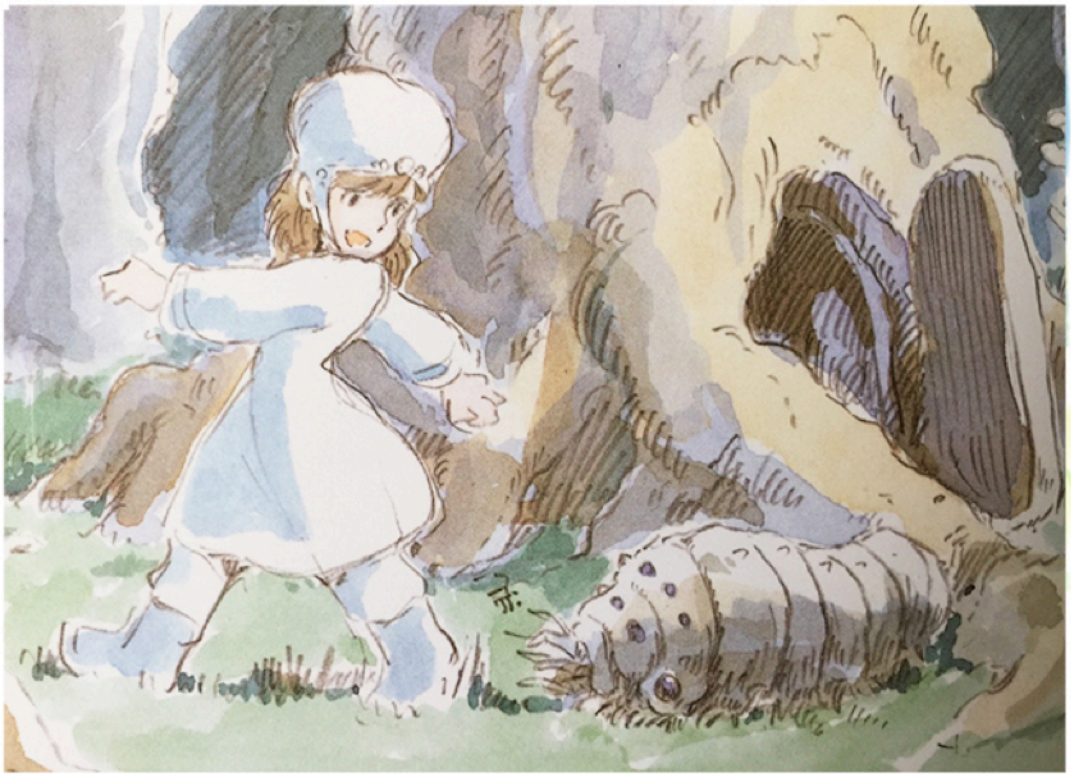
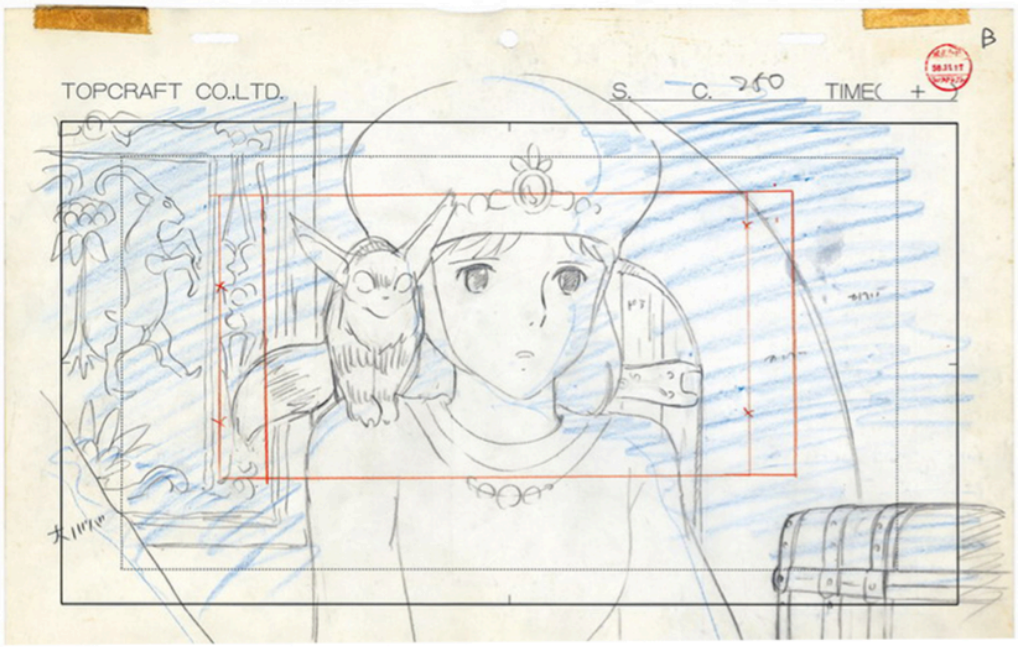


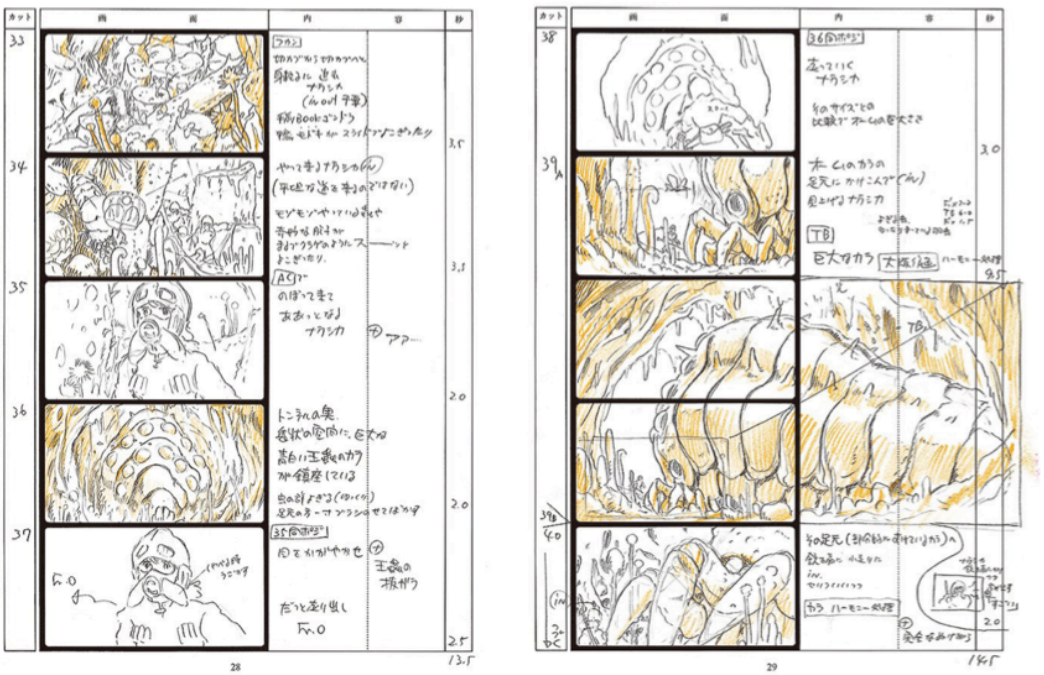


Image Boards (Miyazaki, 2007, pp.102, 108)

4.0.2.1. NAUSICAÄ OF THE VALLEY OF THE WIND (FILM), 1984



Layout Design (Ghibli Studio, 2008-2018, p. 34)



Ekonte - Continuity Sketches (Miyazaki, 2001a, pp. 28-29)

4.0.2.2. LAPUTA: CASTLE IN THE SKY, 1985

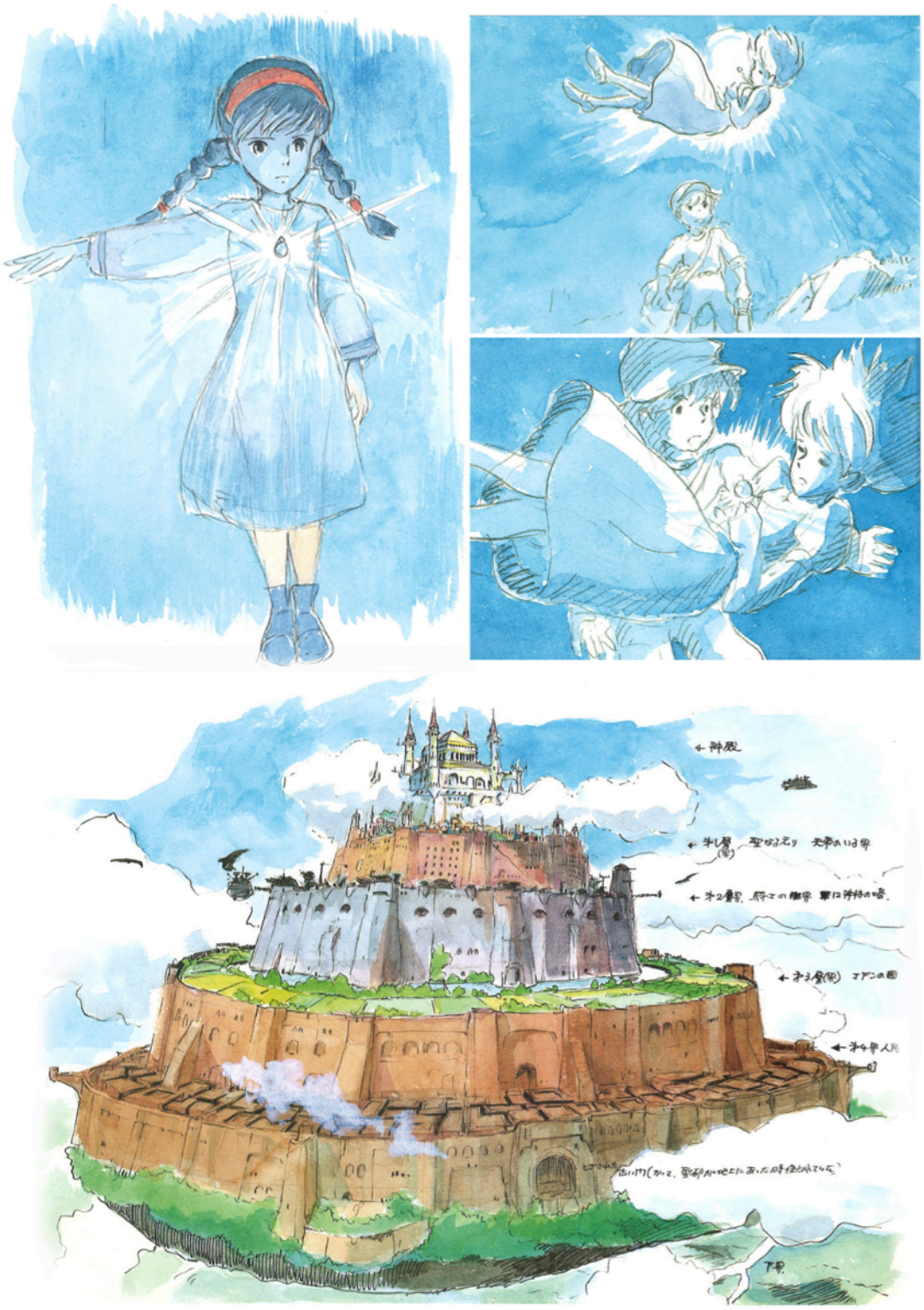


Image boards (Miyazaki, 2016, pp. 44, 40 10)

4.0.2.2. LAPUTA: CASTLE IN THE SKY, 1985



Image boards (Miyazaki, 2016, pp. 43, 42)

4.0.2.2. LAPUTA: CASTLE IN THE SKY, 1985

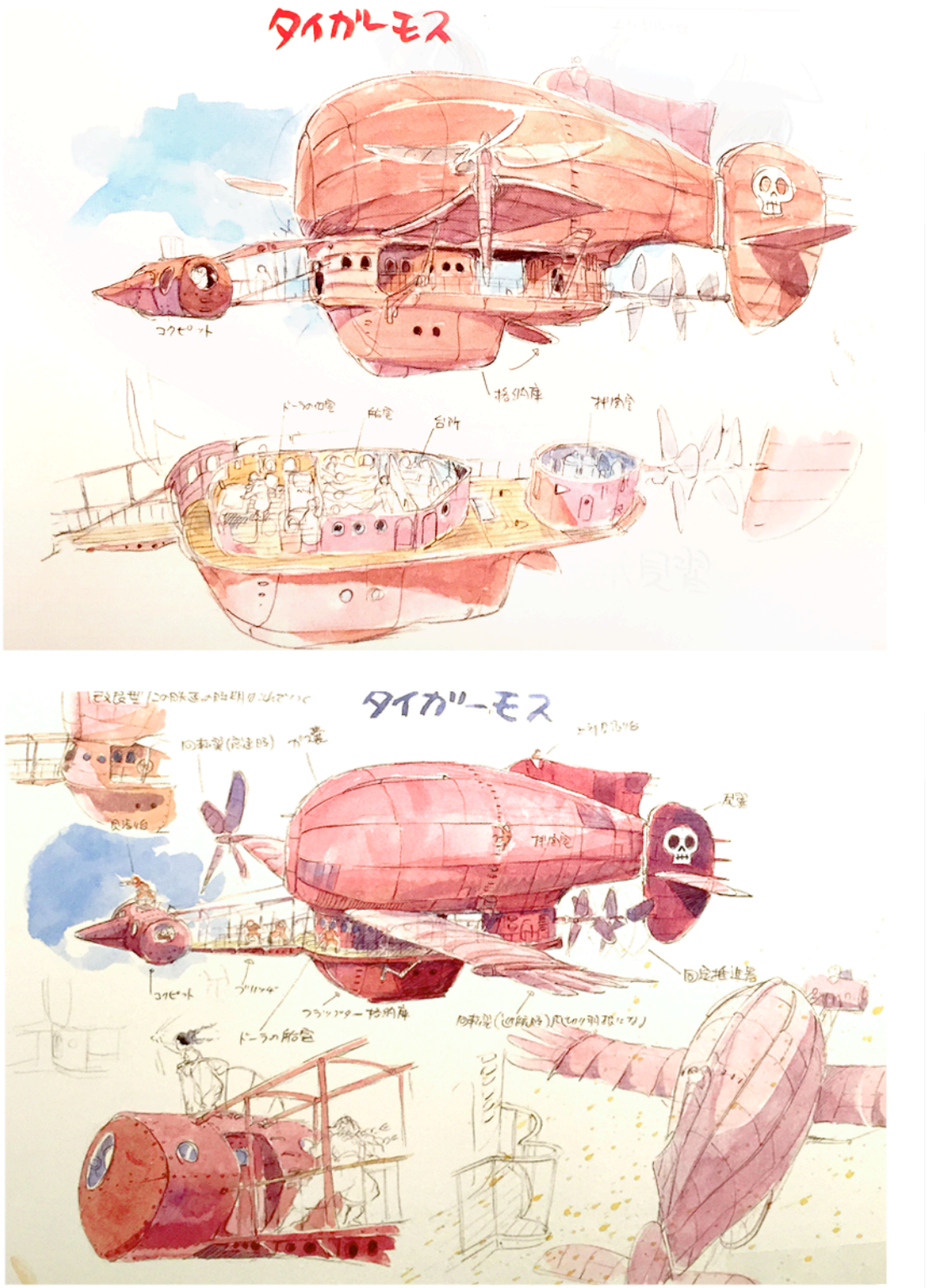
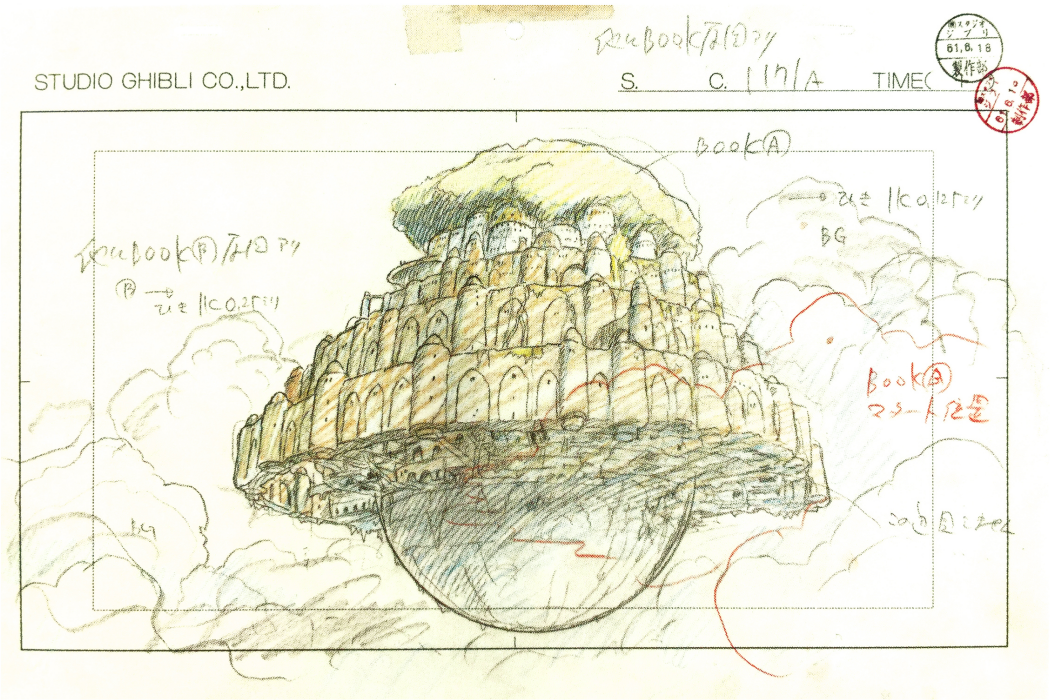
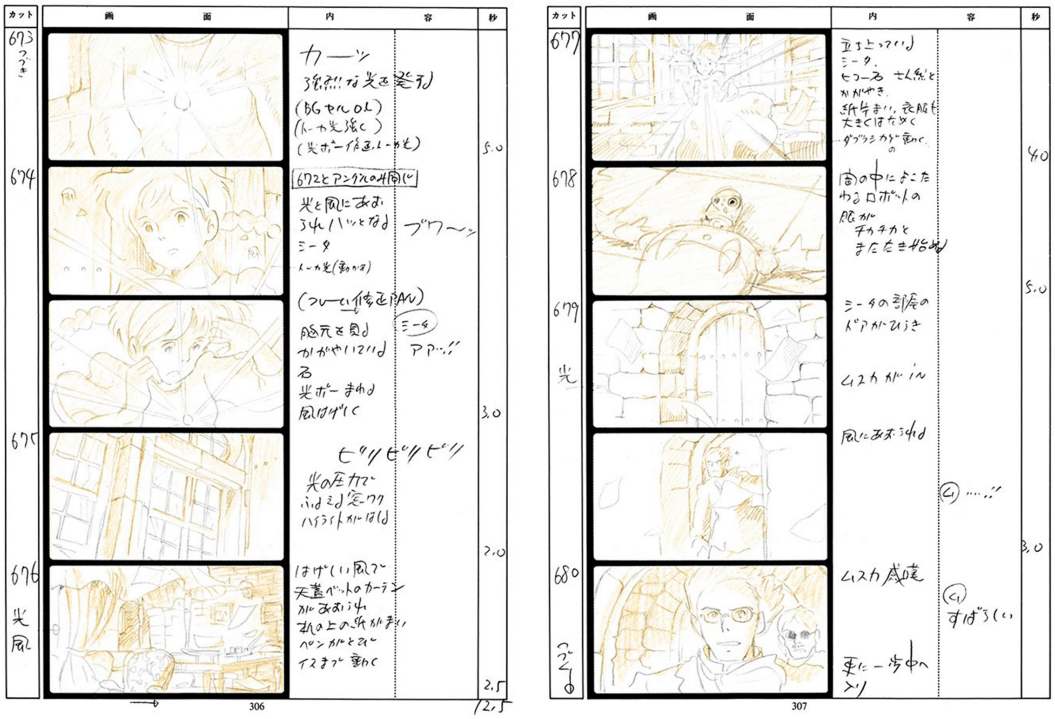


Image boards (Miyazaki, 2016, p. 51)

4.0.2.2. LAPUTA: CASTLE IN THE SKY, 1985



Layout Design (Ghibli Studio, 2008- 2018, p. 69)

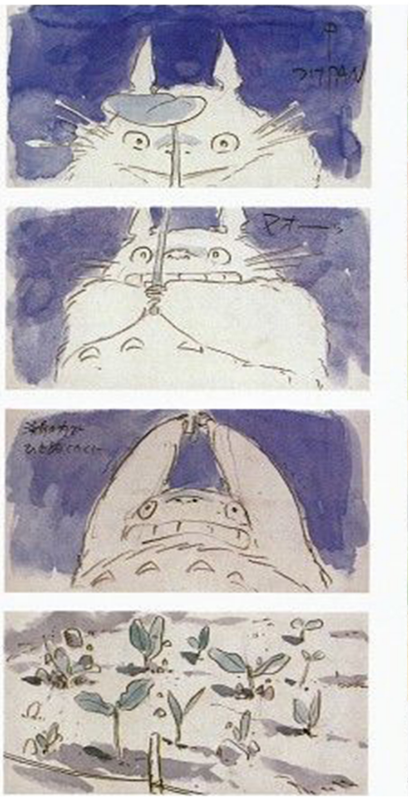


Ekonte - Continuity Sketches (Miyazaki, 2001b, pp. 306-307)

4.0.2.3. MY NEIGHBOR TOTORO, 1988







Concept sketch and storyboard (Miyazaki, 2005a, pp. 19. 18, 113)

4.0.2.3. MY NEIGHBOR TOTORO, 1988



Storyboard (Miyazaki, 2005a, p. 55)

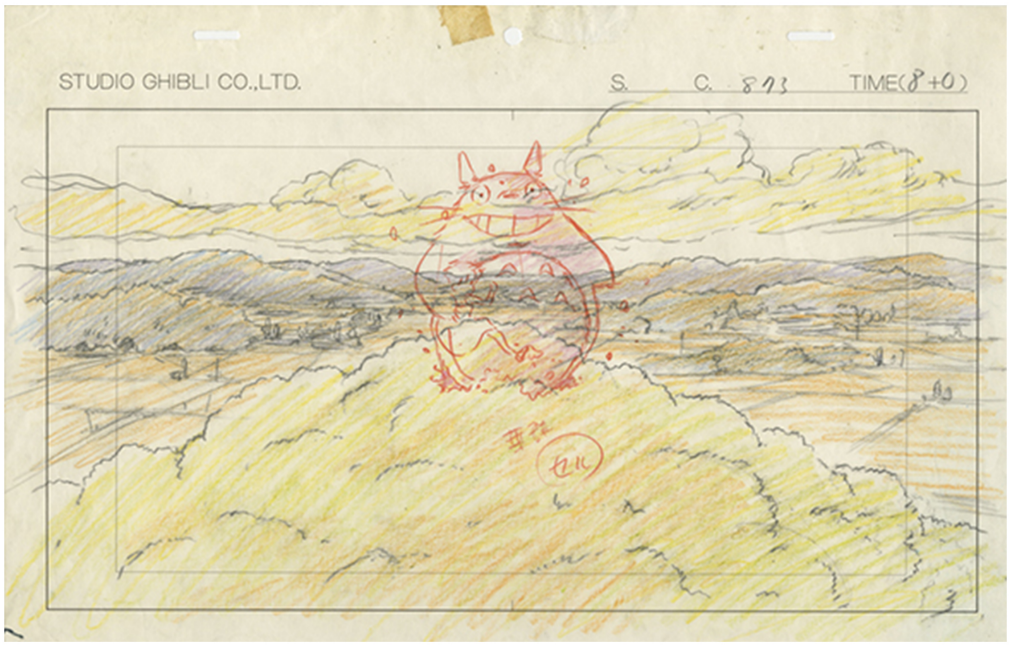
4.0.2.3. MY NEIGHBOR TOTORO, 1988



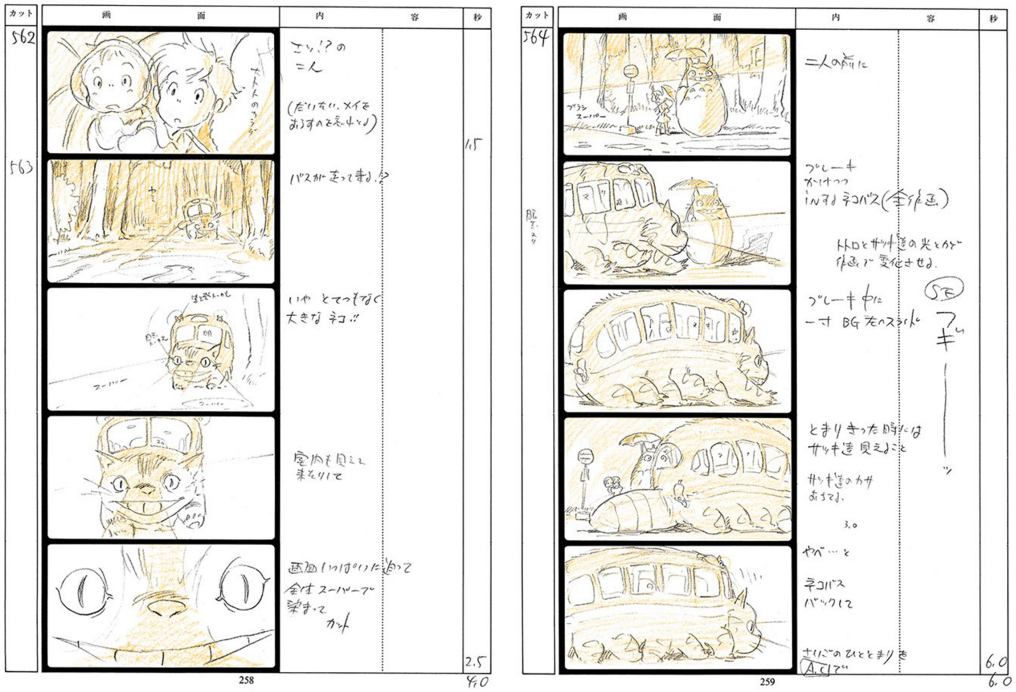


Concept sketch (Miyazaki, 2005a, pp. 19-20)

4.0.2.3. MY NEIGHBOR TOTORO, 1988



Layout Design (Ghibli Studio, 2008- 2018, p. 102)



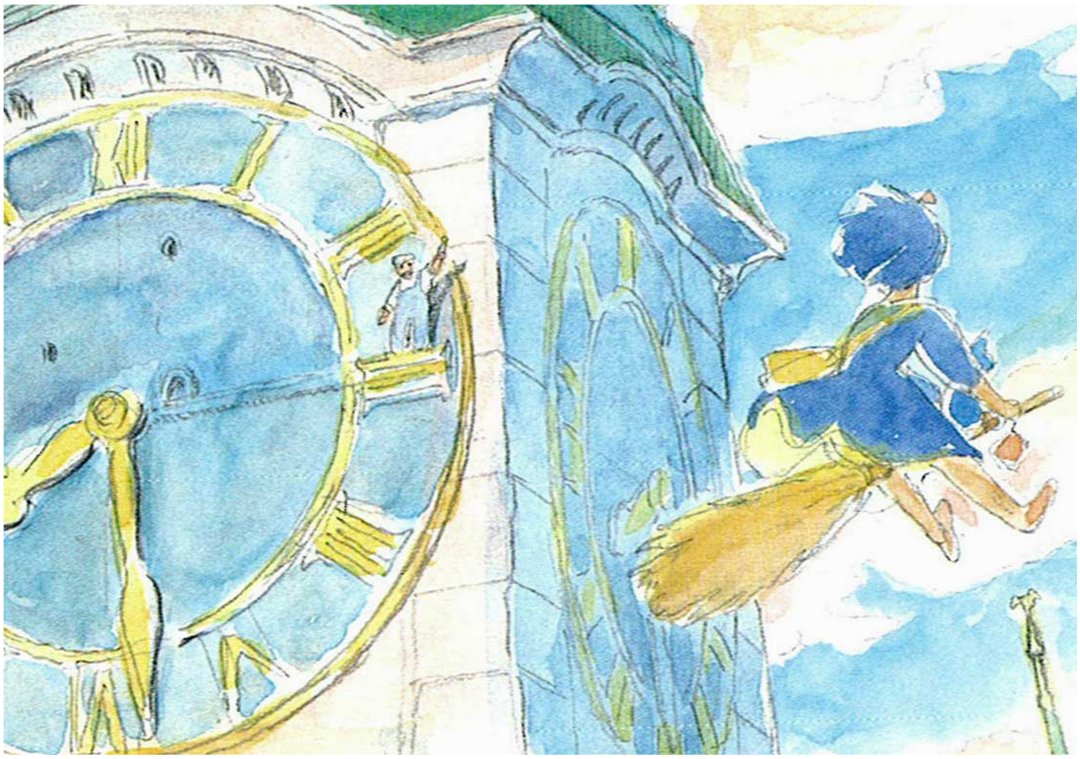
Ekonte - Continuity Sketches (Miyazaki, 2001c, pp. 258-259)

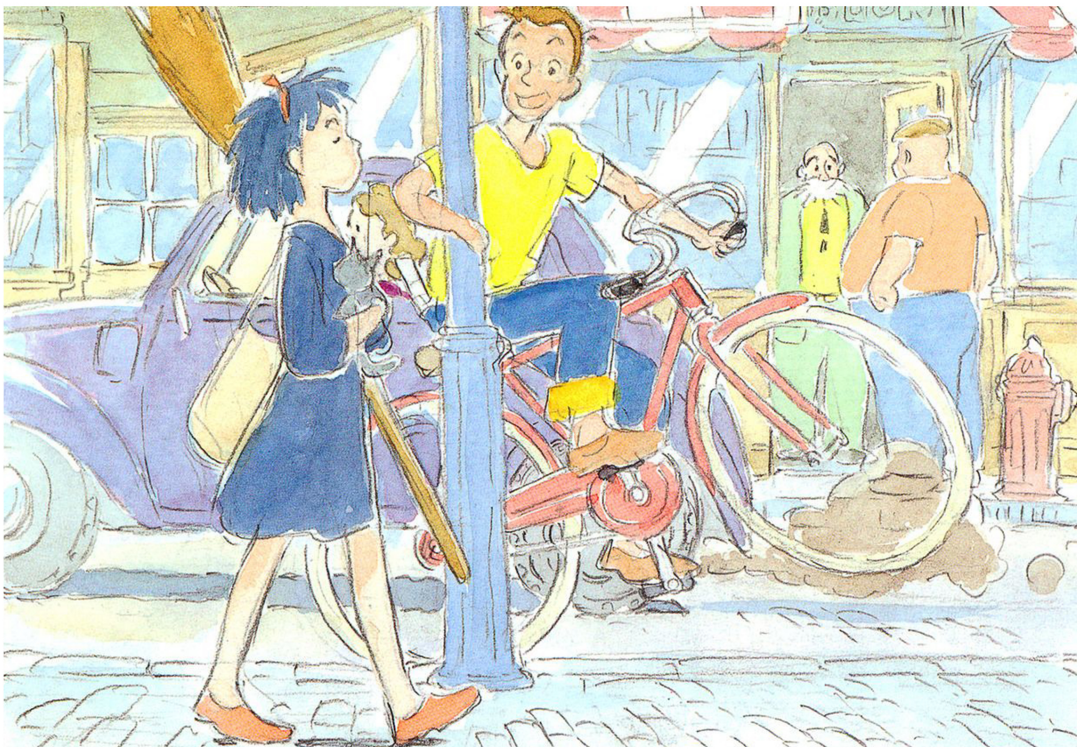
4.0.2.4. KIKI'S DELIVERY SERVICE, 1989



Concept sketches (Miyazaki, 2006, pp. 44, 45)

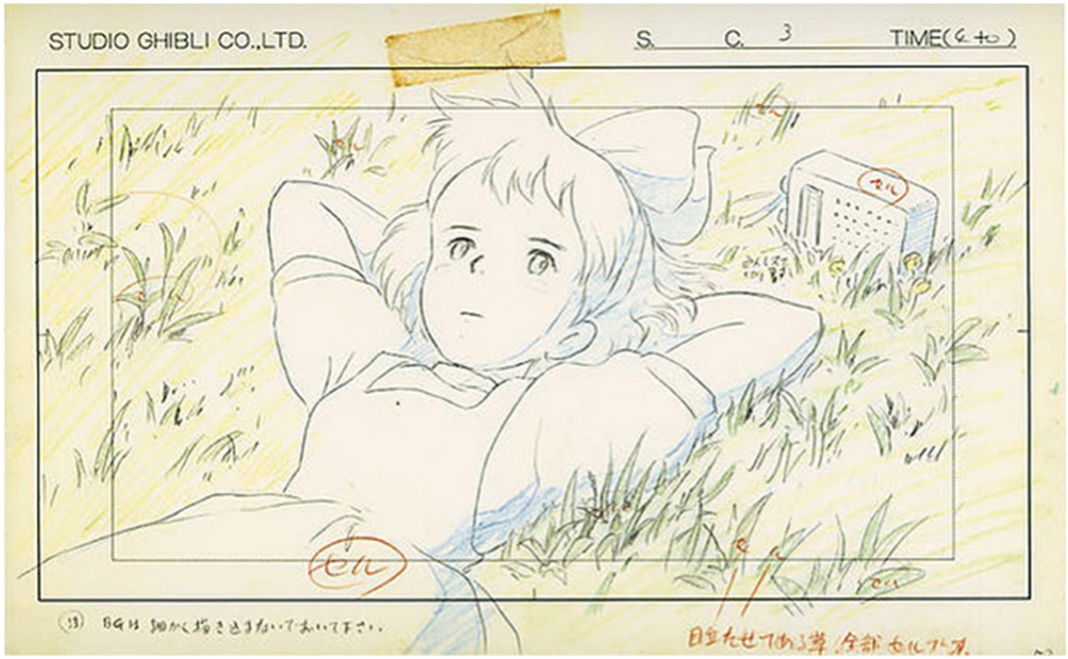
4.0.2.4. KIKI'S DELIVERY SERVICE, 1989



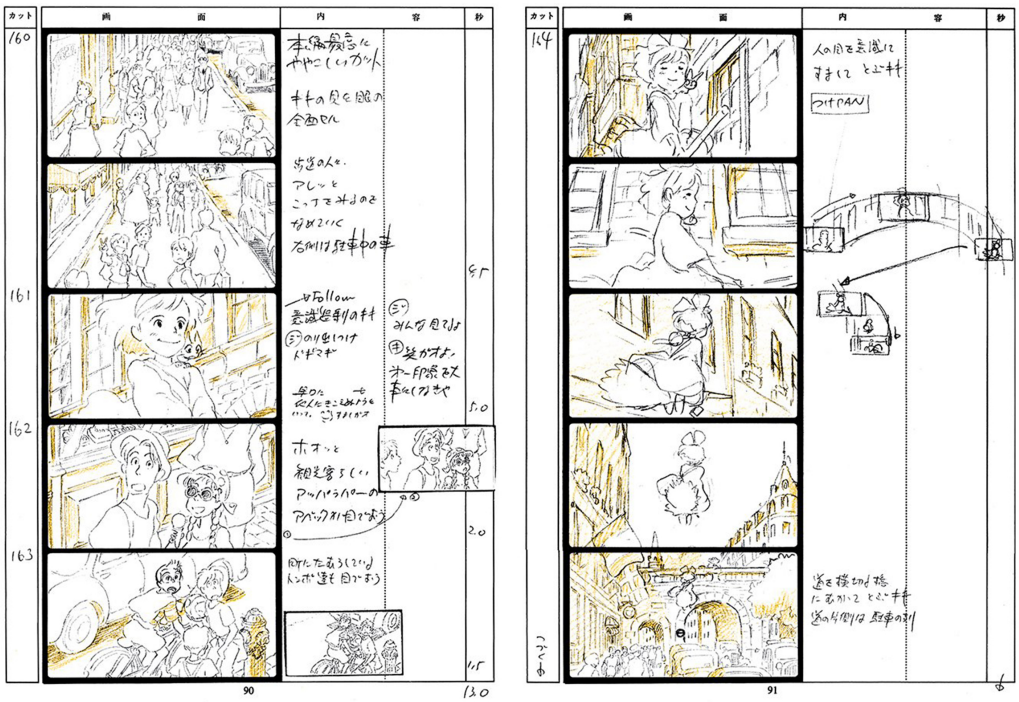


Concept Art (Miyazaki, 2006, pp. 68,76)

4.0.2.4. KIKI'S DELIVERY SERVICE, 1989



Layout Design (Ghibli Studio, 2008- 2018, p. 104)



Ekonte - Continuity Sketches (Miyazaki, 2001d, pp. 90-91)

4.0.2.5. "THE AGE OF THE FLYING BOAT" (MANGA), 1989 (PORCO ROSSO)



Manga Serialization (Miyazaki, 2005b, p.13)

4.0.2.5 PORCO ROSSO, 1992



Concept sketches (Miyazaki, 2005b, p. 64)

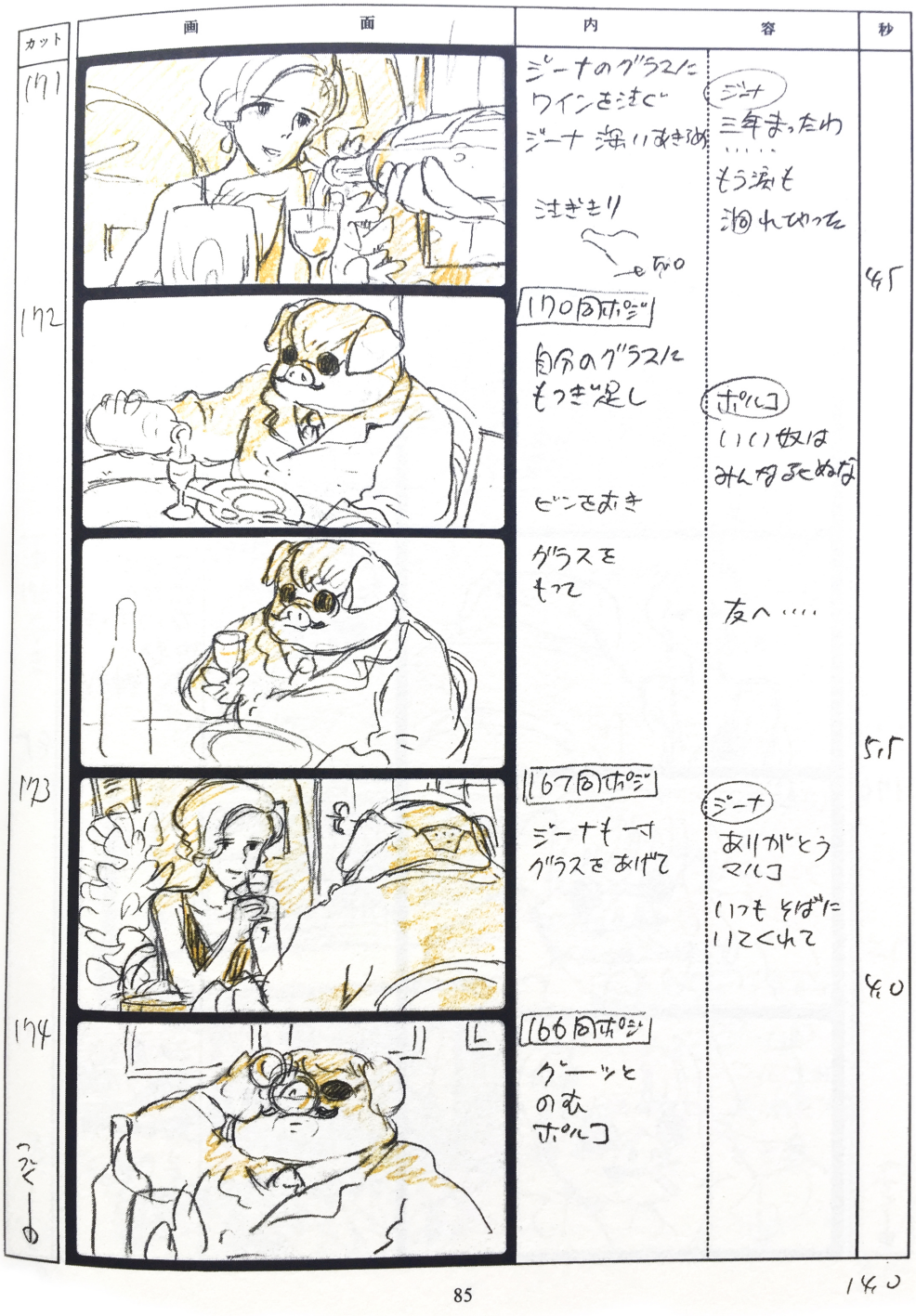
4.0.2.5 PORCO ROSSO, 1992





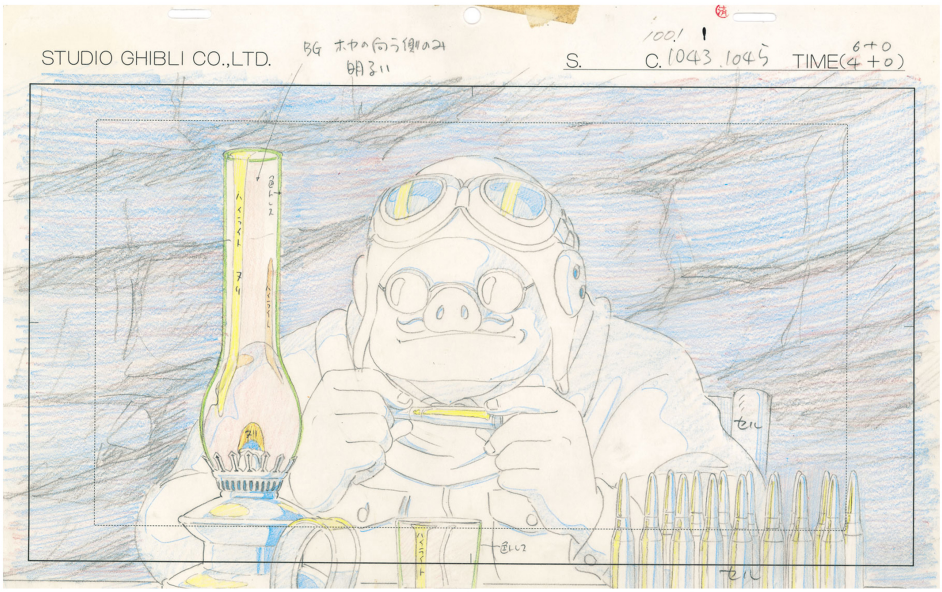
Storyboard and concept sketch (Miyazaki, 2005b, p. 22, 57)

4.0.2.5 PORCO ROSSO, 1992



Ekonte (Miyazaki, 2001e, p.85)

4.0.2.5 PORCO ROSSO, 1992



Layout Design (Ghibli Studio, 2008 - 2018, p. 35)



Left: Ekonte (Ghibli Studio, 2008- 2018,p. 131)
Right: Comparative final frames of the film (Miyazaki, 2005b, p.58, 34)

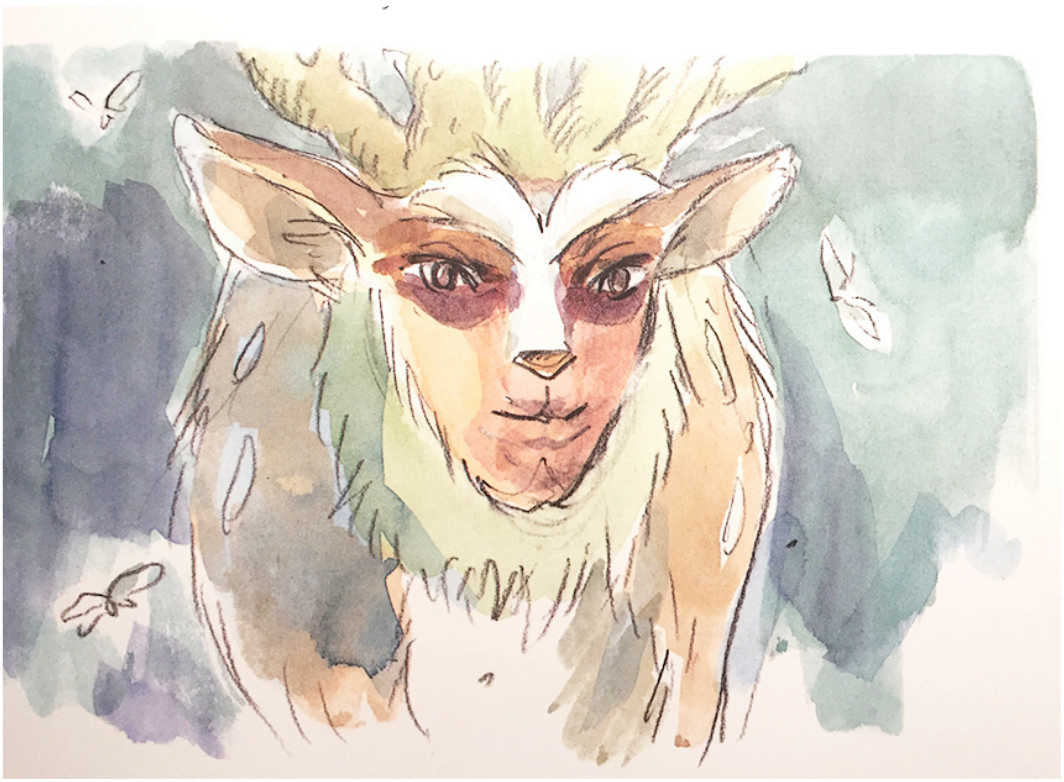
4.0.2.6. PRINCESS MONONOKE, 1997





Storyboards (Miyazaki, 2014b, pp.75, 17)

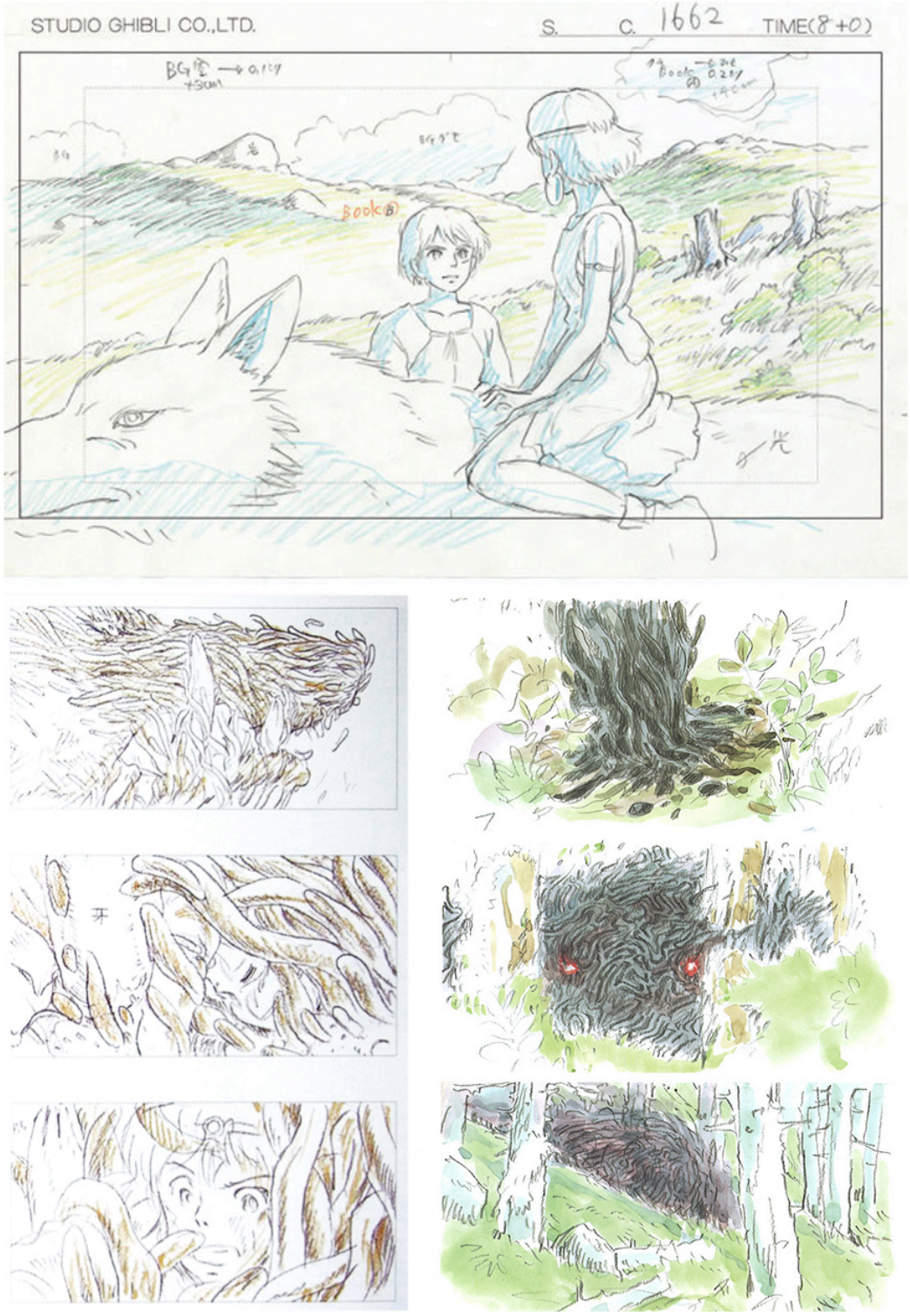
4.0.2.6. PRINCESS MONONOKE, 1997





Concept Sketch and storyboard (Miyazaki, 2014b, pp. 83, 101)

4.0.2.6. PRINCESS MONONOKE, 1997



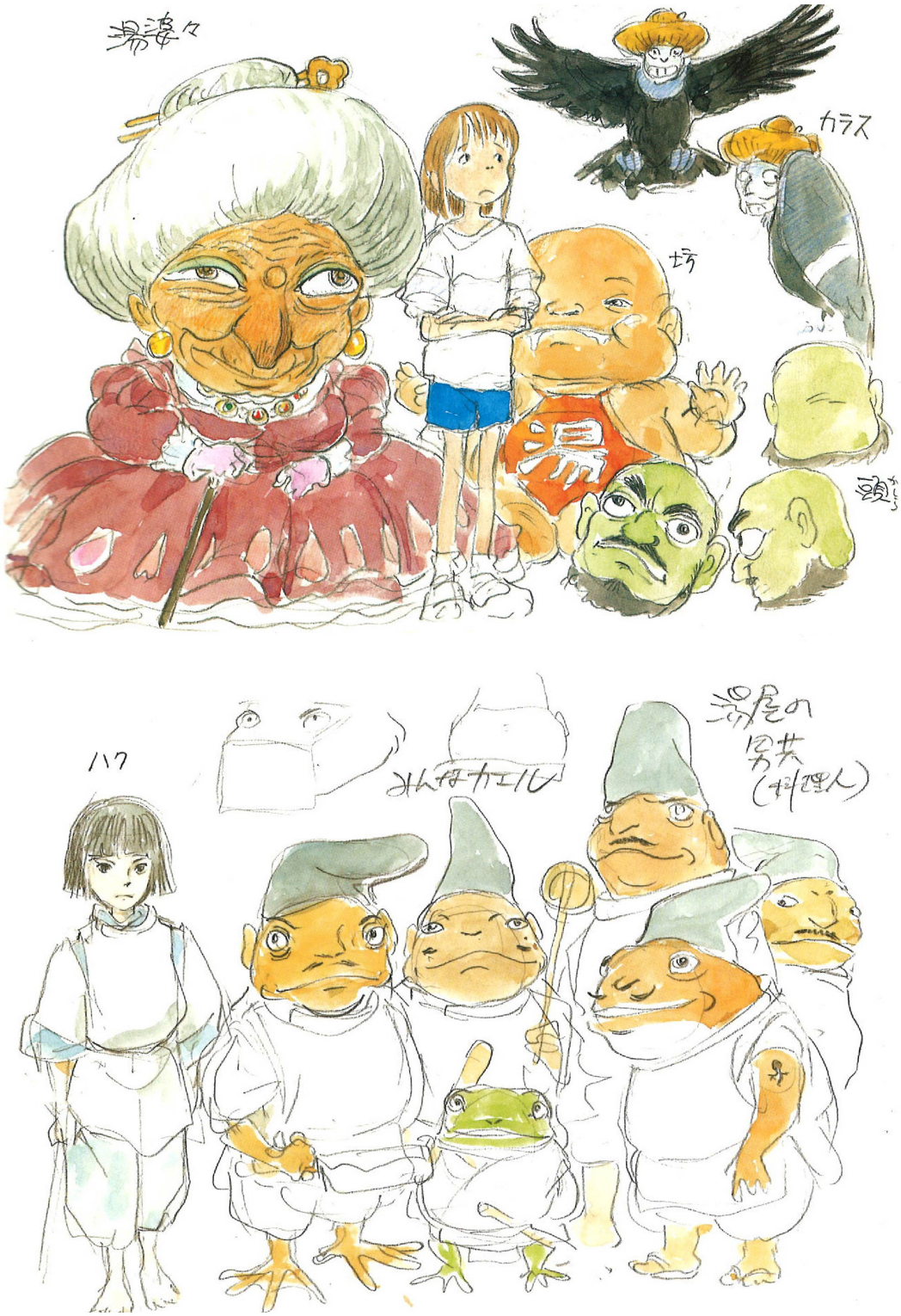
Layout Design (top image) and storyboard pages (bottom) (Miyazaki, 2014b, pp. 206, 149, 26)

4.0.2.6. PRINCESS MONONOKE, 1997



Comparison between storyboard and final film frame (Miyazaki, 2014b, pp. 79, 78)

4.0.2.7. SPIRITED AWAY, 2001



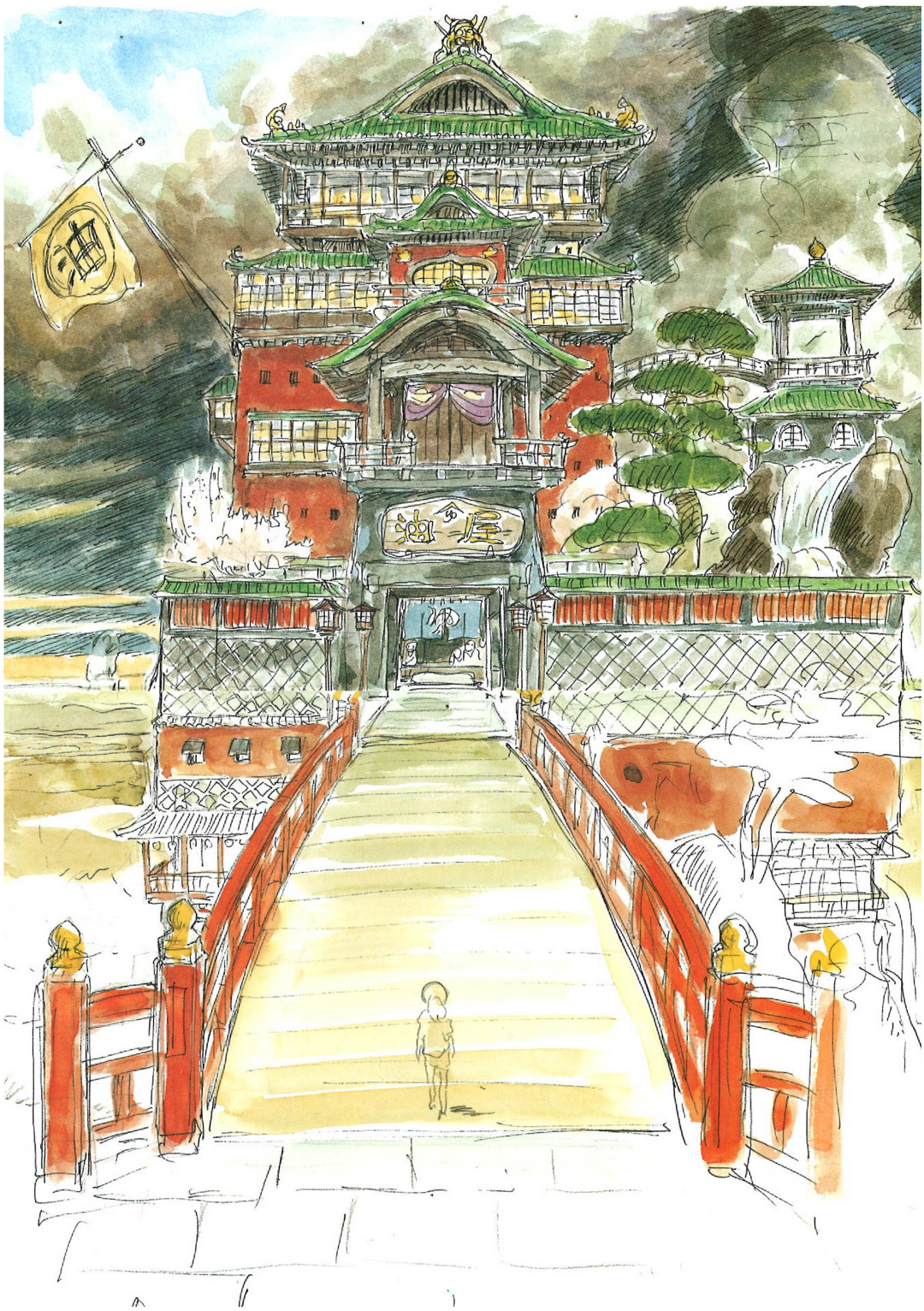
Concept Sketches (Miyazaki, 2002, pp. 20, 22)

4.0.2.7. SPIRITED AWAY, 2001



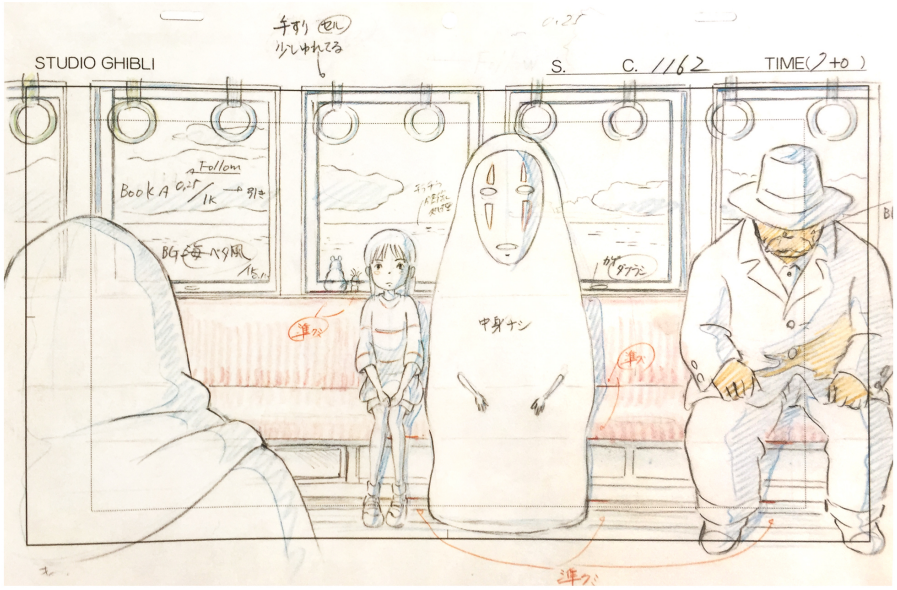
Concept Sketches (Miyazaki, 2002, pp. 24, 25)

4.0.2.7. SPIRITED AWAY, 2001

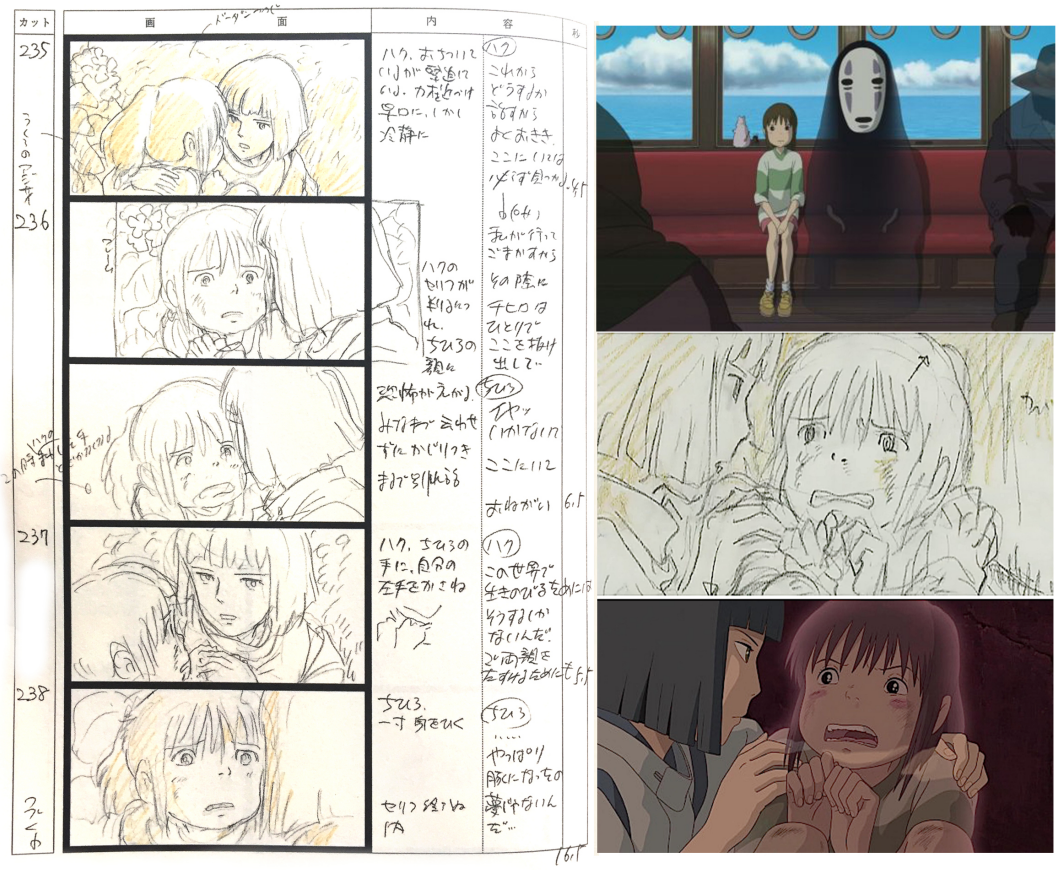


Concept Sketches (Miyazaki, 2002,p. 30)

4.0.2.7. SPIRITED AWAY, 2001

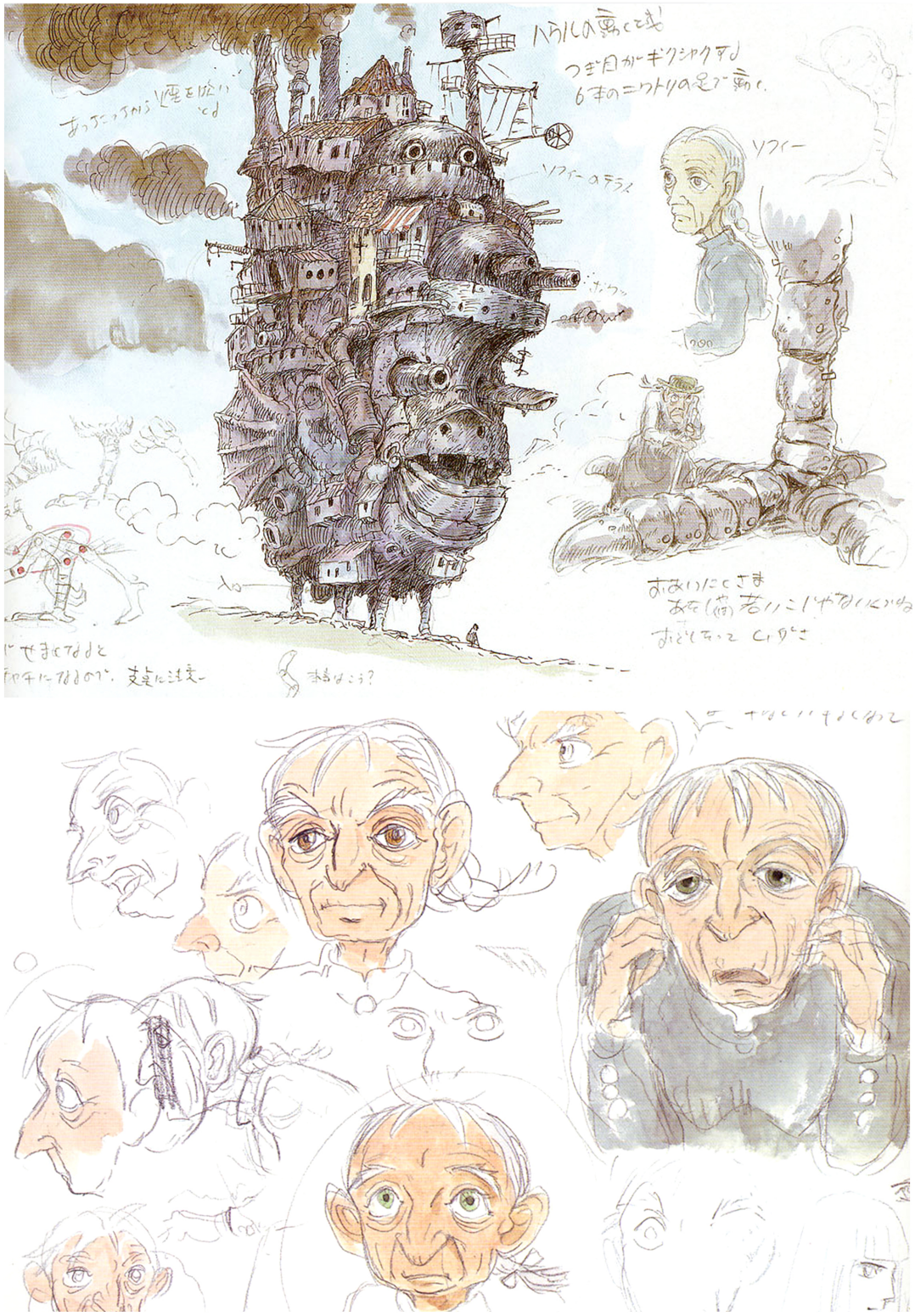


Layout Design (Ghibli Studio, 2008 - 2018, p. 281).



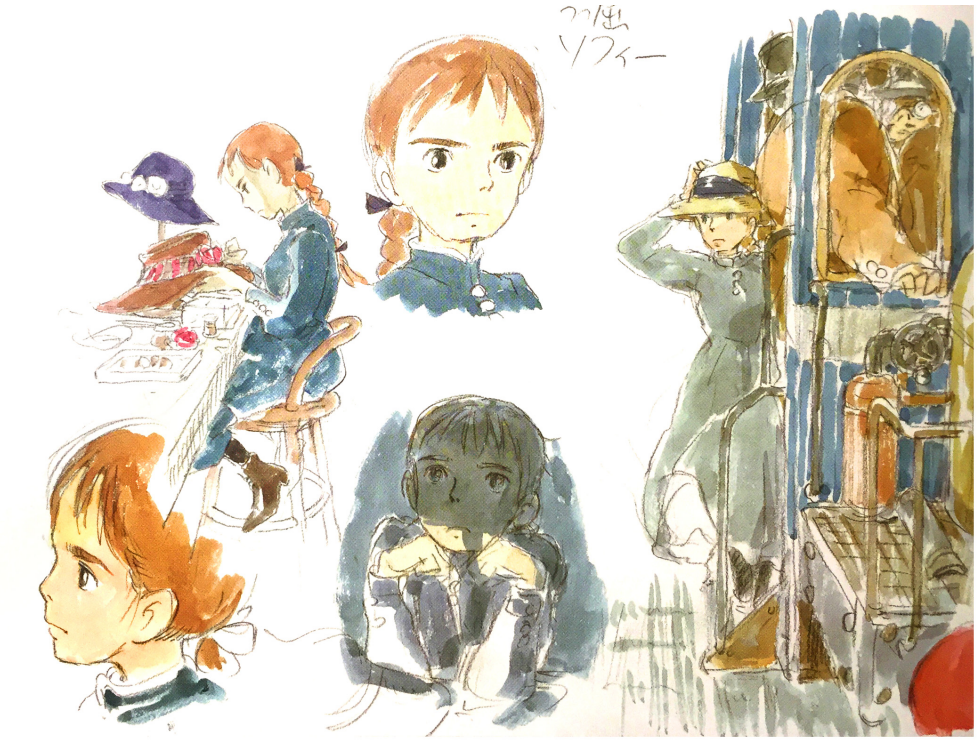
Left: Ekonte (Miyazaki, 2001f, p.108)
Right: Comparison between ekonte and final frames of the film *Spirited Away* (Dir.: Miyazaki, 2001)

4.0.2.8. HOWL'S MOVING CASTLE, 2004

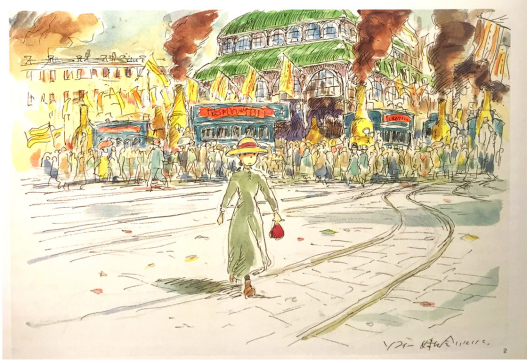


Concept Sketches (Miyazaki, 2005c, pp.37, 66)

4.0.2.8. HOWL'S MOVING CASTLE, 2004



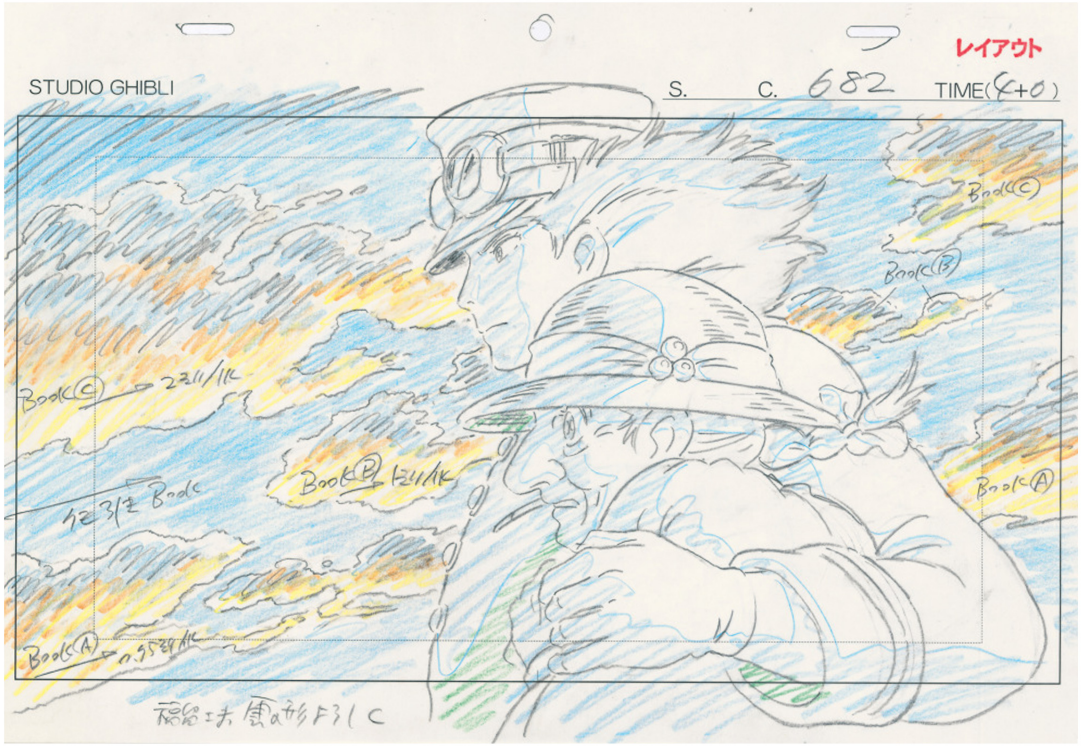


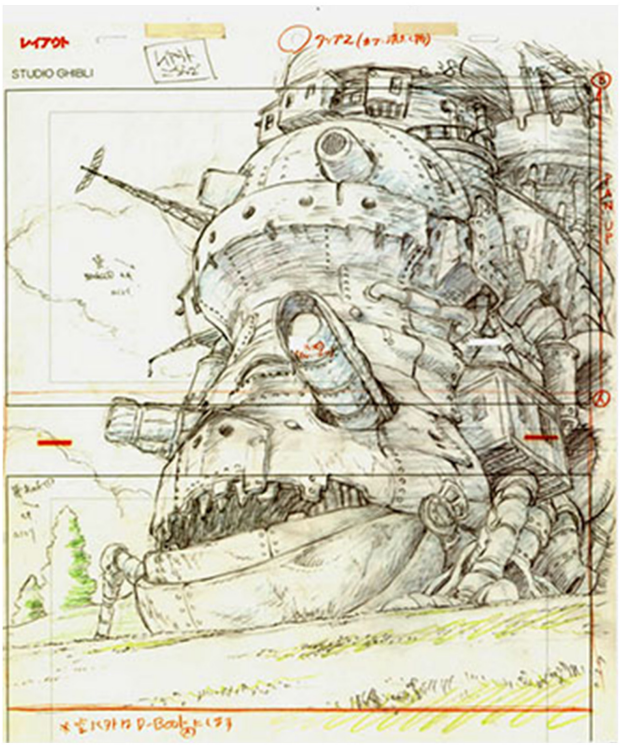


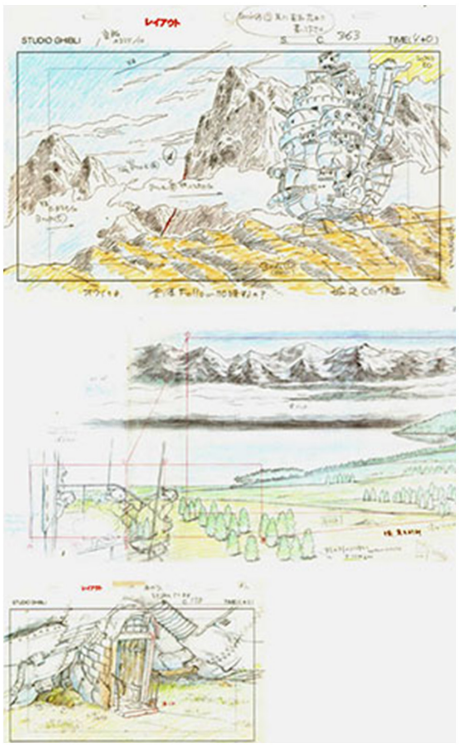


Concept Sketches (Miyazaki, 2005c, pp. 42, 14,15)

4.0.2.8. HOWL'S MOVING CASTLE, 2004

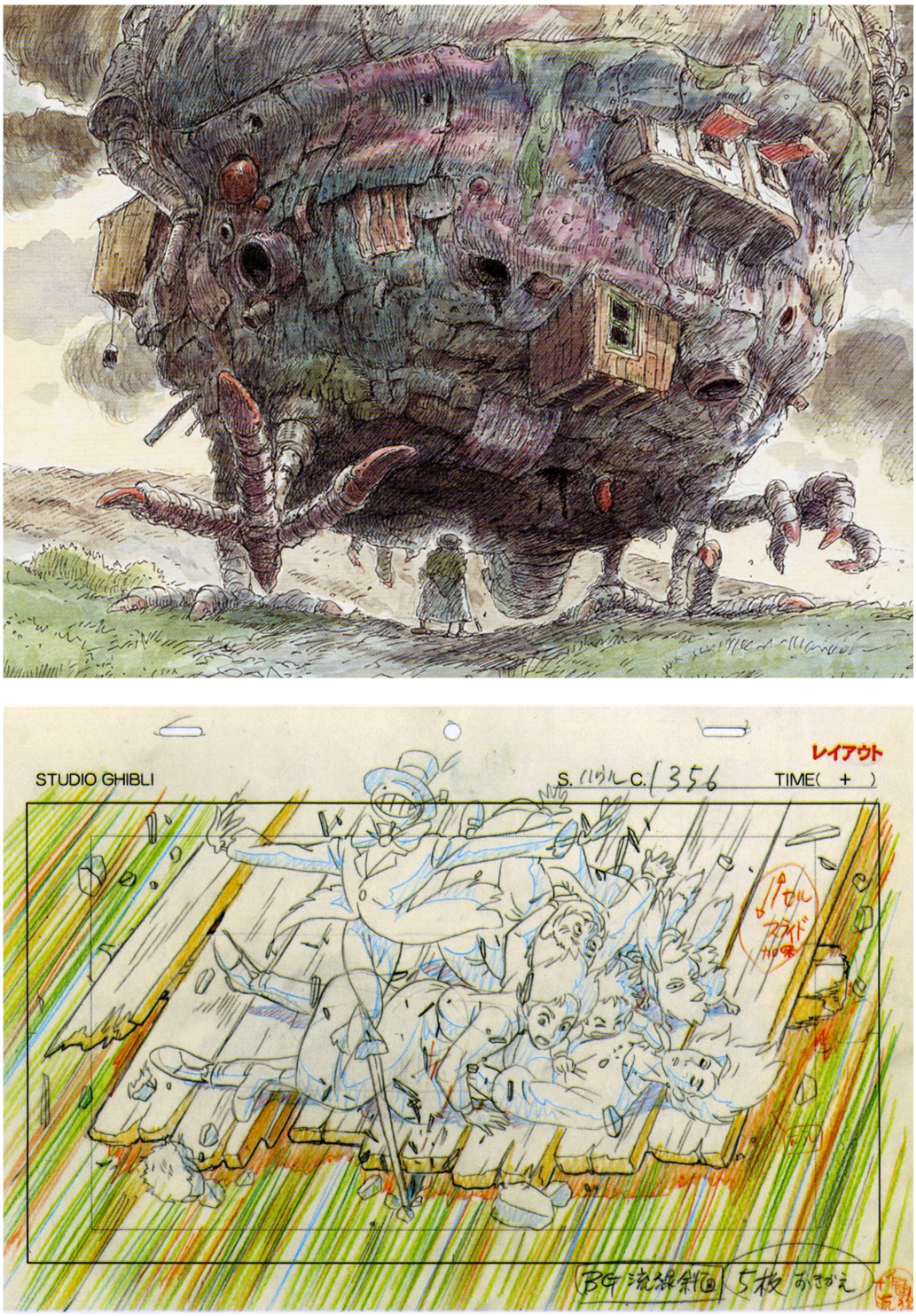






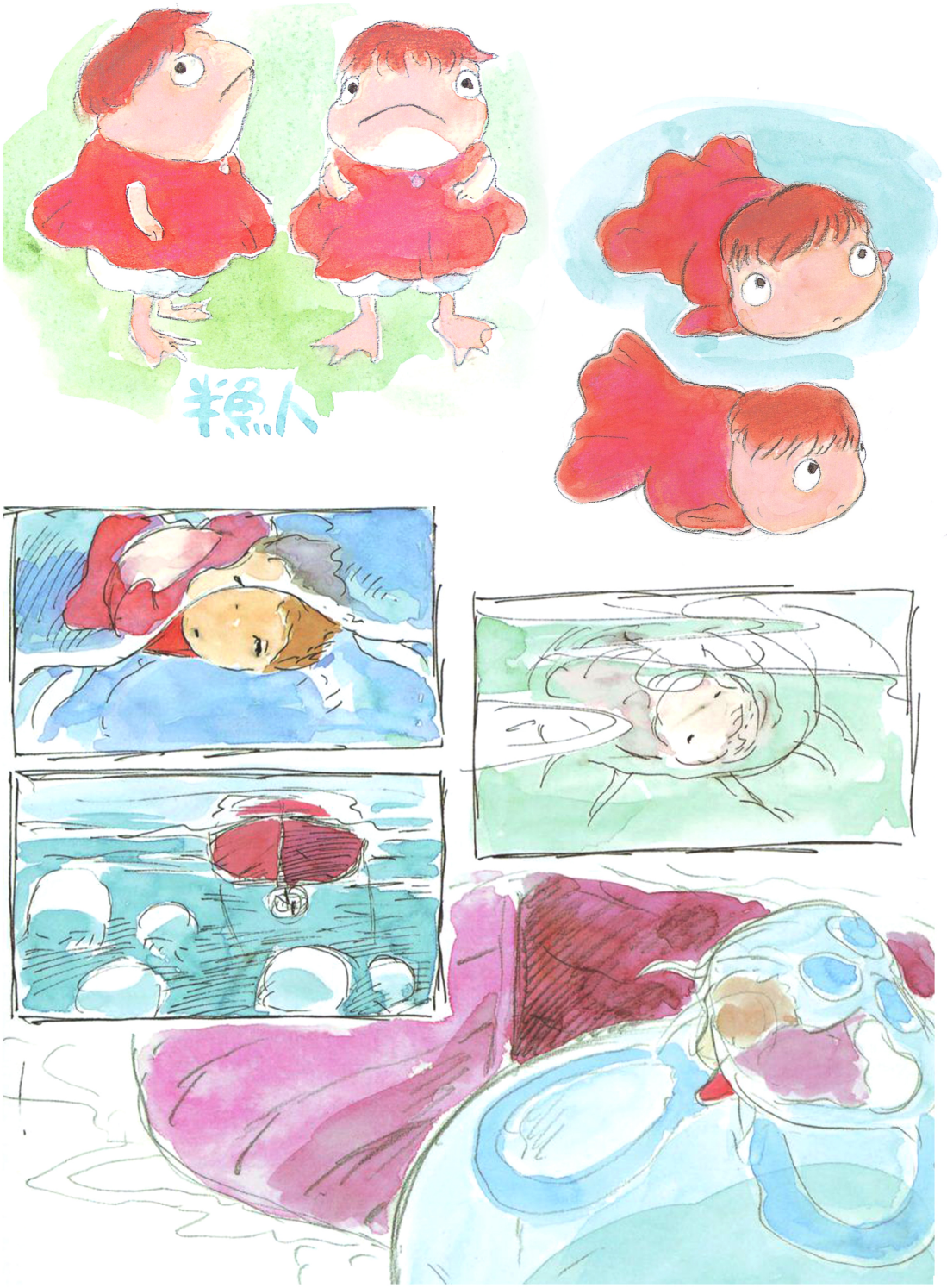
Layout Design (Ghibli Studio, 2008 - 2018, pp. 311, 306, 307)

4.0.2.8. HOWL'S MOVING CASTLE, 2004



Top: Concept Sketch (Miyazaki, 2005c, p.1. San Francisco: VIZ Media)
Bottom: Layout Design (Ghibli Studio, 2008- 2018, p. 321)

4.0.2.9. PONYO, 2008



Concept Sketch (Miyazaki, 2009b, pp. 36, 53)

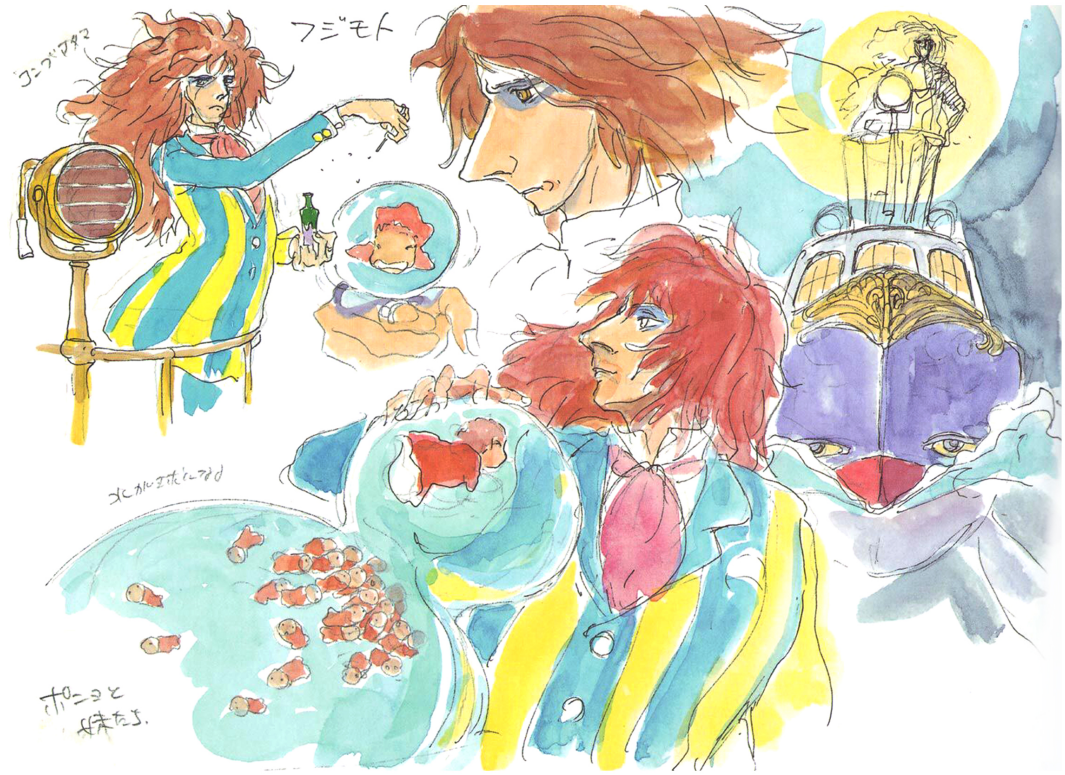
4.0.2.9. PONYO, 2008





Concept Sketch (Miyazaki, 2009b, pp. 65, 62)

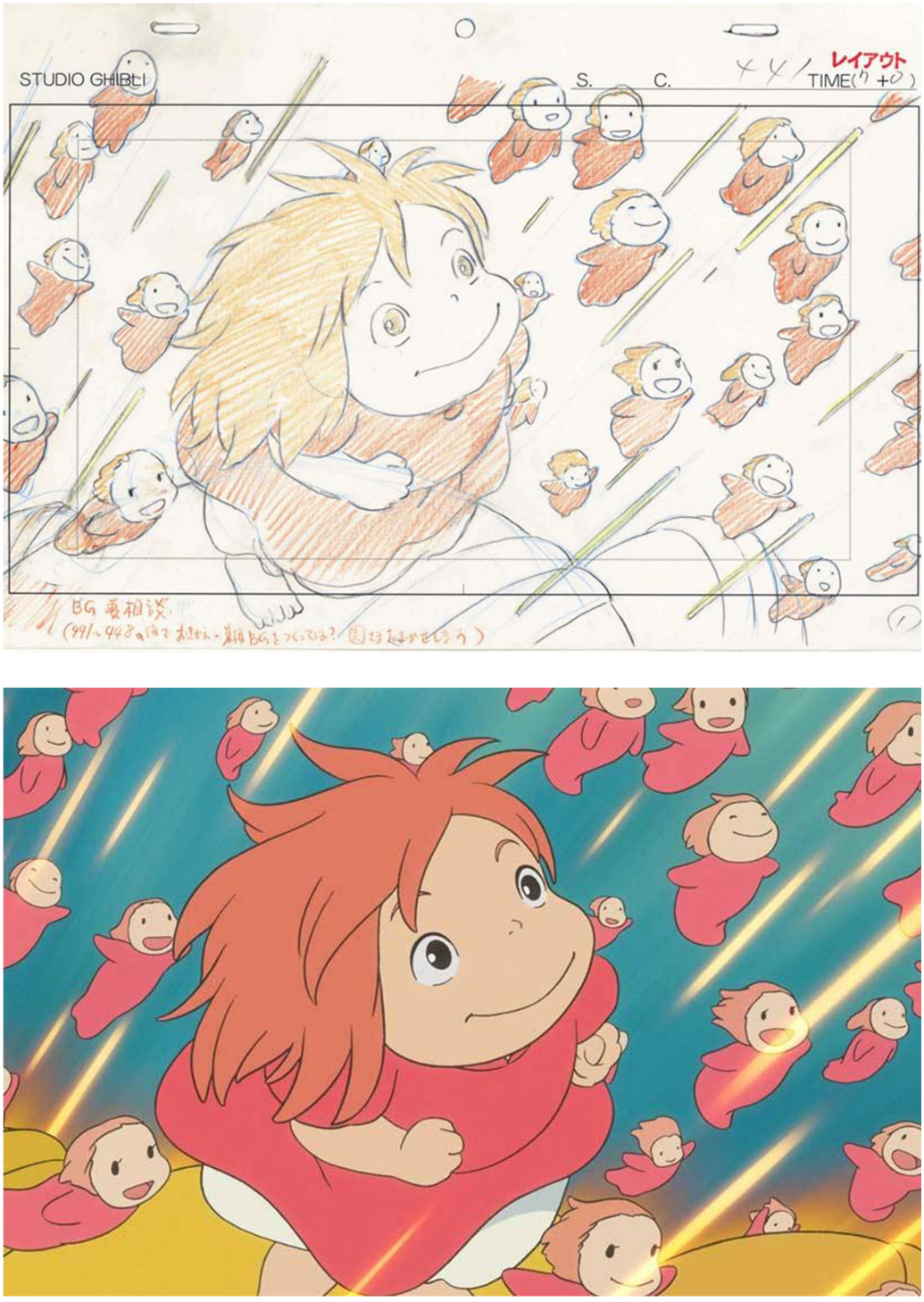
4.0.2.9. PONYO, 2008





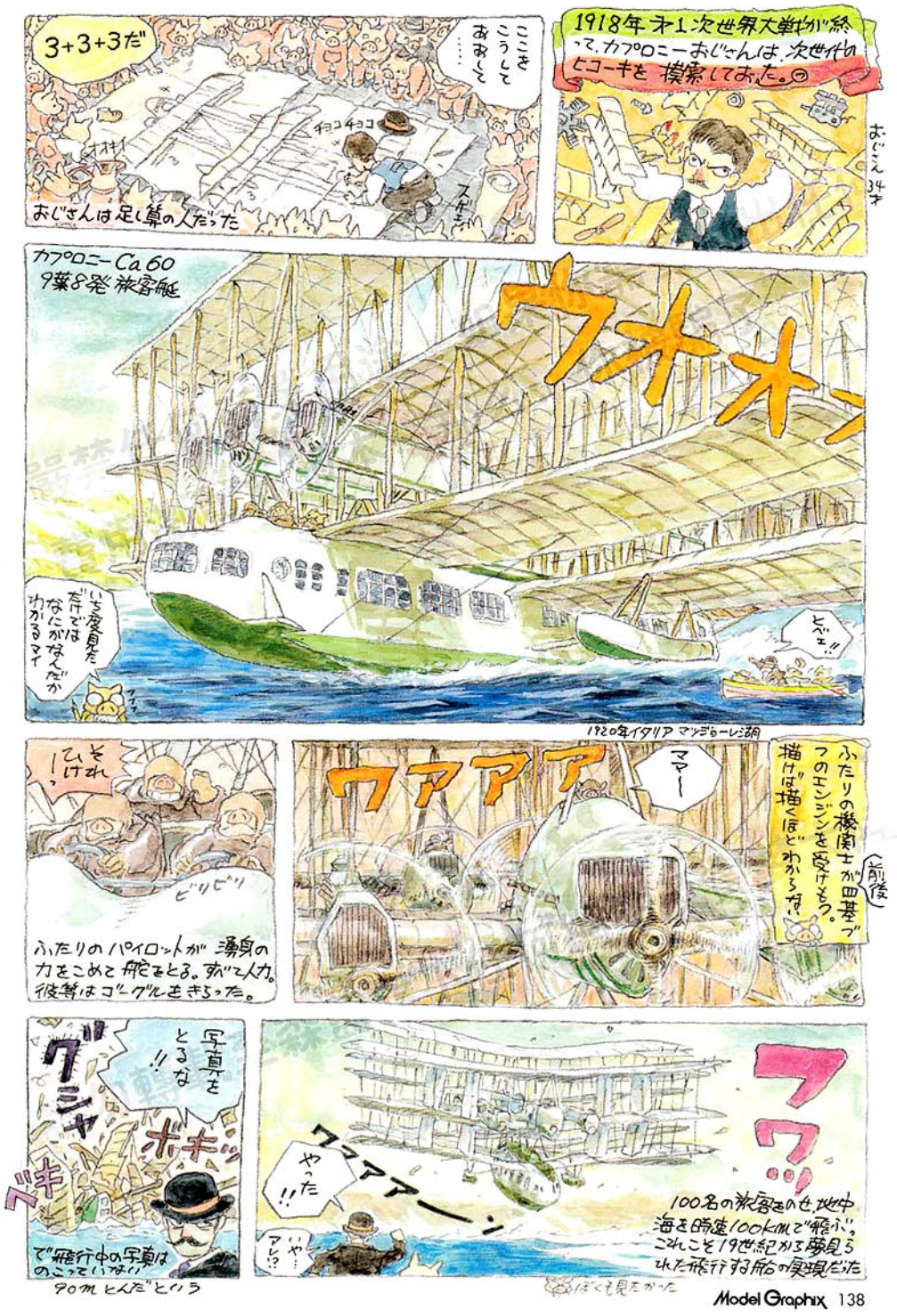
Concept Sketch (Miyazaki, 2009b, pp. 42, 35)

4.0.2.9. PONYO, 2008



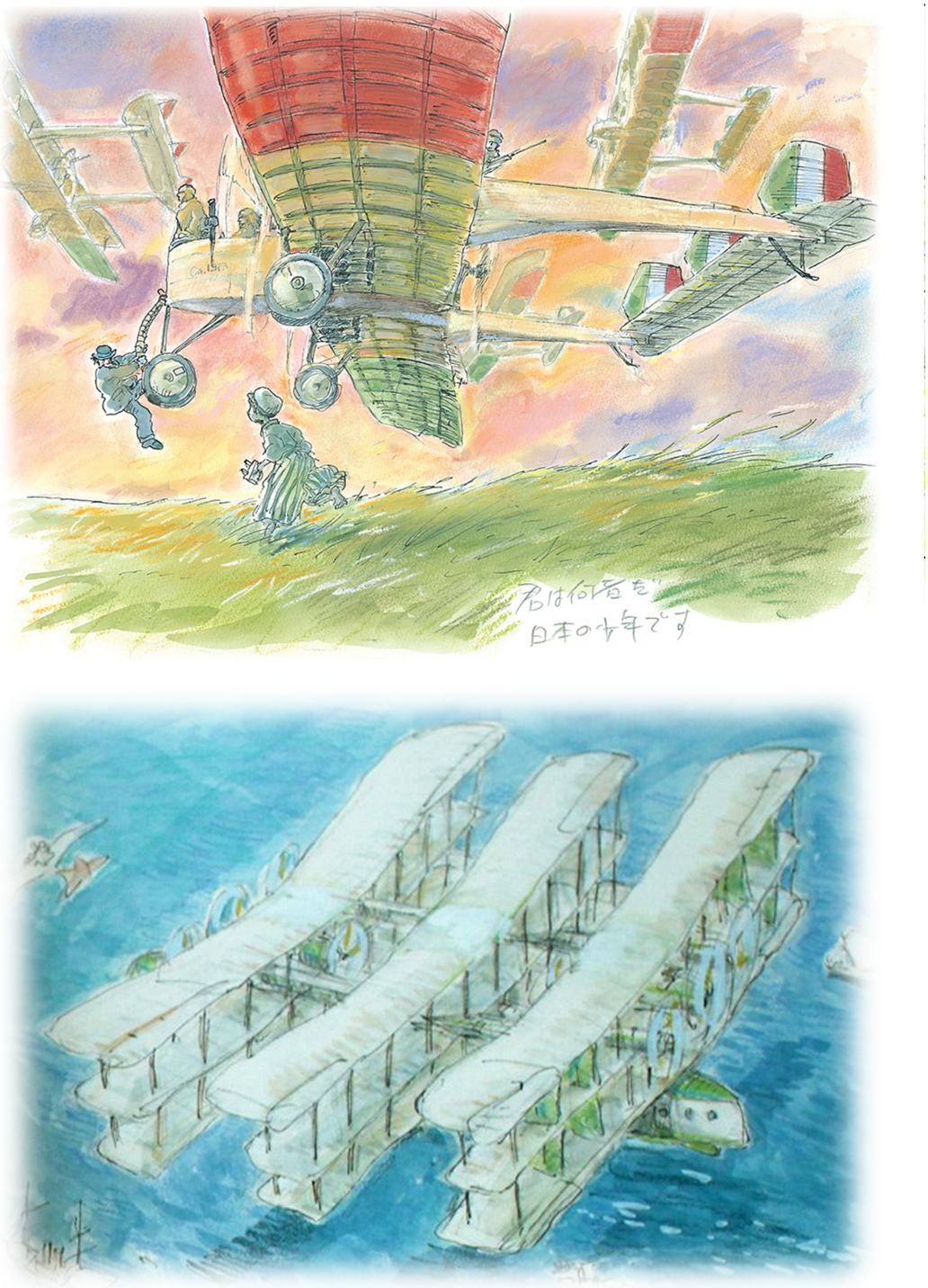
Comparison between layout design and final frame of the film. Top: Layout Design (Ghibli Studio, 2008-2018, p. 339). Bottom: Frame of the film *Ponyo* (Dir.: Miyazaki, 2008)

4.0.2.10. "THE WIND RISES" (MANGA), 2009-10



Manga serialization (*The Wind Rises*, 2009-2010, p. 138)

4.0.2.10. THE WIND RISES, 2013



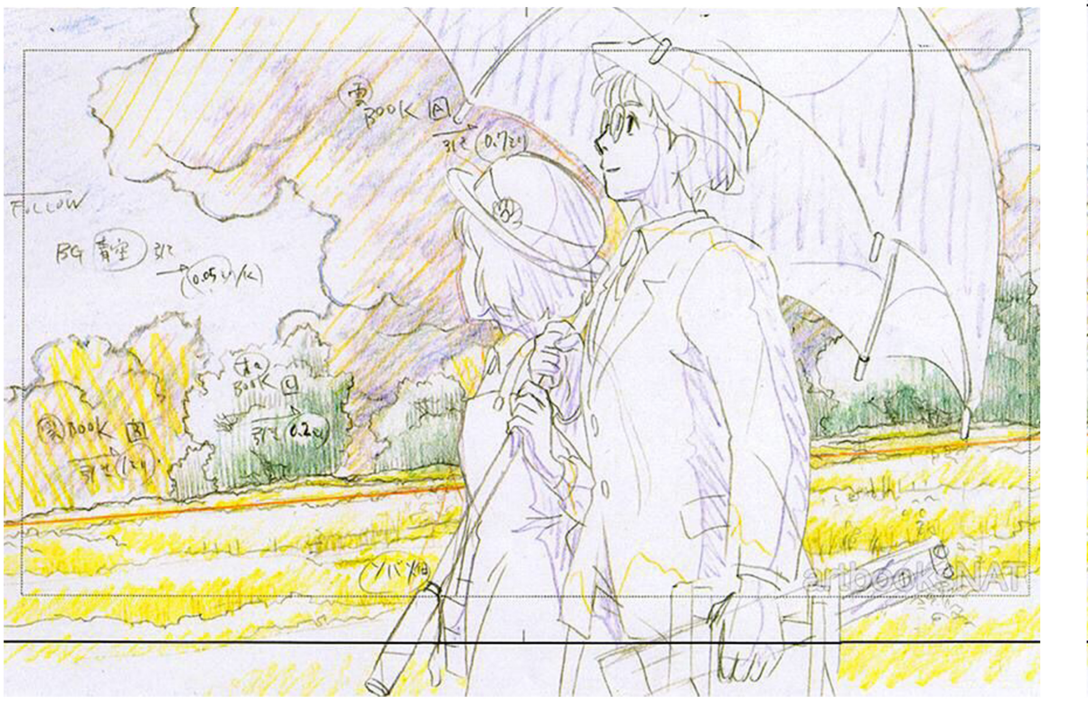
Concept Sketch (Miyazaki, 2014c, pp. 2, 51)

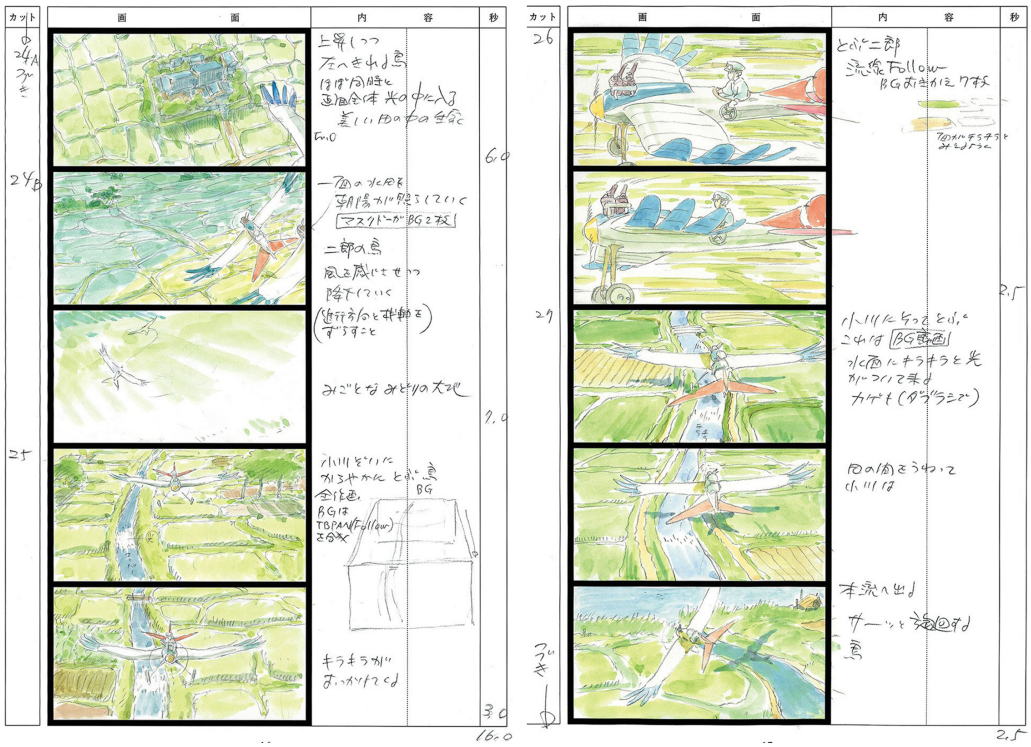
4.0.2.10. THE WIND RISES, 2013



Top Left: Ekonte (Miyazaki, 2013, p. 86, 80). Top right: Character sketches (Miyazaki, 2014c, p. 40) Bottom: Character design (Miyazaki, 2014c, p. 114). Bottom: Layout Design (Ghibli Studio (2008 - 2018, p.321)

4.0.2.10. THE WIND RISES, 2013





Ekonte (Miyazaki, 2013, pp. 382, 16, 17)

APPENDIX 4.0.4.

CATEGORY: CHARACTERS (4.0.4)

SUB-CATEGORIES: 4.0.4.1. PROTAGONISTS; 4.0.4.2. PARTNERS; 4.0.4.3. OPPONENTS; 4.0.4.4. STRANGE CREATURES AND 4.0.4.5. OTHERS

4.0.4.1. PROTAGONISTS: YOUNG FEMALE HEROINES



Fig. 4.0.4.1. Protagonists: 1. *Nausicaä of the Valley of the Wind,* 2. *Laputa: Castle in the Sky*, 3. *My Neighbor Totoro*, 4. *Kiki's Delivery Service*, 5.*Porco Rosso*, 6. *Princess Mononoke*, 7. *Spirited Away*, 8. *Howl's Moving Castle*, 9. *Ponyo*, 10. *The Wind Rises*

4.0.4.2. PARTNERS: YOUNG MALE COMPANIONS

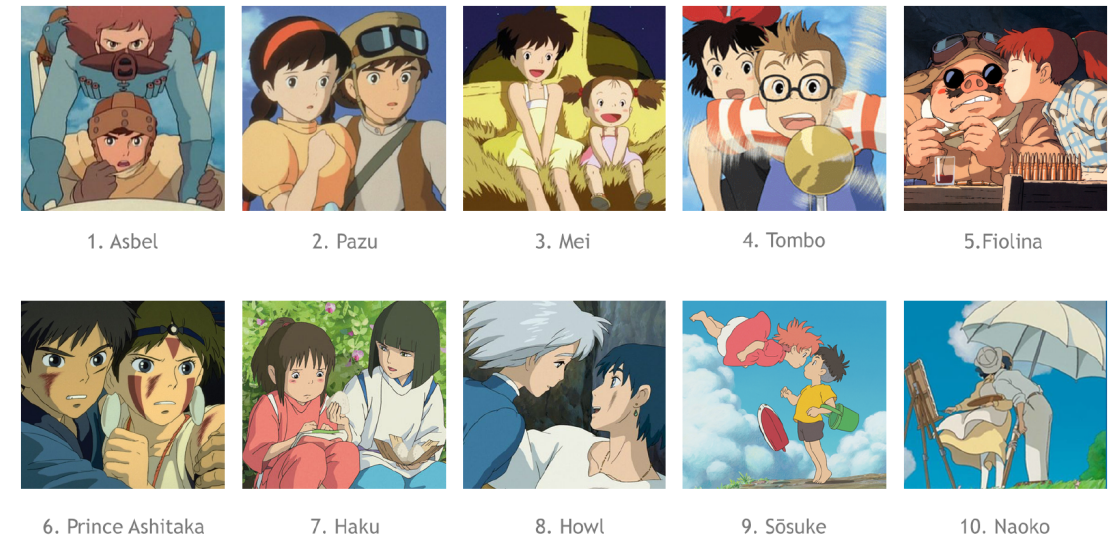


Fig. 4.0.4.2. Partners: 1. *Nausicaä of the Valley of the Wind,* 2. *Laputa: Castle in the Sky*, 3. *My Neighbor Totoro*, 4. *Kiki's Delivery Service*, 5.*Porco Rosso*, 6. *Princess Mononoke*, 7. *Spirited Away*, 8. *Howl's Moving Castle*, 9. *Ponyo*, 10. *The Wind Rises*

4.0.4.3. OPPONENTS: POWERFUL ADULTS

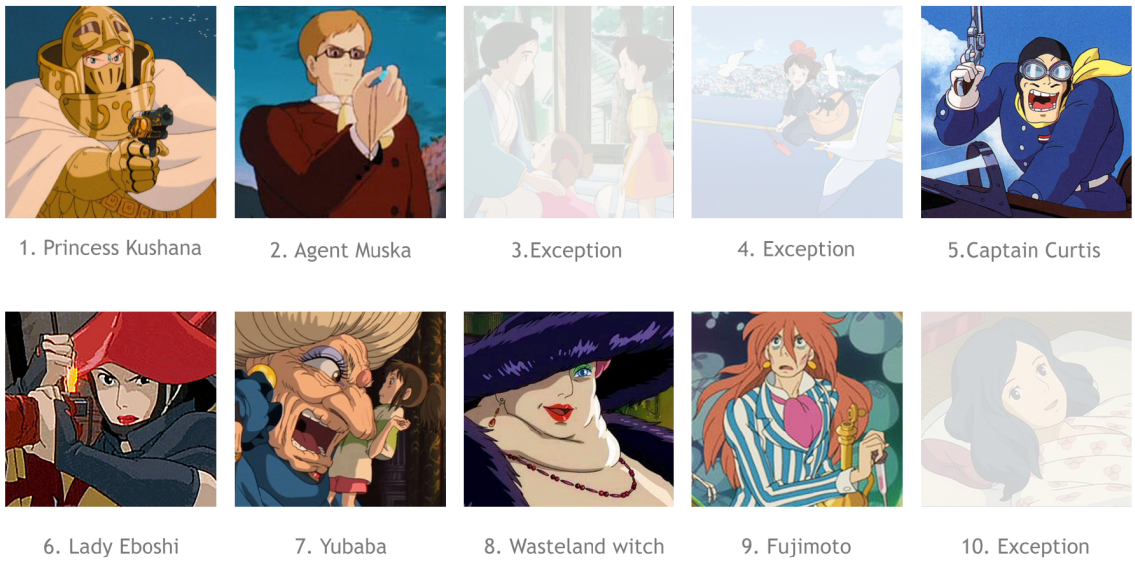
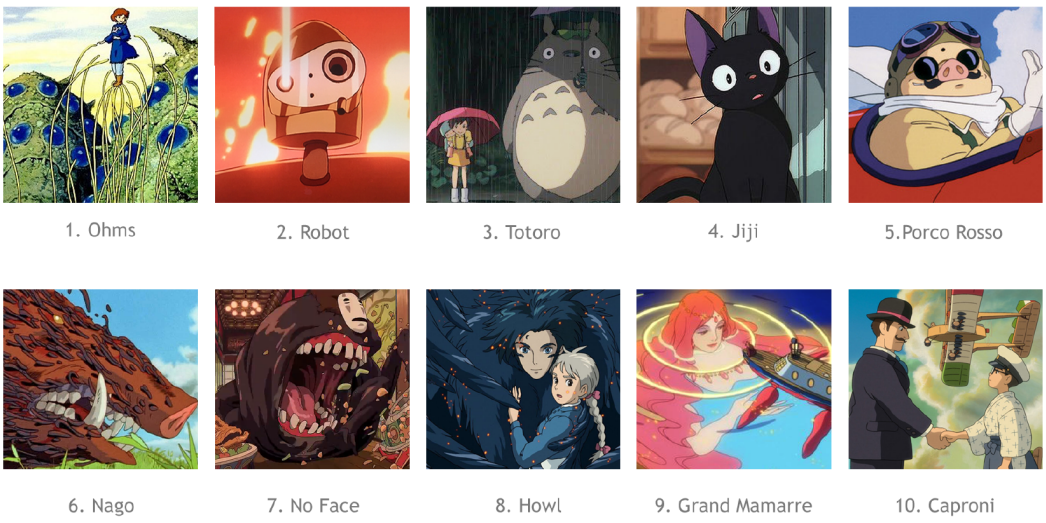


Fig. 4.0.4.3. Opponents: 1. *Nausicaä of the Valley of the Wind,* 2. *Laputa: Castle in the Sky*, 3. *My Neighbor Totoro*, 4. *Kiki's Delivery Service*, 5.*Porco Rosso*, 6. *Princess Mononoke*, 7. *Spirited Away*, 8. *Howl's Moving Castle*, 9. *Ponyo*, 10. *The Wind Rises*

4.0.4.4. STRANGE CREATURES: STRANGE CO-EXISTENCE WITH HUMANS



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Fig. 4.0.4.4. Strange Creatures: 1. *Nausicaä of the Valley of the Wind,* 2. *Laputa: Castle in the Sky*, 3. *My Neighbor Totoro*, 4. *Kiki's Delivery Service*, 5.*Porco Rosso*, 6. *Princess Mononoke*, 7. *Spirited Away*, 8. *Howl's Moving Castle*, 9. *Ponyo*, 10. *The Wind Rises*

4.0.4.5. OTHERS: ANIMISM, GHOSTS, CURSES, TRANSFIGURATIONS

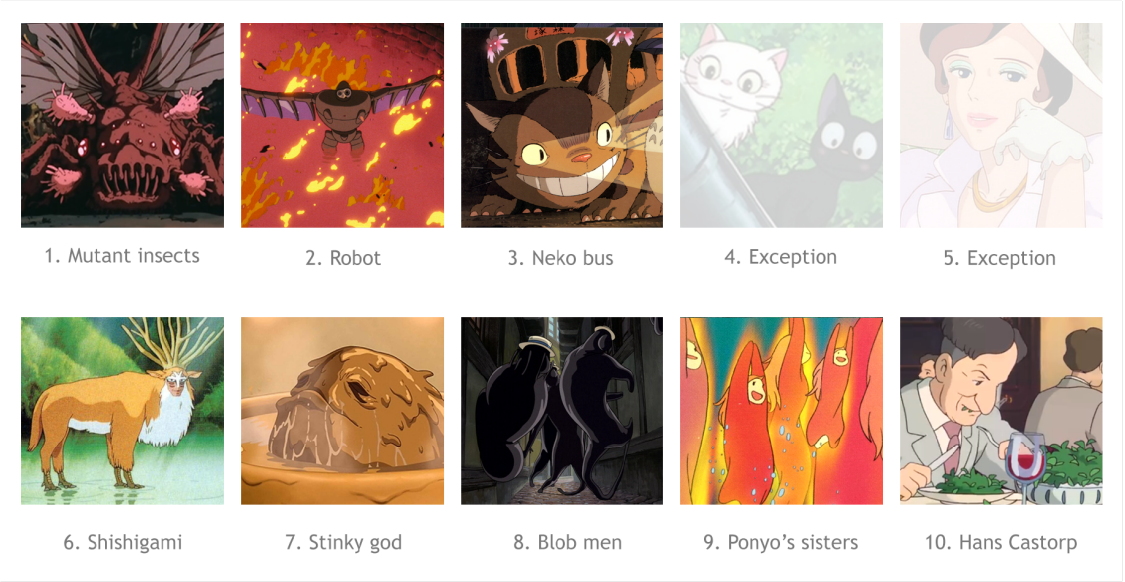


Fig. 4.0.4.5. Other characters: 1. *Nausicaä of the Valley of the Wind,* 2. *Laputa: Castle in the Sky*, 3. *My Neighbor Totoro*, 4. *Kiki's Delivery Service*, 5.*Porco Rosso*, 6. *Princess Mononoke*, 7. *Spirited Away*, 8. *Howl's Moving Castle*, 9. *Ponyo*, 10. *The Wind Rises*

TAXONOMY OF CHARACTERS IN SPIRITED AWAY: 5 CLASSES

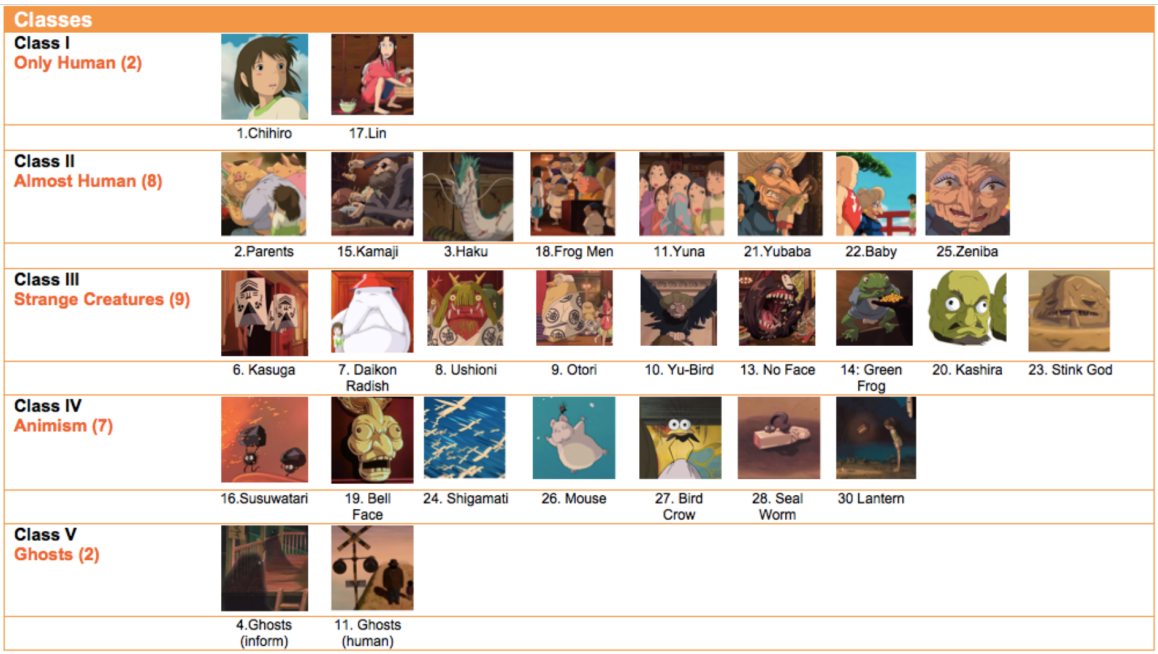


Fig. 4.0.4.6. Taxonomy of characters: in *Spirited Away. Only human, almost human, strange creatures, animism, ghosts.*

Ref.: Comparative data analysis of the category of characters (4.0.4.) of the model and its subcategories of: 4.0.4.1. Protagonists, 4.0.4.2. Partners, 4.0.4.3. Opponents, 4.0.4.4. Strange Creatures, 4.0.4.5. Others. Complementary and isolated experiment on the taxonomy of characters in the film Spirited Away.

APPENDIX 4.0.7.

CATEGORY: BEHAVIOURS (4.0.7.)

SUB-CATEGORIES: 4.0.7.1.CHANGES OF STATE, 4.0.7.2. CHANGES OF POSITION, 4.0.7.3.CHANGES OF FORM (STRANGE CREATURES), 4.0.7.4. CHANGES OF FORM (OTHERS), 4.0.7.5. CHANGES OF FORM (SETS)

Films	**Behaviours:** Changes of state, changes of position, changes of form
1. *Nausicaä in the Valley of the Wind* (1984)	**- Change of state:** Resurrection of the protagonist, *Nausicaä* **- Change of position:** natural flying powered gliders (non motor vehicles) and motor planes **- Change of form (metamorphosis) of strange creatures:** *Ohm* (mutant creatures) **- Change of form (metamorphosis) of other:** *Giant God Warrior* (weapon of mass destruction) **- Change of form (metamorphosis) of objects, sets, entities:** Seven days of Fire cataclysm
2. *Laputa: Castle in the Sky* (1985)	**- Change of state:** *Sheeta* falls unconscious and floats due to the crystal magnetism **- Change of position:** *Sheeta* and *Pazu* float. Flying machines such as pirate airplanes. **- Change of form (metamorphosis) of strange creatures:** *robots* (weapons of mass destruction) **- Change of form (metamorphosis) of others:** exception **- Change of form (metamorphosis) of objects, sets, entities:** *Laputa* (changes its shape)
3. *My Neighbor Totoro* (1988)	**- Change of state:** exception **- Change of position:** *Totoro* flies above the trees **- Change of form (metamorphosis) of strange creatures:** *Neko Bus* **- Change of form (metamorphosis) of others:** *small Totoros* can be transparent, **- Change of form (metamorphosis) of objects, sets, entities:** trees can grow rapidly
4.*Kiki's Delivery Service* (1989)	**- Change of state:** *Kiki* loses her ability to fly **- Change of position:** *Kiki* flies on a witch broom, Zeppelin balloon, planes **- Change of form (metamorphosis) of strange creatures:** *Jiji,* the talking cat **- Change of form (metamorphosis) of others:** exception **- Change of form (metamorphosis) of objects, sets, entities:** exception
5. *Porco Rosso* (1992)	**- Change of state:** *Porco* as a human, cursed due to guilt, with a pig face **- Change of position:** WWI planes, planes and seaplanes **- Change of form (metamorphosis) of strange creatures:** *Porco Rosso* as a pig **- Change of form (metamorphosis) of others:** exception **- Change of form (metamorphosis) of objects, sets, entities:** exception
6. *Princess Mononoke* (1997)	**- Change of state:** *San* is devoured by *Okkoto* **- Change of position:** The *Deer God - Shishigami* walks on the surface of the lake **- Change of form (metamorphosis) of strange creatures:** *Deer God/ Daidarabotchi/ Nightwalker* **- Change of form (metamorphosis) of others:** *Nago* and *Okkoto, Kodamas* **- Change of form (metamorphosis) of objects, sets, entities:** exception
7. *Spirited Away* (2001)	**- Change of state:** *Chihiro* becomes transparent **- Change of position:** *Haku* and *Chihiro* fly. *Yubaba* can fly **- Change of form (metamorphosis) of strange creatures:** *No Face* **- Change of form (metamorphosis) of others:** *Chihiro's* parents are turned into pigs. **- Change of form (metamorphosis) of objects, sets, entities:** *Stinky God*
8. *Howl's Moving Castle* (2004)	**- Change of state:** *Sophie* (18 years) turns into a 90 year old woman **- Change of position:** skywalk above the city by *Sophie* and *Howl* **- Change of form (metamorphosis) of strange creatures:** *Blob Men* **- Change of form (metamorphosis) of others:** *Turnip Head, Wasteland Witch, Howl, Calcifer.* **- Change of form (metamorphosis) of objects, sets, entities:** The Moving castle
9.*Ponyo* (2008)	**- Change of state:** *Ponyo* (from fish to human) **- Change of position:** *Ponyo* walks and runs on the surface of the waves. The flying kiss. **- Change of form (metamorphosis) of strange creatures:** *Ponyo's* mother *Grand Mamarre* **- Change of form (metamorphosis) of others:** *Ponyo's sisters* **- Change of form (metamorphosis) of objects, sets, entities:** the ocean as a living presence

- Change of form (metamorphoses) of other: exception
- Change of form (metamorphoses) of objects, sets, entities: exception

Ref.: Comparative data analysis on the sub-categories 4.0.7. (Behaviours) and its sub-categories of the model (4.0.7.1- Changes of state; 4.0.7.2- Changes of position; 4.0.7.3- Changes of form (strange creatures); 4.0.7.4- Changes of form (others); 4.0.7.5- Changes of form (objects, sets, entities)

GRAPHICAL COMPARISON OF BEHAVIOURS OF THE FILMS

4.0.7.1. CHANGES OF STATE

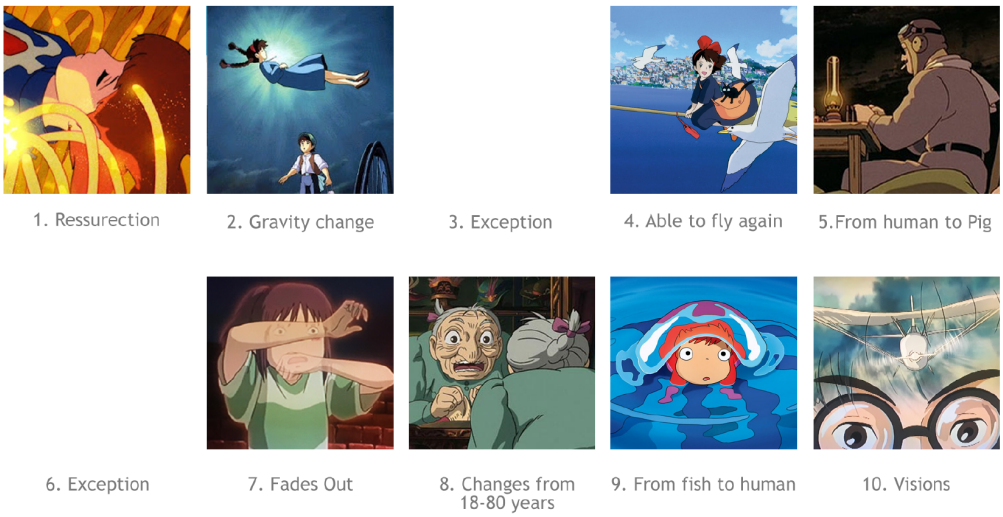


Fig. 4.0.7.1. **Change of State:** 1. *Nausicaä of the Valley of the Wind,* 2. *Laputa: Castle in the Sky*, 3. *My Neighbor Totoro*, 4. *Kiki's Delivery Service*, 5.*Porco Rosso*, 6. *Princess Mononoke*, 7. *Spirited Away*, 8. *Howl's Moving Castle*, 9. *Ponyo*, 10. *The Wind Rises*

4.0.7.2. CHANGES OF POSITION

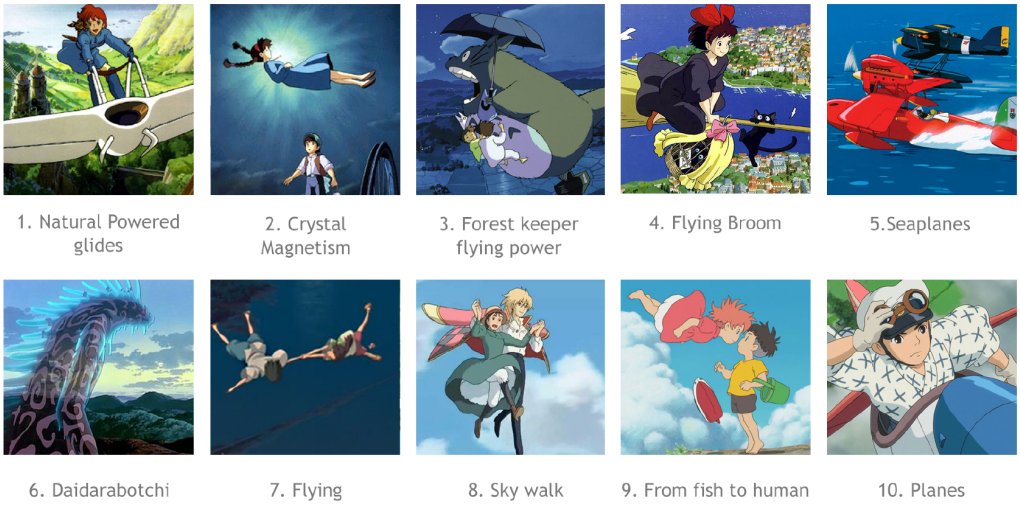


Fig. 4.0.7.2. **Change of Position:** 1. *Nausicaä of the Valley of the Wind,* 2. *Laputa: Castle in the Sky*, 3. *My Neighbor Totoro*, 4. *Kiki's Delivery Service*, 5.*Porco Rosso*, 6. *Princess Mononoke*, 7. *Spirited Away*, 8. *Howl's Moving Castle*, 9. *Ponyo*, 10. *The Wind Rises*

4.0.7.3. CHANGES OF FORM (STRANGE CREATURES)

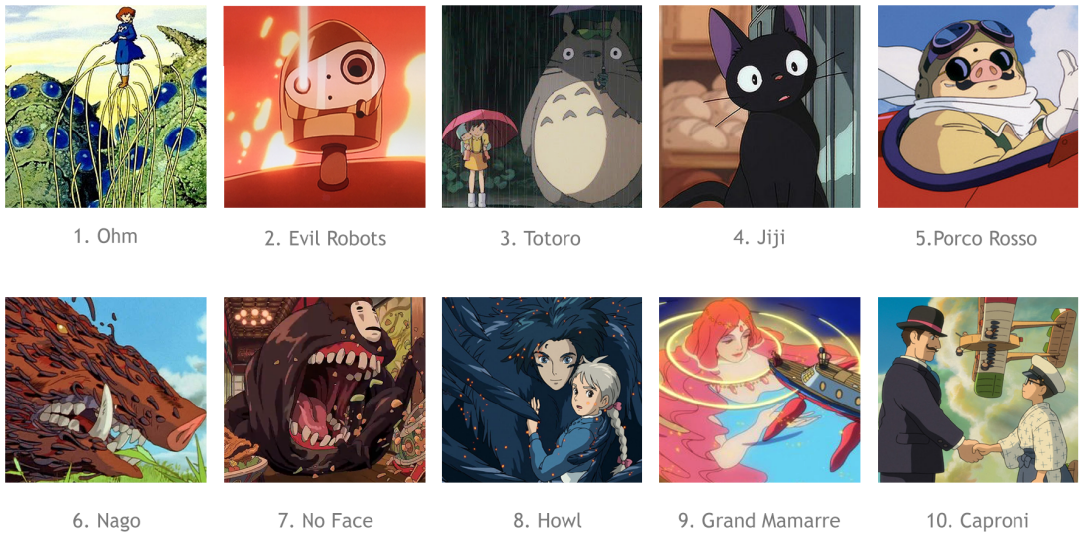


Fig. 4.0.7.3. **Changes of form (strange creatures):** 1. *Nausicaä of the Valley of the Wind,* 2. *Laputa: Castle in the Sky*, 3. *My Neighbor Totoro*, 4. *Kiki's Delivery Service*, 5.*Porco Rosso*, 6. *Princess Mononoke*, 7. *Spirited Away*, 8. *Howl's Moving Castle*, 9. *Ponyo*, 10. *The Wind Rises*

4.0.7.4. CHANGES OF FORM (OTHERS)

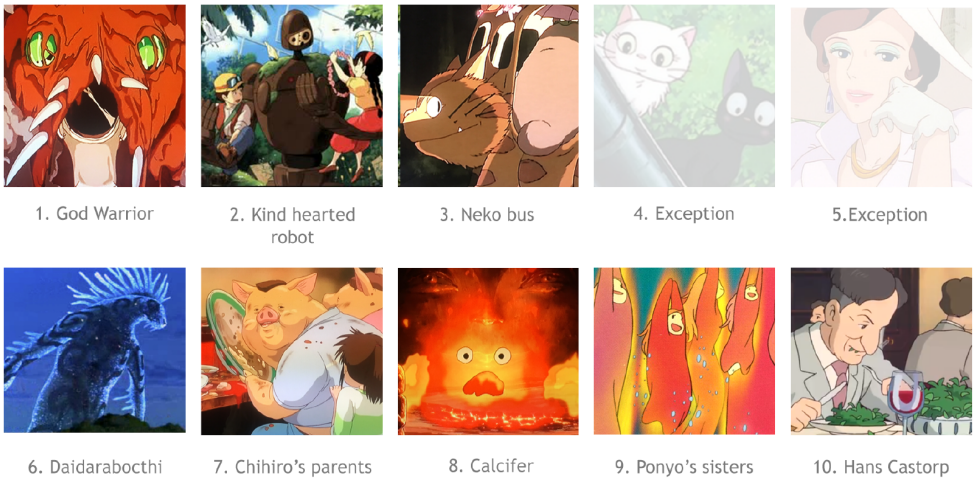


Fig. 4.0.7.4. **Changes of form (other characters):** 1. *Nausicaä of the Valley of the Wind,* 2. *Laputa: Castle in the Sky*, 3. *My Neighbor Totoro*, 4. *Kiki's Delivery Service*, 5.*Porco Rosso*, 6. *Princess Mononoke*, 7. *Spirited Away*, 8. *Howl's Moving Castle*, 9. *Ponyo*, 10. *The Wind Rises*

4.0.7.5. CHANGES OF FORM (OBJECTS, SETS; ENTITIES

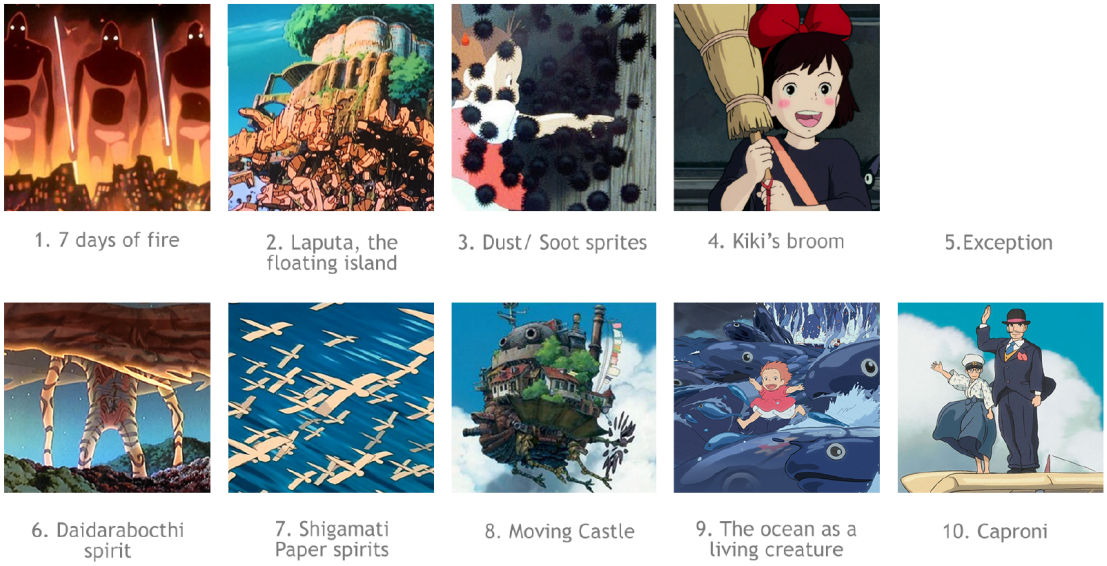


Fig. 4.0.7.5. Change of form (sets): 1. *Nausicaä of the valley of the wind, 2.Laputa: Castle in the Sky", 3. My Neighbor Totoro", 4. "Kiki's Delivery Service", 5. Porco Rosso", 6. "Princess Mononoke", 7. Spirited Away, 8. Howl's Moving Castle, 9. Ponyo, 10. The Wind Rises*

APPENDIX 4.0.8.

CATEGORY: CONTINUITY (4.0.8)

SUB-CATEGORIES: 4.0.8.1.FAST PACE, 4.0.8.2. SLOW PACE, 4.0.8.3. EMOTIONAL PACE

Films	**Continuity:** Fast pace, slow pace and emotional pace
1. *Nausicaä in the Valley of the Wind* (1984)	**Fast Pace:** Persecution of the *Ohm* (00:09:48) **Slow Pace:** Inside *Sea of Decay* (00:07:00) **Emotional Pace:** *Nausicaä's* childhood flashback (01:10:00)
2. *Laputa: Castle in the Sky* (1985)	**Fast Pace:** *Ma Dola* persecution of Sheeta (00:23:31) **Slow Pace:** At the crystal mine (00:28:30) **Emotional Pace:** Saved by *Pazu* (00:54:24)
3. *My Neighbor Totoro* (1988)	**Fast Pace:** Agility of being a child (00:04:10) **Slow Pace:** At the bus stop (00:45:44) **Emotional Pace:** The telegram scene (fight between two sisters) (01:00.00)
4. *Kiki's Delivery Service* (1989)	**Fast Pace:** *Tombo* and *Kiki* ride the flying bike (01:04:00) **Slow Pace:** *Kiki* goes to *Ursula's* cabin (01:21:00) **Emotional Pace:** *Tombo* falling from a rope (01:29:00)
5. *Porco Rosso* (1992)	**Fast Pace:** Final dogfight (01:15:00) **Slow Pace:** *Porco Rosso's* Turquoise beach (00:00:00) **Emotional Pace:** Air pirates' negotiation (00:56:50)
6. *Princess Mononoke* (1997)	**Fast Pace:** *Nago's* Persecution (00:02:27) **Slow Pace:** Chewing a healing plant and placing it in *Ashitaka's* mouth (01:07:00) **Emotional Pace:** Fight between *San* and *Eboshi* (00:49:00)
7. *Spirited Away* (2001)	**Fast Pace:** Escape Route (00:15:50) **Slow Pace:** The *Ghost train* (01:33.00) **Emotional Pace:** *Chihiro* helps *Haku* (01:22:00)
8.*Howl's Moving Castle* (2004)	**Fast Pace:** Fight between planes (00:38:32) 2 war (01:23:00) **Slow Pace:** *Sophie* crying by the lake (00:45:27) Up the palace steps (00:53:48/00:56:00) **Emotional Pace:** The kiss (01:44:00)
9.Ponyo (2008)	**Fast Pace:** Ascending to the surface of the water (00:37:00) **Slow Pace:** The boat trip (01:07:00) **Emotional Pace:** Emotional hug (00:47:15)
10. *The Wind Rises* (2013)	**Fast Pace:** The Kanto earthquake (00:15:15) **Slow Pace:** Rain Scene (01:06:05) **Emotional Pace:** The hug (01:45:00) *Nahoko* is gone (01:55:00)

Ref.: Comparative data analysis on the sub-categories 4.0.8. (Continuity) and its sub-categories of the model: 4.0.8.1- Fast Pace; 4.0.8.2- Slow Pace; 4.0.8.3- Emotional Pace

4.0.8.1. FAST PACE

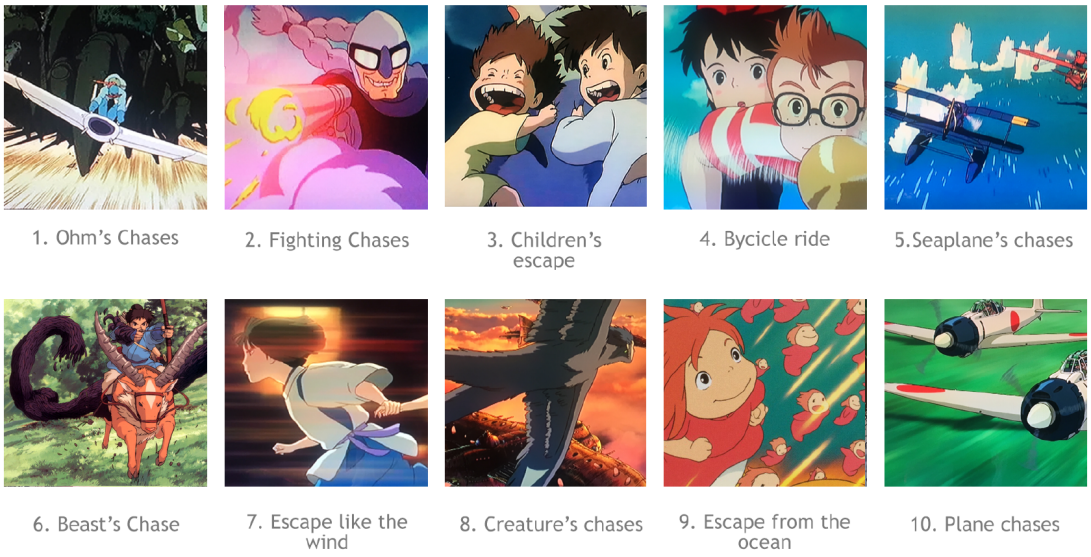


Fig. 4.0.8.1. **Fast Pace:** 1. *Nausicaä of the Valley of the Wind,* 2. *Laputa: Castle in the Sky*, 3. *My Neighbor Totoro*, 4. *Kiki's Delivery Service*, 5.*Porco Rosso*, 6. *Princess Mononoke*, 7. *Spirited Away*, 8. *Howl's Moving Castle*, 9. *Ponyo*, 10. *The Wind Rises*

4.0.8.2. SLOW PACE

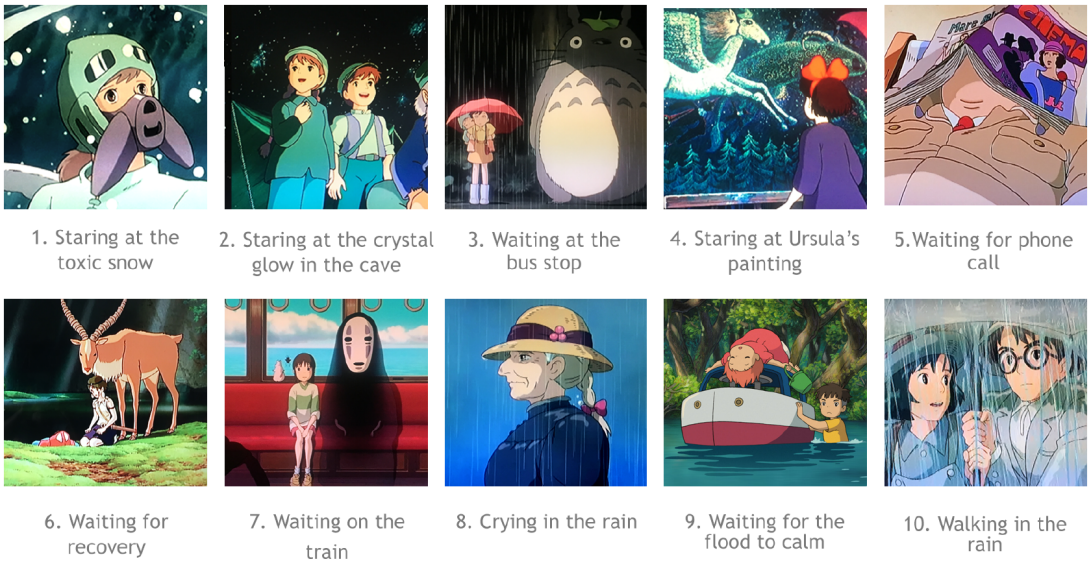


Fig. 4.0.8.2. **Slow Pace:** 1. *Nausicaä of the Valley of the Wind,* 2. *Laputa: Castle in the Sky*, 3. *My Neighbor Totoro*, 4. *Kiki's Delivery Service*, 5.*Porco Rosso*, 6. *Princess Mononoke*, 7. *Spirited Away*, 8. *Howl's Moving Castle*, 9. *Ponyo*, 10. *The Wind Rises*

4.0.8.3. EMOTIONAL PACE

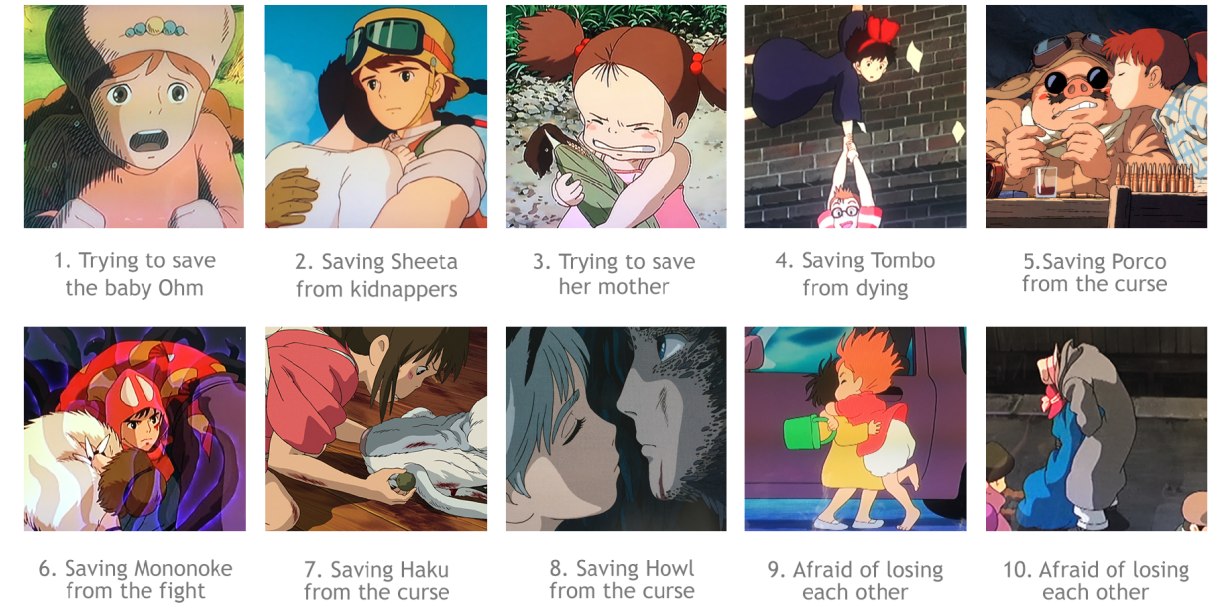


Fig. 4.0.8.3. **Emotional Pace:** 1. *Nausicaä of the Valley of the Wind,* 2. *Laputa: Castle in the Sky*, 3. *My Neighbor Totoro*, 4. *Kiki's Delivery Service*, 5.*Porco Rosso*, 6. *Princess Mononoke*, 7. *Spirited Away*, 8. *Howl's Moving Castle*, 9. *Ponyo*, 10. *The Wind Rises*

APPENDIX 4.0.9.

CATEGORY: SPEECH, SOUND AND MUSIC

Films	**Continuity:** Co-speech, dialogues, sound and music
1. *Nausicaä in the Valley of the Wind* (1984)	**3.1.9.1.Subjective co-speech:** The prophecy (00:18:37) **3.1.9.2. Dialogue:** Reinforces the theme of non violence **3.1.9.3. Sound and Music:** the *Lalala* song at the *Ohm* nest (00:52:00)
2. *Laputa: Castle in the Sky* (1985)	**3.2.9.1.Subjective co-speech:** *Pazu's* father flashback (00:16:45) **3.2.9.2. Dialogue:** Enforces the theme of fairness in dialogue lines **3.2.9.3. Sound and Music:** trumpet song (00:10:48)
3. *My Neighbor Totoro* (1988)	**3.3.9.1.Subjective co-speech:** Father and daughters in the bathtub (00:17:42) **3.3.9.2. Dialogue:** father tells *Mei* he believes her (00:34:19) **3.3.9.3. Sound and Music:** Ocarina song played by *Totoro* (00:58:45)
4.*Kiki's Delivery Service* (1989)	**3.4.9.1.Subjective co-speech:** *Tombo's* friends (01:09:00) **3.4.9.2. Dialogue:** On the insecurity of losing a skill **3.4.9.3. Sound and Music:** (exception)
5. *Porco Rosso* (1992)	**3.5.9.1.Subjective co-speech:** At the cinema (00:38:30) **3.5.9.2. Dialogue:** Enforces the theme of *Porco Rosso* being a pig **3.5.9.3. Sound and Music:** *Gina's* song *Les Temps des Cerises* (00:10:47)
6. *Princess Mononoke* (1997)	**3.6.9.1.Subjective co-speech:** Oracle speech (00:09:00) **3.6.9.2. Dialogue:** Reinforcing the theme **3.6.9.3. Sound and Music:** exception
7. *Spirited Away* (2001)	**3.7.9.1.Subjective co-speech:** Words have power (00:33:00) **3.7.9.2. Dialogue:** *No Face* dialogues and different voices (01:28:00) **3.7.9.3. Sound and Music:** exception
8. *Howl's Moving Castle* (2004)	**3.8.9.1.Subjective co-speech:** Royal Sorcery Academy Oath to the king (00:48:30) *Howl* has to obey **3.8.9.2. Dialogue:** Enforces the theme on non violence in dialogue lines **3.8.9.3. Sound and Music:** Escaping *Madam Suliman* (01:02:40)
9.*Ponyo* (2008)	**3.9.9.1.Subjective co-speech:** The origami fish (00:40:00) **3.9.9.2. Dialogue:** Enforces the theme of love in dialogue lines **3.9.9.3. Sound and Music:** exception
10. *The Wind Rises* (2013)	**3.10.9.1.Subjective co-speech:** The poem (01:15:05) **3.10.9.2. Dialogue:** *Caproni's* dialogues **3.10.9.3. Sound and Music:** Hans Castorp piano song, Shubert song

Ref.: Comparative data analysis on the sub-categories 4.0.9. (Continuity) and its sub-categories of the model: 4.0.9.1. Subjective co-speech; 4.0.9.2. Dialogues; 4.0.9.3. Sound and Music

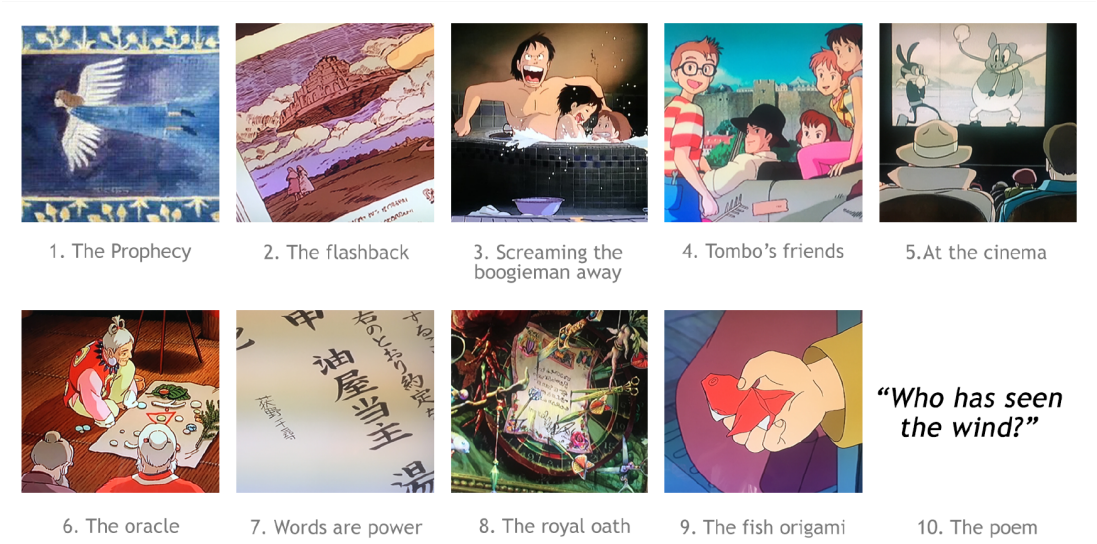


Fig. 4.9.1. **Subjective Co-Speech:** 1. *Nausicaä of the Valley of the Wind,* 2. *Laputa: Castle in the Sky*, 3. *My Neighbor Totoro*, 4. *Kiki's Delivery Service*, 5.*Porco Rosso*, 6. *Princess Mononoke*, 7. *Spirited Away*, 8. *Howl's Moving Castle*, 9. *Ponyo*, 10. *The Wind Rises*

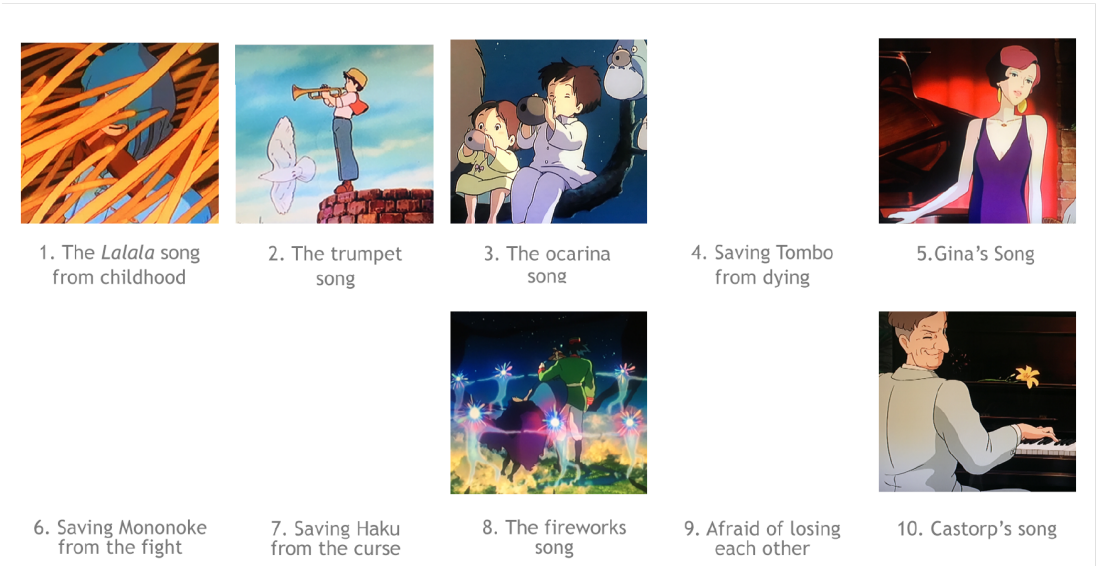


Fig. 4.9.3. **Sound and Music:** 1. *Nausicaä of the Valley of the Wind,* 2. *Laputa: Castle in the Sky*, 3. *My Neighbor Totoro*, 4. *Kiki's Delivery Service*, 5.*Porco Rosso*, 6. *Princess Mononoke*, 7. *Spirited Away*, 8. *Howl's Moving Castle*, 9. *Ponyo*, 10. *The Wind Rises*