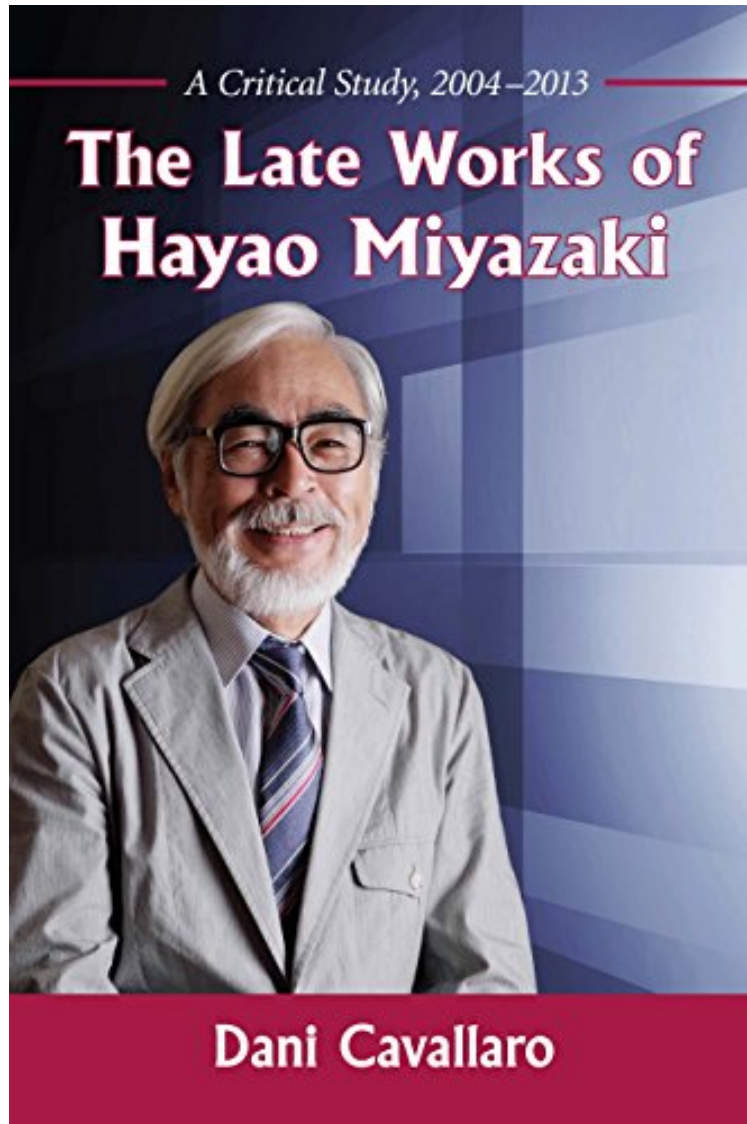


[E-BOOK] The Late Works of Hayao Miyazaki: A Critical Study, 2004ndash;2013

The Late Works of Hayao Miyazaki: A Critical Study, 2004ndash;2013

Dani Cavallaro

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Dani Cavallaro : The Late Works of Hayao Miyazaki: A Critical Study, 2004ndash;2013 before purchasing it in order to gage whether or not it would be worth my time, and all praised The Late Works of Hayao Miyazaki: A Critical Study, 2004ndash;2013:

0 of 0 people found the following review helpful. An Insightful Academic Work About Miyazaki's Late WorkBy RDDIn her book, The Late Works of Hayo Miyazaki: A Critical Study, 2004 ndash; 2013, Dani Cavallaro examines six movies produced by Studio Ghibli between 2004 and 2013 and directed or overseen by Miyazaki. She argues that

these films represent an intensification of themes Miyazaki developed in his earlier work, demonstrating the core values that drive the director and inspire Studio Ghibli's productions. These themes, from environmentalism, an examination of the human impact of war, and tempered nostalgia, are readily apparent to any casual viewer of the movies: *Howl's Moving Castle* (2004), *Tales of Earthsea* (2006), *Ponyo* (2008), *The Secret World of Arrietty* (2010), *From Up On Poppy Hill* (2011), *The Wind Rises* (2013), and several shorts produced for the Ghibli museum. The greatest theme is nostalgia, though not in the manner understood by the West. Miyazaki's films evince a uniquely Japanese form of nostalgia in which one laments the loss of possibility, the loss of an era, while treasuring both its artifacts and that it existed at all. This theme, pervasive in Ghibli's films, is what elevates them above other animated features. Cavallaro's work draws upon her extensive research and understanding of Japanese culture, resulting in a compelling academic work. The casual fan of Ghibli or Miyazaki may find *The Late Works of Hayo Miyazaki* a difficult read, though, as its target audience is academic with a background in English or Film Studies. Despite this caveat, the book is an excellent work of scholarship coming just as Miyazaki retires and will lay the groundwork for further academic study on the director and Ghibli.

0 of 0 people found the following review helpful. I'm the manager of an animation cinema factory

By Ralph D. Coviello "I am an animator. I feel like I'm the manager of an animation cinema factory. I am not an executive. I'm rather like a foreman, like the boss of a team of craftsmen. That is the spirit of how I work." Hayao Miyazaki

The above quote opens *A Critical Study, 2004-2013; The Late Works of Hayao Miyazaki* by Dani Cavallaro. The quote is an appropriate choice by the author to top the preface of her survey of the last decade of output by this creative genius, who announced his retirement following his most recent feature "*The Wind Rises*", as it gets to both his humble nature and the collaborative process that all film-making involves. Following the preface and a chapter summarizing Hayao Miyazaki's career-to-date Cavallaro, who previously wrote about the director and his films in "*The Anime Art of Hayao Miyazaki*", examines six films in chronological order with a chapter devoted to each. All of the films were produced by Studio Ghibli, which is the creative home of Hayao Miyazaki as well as director Isao Takahata and producer Toshio Suzuki, with Miyazaki directing three of the films "*Howl's Moving Castle*", "*Ponyo*" and "*The Wind Rises*" and contributing creatively to the other three as a writer and producer on "*Tales from Earthsea*", "*The Secret World of Arrietty*" and "*From Up On Poppy Hill*". Cavallaro does a good job in highlighting the common themes across all the films, regardless of whether Miyazaki directed them or not, highlighting the contemplative aspects of this creative elder statesman in the last decade of his career, which she analogizes to Shakespeare and his later works such as "*The Tempest*". Cavallaro gives the reader much to think about with the deep-dive she takes on each film highlighting the complexity in theme and characterization that Miyazaki brings to all of them. All characters are given shades of gray, so none are purely good or evil, and Miyazaki works in his themes about creativity, individuality, and the environment in ways that provoke thought and contemplation in the viewer. Some concerns that I have and that I have found reflected by others online are part and parcel with Cavallaro's approach. At times the language is so academic and dense that it obfuscates or even obliterates the point the author is trying to make. While the bibliography is extensive the author's approach to citation appears to be her own and not particularly helpful. A complaint that was leveled about "*The Anime Art of Hayao Miyazaki*" was over the total lack of illustrative images which is again the case here. The lack of images is less of an issue with the feature films than with detailed asides the author has on shorts that Miyazaki created that are only available for viewing at the Studio Ghibli museum. Since these are not available for viewing it would have been a great help to have images from these shorts and also some indication how the author was able to view them. Other than those mentioned caveats I would recommend this book to anyone who had a serious appreciation for Hayao Miyazaki and wanted to explore some of the themes at play in his work.

0 of 0 people found the following review helpful. Written like a child given a thesaurus for the first time

By Customer Written like a child given a thesaurus for the first time. Perhaps insightful, but also self-indulgent. How any editor published this is a mystery to me. The films of Hayao Miyazaki are broadly accessible across cultures, ages, and languages, Dani Cavallaro seems to disregard this, and make her work as inaccessible as possible with a smattering of needlessly complicated words meant to sound as 'academic' as possible.

Once a favorite of mainly art house audiences, Hayao Miyazaki's films have enjoyed increasing exposure in the West since his *Spirited Away* won the Oscar for Best Animated Feature in 2003. The award signaled a turning point for Miyazaki's Studio Ghibli, bringing his films prominence in the media and driving their distribution in multiple formats. This book explores the closing decade of Miyazaki's career (2004–2013), providing a close study of six feature films to which he contributed, including three he directed (*Howl's Moving Castle*, *Ponyo* and *The Wind Rises*). Seven short films created for exclusive screening at Tokyo's Ghibli Museum are also covered, four of which were directed by Miyazaki.

About the Author Dani Cavallaro has written widely about literature, cultural theory, and anime. She lives in London.