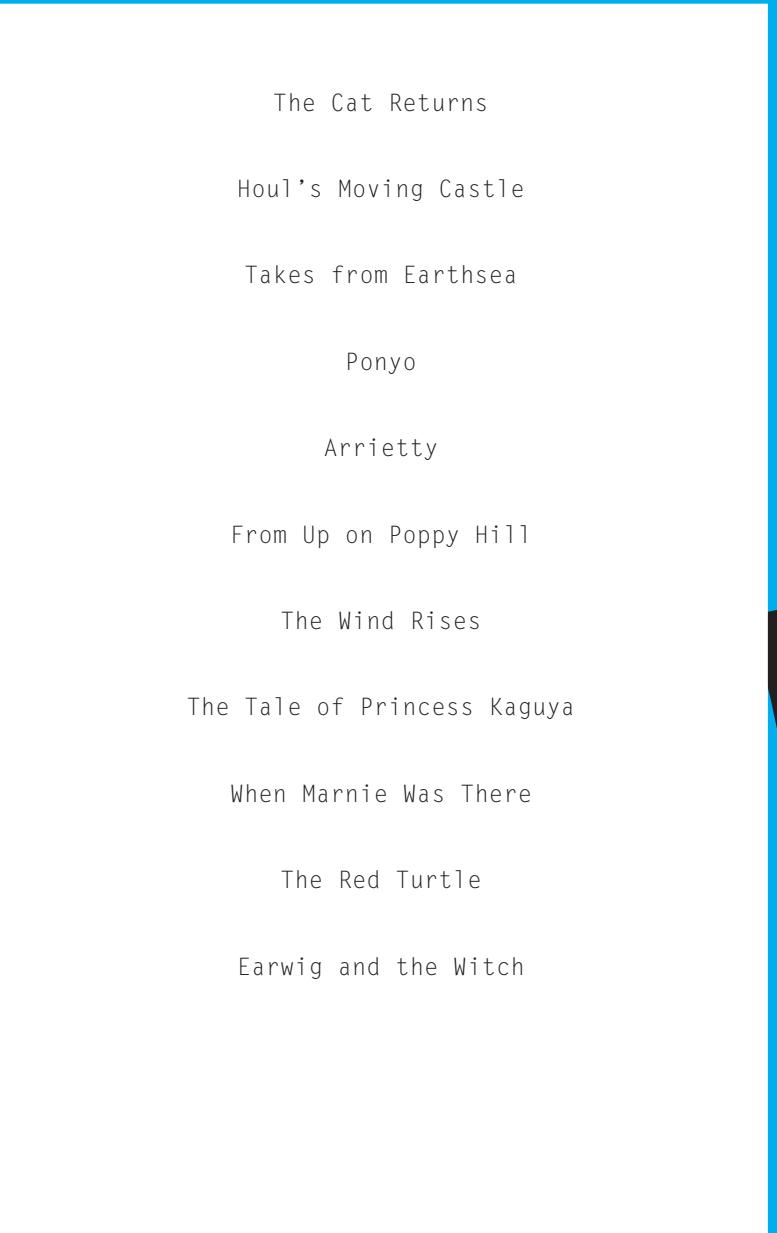
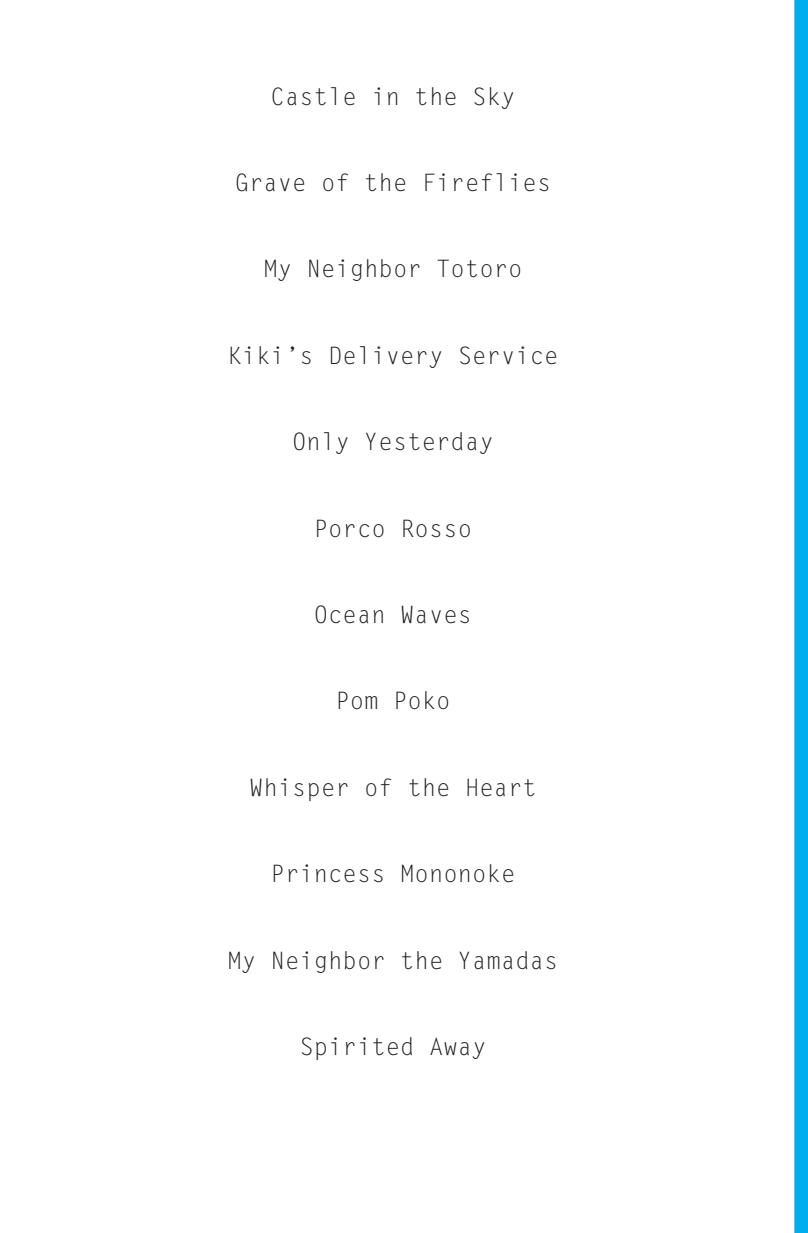


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Grave of the Fireflies



theme

Some critics in the West have viewed *Grave of the Fireflies* as an anti-war film due to the graphic and emotional depiction of the pernicious repercussions of war on a society, and the individuals therein. The film focuses its attention almost entirely on the personal tragedies that war gives rise to, rather than seeking to glamorize it as a heroic struggle between competing nations. It emphasizes that war is society's failure to perform its most important duty: to protect its own people.

1988



plot

On 21 September 1945, shortly after the end of World War II, a teenage boy, Seita, dies of starvation in a Kobe train station. A janitor sorts through his possessions and finds a candy tin, which he throws into a field. The burnt remains of several small bones spill out, and the spirit of Seita's younger sister, Setsuko, springs from the tin and is joined by Seita's spirit and a cloud of fireflies. They board a train.

Months earlier, Seita and Setsuko's house is destroyed in a firebombing along with most of Kobe. They escape unharmed, but their mother dies from severe burns. Seita and Setsuko move in with a distant aunt, who convinces Seita to sell his mother's silk kimonos for rice. Seita retrieves supplies he buried before the bombing and gives everything to his aunt, save for a tin of Sakuma drops. As rations shrink and the number of refugees in the house grows, the aunt becomes resentful of the children, saying they do nothing to earn the food she prepares.

Seita and Setsuko leave the aunt's home and move into an abandoned bomb shelter. They release fireflies into the shelter for light. The next day, Setsuko is horrified to find that the insects have died. She buries them in a grave, asking why they and her mother had to die. As they run out of rice, Seita steals from farmers and loots homes during air raids, for which he is beaten. When Setsuko falls ill, Seita takes her to a doctor, who explains that she is suffering from malnutrition.

Desperate, Seita withdraws all the money in their mother's bank account. As he leaves the bank, he becomes distraught when he learns that Japan has surrendered. He also learns that his father, a captain in the Imperial Japanese Navy, is most likely dead, as most of Japan's navy has been sunk. Seita returns to the shelter with food, but finds Setsuko hallucinating. Seita hurries to feed her, but she dies as he finishes preparing the food. Seita cremates Setsuko's body and her stuffed doll in a straw casket. He carries her ashes in the candy tin along with his father's photograph.

Seita and Setsuko's deceased spirits arrive at their destination, healthy and happy. Surrounded by fireflies, they rest on a hilltop bench overlooking present-day Kobe.

Seita and Setsuko

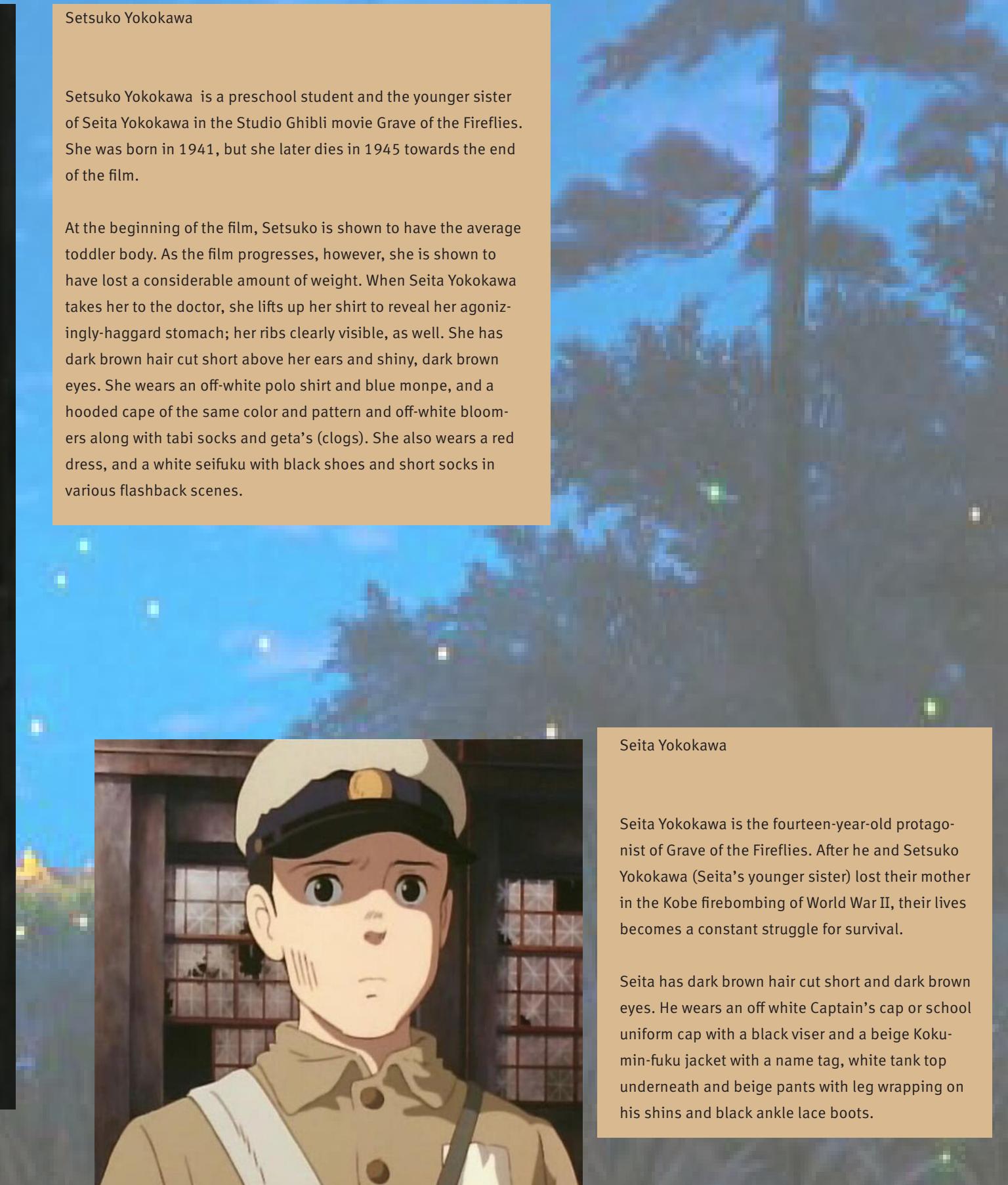
Kobe, Japan



Setsuko Yokokawa

Setsuko Yokokawa is a preschool student and the younger sister of Seita Yokokawa in the Studio Ghibli movie *Grave of the Fireflies*. She was born in 1941, but she later dies in 1945 towards the end of the film.

At the beginning of the film, Setsuko is shown to have the average toddler body. As the film progresses, however, she is shown to have lost a considerable amount of weight. When Seita Yokokawa takes her to the doctor, she lifts up her shirt to reveal her agonizingly-haggard stomach; her ribs clearly visible, as well. She has dark brown hair cut short above her ears and shiny, dark brown eyes. She wears an off-white polo shirt and blue monpe, and a hooded cape of the same color and pattern and off-white bloomers along with tabi socks and geta's (clogs). She also wears a red dress, and a white seifuku with black shoes and short socks in various flashback scenes.



Seita Yokokawa

Seita Yokokawa is the fourteen-year-old protagonist of *Grave of the Fireflies*. After he and Setsuko Yokokawa (Seita's younger sister) lost their mother in the Kobe firebombing of World War II, their lives becomes a constant struggle for survival.

Seita has dark brown hair cut short and dark brown eyes. He wears an off white Captain's cap or school uniform cap with a black viser and a beige Koku-min-fuku jacket with a name tag, white tank top underneath and beige pants with leg wrapping on his shins and black ankle lace boots.

My Neighbor Totoro



plot

In 1958 Japan, university professor Tatsuo Kusakabe and his two daughters, Satsuki and Mei, move into an old house to be closer to the hospital where the girls' mother, Yasuko, is recovering from a long-term illness. The house is inhabited by tiny creatures called susuwatari—small, dark, dust-like house spirits seen when moving from light to dark places. When the girls become comfortable in their new house, the soot spirits leave to find another empty house.

One rainy night, the girls are waiting for Tatsuo's bus, which is late. Mei falls asleep on Satsuki's back, and Totoro appears beside them, allowing Satsuki to see him for the first time. Totoro has only a leaf on his head for protection against the rain, so Satsuki offers him the umbrella she had taken for her father. Totoro is delighted and gives her a bundle of nuts and seeds in return. A giant, bus-shaped cat halts at the stop, and Totoro boards it and leaves. Shortly after, Tatsuo's bus arrives.

Delighted to help, he summons the Catbus, which carries her to where the lost Mei sits. The bus then whisks them over the countryside to see Yasuko in the hospital. The girls overhear a conversation between their parents and discover that she has been kept in hospital by a minor cold but is otherwise doing well. They secretly leave the ear of corn on the windowsill, where it is discovered by their parents, and return home.

Eventually, Mei and Satsuki's mother returns home, and the sisters play with other children, while Totoro and his friends watch them from afar.

1988



Mei and Satsuki's home, in the country side

Mei Kusakabe

Satsuki Kasukabe

Tatsuo Kasukabe

Yasuko Kusakabe

Totoro

Nekobus

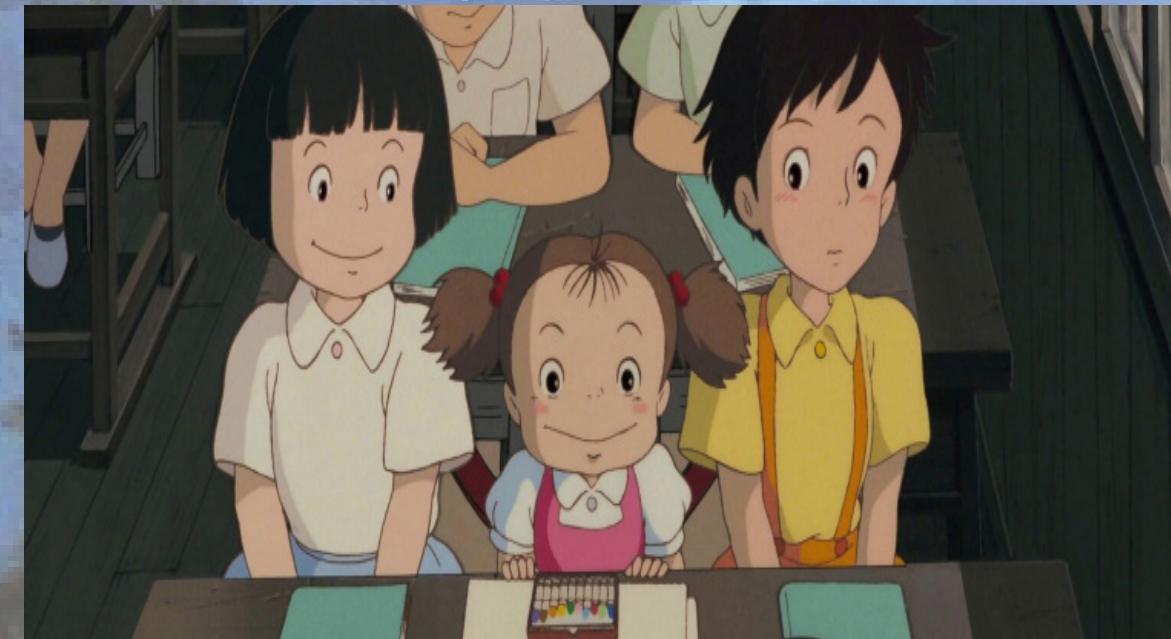
Kanta Ogaki

Kanta's Granny

Kanta's Mother

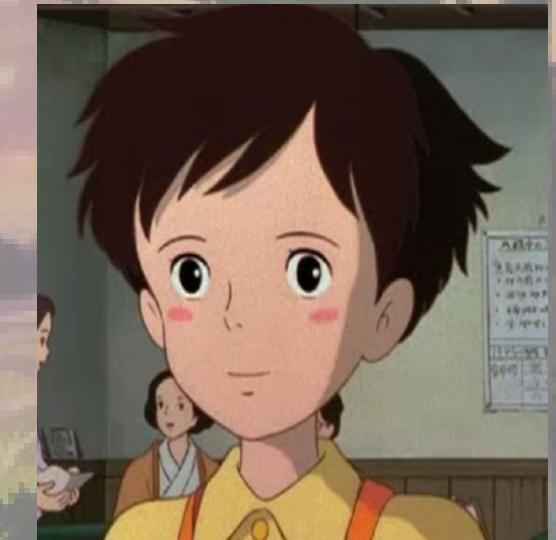
Kanta's Father

Kanta's Aunt



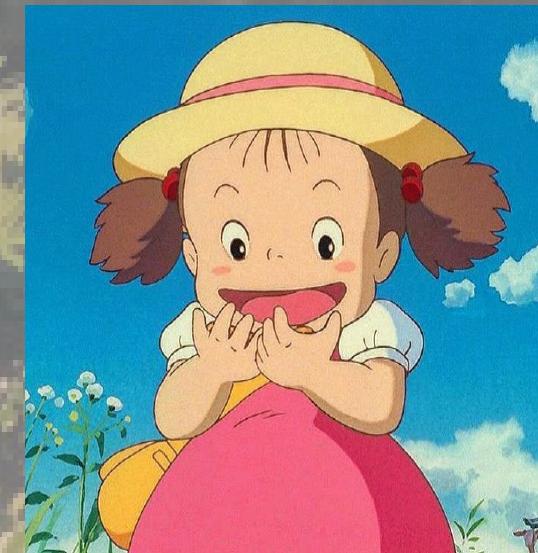
theme

Animism is a large theme in this film according to Eriko Ogihara-Schuck. Totoro has animistic traits and has kami status according to his surroundings and being referred to as "mori no nushi," or "master of the forest". Totoro lives in a camphor tree in a Shinto shrine surrounded by a Shinto rope, these are all characteristics of a kami. Moreover, Ogihara-Schuck writes that when Mei returns from her encounter with Totoro her father takes Mei and her sister to the shrine to greet and thank Totoro. This is a common practice in the Shinto tradition following an encounter with a kami.



Mei Kusakabe

Mei is the four-year-old protagonist little sister of Satsuki in My Neighbor Totoro and daughter of Tatsuo Kusakabe and Yasuko Kusakabe. She is incredibly lively and active as well as rather curious. She has sandy brown hair and chocolate brown eyes. She wears a white puffy blouse with a bright pink dress (as present in her birthday and bought from a shop) and sunshine yellow shoes and white bloomers, and carries a yellow bag.



Satsuki Kusakabe

Satsuki is the older sister of Mei in My Neighbor Totoro. Satsuki can be irritable towards her sister Mei, for example at the end of the film when they find out that their mother won't be coming home from the hospital for the weekend, she scolded her sister for getting upset. Satsuki likes to think of herself as grown-up and caring for her sister. She is very lively, although not quite as lively as Mei. Satsuki is a good sister on the whole and looks after Mei to the best of her ability despite being upset about their ill mother. She is also very kind and responsible overall.



Totoro

Mei first encounters the small Totoro, followed by his medium companion, while running around the house's yard and spotting their acorns. Totoro appears as a large furry creature with grey fur and beige belly with grey arrows on his chest. He has pointy ears, long whiskers along with large paws with long claws. When he floats his mouth expands greatly. His silhouette vaguely resembles that of an owl.

Kiki's Delivery Service

plot

As is traditional for trainee witches, thirteen-year-old Kiki leaves home with her black cat named Jiji, whom she can understand. She flies on her broomstick to the port city of Koriko. While searching for somewhere to live, Kiki is pursued by Tombo, a geeky boy obsessed with aviation who admires her flying ability.

In exchange for accommodation, Kiki helps Osono, the kindly and heavily pregnant owner of a bakery. She opens a "Witch Delivery Business", delivering goods by broomstick. Her first delivery goes badly; she is caught in a gust and loses the black cat toy she is supposed to deliver. Jiji pretends to be the toy until Kiki can retrieve the real item. She finds it in the home of a young painter, Ursula, who repairs and returns it to Kiki so she can complete the delivery and rescue Jiji.

Kiki accepts a party invitation from Tombo, but is delayed by her work and, exhausted, falls ill. When she recovers, Osono clandestinely arranges for Kiki to see Tombo again by assigning her a delivery addressed to him. After Kiki apologizes for missing the party, Tombo takes her for a test ride on the flying machine he is working on fashioned from a bicycle. Kiki warms to Tombo but is intimidated by his friends, and walks home.

Kiki becomes depressed and discovers she can no longer understand Jiji, who has befriended a pretty white cat. She has also lost her flying ability and is forced to suspend her delivery business. Kiki has a surprise visit from Ursula, who determines that Kiki's crisis is a form of artist's block. Ursula suggests that if Kiki can find a new purpose, she will regain her powers.

While Kiki is visiting a customer, she witnesses an airship accident on television, which leaves Tombo hanging from one of the drifting vessel's mooring lines. Kiki manages to rescue him by regaining her powers and her confidence. She resumes her delivery service, and writes a letter home saying that she and Jiji are happy.



1989



Kiki

Kokiri, Kiki's mother

Okino, Kiki's father

Jiji

Osuno

Ursula

Tombo

Fukuo

Barsa

Senior Witch

Madame

Madame's Granddaughter

Ket

Maki, Ket's Aunt

Ket's mother

Ket's father

theme: transitions

Another theme is the transition from traditional to contemporary. Kiki is shown to balance both of these qualities. For instance, Kiki observes the tradition of witches wearing black, but adorns her hair with a bright red bow. Kiki also engages in other traditional methods, such as baking with a wood-burning stove and flying her mother's old broom.



theme: adulthood

One major theme is Kiki's transition into adulthood. While being raised by loving parents who support her independence, Kiki is faced with problems common in adolescence such as finding a job, seeking acceptance, and taking care of herself. The concept of vulnerability is also examined closely in the film. Critic Mark Schilling noted a scene during Kiki's first night away from home, staying with the bakers: early in the morning, she quickly steps out of her room into the outhouses and peers out to see the husband, Fukuo, stretching his muscles. After he leaves the scene, Kiki rushes back to her room and slams the door behind her while gasping for air. "The scene does absolutely nothing to advance the plot and the humor in it is low...but...it wordlessly — and eloquently — expresses Kiki's youth, vulnerability, and isolation."

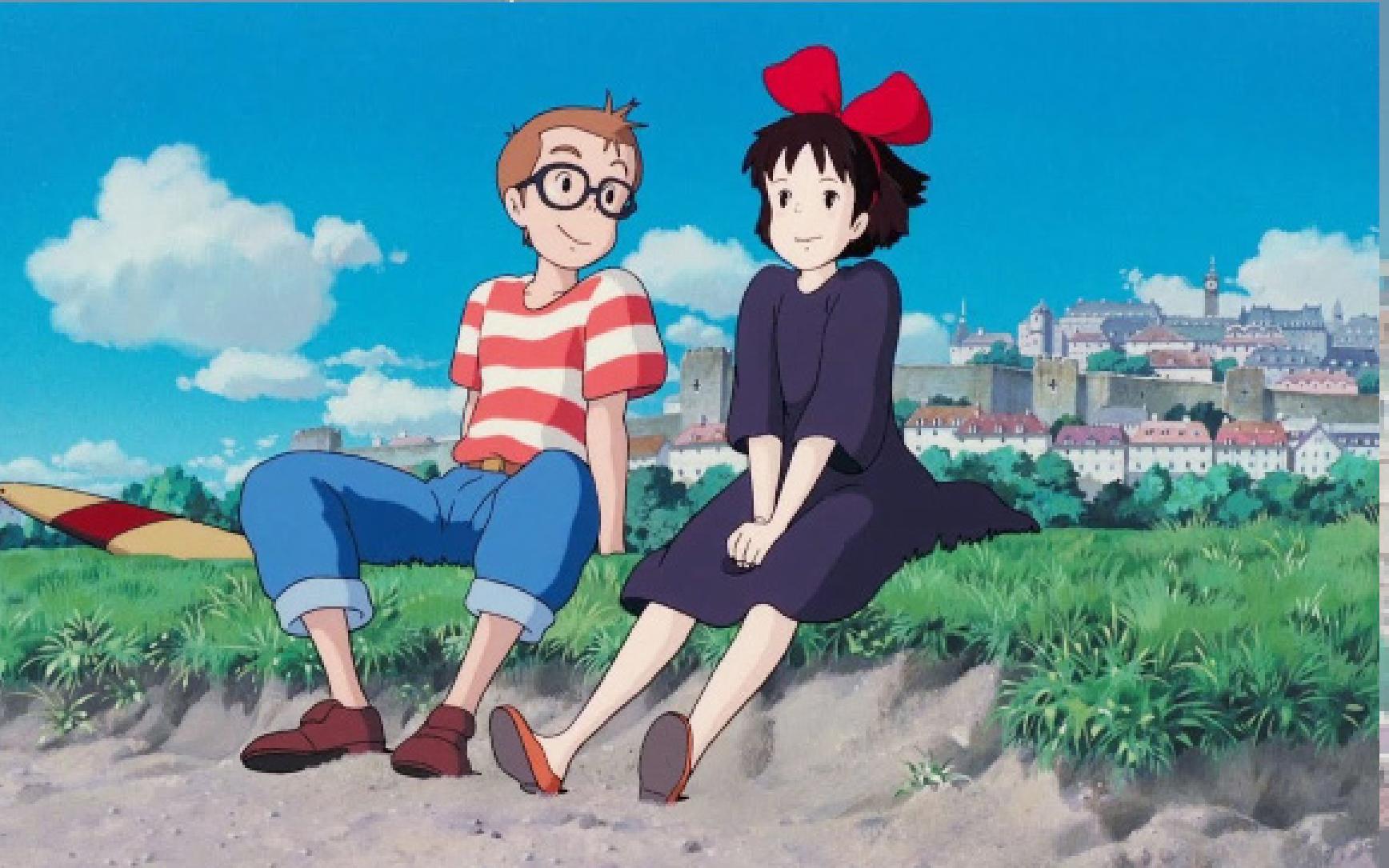
Kiki

Kiki also known as Kiki the Witch is a fictional 13-year-old child female witch and the titular main protagonist of *Kiki's Delivery Service*. Kiki was born in the summer of 1947. She lives with her parents and pet cat, Okino, Kokiri, and Jiji, until the night she decides to leave. Kiki is strong-willed, leaving her home in Karikiya for a year in order to train as a witch. She is very friendly, sweet, and upbeat, however is rather stubborn at times and proud, which is sometimes to her disadvantage. She is very attached to her pet black cat, Jiji, and introduces him as her best friend. Kiki is not ever so popular after her first arrival as she is viewed as a bit of a show off, but gradually makes new friends with her customers and is the heroine of the film at the end.



Tombo

Tombo Kopoli is a character in *Kiki's Delivery Service*. He is a 13-year old aviation fanatic and hangs out with his friends. After she enters the city, he is automatically fascinated with Kiki, and develops a crush. At first, Kiki thinks of him as "such a clown" and a nerd and acts very aloof toward him, but in time, they become good friends. He constantly hounds Kiki but soon she opens up to him.



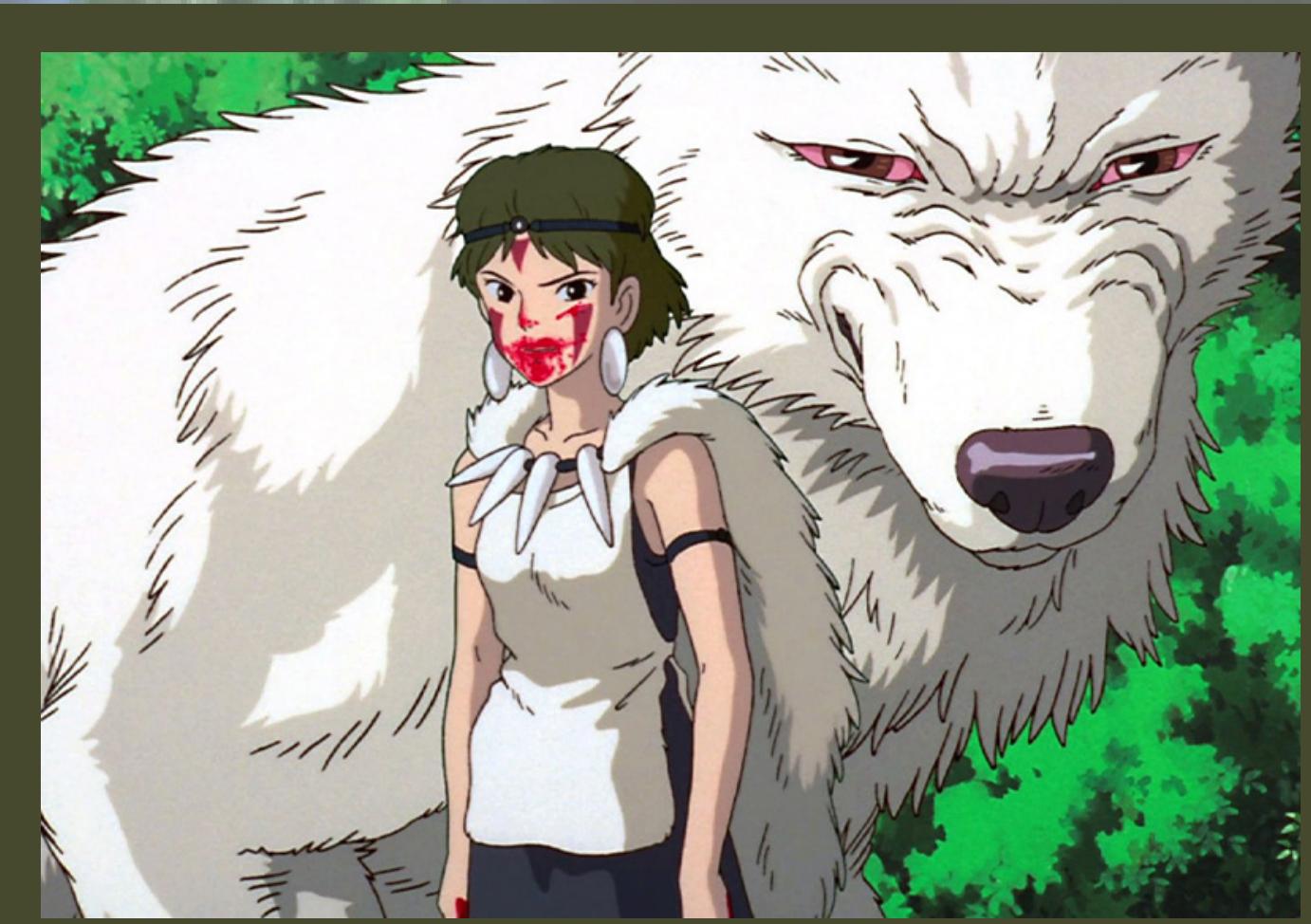
Tombo and Kiki

Princess Mononoke

plot

In Muromachi Japan, an Emishi village is attacked by a demon. The last Emishi prince, Ashitaka, kills it before it reaches the village, but its corruption curses his right arm. The curse gives him superhuman strength, but will eventually spread through his body and kill him. The villagers discover that the demon was a boar god, Nago, corrupted by an iron ball lodged in his body. The village's wise woman tells Ashitaka that he may find a cure in the western lands Nago came from, but he cannot return to his homeland.

Heading west, Ashitaka meets Jigo, an opportunist posing as a monk, who tells Ashitaka he may find help from the Great Forest Spirit, a deer-like animal god by day and a giant "nightwalker" by night. Nearby, men herd oxen to Irontown, led by Lady Eboshi, and repel an attack by a wolf pack led by the wolf goddess Moro. Riding one of the wolves is San, a human girl. Ashitaka discovers two injured Irontown men and carries them through the forest, where he encounters many kodama and glimpses the Forest Spirit. In Irontown, Ashitaka learns that Eboshi built the town by clearcutting forests to claim ironsand and produce iron, leading to conflicts with the forest gods and Asano, a local daimyō. Eboshi also explains that San was raised by the wolves as one of their own and resents humankind. San infiltrates Irontown to kill Eboshi, but Ashitaka intervenes, revealing the curse to the town's people and knocks Eboshi and San out cold.



Ashitaka recovers from his wound but remains cursed; he returns to Irontown to find it besieged by Asano's samurai, and heads out to warn Eboshi. The boar clan is annihilated in battle, and Okkoto is corrupted by his wounds. Jigo's men disguise themselves in boar skins and trick the rampaging Okkoto into leading them to the Forest Spirit. San tries to stop Okkoto, but is swept up in his demonic corruption. Moro intervenes and Ashitaka dives into the corruption, saving San. The Forest Spirit euthanizes Okkoto and Moro. As it transforms into the nightwalker, Eboshi decapitates it. It bleeds ooze which spreads over the land, killing anything it touches as the nightwalker searches for its head, which Jigo steals. The forest and kodama begin to die; Moro's head comes alive and bites off Eboshi's right arm, but she survives.

After the samurai flee and Irontown is evacuated, Ashitaka and San pursue Jigo and retrieve the head, returning it to the Forest Spirit. The Spirit dies as the sun rises, but its form washes over the land and heals it, and Ashitaka's curse is lifted. Ashitaka stays to help rebuild Irontown, but promises San he will visit her in the forest. Eboshi reunites with the townspeople and vows to build a better town. The forest begins to regrow, and a kodama emerges from the undergrowth.

1997

theme: environment

A central theme of Princess Mononoke is the environment. The film centers on the adventure of Ashitaka as he journeys to the west to undo a fatal curse inflicted upon him by Nago, a boar turned into a demon by Eboshi. The film "makes heroes of outsiders in all identity politics categories and blurs the stereotypes that usually define such characters". In the case of the deer god's destruction of the forest and Tataraba, Smith and Parsons said that the "supernatural forces of destruction are unleashed by humans greedily consuming natural resources". They also characterized Eboshi as a business-woman who has a desire to make money at the expense of the forest, and also cite Eboshi's intention to destroy the forest to mine the mountain "embodies environmentalist evil". Deirdre M. Pike writes that Princess Mononoke is simultaneously part of nature and part of the problem. Mononoke represents the connection between the environment and humans, but also demonstrates that there is an imbalance in power between the two.



theme: ambiguous conflict

Another theme is the morally ambiguous conflict between humankind's growth and development and Nature's need for preservation. There is no clear good vs. evil conflict in Princess Mononoke, unlike other films popular with children. Based on the multiple point of views the film adopts, San and Lady Eboshi can simultaneously be viewed as heroic or villainous. San defends the forest and viewers empathize with her. But she also attacks innocent people, complicating how we evaluate her. Opposed to San, Eboshi tries to destroy the forest and could be considered a villain. But everything she does is out of a desire to protect her village and see it prosper. San and Lady Eboshi survive until film's end, defying the usual convention of good triumphing over evil with the antagonist defeated. The resolution of the conflict is left ambiguous, implying that Lady Eboshi and San will be able to come to some sort of compromise. The ambiguity suggests that there are no true villains or heroes.

themes: sexuality and disability

Two other themes found in the plot of Princess Mononoke are sexuality and disability. Lady Eboshi is driven by her compassion for the disabled, and believes that blood from the Great Forest Spirit could allow her to "cure [her] poor lepers". The disabled and gendered sexual bodies were partially used as a transition from the feudal era to a hegemony that "embraces modern social systems, such as industrialization, gendered division of labor, institutionalization of people with diseases, and militarization of men and women." They likened Lady Eboshi to a monarch. Eboshi's disregard of ancient laws and curses towards sex workers and lepers was enlightenment reasoning and her exploitation of disabled people furthered her modernist viewpoints. Lady Eboshi's supposed benevolence in incorporating lepers and sex workers into her society leverages the social stigma attached to marginalized groups, pointing out that the hierarchical structures within Irontown still support the stigmatization of lepers and sex workers.





Ashitaka

At the beginning of the movie, Ashitaka is depicted as a handsome young man who has long hair that is tied into a bun, but he cuts it off after he is told to leave the village. His hair then has a layered cut with wild bangs cut over his eyebrows. His hair is dark brown and has grey brown eyes. His clothing consists of a blue top and peach-white pants, as well as brown bottom warmers and shoes made out of fabric. He also wears blue arm sleeves and a red hood to cover his face. He wears a cloak made out of hay for a small portion of the movie. He wears his fiancée's crystal dagger (In the village, everyone calls each other brother and sister, even if they are not related) before he gives it to San. After San's attack on Iron Town, Ashitaka has a slash scar on his left cheek where San slashed him with her dagger.

San

San, otherwise known as Princess Mononoke or the "Wolf Girl," is the main character, along with Ashitaka, in Princess Mononoke. She acts, behaves, and resembles a wolf due to the fact that she was raised by wolves themselves. San is the Princess of the Wolf Gods. San's primary concern is protecting the forest and the animals she lives with. San rejects her own humanity and even thinks of herself as a wolf. She has suicidal thoughts and attempts to assassinate Lady Eboshi of Irontown many times, as San believes that Eboshi's death will result in the end of Irontown and human growth into the surrounding, untouched forest. It is only by Ashitaka's affection to her that she slowly comes to acknowledge her human side as well.

Lady Eboshi

Eboshi is a tough and arrogant woman who wants to positively influence the world. As the leader of Iron Town, the townspeople love her, giving her the highest influence as she was the one who freed them from their oppressive environments by bringing them all to Irontown. She has the girls work the forge and the lepers make guns for her, making her a grey character.

In pressing situations, she's shown as calm and collected, attributing to her status as a leader. She has a definite authoritative air about her, which Ashitaka inevitably sees and provokes. She's also a very strong female who understands the injustice of a woman's position in society. Despite her ambitious agenda, in the end when Irontown is destroyed, she is shown to be remorseful.

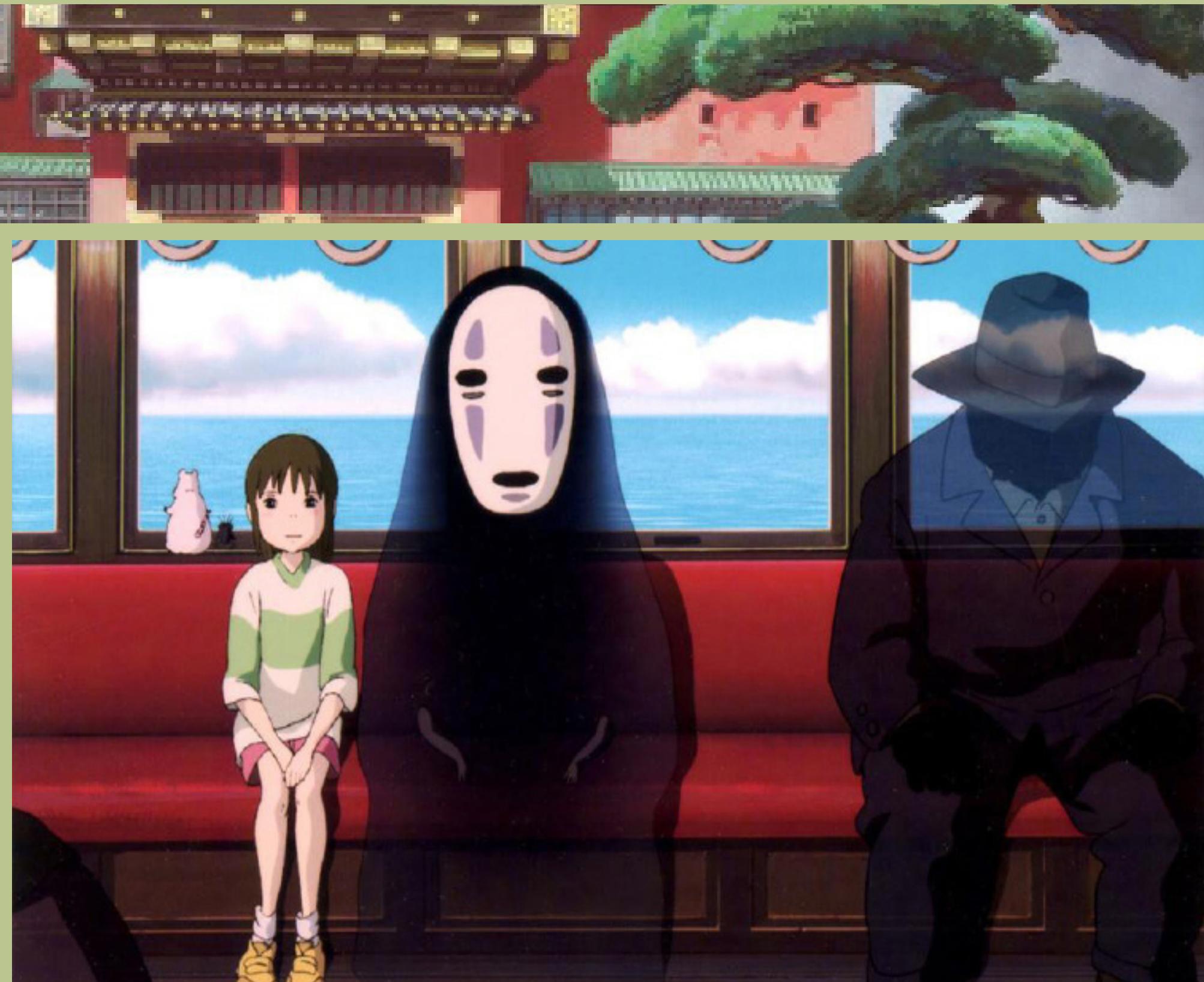


Spirited Away

plot

Ten-year-old Chihiro and her parents are traveling to their new home. They make a wrong turn and stop in front of a tunnel leading to what appears to be an abandoned amusement park, which Chihiro's father insists on exploring despite his daughter's misgivings. They find a seemingly empty restaurant still stocked with food, which Chihiro's parents immediately begin to eat. While exploring further, Chihiro finds an exquisite bathhouse and meets a boy named Haku, who warns her to return across the riverbed before sunset. However, Chihiro discovers too late that her parents have metamorphosed into pigs, and she is unable to cross the now-flooded river.

Haku finds Chihiro and advises her to ask for a job from the bathhouse's boiler-man, Kamaji. Kamaji asks Lin, a bathhouse worker, to send Chihiro to Yubaba, the witch who runs the bathhouse. Yubaba tries to frighten Chihiro away, but Chihiro persists, and Yubaba hires her. Yubaba takes away the second kanji of her name, Chihiro, renaming her Sen. Haku later warns her that if she forgets her name like he has forgotten his, she will not be able to leave the spirit world.



2001

Sen is treated poorly by the other bathhouse workers; only Kamaji and Lin show sympathy for her. While working, she invites a silent creature named No-Face inside, believing him to be a customer. A "stink spirit" arrives as Sen's first customer, and she discovers he is the spirit of a polluted river. In gratitude for cleaning him, he gives Sen a magic emetic dumpling. Meanwhile, No-Face, imitating the gold left behind by the stink spirit, tempts a worker with gold and then swallows him. He demands food and begins tipping expensively. He swallows two more workers when they interfere with his conversation with Sen.

Sen sees paper Shikigami attacking a Japanese dragon and recognizes the dragon as Haku. When a grievously injured Haku crashes into Yubaba's penthouse, Sen follows him upstairs. A shikigami that stowed away on her back shapeshifts into Zeniba, Yubaba's twin sister. She transforms Yubaba's son, Boh, into a mouse and mutates Yubaba's harpy into a tiny bird. Zeniba tells Sen that Haku has stolen a magic golden seal from her, and warns Sen that it carries a deadly curse. Haku destroys the shikigami, eliminating Zeniba's manifestation. He falls into the boiler room with Sen, Boh, and the harpy, where Sen feeds him part of the dumpling, causing him to vomit both the seal and a black slug, which Sen crushes with her foot.



With Haku unconscious, Sen resolves to return the seal and apologize to Zeniba. Sen confronts No-Face, who is now massive, and feeds him the rest of the dumpling. No-Face follows Sen out of the bathhouse, regurgitating everything he has eaten. Sen, No-Face, Boh, and the harpy travel by train to meet Zeniba. Yubaba orders that Sen's parents be slaughtered, but Haku reveals that Boh is missing and offers to retrieve him if Yubaba releases Sen and her parents.

Zeniba reveals that Sen's love for Haku broke her curse and that Yubaba used the black slug to take control over Haku. Haku appears at Zeniba's home in his dragon form and flies Sen, Boh, and the harpy to the bathhouse. No-Face decides to remain with Zeniba. In mid-flight, Sen recalls falling years ago into the Kohaku River and being washed safely ashore, correctly guessing Haku's real identity as the spirit of the river.

When they arrive at the bathhouse, Yubaba forces Sen to identify her parents from among a group of pigs in order to break their curse. After Sen answers correctly that none of the pigs are her parents, she is free to go. Haku takes her to the now-dry riverbed and vows to meet her again. Chihiro returns through the tunnel with her parents, who do not remember anything after eating at the restaurant stall. When they reach their car, they find it covered in dust and leaves, but drive off toward their new home.



Chihiro Ogino

Chihiro Ogino, referred throughout most of the film by her nickname Sen, is the ten-year-old core protagonist of the Japanese animated film Spirited Away. Chihiro first appears as she and her parents are moving to a new town. Annoyed by them moving, Chihiro complains to her parents until her father takes a wrong turn down a path thinking it was the way to their house. After nearly crashing into a statue, Chihiro and her parents find a path that leads to a large tunnel. After her parents decide to venture into the tunnel Chihiro is very resistant and does not decide to go with them until she decides to follow them out of fear of the statue in front of their car.

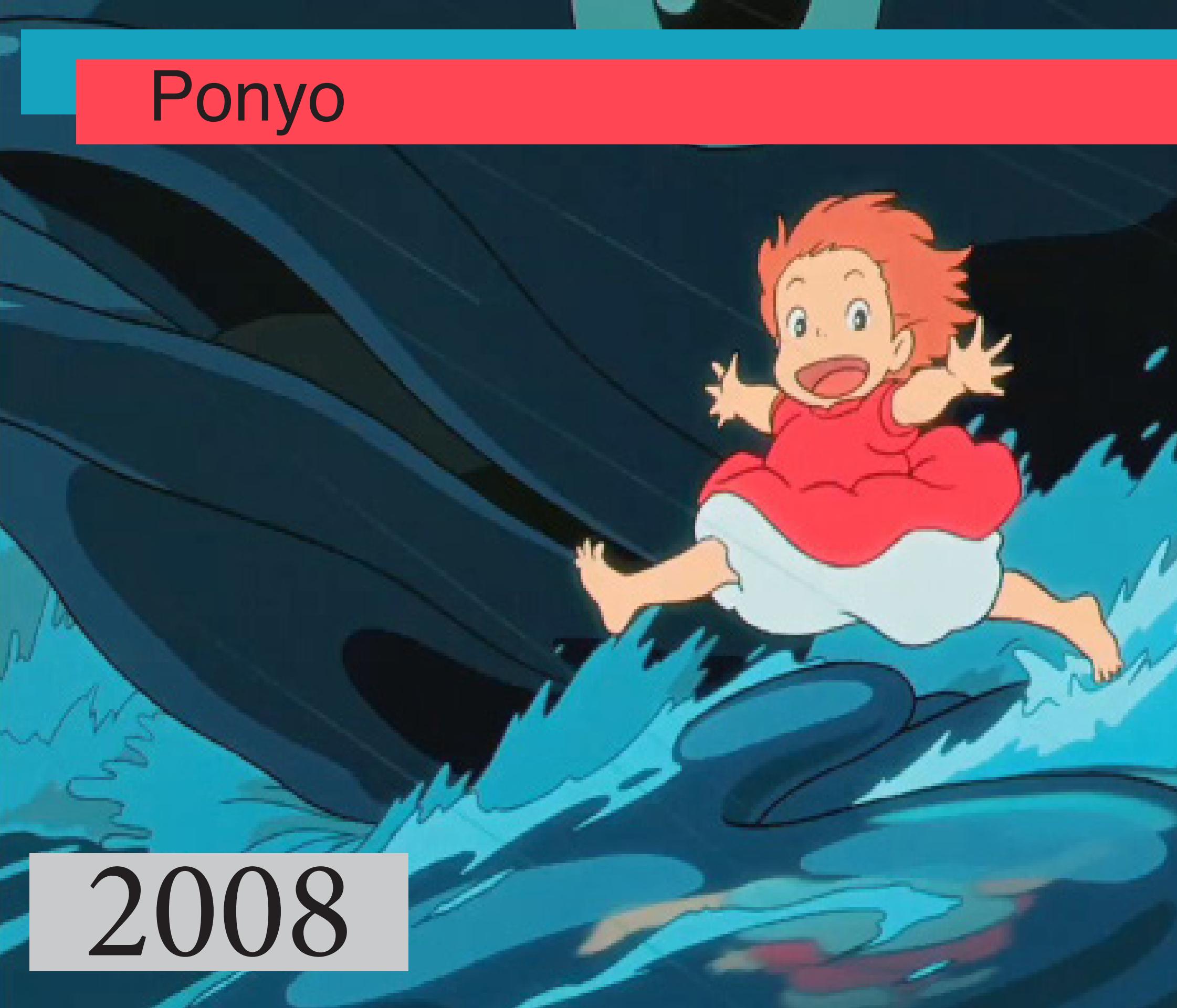


Haku and Sen



Ponyo

2008



plot

Fujimoto, a once-human wizard/scientist, lives underwater along with his daughter, Brunhilde, and her numerous smaller sisters. While she and her siblings are on an outing with their father in his four-flippered submarine, Brunhilde sneaks off and floats away on the back of a jellyfish. After an encounter with a fishing trawler, she becomes trapped in a glass jar and drifts to the shore of a small fishing town where she is rescued by a five-year-old boy named Sōsuke. Shattering the jar with a rock, Sōsuke cuts his finger in the process. Brunhilde licks his wound causing it to heal almost instantly. Sōsuke names her Ponyo and promises to protect her. Meanwhile, a distraught Fujimoto searches frantically for his lost daughter whom he believes to have been kidnapped. He calls his wave spirits to recover her, leaving Sōsuke heartbroken and confused by what happened.

Ponyo and Fujimoto have an argument, during which Ponyo refuses to let her father call her by her birth name. She declares her desire to be known as 'Ponyo' and to become human. Using her magic, she forces herself to grow leg- and arm-like appendages and start changing into a human, a power granted to her by the human blood she ingested when she licked Sōsuke's finger. Her alarmed father forces her to change back into her true form and leaves to summon Ponyo's mother, Gran Mamare. Meanwhile, Ponyo, with the help of her sisters, breaks away from her father and inadvertently uses his magic to make herself fully human. The huge amount of magic that she releases into the ocean causes an imbalance in the world, resulting in a tsunami, leaving ships stranded at sea. Ponyo goes back to Sōsuke, who is amazed and overjoyed to see her. He tells his mother, Lisa, that Ponyo has returned as a little girl. Lisa allows Ponyo to stay at their house for the time being, and they wait out the storm together at Sōsuke's house. Worried about the residents of the nursing home where she works, Lisa leaves to check up on them, promising Sōsuke that she will return home as soon as possible.

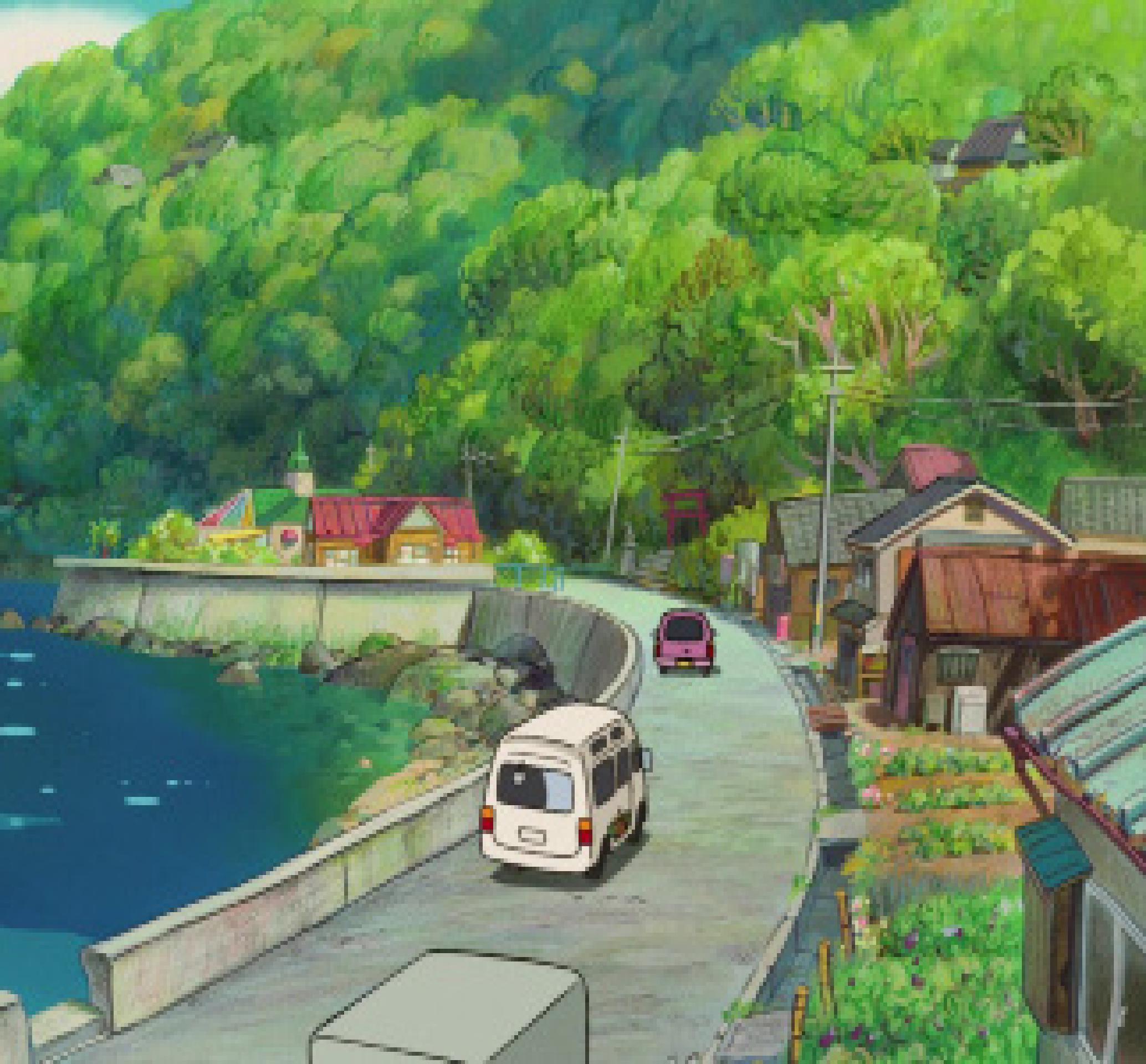
Gran Mamare arrives at Fujimoto's submarine. Sōsuke's father, Kōichi, sees her traveling and recognizes her as the Goddess of Mercy. Fujimoto notices the moon appears to be falling out of its orbit and satellites are falling like shooting stars, symptoms of the dangerous imbalance of nature that now exists. Gran Mamare declares that if Sōsuke can pass a test, Ponyo can live as a human and that the order of the world will be restored. A still-worried Fujimoto reminds her that if Sōsuke fails the test, Ponyo will turn into sea foam.

Sōsuke and Ponyo wake up to find that most of the land around the house has been covered by the ocean. Since it is impossible for Lisa to come home, the two children decide to find her. With the help of Ponyo's magic, they make Sōsuke's toy pop pop boat life-size and set out across the swollen ocean.

When Ponyo and Sōsuke make it to the forest, however, Ponyo tires and falls asleep only to be woken by Sōsuke, who implores her to enlarge a second candle as the one powering their boat is about to go out. Ponyo dozes off after making one failed attempt at growing the candle, causing Sōsuke to have to push the boat to shore as it slowly reverts back to its toy size. Sōsuke drags Ponyo to the shore, where he finds Lisa's abandoned car. Ponyo then wakes up, and the two decide to continue looking for her.

Ponyo and Sōsuke head into a tunnel, where Ponyo mysteriously reverts to her fish form. Meanwhile, Lisa and the residents of the nursing home, who are temporarily able to breathe water because of Gran Mamare, are waiting excitedly below the surface for Ponyo and Sōsuke to arrive. Sōsuke and Ponyo encounter Fujimoto, who warns the boy that the balance of nature is in danger and begs Sosuke to return Ponyo to him. Sōsuke doubts Fujimoto and attempts to flee, but the two children are quickly captured and Fujimoto takes them down to the protected nursing home.

Sōsuke is reunited with Lisa and meets Gran Mamare, with whom Lisa has just had a long private conversation. Gran Mamare asks



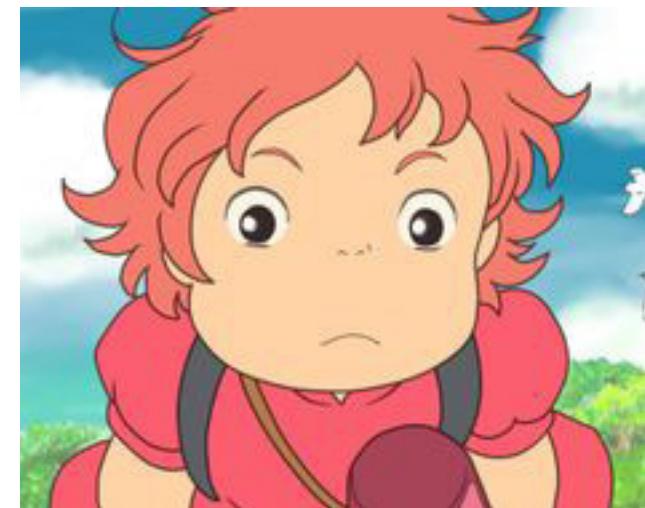
Ponyo / Brunhilde

Ponyo has two forms: her fish form and her human form. As a fish, she is cute, but as a little girl, she is magical. She has thick amaranth red hair and has only two-piece clothing: an adorable little amaranth red dress with puffy sleeves and white bloomers. She behaves just like a regular five-year-old child, intelligent, adorable and mischievous, and, later in the movie, sleepy. She's very happy, sweet, and barefoot all the time.



Lisa

Lisa is around 25 years old. Her outfit usually consists of an indigo blue shirt, beige jeans and carnation pink slippers. She has walnut brown hair and fair skin. Lisa, being his mother, cares about Sōsuke's welfare. She is easily annoyed by how often Koichi goes out to sea, as it often convinces her that he will abandon his wife and children. However, she is not inconsolable, as seen when Sōsuke reminds her that Koichi does his best despite breaking his promises, and she responded by hugging her son and becoming joyful again.



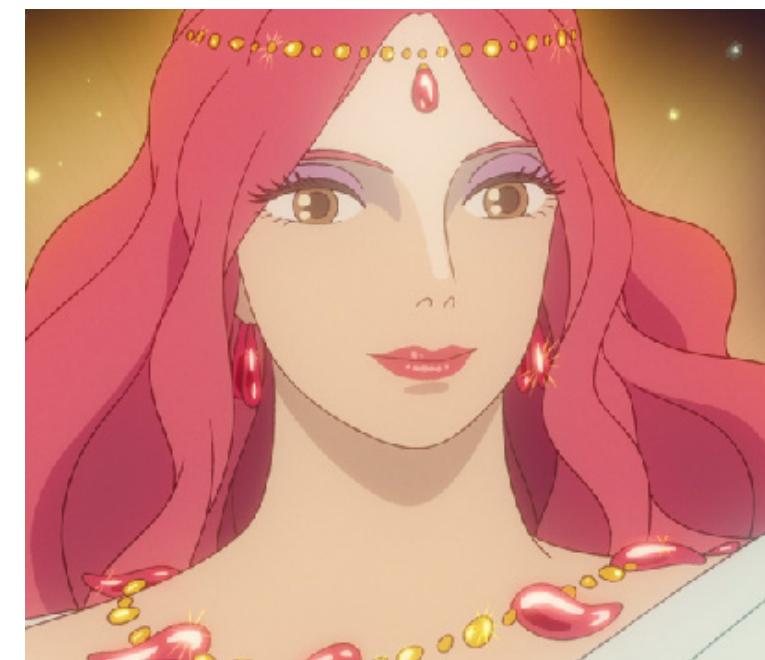
Sosuke

Sosuke is intelligent, smart, loyal, cute and heroic. He is willing to protect his friends (including Ponyo, starting from when she washes up on the shore near the house, stuck in a glass jar), even if doing so gets him in trouble with his mother or Ponyo's father (whom they hate). He is interested in the sea, especially since his father, Koichi, is the captain of a ship. He also knows that Koichi does his best for the family, as seen when Lisa gets angry at Koichi and chides him for abandoning her family on a cliff.



Fujimoto

Fujimoto is a father to Ponyo and to Ponyo's Sisters and husband to Granmamare in *Ponyo on the Cliff by the Sea*. He served as the main antagonist of said movie. Fujimoto acts like a villain, because he is strict to his daughter Ponyo. So she never talks good about him. For Lisa he is kind of a creep, who mistakes him for spraying pesticide, which is actually water so he can survive on land. In his core he is a good guy, who cares about his daughters. He is just over-pessimistic. He hates being a human, because the humans pollute the environment. So he uses magic to purify the sea. For that purpose he creates the Elixir. Because of humanity's destructive behavior, he becomes an over-pessimistic nerd. His wife Granmamare adds more optimism to his mind.



Granmamare

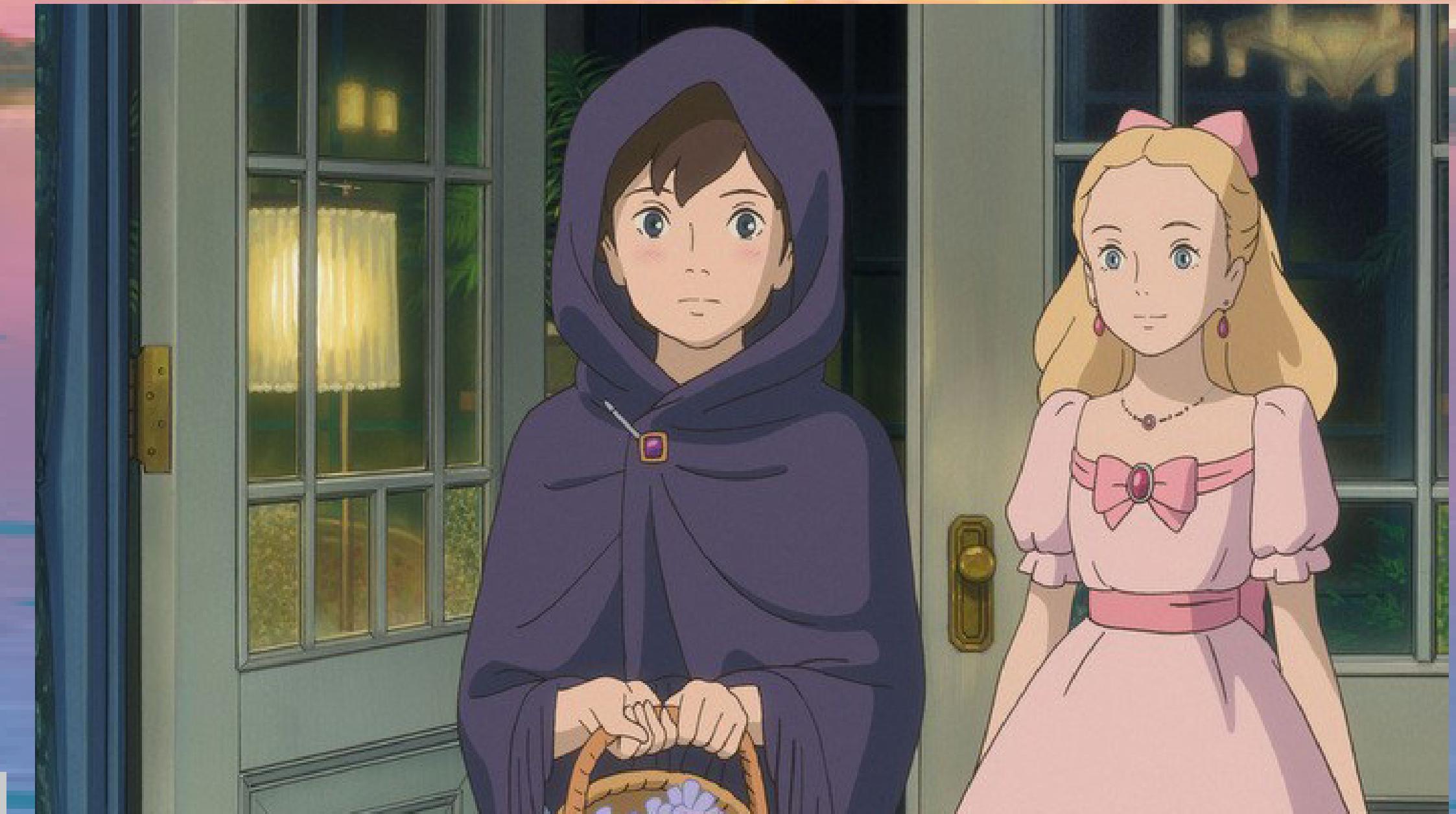
Granmamare is enormous, possibly as big, if not bigger than, a Blue Whale. She is able to change shape and size, and also appears to glow with a warm, golden light. This light possibly may be magically produced, or created by luminescent plankton. She resembles a very beautiful woman with impossibly-long, red hair, brown eyes, and a kindly face. The cyan robe she wears seems to merge with the sea when she swims, and it is unknown if she has feet, or simply floats freely when she stands. In the film, she is the most powerful creature in the world. She can use her power without messing up the environment. She is able to change the shape and size of her body. She can also read minds by touching someone, so she could read Fujimoto's mind in a short time by

When Marnie Was There

plot

Anna Sasaki is an introverted 12-year-old girl with low self-esteem living in Sapporo with foster parents, Yoriko and her husband. One day, she suffers an asthma attack at school. The doctor insists that her asthma is being triggered by stress. At the doctor's recommendation to send Anna to a place where the air is clean, her parents decide to have her spend summer break with Yoriko's relatives, Setsu and Kiyomasa Oiwa, who live in a rural seaside town called Kissakibetsu, located between Kushiro and Nemuro.

Anna investigates an abandoned mansion across a salt marsh. She finds it familiar but gets trapped by the rising tide until she is found by Toichi, an old fisherman. Setsu tells her that the mansion used to be a vacation home for wealthy foreigners, but has been empty for a long time. Anna starts dreaming of a blonde girl in the mansion. On the night of the Tanabata festival, she meets the blonde girl, Marnie, at the mansion. The two agree to keep their meetings secret. Marnie asks about how Anna likes living with the Oiwases but disappears. Anna has visions of being back in the Oiwa house, implying that Anna is dreaming. Marnie invites Anna to a party at the mansion, where she sees Marnie dancing with a boy named Kazuhiko. Locals find Anna asleep outside, suggesting that the party may also have been a dream. The mansion also appears abandoned and dilapidated again.



2014

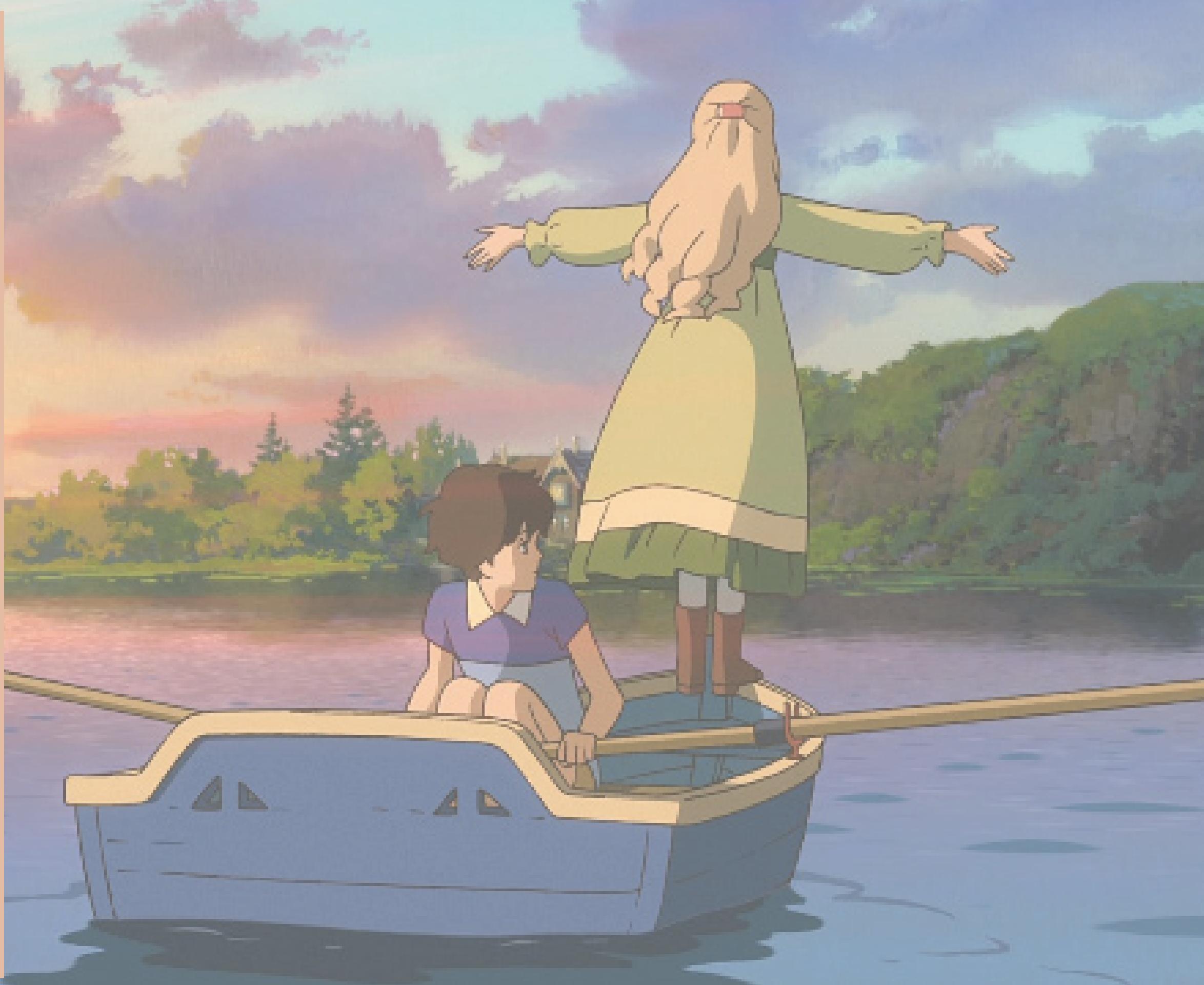
Anna meets Hisako, an older woman who paints. Hisako comments that Anna's sketches look like a girl whom she knew when she was young. At the mansion, Anna meets a girl named Sayaka, who gives her Marnie's diary that had been hidden in a drawer. Anna meets Marnie again and admits to finding documents that show her foster parents are paid to take care of her. She makes the assumption that they only pretend to love her for the money, and says she can't forgive her biological family for leaving her behind and dying. Marnie shares how her parents are always traveling abroad, and how she is always left behind with her rude nanny and two maids. The maids bully her and threaten to lock her in the silo near the mansion. Anna leads Marnie to the silo to confront the latter's fear of it. Marnie conquers her fear and the pair fall asleep. Anna has a dream of Kazuhiko comforting Marnie. She wakes up, only to find Marnie gone, and is heartbroken.

Meanwhile, Sayaka finds the missing pages from Marnie's diary, which include passages about Kazuhiko and the silo. She and her brother search for Anna, only to find her unconscious with a high fever. They bring her back to the Oiwash, where Anna dreams about confronting Marnie, who tells Anna she is sorry for leaving her and that she cannot see Anna anymore.

When Anna recovers from her fever, Hisako reveals Marnie's story: Marnie married Kazuhiko and they had a daughter named Emily, who Marnie loved dearly due to years of loneliness and depression. Kazuhiko died from a sudden illness and Marnie committed herself to a sanatorium to cope with his loss. With no other family to care for her, Emily was sent to a boarding school at a young age. Marnie recovered but preteen Emily was resentful for her mother abandoning her. In her adulthood, Emily had a daughter herself, but she and her husband were killed in a car accident. Marnie raised her granddaughter, who was placed in foster care after her death.

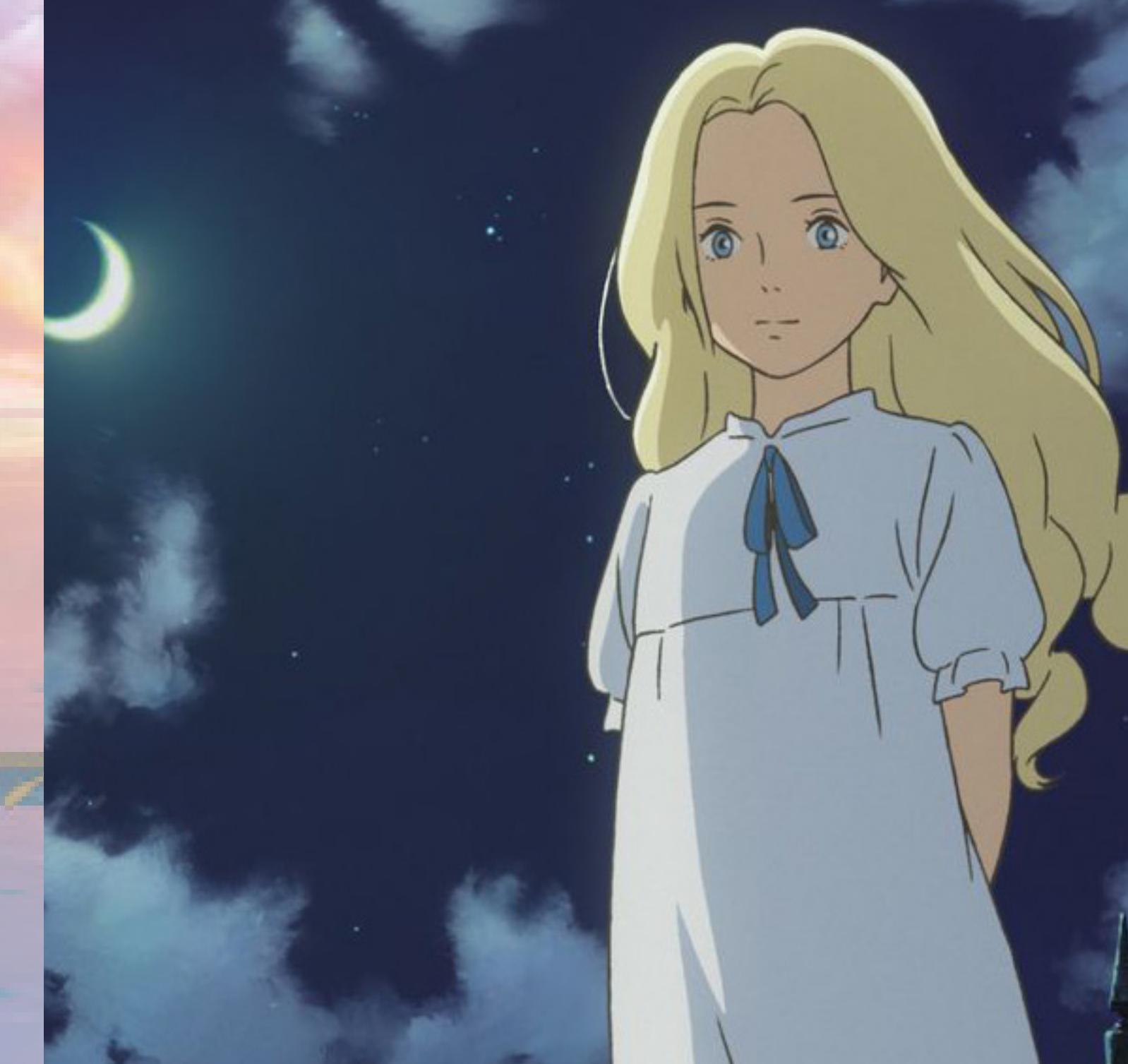
At the end of the summer, Yoriko arrives to take Anna home and is delighted to see Anna having made new friends in Hisako, Toichi and Sayaka. She gives Anna a photograph of the mansion and says it belonged to Anna's grandmother. When Anna sees Marnie's name written on the back, she realizes that she is Emily's daughter, and Marnie's granddaughter. This revelation brings closure about her identity. Yoriko also tells Anna about the government payments, but reassures her that they have always loved her. For the first time Anna calls Yoriko her mother.

During the end credits, Anna says goodbye to her friends before



Anna Sasaki

Anna has short, wavy brown hair and blue eyes. She typically dresses in red shorts, blue sneakers, and a two-shades of blue t-shirt. At the Tanabata festival, she wears a pink yukata that belonged to Setsu Oiwa's daughter. Anna is a caring, curious, and introspective person. She is an artist, and is often carrying around her sketchbook although at first she believed that she wasn't good at drawing when in fact she is great at it. The drawings shown in the movie are mostly of landscapes, such as the playground in the beginning, the marsh house, Marnie's house and Marnie herself. Anna has a low self-esteem, deeming herself worthless, ugly, awkward, a nuisance and abnormal. Her social anxiety is also very prevalent, causing her to struggle in large crowds and interaction with people, cutting herself away from others, which is usually mistaken for shyness. She suppresses her emotions, usually donning on a neutral expression, and is also very prone to emotional outbursts, suddenly changing moods. Upon befriending Marnie and Sayaka, Anna starts to open up and becomes slightly more upbeat, smiling more, apologizing to Nobuko for hurting her feelings and even calling Yoriko her mother.



Marnie

Marnie has long, blonde hair that falls over her back, ending in smooth ringlets. She wears her hair loose for most of her screen time, wearing a blue dress with white frills and a blue ribbon tied at her collar and also wears a green dress with a yellow bow on her collar. She wears at one point a white nightgown with a blue ribbon on her collar and goes barefoot.

The Red Turtle



2016

plot

A man set adrift by a storm wakes up on a beach. He discovers that he is on a deserted island with plenty of fresh water, fruit and a dense bamboo forest. He builds a raft from bamboo and attempts to sail away, but his raft is destroyed by an unseen monster in the sea, forcing him back to the island. He tries again with another, larger raft, but is again foiled by the creature. A third attempt again ends with the raft destroyed, but this time he is confronted by a giant red turtle, which stares at him, and forces him back to the island.

That evening, the man sees the red turtle crawling up the beach. In anger, he hits it on the head with a bamboo stick, then flips it over onto its back, stranding it. While working on another raft, he feels remorse and returns to turtle but it is too heavy for him to flip over. He fetches water for it, but when he returns it is dead. He collapses on the sand next to it and falls asleep. In the morning, the man is surprised to find a woman lying unconscious inside the shell, which has split. He fetches water for her and builds a shelter to protect her from the sun. When rain hits the island, the woman wakes up and goes swimming in the sea. The man searches the island for her, and when he spots her in the sea, gives her his shirt. The woman casts the shell adrift on the sea, the man does the same to his partially-built raft. The two swim together and form a bond. They sleep in the dunes.





The couple has a son. The curious boy finds a glass bottle and his father and mother explain about the world it comes from, the story of how they came to be on the island and the red turtle. After accidentally falling into the sea, the boy learns he is a natural swimmer, and swims with three green turtles. He swims back to his mother who hugs him and looks out at the sea with apprehension. The boy grows into a young man. One day, while the man and woman are foraging by the shore, a tsunami hits and they run for the bamboo forest. After the tsunami recedes the young man, who had been filling his bottle inland, searches for his parents and finds his mother wounded, but no sign of his father. He calls the three turtles and they help him swim out into the sea where they find his father desperately clinging to some bamboo and rescue him. The young man finds his bottle, the family clean up the wreckage and burn the dead bamboo.

One day the young man has a dream about swimming away into the sea. In the morning he says goodbye to his parents and swims away with the three green turtles, who are waiting for him. The man and woman continue to live on the island and grow old together, still very much in love. One night, after gazing at the moon over the ocean, the man closes his eyes and dies. The woman discovers his passing and grieves. The next morning she lies next to him, and with deep sadness lays her hand on his. Her hand transforms into a flipper, and now the red turtle, she slowly turns around, crawls down the beach and swims away into the sea.