

Through the Eyes of a Child: Aspects of Narrative in *Ponyo on the Cliff by the Sea*

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“Every day children are born and every day children grow up around us, whether or not we animation creators come up with a motive for our characters. And the challenges they confront haven’t decreased in the slightest. They may no longer indentify with and be encouraged by champions as in the past, but they still want to be encouraged, still want to be taught how to appreciate the beauty of the world. If this weren’t the case, why would so many children today run amok, even try to destroy themselves?”

(Hayao Miyazaki, *Thoughts On Japanese Animation*, 1988)

The film *Ponyo on the Cliff by the Sea* by Hayao Miyazaki is a richly textured modern day fairytale story for children. Yet this film’s visible simplicity in plot, action and characters is fundamentally supported by a masterful blending of many ingredients. Below the surface of simplicity are the threads of various sources that Miyazaki has woven together to create the film narrative.

These sources include European literary fairytale, Japanese folktale and other traditional cultural elements, and contemporary environmental concerns. The film narrative also displays some of the same markers as found in children’s literature. The resulting story displays a seemingly childlike simplicity, as if it were to be seen through the eyes of a child. This film not only demonstrates Hayao Miyazaki’s commitment for making stories especially for children, but

also his ability to infuse them with a universal appeal that invites the adult viewer to appreciate them as well.

In examining of the film *Ponyo on the Cliff by the Sea*, I will highlight some of the key sources Miyazaki has used in the foundation of the work and look at the correlation between some features in the Miyazaki film narrative with those same devices common to the narratives and characters of children's stories. Also, by taking a virtue-based approach to the main themes inherent in this work, I will show that the virtues of love and responsibility are revealed through dialog and action of the key protagonists Sosuke and Ponyo.

I

One source Miyazaki acknowledges having considered on is the literary fairy tale *The Little Mermaid* by Hans Christian Andersen, the story of a mermaid princess who falls in love with a prince of the human world. In the Andersen tale she wants to live on the land with the prince as a human being. The story plot involves the mermaid having to endure various difficulties in order to transform from her fishlike form into a human and how she strives to obtain a soul as well as adapt to a non-magical life on land.

In the Ponyo story, the basic narrative at first follows a somewhat similar theme. Ponyo is a magical creature of the ocean who wants to live with the boy who is a human child of the land. However, the narrative in the Miyazaki version diverges greatly beyond that point. "PONYO places Hans Christian Andersen's *The Little Mermaid* in a contemporary Japanese setting. It is a tale of childhood love and adventure." (Miyazaki, 2009, 11) Ponyo is about a 5-year-old child in age, as is Sosuke, her human boy counterpart. The setting is modern day Japan, while the Andersen tale is set in a fairytale framework

of “once upon a time.” The endings of the two stories also differ greatly, as in the Andersen tale has a quality of a somewhat hopeful melancholy, while the Miyazaki film concludes with a celebration of reunion and optimism. There are Christian overtones in the fate of the Andersen mermaid that point to the “soullessness” of mermaid type creatures while humans do have a soul and a future life. As Tartar noted, “Andersen was deeply invested in conveying Christian messages about immortal souls and eternal life, even as he and his characters clearly delight in worldly pleasures.” (Tartar, 2009, 139)

Miyazaki’s narrative does not involve itself with that kind of specific religious duality. However, in both narratives there is a point of convergence regarding this aspect of the mermaid. In the Andersen tale, the mermaid’s grandmother tells her that when they cease to exist the mermaids and men turn into foam on the sea. The grandmother says “We sometimes live for three hundred years, but when we cease to exist, we turn into foam on the sea ... only if a human loved you so much that you meant more to him than his father or mother ... he would give you a soul and still keep his own.” (Tartar, 2009, 139)

In the dialog between Ponyo’s parents Fujimoto and Gran Mamere in which they discuss what to do about Ponyo, a similar concept of two possible fates for the mermaid is expressed. One fate is based on the true love of the human boy Sosuke and the other is the risk of Ponyo turning into sea foam if his love is not sincere. Gran Mamere says, “We must test the boy. If Sosuke’s love is true, Ponyo will be permanently transformed and the balance of nature will be restored.” Then Fujimoto counters, “But if his love isn’t real, then Ponyo will turn into sea foam.” Gran Mamere concludes, “True, but that is where we all originated, my darling.” (Miyazaki, 2009, 253) In the Miyazaki version there is a choice of two paths, yet it feels less fatalistic, more universal in its conviction.

Miyazaki also drew inspiration from Japanese folktales. The same motif of mermaid and her human beloved is seen in the Japanese folktale of Urashima,

in which an immortal sea princess and a poor mortal fisherman fall in love and remain together under the ocean for a period of time. Ponyo's story, although generously depicting the power and wonder of her vividly beautiful ocean world, has her meet and know Sosuke on the shore and land in the small town where Sosuke and his family live and where Ponyo will make her future home. Perhaps the figure of the wizard Fujimoto and Gran Mamere resonate more to this idea of a human man living below the ocean in the realm of his beloved ocean goddess/princess.

These three narratives—a literary fairytale, a Japanese folktale and a contemporary film story—all have the mermaid motif in common. In the Stith Thompson motif index it is referred to as the Water Spirit. (F420) This motif is well documented in traditional folk tales from many cultures. “Traditional cultures everywhere associate water with supernatural beings and understandably so, given the necessity of water for all life....” (Garry, el-Shamy, 2005, 210) What distinguishes the usage by Miyazaki is that in this story the mermaid motif portrayed as a young child about five years old. Ponyo is an anthropomorphic ocean creature, her body being a fish, but her head is like that of a small girl, full of expression and life. As in the Andersen tale, she transforms into a human during the course of the narrative, but she is unlike the sea princess goddess in Urashima folktale who is naturally an immortal and never expresses a desire to become a human being.

Another important motif Miyazaki has cast as a character in the story is the ocean itself which he has partially expressed through the character Gran Mamere, Ponyo's mother, who is a kind of ocean spirit or goddess. This motif is drawn from both Shinto and Buddhist mythic traditions of Japan. In particular, Gran Mamere's image may come from either Shinto and Buddhist female goddesses or spirits. In the Shinto tradition one such figure is Benzaiten. “She is identified as a river “kami” and as the sea goddess as well. The famous

floating shrine of Itsukushima, built on in the shores of the Seto Inland Sea near Hiroshima is dedicated to her.” (Ashkenazi, 2003, 126)

Another important female figure is Kannon, a bodhisattva-goddess of compassion. Among other important roles she is also “considered the patroness of fishermen. Kannon is one of the most beloved figures of Japanese mythology and belief. (Ashkanazi, 2003, 195) Gran Mamere combines, qualities from both of these figures of Japanese tradition as a powerful yet benevolent character and as Ponyo’s loving mother. As a personification of the ocean’s power of creation and life, Gran Mamere plays positive role in the narrative. She enables the world to regain the balance in nature that Ponyo disrupted by escaping above to the land. She did this by creating a test for Sosuke and Ponyo to pass through which they could remain together and demonstrate their power of love and responsibility. She also allowed the ship of Koichi, Sosuke’s father, to remain safe after the tsunami storm which plays on her role as a protector of fishermen at sea.

Miyazaki also drew from specific beliefs in Japanese tradition that represent the ocean as a living entity. The sea in the Shinto belief system is one of the vital creative parts of the earth. It is among the sacred spaces of Shinto belief, in that “it preceded the land, which was drawn from it like the shoot of a reed.” (Ashkanazi, 2003, 103) Miyazaki acknowledges his intention to employ an animistic portrayal of the sea in the film. “The sea is not the usual sea as a stage for our human activities, but exists for its purpose. That is, we highlighted animism, in which the sea is alive.” (Miyazaki, 2008, 34) He also described the “ocean as a living presence,” and explained in his introduction to the film story in *The Art of Ponyo* that it is “animated not as a backdrop to the story, but as one of its principal characters.” (Miyazaki, 2009, 11)

Moreover, the source for the film story setting is in a present day location of Tomonoura. This historical town is set in Setonai-kai. “The Seto Inland

Sea, locked between the islands of Kyushu, western Honshu and Shikoku, is particularly important, because many of the events of the national foundation myth happen on its shores, island and many bays.” (Ashkanazi, 2003, 9)

With these combined elements in mind, Miyazaki portrayed the animistic personality of the sea itself in the narrative as “minions”, or living aquatic creatures of water which obey the commands of Fujimoto, Ponyo’s wizard-like father. They change from mere waves of sea water into a kind of fantastic water-like creature or giant fish with the aid of Fujimoto’s magical powers. When Fujimoto tries to get Ponyo back after Sosuke had found her, he uses the ocean minions to help him. Also, when Ponyo escapes from her bubble enclosure on the ocean floor, she uses her power to make gigantic minion-like waves that are at the same time gigantic fish and tsunami-like waves on which she runs atop towards Sosuke’s house.

This quality of “aliveness” of the sea as a living character in the Ponyo narrative, is not only a reflection of ancient animistic concerns, but also a theme that recurs in contemporary children’s literature. This is not limited to the ocean in particular but refers to the quality of “aliveness” in general. In his short but insightful study of children’s literature, Jerry Griswold has included “aliveness” as one of its five key themes. “Perhaps most obviously, children’s literature differs from adult fare in the more frequent appearance of talking animals, living toys and animations in nature.” (Griswold, 2006, 3)

It is the childhood acceptance of aliveness everywhere that is also seen in the Ponyo film story narrative. For example, Sosuke, in finding the goldfish Ponyo, responds in a rather natural and enjoyably curious manner as he inspects the little anthropomorphic goldfish. He gives her a name, further accenting her uniqueness. He speaks to Ponyo as if she would understand, which eventually she does. Fujimoto commands or converses with the minions when searching for Ponyo. The “aliveness” of the ocean and its creatures is an integral

narrative device in the film. Other elements in the *Ponyo* film story also have a correlation with those found in children's literature.

II

There are noteworthy similarities between the film story *Ponyo on the Cliff by the Sea* and those that are characteristic of children's literature. Although the *Ponyo* film story is not a direct reversion of a children's story, it has been loosely based on a literary fairy tale which is commonly considered part of the children's literary genre fare. There are other similar elements found in the film's thematic intentions for children in particular as well as characters, plot and level of narrative style.

Miyazaki, in his work as a master storyteller has never been vague about his belief in animation as film especially for children. In 1982, when speaking to a Waseda University audience he said, "It's fine for animation to be one type of entertainment just as long as we don't forget, that from its starting point, it has always been created for children." (Miyazaki, 2009, 49) He further explained in the same lecture, "It may sound trite when I say that I make animation to entertain children, but it is not trite at all ... I try to create what I wanted to see when I was a child or what I believe my own children want to see. We have all heard folktales. You can tell when you read them that they are a kind of encouragement. Even if something terrible happens, someone will come and save us—Cinderella and Snow White are good examples. Encouragement changes with times." (Miyazaki, 2009, 51)

In choosing to create such fairytale like stories for children, Miyazaki has also affirmed the importance of such stories for the children of today's world. This is not unlike the ideas of the well known child psychologist Bruno

Bettelheim who wrote in *The Uses of Enchantment*, “It is important to provide the modern child with images of heroes who have to go out into the world all by themselves and though ignorant of the ultimate things, find secure places in the world by following their right way with deep inner confidence.” (Bettelheim, 1975, 11) *Ponyo on the Cliff by the Sea* is the same kind of story in which Sosuke and Ponyo, as the child protagonists make their way from Sosuke’s house on the hill in search of his mother. The ultimate outcome of their childhood adventure is a happy reunion which inspires encouragement and confidence for the child viewers.

In fact, this feature of the optimistic and happy ending is one of several distinguishing “markers” that are repeatedly seen in children’s literature. These markers are also seen in the *Ponyo* film narrative in terms of both character and plot. Perry Nodelman, in his detailed study of children’s literature, *The Hidden Adult*, delineates specific markers found in the texts of children’s literature. He writes, “According to Judith Hillman, texts of children’s literature commonly display five specific characteristics:

- *typical childhood experiences written from a child’s perspective
- *children or childlike characters
- *simple and direct plots that focus on action
- *a feeling of optimism and innocence (e.g. happy endings are the norm)
- *a tendency toward combining reality and fantasy

(Nodelman, 2008, 189)

The first marker on this list indicates a narrative that uses a child’s perspective and portrays childhood experiences. Several narrative points in the *Ponyo* story reflect this marker, such as Sosuke playing by the seashore on a hot summer day, having a soft cream cone while riding in the car after shopping, or Ponyo and Sosuke enjoying a bowl of hot ramen-noodles at his house. Many of the narrative action is direct and simple, like moments that a five-year-old

child might experience or enjoy in his daily life. Child viewers can easily relate to this kind of narrative. Even Miyazaki has explained his desire to portray this element in the film story. He explained in a newspaper interview, "I look at them (children) and try to see things as they do. If I can do that, I can create universal appeal." He added, "Humans face a basic choice between love and money. A five-year-old understands that in a way an adult obsessed with the economy and share prices cannot. I make movies that can be understood by that five-year-old and to bring out that purity of heart." (McNeill, 2009, 1)

Another marker found in the Ponyo narrative is the simple and direct plot that focuses on action. As a film narrative, Ponyo's story lends itself well to this element of simplicity and directness, both through dialog and story events. The narrative dialogs of Ponyo and Sosuke are childlike and simple. Their actions are full of meaning yet direct and basic. Many of them relate to those involved with the moments that make up daily life, such as riding in the car, going to school, having a hot drink, sleeping on the sofa, or simply walking together.

One key scene which easily illustrates the simplicity in dialog is when Sosuke and Ponyo first speak to each other. It is the first time Ponyo uses human language. Sosuke is at the seashore, holding the green bucket and Ponyo is inside, having yet to transform into a human being. She shouts up to him", "Sosuke! Ponyo loves Sosuke!" Sosuke smiles and replies to her, "I love you too!" (Miyazaki, 2009, 234) The bare simplicity in these words of childhood love gives the story its special quality of childlike purity.

One main narrative passage in the film story that demonstrates a focus on action is when Sosuke and Ponyo decide to go out and find Sosuke' mother who has not returned home from checking on the seniors at the nursing care center in town. This episode in the story portrays the childlike encounters of the two children with various challenges along the way. The two children leave home and have small adventure while reaching their goal. It shows the children

waking up alone at the house, busy packing for the trip, their excitement of departure, riding along in the magically transformed child-size toy boat and navigating the post tsunami flood waters. They meet various people along the way and deal with the eventual obstacles that they overcome before they can reach their goal. They succeed up to a point in their quest, but when Ponyo's magical powers begin to fade, Sosuke must suddenly rely on himself to keep Ponyo safe and find his mother.

Until this point in the story, Sosuke has been able to manage leaving home with Ponyo and navigating the little boat in the direction of the town along the mountain road. Then, in an unexpected dramatic moment in which Sosuke finds Lisa's car along the road but without his mother there, he is struck with panic. He repeatedly calls out. There is no response, and the child is close to tears. A slight tension builds in the pace of the narrative's action. He feels abandoned yet he still has responsibility. At that moment, Ponyo, who is steadily losing power, sleepily encourages them to find Lisa and they continue on foot.

Sosuke is presented with his second test when Ponyo falls asleep and reverts back into a fish form. With the swiftest of care he manages to secure her gently into the green bucket with water, shouting, "Ponyo! Don't die!" Sosuke indicates with those simple words his main concern to be not that Ponyo is a fish or human, but that she is alive and safe. His love for her is displayed by this simple and uncontrived exclamation.

This narrative scene in particular illustrates a pattern often seen in fairytale types of children's stories—the escape, consolation and recovery pattern. Bettelheim describes it as a facet of the story in which there is great threat of being deserted, a separation anxiety. In the end is consolation or reunion. "Consolation is the greatest service a fairy tale can offer a child: the confidence that despite all troubles (ie. desertion by parents) not only will he succeed but evil is done away." (Bettelheim, 1975, 147) Once Sosuke and Ponyo continue

on their quest and get through the dark tunnel they are eventually reunited with Lisa and the others at the senior center, including Ponyo's father Fujimoto and her mother, Gran Mamere, which equals the recovery part of this pattern.

This separation-anxiety pattern is also seen in conjunction with a marker in children's stories of a happy ending. This ending is the result of what can be called the "home/away/home" pattern in which the child hero/heroine "leave home, have adventures and return happily at the end of the tale. (Nodelman, 2008, 223) In the case of the Ponyo film story the child characters follow this same pattern to a happy ending of reunion. This pattern is not unlike the one seen in the classic fairy tale of Hansel and Gretel in which two children after escaping dangers in the forest succeed in the quest to return to home and family.

The next marker, "a tendency toward combining fantasy and reality", is expressly evident in the Ponyo film narrative. Sosuke and Ponyo as the main characters represent two very different worlds—one of fantasy and the other of reality. Ponyo comes from an enchanted underwater imaginary home of her wizard/father Fujimoto deep below the ocean and is a fairy tale-like creature. Sosuke is a normal human boy who lives in a small port town on the coast of Japan. According to Hillman's list, this combining Ponyo's ocean (fantasy) world with Sosuke's land-based (reality) world is a common feature in children's stories.

In the introduction to the film story Miyazaki writes, "A little seaside town and a house at the top of a cliff... The ocean as a living presence. A world where magic and alchemy are accepted as part of the ordinary." (Miyazaki, 2009, 11) The most readily identifiable feature is the meeting, even collision, of the two environments from which the child protagonists come, one the ocean (fantasy), the other, the land (reality). Moreover, the fantasy-reality element is expressed through the child protagonists' abilities or roles in the narrative. Ponyo has magic powers before becoming human, but Sosuke is a

normal human boy. Even Ponyo's parents are both creatures of the ocean, while Sosuke's are average human adults. One set of parents is from the realm of the fantastic, the other from the mundane. Finally, the people in Miyazaki's story seem to accept the fact that there are such magical creatures and places which exist alongside their own, making the entire story possible in Miyazaki's world.

This is not the first time that Miyazaki has combined the mundane and the magical world in his film stories. This same device was also used in *My Neighbor Totoro*, *Kiki's Delivery Service*, *Spirited Away*, and *Howl's Moving Castle*. This is easily evident in the film *My Neighbor Totoro* in the world of two child protagonists, Mei and Satsuki. The children of the real rural Japanese world interacts with the magical one of the creature Totoro. As noted in Cavallaro's analysis of this film, "In personifying the regenerating powers of nature—a motif central to Miyazaki's cinema—the Totoros concurrently function as mediators between the world of nature and the world of childhood." (Cavallaro, 2003, 70) Much in this device of the two worlds is a reflection of the supernatural aspects of nature and its impact on the normal human world. "The other magic, the mystery of nature and its legendary manifestations is linked with this through a series of images that, by accepting the presences of the supernatural as part of the natural, make us accept it on the level of a child." (McCarthy, 1999, 134)

In the case of *Ponyo on the Cliff by the Sea*, however, Miyazaki has indicated some possible deeper implications for the specific use of the ocean/land in combining fantasy with reality here. He has infused a boldly simple if not more elemental import to the meeting of these two worlds. In the introductory notes he states, "The sea below, like our subconscious mind, intersects with the wave-tossed surface above." (Miyazaki, 2009, 11) He hints at the idea that Ponyo and her magically powerful ocean world represent the deep mysterious yet creative subconscious of the human mind, while Sosuke's life on land is equal to the

outer conscious mind, active and alert, yet constantly being tossed about by the gross world of surface thought. Yet, just as Mei and Satsuki find magic in their little everyday world, so do Sosuke and Ponyo bring their own two worlds together by showing the ultimate happiness and harmony attainable when acted upon with love and responsibility.

III

The virtues of love and responsibility are the third important aspect to examine in the Ponyo film narrative. They are illustrated through the simple yet direct dialog and actions of the main characters Sosuke and Ponyo. Miyazaki wrote in the film book introduction, “A little boy and a little girl, love and responsibility, the ocean and life and that which is most elemental to them are depicted in the most basic way in PONYO.” (Miyazaki, 2009, 11) In so writing, Miyazaki has eluded to an overall theme of simplicity as a lens through which the viewer may easily notice the beauty of these virtues expressed by the characters in this story.

There are various examples of Sosuke’s ability to be responsible. Early in the story, Sosuke finds and rescues Ponyo, and he makes a simple but profound promise to take care of the little fish Ponyo. As he carefully carries her in the little green bucket on his way to school in the car he tells her, “Don’t worry. I’ll take good care of you.” (Miyazaki, 2009, 229) Responsibility in this sense is more than just responding to one’s duty. It is done with love and a sense of caring and so creates a sense of security for the others for whom one feels responsible.

Sosuke again also shows his capacity for responsibility when his mother leaves him in charge of the house and Ponyo while she goes to check on the

seniors at the elder-home. Sosuke can choose between doing whatever he wants or keeping his promise to Lisa. He co-operates with his mother and stays with Ponyo. The next morning, with his mother not returned, he takes responsibility to find her and leaves home with Ponyo on their test/adventure.

Ponyo's keen determination that borders on stubborn willfulness to be with Sosuke and live as a human is actually grounded in her childlike and innocent love. One direct illustration of her unconditional love for Sosuke is at Fujimoto's underwater enchanted cave. He has just recaptured his wayward daughter but she is determined to assert her individuality and her love for Sosuke. She protests to him from inside the magic film bubble as she begins to sprout arms and legs.

"Ponyo! Ponyo loves Sosuke! I'll be human too!" (Miyazaki, 2009, 238) It is only when Fujimoto uses his wizardly powers on her that Ponyo succumbs to her fish form. Ponyo's declaration is short and simple. She gives no detailed defense. It is simple and powerful.

In the final scenes of the film story, Sosuke and Ponyo have passed their test and are promising Gran Mamere to love and take care of each other. She asks Sosuke if he can love Ponyo as she is and he replies that he loves "all of the Ponyos". Gran Mamere then tells Ponyo that to become human she must give up her magic powers. She readily agrees. Their inner bond of love and responsibility is stronger than whatever external conditions or limitations are facing them. The children give no lengthy explanation or defense for their decision. Their answers are short affirmative acknowledgements of what is good and true. There is direct simplicity and innocence in the purity of their words and actions.

The aspect of simplicity in this story that expresses and clarifies the love and responsibility through the child protagonists illuminates a basic value of the fairy tale-like film story for children. These kind of uplifting and optimistic

stories are carriers of vital elements of virtues that can empower young children. “More can be learned from them (fairytale) about the inner problems of human beings and of the right solutions to their problems. (Bettelheim, 1975, 5) The fantasy elements are also specifically important as Bettelheim had noticed and wrote in *The Uses of Enchantment*, “The unrealistic nature of these tales is an important device, because it makes obvious that the fairytales concerns is not useful information about the external world, but the inner processes taking place in the individual.” (Bettelheim, 1975, 25) He concludes that these types of stories appeal to both the conscious and unconscious parts of the child which in some way can help children develop their desire for a higher consciousness.

In the debate over whether a child’s literary narrative or film story is speaking to the child, meaning the younger reader/viewer, or the “child within”, and referring to adults who either read these stories or view the films, one must bear in mind that although there may be elements in the narrative that best speak to one or the other; there might equally as well be aspects that are meaningful to both in a more comprehensive manner. In the case of the *Ponyo* film story, there are various elements, such as the child protagonist and the relatively simple fairy tale like plot which may resonate with the child viewer. On the other hand, the fatherly character of Fujimoto, who tries to protect and control Ponyo, and his desires to clean up and regenerate the ocean, may respond to the more adult sensibility of parenting or contemporary ecological and environment concerns.

Nevertheless, encompassing both of these aspects are the virtues love and responsibility, which are two main thematic threads running throughout the film. These two virtues are displayed throughout the narrative in the words and actions of Sosuke and Ponyo, as well as their respective parents. The element of thematic virtue is one of the most important devices in this kind of film story. Seen through the form of a fairytale, it has given an import of “spiritual dimensions” for either the adult or child. For children, as notes

Bettelheim “fairytales ... direct the child to discover his identity and calling and also suggest what experiences are needed to develop his character further. These stories promise that if a child dares to engage in this fearsome and fixing taxing search, benevolent powers will come to his aid, and he will succeed.” (Bettelheim, 1975, 24)

The idea that this type of narrative can be fundamentally steered by its virtue-based themes also allows it to be seen as a “magic mirror” which naturally clarifies and externalizes a vital internal truth of the human mind. The virtues of love and responsibility as part of that inner landscape of the human heart are generously illustrated with childlike simplicity in the story of Sosuke and Ponyo. As Bettelheim observed, “For those who immerse themselves in what the fairytale has to communicate, it becomes a deep quiet pool which at first seems to reflect only our own image; but behind it we soon discover the inner turmoils of our soul, its depth, and ways to gain peace within ourselves and the world, which is the reward of our struggles.” (Bettelheim, 1975, 309) Likewise, the virtues love and responsibility, as portrayed in *Ponyo on the Cliff by the Sea*, are in the end much more than mere narrative devices. They are true and real powers of the human heart that guide and encourage us along the way on our own spiritual road map of life.

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