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让

生命绽放 美丽

——改变世界的50位名人 / 下
50 People Who Have Changed the World

《新东方英语》编辑部 编著

瞥见他人世界里的精彩



北京语言大学出版社

BEIJING LANGUAGE AND CULTURE
UNIVERSITY PRESS

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Lonely Planet's Ambassador



绽放
美丽

光影世界写

春秋

最期盼的一刻，便是灯光暗去，银幕亮起，

在那一刻，我可以放松心情，张开双臂，落入梦一般的光影世界。

在那里，我可以跟随米老鼠唐老鸭，去体验最无忧无虑的欢乐生活，

在那里，我可以进入宫崎骏的动画世界，去欣赏世上最美的风景。

但我心中最渴望的，是结识银幕背后的那些人：

我想知道拍过《断背山》《卧虎藏龙》的李安，

为何选择去挑战《少年派的奇幻漂流》，

我想知道拍出了《僵尸新娘》《剪刀手爱德华》的鬼才导演蒂姆·伯顿，

何以能想出诡异却令人难忘的人物和情节，

我还想知道，

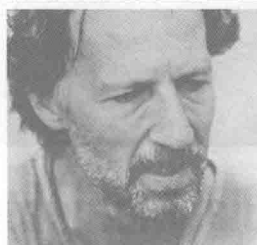
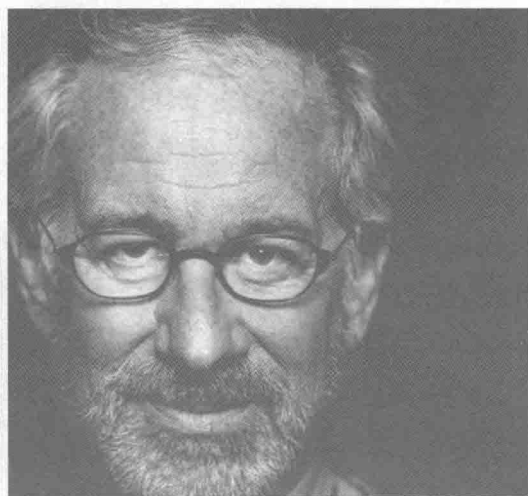
这些光影世界的创造者

是否也有着

如同他们的电影一般

一段不同寻常的人生……

Great
Directors





Hayao Miyazaki: Celebrating the Quiet Moments 宫崎骏：歌颂平静的时刻

From topics.nytimes.com 译 / 辛献云



音频

作为视觉艺术家，宫崎骏既是一位恣意豪放的幻想家，又是一位严谨的自然主义者；作为故事讲述者，他所讲述的寓言故事既让人耳目一新，又给人一种说不出的古老感。他作品的奇妙感既来自于他给拥挤的青少年奇幻作品市场带来的那份新鲜和新奇感，又来自一种令人紧张的神秘离奇的熟悉感，仿佛他将深埋在集体无意识中的传说复活了。

Hayao Miyazaki is regarded by many people as the world's greatest maker of animated films. At the age of 71, with more than 20 features¹⁾ to his credit, Mr. Miyazaki has become a beacon for those who believe that animation has a special power to tell stories with universal appeal. "He celebrates the quiet moments," said John Lasseter, the chief creative officer of Pixar and Disney Animation Studios, in enumerating²⁾ traits that make Mr. Miyazaki "one of the most original" filmmakers ever.

Mr. Miyazaki's work has often combined computer animation with traditional techniques and has provided inspiration for films like the *Toy Story* installments³⁾, *Cars* and *Up*.

在许多人看来，宫崎骏是世界上最伟大的动画电影制作者。71岁时，他名下就有了二十多部故事片。对于那些坚信动画有一种特殊力量、讲述的故事具有普遍吸引力的人来说，宫崎骏就是指路明灯。皮克斯和迪士尼动画工作室的首席创意官约翰·拉塞特在总结是什么使宫崎骏成为一位“最有独创性的”电影制片人时，这样说道：“他歌颂平静的时刻。”

宫崎骏的作品往往将电脑动画和传统技法结合起来，给诸如《玩具总动员》系列、《汽车总动员》以及《飞屋环游记》等许多电影提供了灵感。

1. feature ['fi:tʃə(r)] *n.* (电影的)正片; 故事片

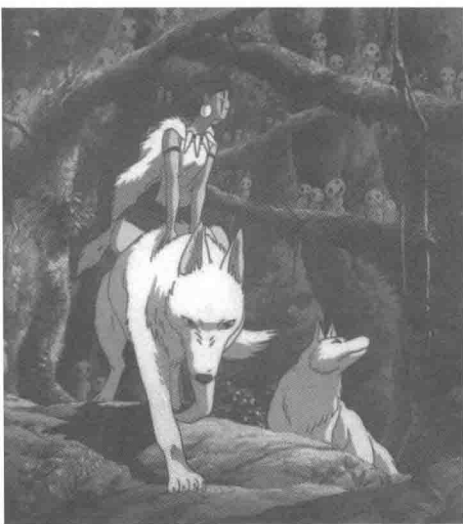
2. enumerate [ɪ'nju:məreɪt] *vt.* 列举

3. installment [ɪn'stɔ:lmənt] *n.* (戏剧的)分本演出(或播送)

Mr. Miyazaki roots are in both manga⁴⁾ and anime⁵⁾ (comic books and animated films). Starting with his 1997 epic, *Princess Mononoke*, he has used computer-generated imagery in his movies.

The conscious sense of mystery is the core of Mr. Miyazaki's art. Spend enough time in his world and you may find your perception of your own world refreshed, as it might be by a similarly intensive immersion in the oeuvre⁶⁾ of Ansel Adams⁷⁾, J. M. W. Turner⁸⁾ or Monet⁹⁾. After a while, certain vistas—a rolling meadow dappled with flowers and shadowed by high cumulus clouds, a range of rocky foothills rising toward snow-capped peaks, the fading light at the edge of a forest—deserve to be called Miyazakian.

So do certain stories, especially those involving a resourceful, serious girl contending with the machinations of wise old women and the sufferings of enigmatic young men. And so do certain themes: the catastrophic irrationality of war and other violence; the folly of disrespecting nature; the moral complications that arise from ordinary acts of selfishness, vanity and even kindness.



As a visual artist, Mr. Miyazaki is both an extravagant¹⁰⁾ fantasist and an exacting naturalist; as a storyteller, he is an inventor of fables that seem at once utterly new and almost unspeakably ancient. Their strangeness comes equally from the freshness and novelty he brings to the crowded marketplace of juvenile¹¹⁾ fantasy and from an unnerving, uncanny sense of familiarity, as if he were resurrecting¹²⁾ legends buried deep in the collective unconscious.

宫崎骏的创造之根既在于“漫画”，又在于“动画”（动漫书和动漫电影）。从1997年他的史诗性作品《幽灵公主》开始，他一直在自己的电影里使用电脑制作的图像。

有意识地表现神秘感是宫崎骏艺术的核心。如果你在他的艺术世界里徜徉足够长的时间，你就会发现自己对世界的认知焕然一新，这一点和一个人长期深深沉浸在安塞尔·亚当斯、J. M. W. 特纳和莫奈的艺术作品中会发生的情况一样。一段时间之后，你就会发现，某些景象足以堪称宫崎骏式的表现手法：一片起伏的草坪，上面点缀着鲜花，空中高高漂浮着的积雨云在草坪上投下阴影，一段岩石嶙峋的山麓小丘缓缓升起，伸向白雪覆盖的顶峰，还有森林边缘渐渐暗淡的光线。

某些故事同样具有典型的宫崎骏特色，特别是那些关于某个聪明而又认真的女孩与精明狡猾的老妇人设下的诡计斗智斗勇的故事，以及那些关于神秘的年轻人遭受痛苦的故事。某些主题也是如此，比如战争和其他暴力行为的灾难性和非理性，不尊重大自然的愚蠢行为，由自私、虚荣甚至善举等普通行为引发的复杂的道德问题。

作为视觉艺术家，宫崎骏既是一位恣意豪放的幻想家，又是一位严谨的自然主义者；作为故事讲述者，他所讲述的寓言故事既让人耳目一新，又给人一种说不出的古老感。他作品的奇妙感既来自于他给拥挤的青少年奇幻作品市场带来的那份新鲜和新奇感，又来自一种令人紧张的神秘离奇的熟悉感，仿佛他将深埋在集体无意识中的传说复活了。

4. manga [ˈmæŋgə] *n.* 日本漫画

5. anime [ˈænimɪ] *n.* 日本动画

6. oeuvre [ˈɜ:və] *n.* 艺术作品；全部作品

7. Ansel Adams: 安塞尔·亚当斯(1902~1984)，美国摄影师，环境保护论者

8. J. M. W. Turner: 约瑟·马洛德·威廉·特纳(Joseph Mallord William Turner, 1775~1851)，常简称J. M. W. 特纳，19世纪英国最具代表性的风景画家之一

9. Monet: 克劳德·莫奈(Claude Monet, 1840~1926)，法国最重要的画家之一，印象派的代表人物和创始人之一

10. extravagant [ɪk'strævəgənt] *adj.* 恣意的；放肆的

11. juvenile [ˈdʒu:vənəl] *adj.* 青少年的；适合于青少年的

12. resurrect [ˌrezə'rekt] *vt.* 复兴

Mr. Miyazaki's world is full of fantastical creatures—cute and fuzzy, icky and creepy, handsome and noble. There are lovable forest sprites, skittering dust balls, as well as talking cats, pigs and frogs. *Howl's Moving Castle*, adapted from a novel by Diana Wynne Jones¹³⁾, features a garrulous¹⁴⁾ flame; *Spirited Away* had its melancholy, wordless no-face monster; *Nausicaä of the Valley of the Wind*, the director's first masterpiece, was nearly overrun by enormous trilobite-shaped insects called Om.

Some of Mr. Miyazaki's creations seem to have precedents and analogues in folklore, fantasy literature and other cartoons. The porcine¹⁵⁾ title character in the 1992 film *Porco Rosso*, for example, is a dashing Italian pilot from the early days of aviation, and it is just conceivable that he might have a stuttering¹⁶⁾ cousin somewhere on the Warner Brothers¹⁷⁾ lot, looking for a pair of pants to match his blazer. But most members of Mr. Miyazaki's ever-expanding menagerie¹⁸⁾—including Totoro, the slow-moving, pot-bellied¹⁹⁾, vaguely feline²⁰⁾ character who has become the logo and mascot²¹⁾ of his Studio Ghibli—come entirely from the filmmaker's own prodigious imagination. Mr. Miyazaki was once asked where he thought his work fitted within the expanding universe of children's pop culture. "The truth is I have watched almost none of it," he said with a slightly weary smile. "The only images I watch regularly come from the weather report."

The director, a compact, white-haired man whose demeanor combines gravity with a certain impishness²²⁾, was not just being flip²³⁾. It is hard to think of another filmmaker who is so passionately interested in weather. Violent storms, gentle breezes and sun-filled skies are vital, active elements, bearers of mood, emotion and meaning. His monsters and animals, who share the screen with more conventionally human-looking animated figures—adolescent

宫崎骏的世界充满了各种奇幻的生灵。有的聪明可爱，有的迷迷糊糊，有的令人厌恶，有的令人惊悚，有的英俊潇洒，有的高贵显赫。有可爱的森林精灵，有蹦蹦跳跳的尘球，还有会说话的猫、猪、青蛙等。在电影《哈尔的移动城堡》(改编自黛安娜·温尼·琼斯的长篇小说)中，有一个多嘴多舌的火苗；在《神隐少女》中，有一个性情忧郁、沉默寡言的无脸怪物；在他导演的第一部杰作《风之谷》中，整部电影几乎被一种名叫奥姆的三叶虫形状的硕大昆虫所充斥。

宫崎骏创造的某些形象似乎可在民间传说、奇幻文学以及其他卡通作品中找到先例或者类似的形象。比如，在1992年的电影《红猪》中，以猪的形象出现的主人公是一位精神抖擞的意大利飞行员，生活在航空时代初期。我们不难想象，这位“猪”主人公在华纳兄弟的某部作品中可能会有个口吃的表兄弟，正在为搭配运动夹克而四处找裤子。但在宫崎骏创造的日益壮大的动物园里，大多数成员——包括那个大腹便便、行动迟缓、疑似猫科动物的龙猫(现已成为他的吉卜力工作室的徽标和吉祥物)——都是完全来自这位制片人自身不可思议的想象。有一次，有人问宫崎骏，在日益壮大的儿童通俗文化的世界里，他认为自己的作品地位何在。“事实是我几乎从来没有看过那些作品，”他略显疲惫地微笑着说，“我经常看的唯一的图像来自天气预报。”

宫崎骏导演身材精悍，满头白发，举止庄重之中又带有一点顽皮，但他说这话时并非轻率地开玩笑。很难想象有哪位制片人会像他那样热衷于天气。狂暴的

13. Diana Wynne Jones: 黛安娜·温尼·琼斯(1934~2011)，英国奇幻小说家，擅长写作以魔法为主题的故事。

14. garrulous ['gæruləs] *adj.* 饶舌的；絮聒的

15. porcine ['pɔ:(r)sain] *adj.* 猪的；像猪的

16. stutter ['stʌtə(r)] *v.* 口吃；结巴

17. Warner Brothers: 华纳兄弟，全球最大的电影和电视娱乐制作公司。目前，该公司是时代华纳旗下子公司，总部分别位于美国加利福尼亚州的伯班克和纽约市。

18. menagerie [mə'nædʒəri] *n.* 动物园；动物展览

19. pot-bellied: 大腹便便的

20. feline ['fi:lain] *adj.* 猫科的；猫一样的

21. mascot ['mæskɒt] *n.* 吉祥物；吉祥符

22. impishness ['ɪmpɪʃnɪs] *n.* 顽皮；讨厌

23. flip [flɪp] *adj.* 冒失的；轻率的

girls with wind-tossed hair, short skirts and saucer eyes, mustachioed²⁴⁾ soldiers and wrinkled crones²⁵⁾—are an integral part of Mr. Miyazaki's landscape, but the most striking feature of his films may be the landscapes themselves.

The action in his movies takes place far from the cramped²⁶⁾ cities of modern Japan, and also from the futuristic metropolises that provide the dystopian backdrop of so much anime. His characters tend to live in hillside villages or in tidy, old-world towns where half-timbered houses huddle²⁷⁾ along cobblestone streets. As much as they can, in gliders, on broomsticks and under their own magical powers, these characters take to the sky; the evocation²⁸⁾ of flying, for metaphorical²⁹⁾ purposes and for the sheer visual fun of it, is one of Mr. Miyazaki's favorite motifs. But one reason he ventures aloft may be to offer a better view of earth and water, which he renders with cinematic precision and painterly virtuosity.

Even though his frames evoke the careful brushwork and delicate emotions of Japanese landscape painting, Mr. Miyazaki is very much a product of postwar Japan, and he sits at the artistic and commercial pinnacle of his country's churning³⁰⁾, eclectic³¹⁾ visual culture. Though he has concentrated almost entirely on film, his earlier career includes television cartoons and manga. Animation, which arrived in Japan with the American occupying force, has since the war become at once the embodiment of the country's antic modernity and also, in the hands of artists like Mr. Miyazaki, a vehicle for reimagining and preserving its history.

