

People are drawn to films for a variety of reasons—some for a precious few hours of escapism; others to find out some new truths about the world we live in. *Princess Mononoke* is one of those rare, complex pieces of cinema that has something to offer its viewer no matter what brings them in front of the screen. Released in 1997, *Princess Mononoke* was met with sweeping success across all of Japan—and this comes as no surprise. Its writer and director, Hayao Miyazaki, is one of the most famous names in Japanese cinema, and *Princess Mononoke* is the 10th feature film release of Miyazaki's world-acclaimed film studio, Studio Ghibli.

Princess Mononoke is set in the Muromachi period of Japan (roughly 1333–1573), reimagined through the lens of the fantasy genre. This epic tale tells the story of Ashitaka, prince of an Emishi Village, who is placed under a deadly curse by a corrupted boar god. Ashitaka must journey West to find a cure for his curse. With his faithful red elk, Yakul, he begins his journey, and after some time finds himself in an enchanted forest, populated by spirits and animal gods. Ashitaka is soon embroiled in a conflict between the creatures of the forest and the nearby settlement of Irontown, whose leader, Lady Eboshi, looks to drain the forest of its natural resources, and take the head of the Great Forest Spirit.

Part of what makes *Princess Mononoke* so compelling is its complexity—a complexity that begins with its characters. Prince Ashitaka doesn't carry himself with the blustering force of many young protagonists in animated films; rather, his presence is quiet, understated. He can be a man of action when the occasion calls for it, but our young hero seems more intent on understanding and harmony. There is no true evil within this film—this would be far too neat a simplicity. Lady Eboshi, perhaps the closest thing this tale has to a villain, is not evil, but recklessly ambitious. She is somewhat redeemed, however, by her compassionate nature; she may look to steal the head of a god, but she also takes in lepers and prostitutes when no one else will.

This film is not interested in dictating to its viewer how they should feel. In fact, with its animation style and artistic direction, *Princess Mononoke* invites contemplation. Scenes of action and dialogue are interspersed with small, understated moments of quiet: shots of rain pattering against stones; sweeping views of grassland and mountains; scenes where Ashitaka feeds his loyal red elk, Yakul. In an interview with Roger Ebert, Miyazaki discussed these moments of intentional emptiness: "We have a word for that in Japanese. ... It's called *ma*. ... If you just have non-stop action with no breathing space at all, it's just busyness. But if you take a moment, then the tension building in the film can grow into a wider dimension."

The beautiful simplicity of Miyazaki's animation—its clean lines, and the film's palette of rich, vibrant greens—plays a crucial part in his deployment of intentional emptiness. Even when nothing is happening on screen, it is a joy to let yourself sink into the movie. Despite the film's bleaker themes, these moments of beauty provide moments of escape and renewal for the viewer. Of course, any review of *Princess Mononoke* would not be complete without a mention of Joe Hisaishi's gorgeous score: grand, sweeping orchestral pieces, occasionally broken through with the plaintive whistle of a bamboo flute. The music in this film, together with the breathtaking animation, elevates it to the level of enchantment.

Princess Mononoke's powerful complexity begins with its writing. The compelling characterization of its characters draws you into their world, their conflicts. But only a master storyteller and animator such as Miyazaki could develop this so wonderfully. The film's masterful animation and spellbinding score draw the viewer in further, inviting them to contemplate the key themes of the film. But what sets *Princess Mononoke* apart, even from other excellent works of animation, is its willingness to let its audience sit in intentional quiet.

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Timothy Corrigan



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Table of Contents How To Write A Review Paper On A Movie

1. Understanding the eBook How To Write A Review Paper On A Movie
 - The Rise of Digital Reading How To Write A Review Paper On A Movie
 - Advantages of eBooks Over Traditional Books
2. Identifying How To Write A Review Paper On A Movie
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an How To Write A Review Paper On A Movie
 - User-Friendly Interface
4. Exploring eBook Recommendations from How To Write A Review Paper On A Movie
 - Personalized Recommendations
 - How To Write A Review Paper On A Movie User Reviews and Ratings
 - How To Write A Review Paper On A Movie and Bestseller Lists
5. Accessing How To Write A Review Paper On A Movie Free and Paid eBooks
 - How To Write A Review Paper On A Movie Public Domain eBooks
 - How To Write A Review Paper On A Movie eBook Subscription Services
 - How To Write A Review Paper On A Movie Budget-Friendly Options
6. Navigating How To Write A Review Paper On A Movie eBook Formats
 - ePub, PDF, MOBI, and More
 - How To Write A Review Paper On A Movie Compatibility with Devices
 - How To Write A Review Paper On A Movie Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of How To Write A Review Paper On A Movie
 - Highlighting and Note-Taking How To Write A Review Paper On A Movie
 - Interactive Elements How To Write A Review Paper On A Movie

8. Staying Engaged with How To Write A Review Paper On A Movie
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers How To Write A Review Paper On A Movie
9. Balancing eBooks and Physical Books How To Write A Review Paper On A Movie
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection How To Write A Review Paper On A Movie
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine How To Write A Review Paper On A Movie
 - Setting Reading Goals How To Write A Review Paper On A Movie
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of How To Write A Review Paper On A Movie
 - Fact-Checking eBook Content of How To Write A Review Paper On A Movie
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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